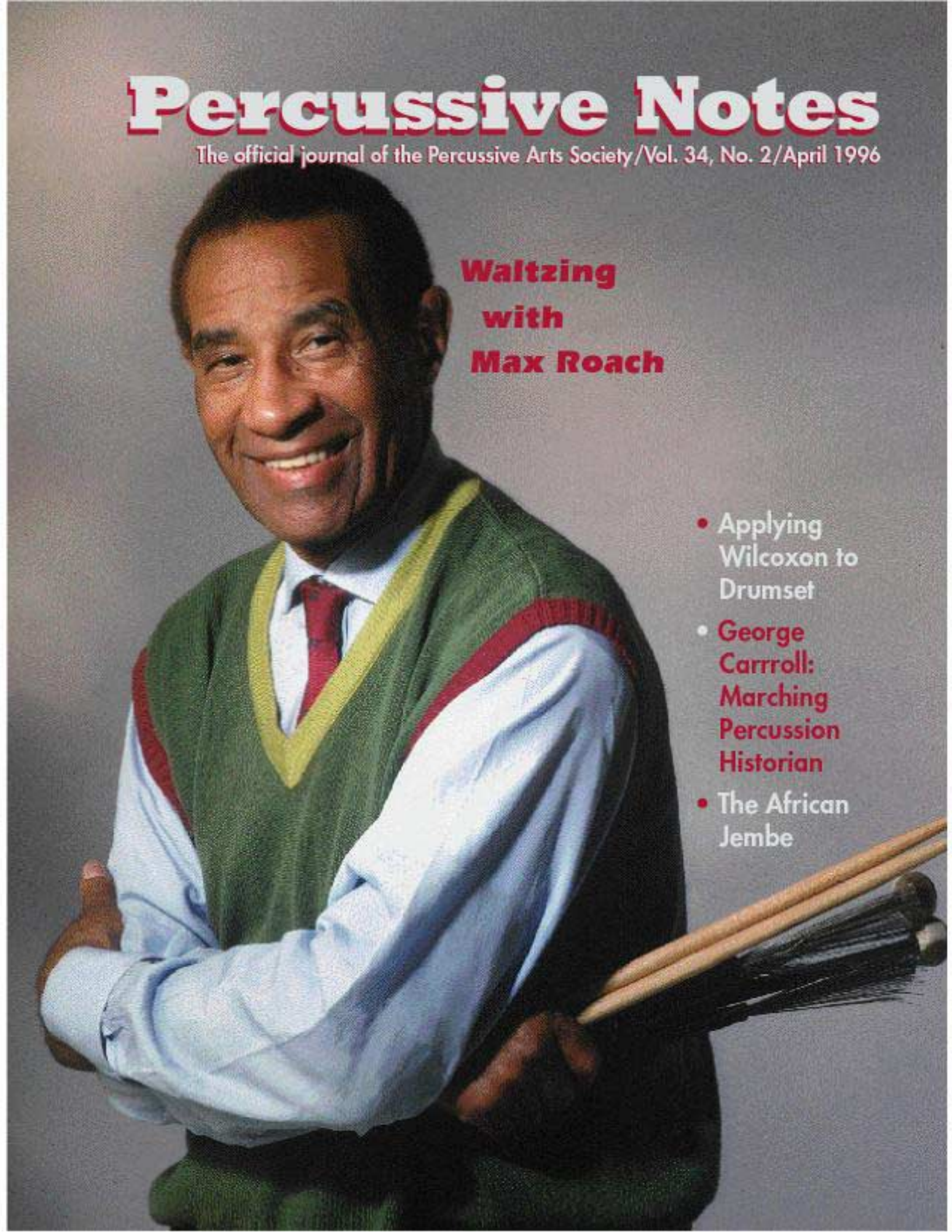
Percussive Notes

The official journal of the Percussive Arts Society/Vol. 34, No. 2/April 1996



Waltzing with Max Roach

- Applying Wilcoxon to Drumset
- George Carrroll: Marching Percussion Historian
- The African Jembe

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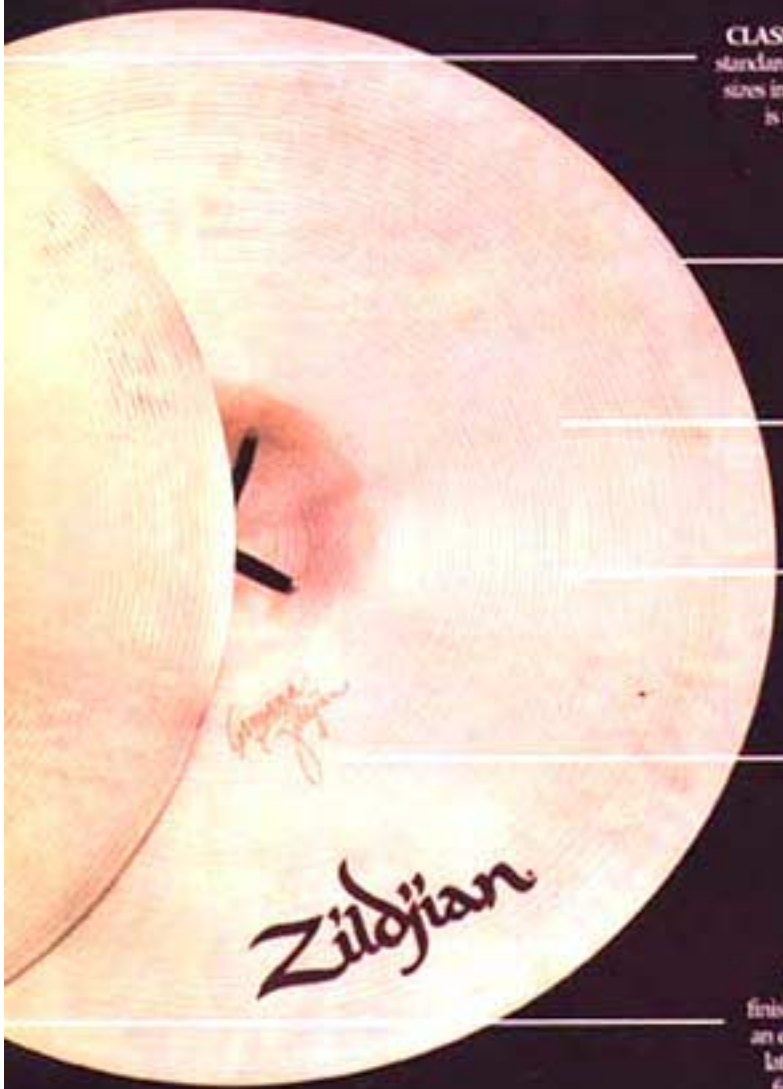

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Vic Firth, 1995
Alfred Friese, 1978
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Billy Gladstone, 1978
Morris Goldenberg, 1974
Saul Goodman, 1972
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Lou Harrison, 1985
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Harry Partch, 1974
Paul Price, 1975
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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

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™).

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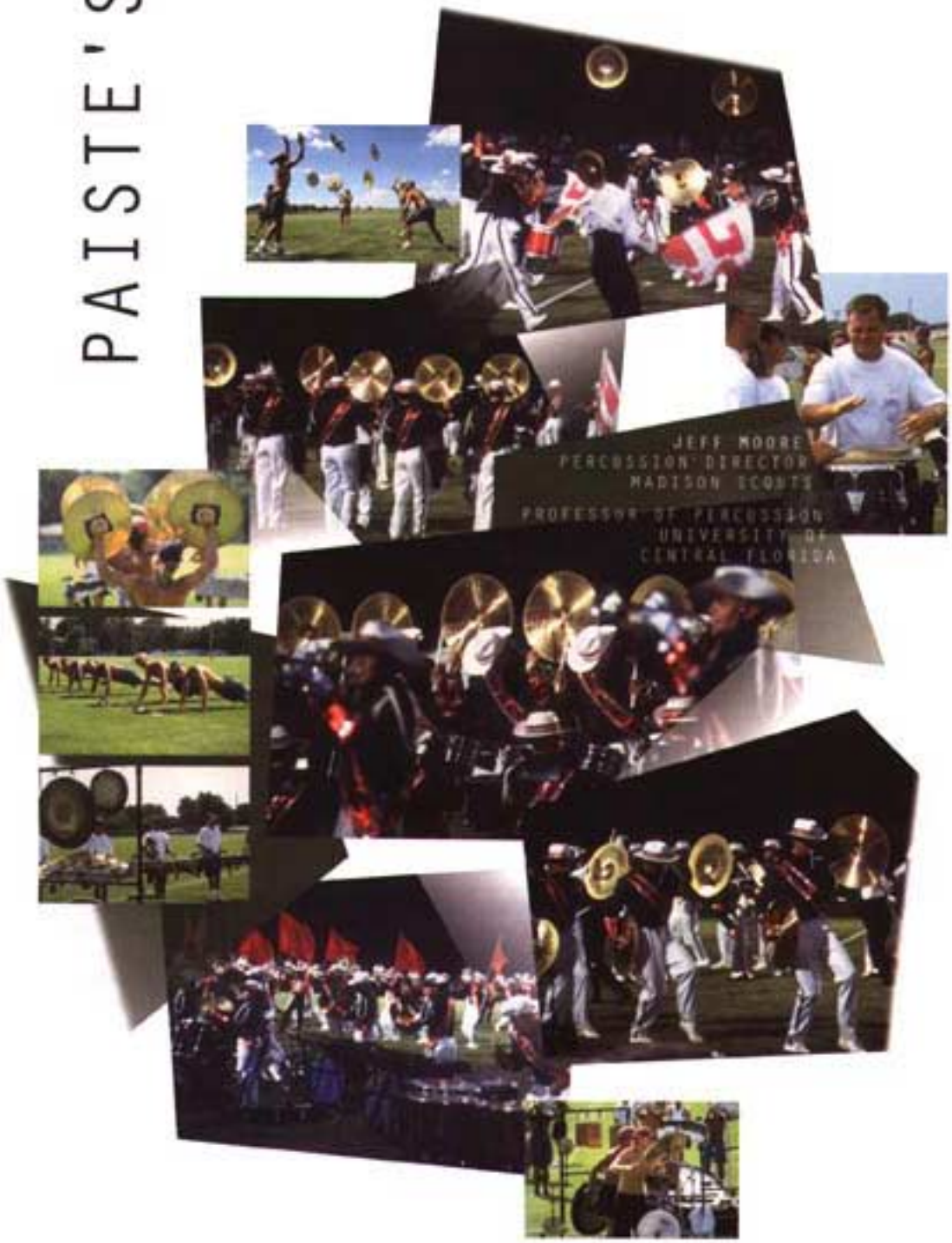

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President's Report

By Garwood Whaley

THIS YEAR'S NATIONAL ASSOCIATION of Music Merchants (NAMM) convention at the Anaheim, California Convention Center was a wonderful opportunity for the Percussive Arts Society to increase people's awareness about our society.

During a meeting with Dean Anderson, former PAS Board member and staunch supporter, Dean volunteered to distribute membership applications and PASIC exhibitor information notices to the many contacts that he will have in Trinidad, Cuba, Puerto Rico and South America during his well-earned sabbatical this Spring. This is a great example of membership support and belief in our organization. It was my good fortune to visit with many NAMM Exhibitors who knew nothing about PAS or our convention but were enthusiastic about the opportunity to join and exhibit at this year's PASIC.

Another plus was a meeting with PAS member Peter Becker from Germany. Together with Emil Richards, we organized a mini PAS exhibit at this year's Frankfurt Music Fair, the theme of which is "percussion." Thanks to the Hohner Company, we will be represented at their booth with Peter, Emil and other PAS members. We were able to have PAS included in the Frankfurt program, and finally, thanks to Peter, we will have our membership applications translated into French, German and Italian. This exposure will provide us with the opportunity to support the "international" aspect of PAS that we have been talking about for some time. A very special thanks to Peter Becker and Emil Richards!

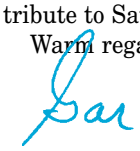
One of the highlights of the NAMM Convention was accepting a check from Bob Zildjian of the Sabian Company for $36,000 in the name of the Larrie Londin Scholarship Fund. The scholarship, which is funded by Sabian, will be administered by PAS and will be presented each year to a gifted student for the study of drumset/percussion.

Perhaps the most significant aspect of the NAMM Convention was the overwhelming realization that the Percussive Arts Society has become a highly respected musical organization in the eyes of the music industry. It was with a tremendous sense of pride that I, as president, was able to represent our society and continue to spread the good word about our many successes. Our entire membership has helped in this journey to success, and I hope that each of you will share in this feeling of pride.

*****

It is with deep regret that I announce the death of my dear friend and teacher Saul Goodman. I owe whatever minor achievements I have in music to Saul, as do countless other performers and teachers today. He was a monumental influence on timpani and percussion in the 20th century, and those of us who knew him and were fortunate enough to be influenced by him will never forget his unique personal style and teaching ability. The June issue of *Percussive Notes* will feature a special tribute to Saul Goodman.

Warm regards,



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

By Bill Wiggins, Host

THE PASIC '96 PROGRAM HAS NOW been determined and invitations have been issued. This part of the planning process is a difficult one, particularly because of the choices that must be made.

At the December 1, 1995 application deadline some 100 proposals had been received in addition to those previously suggested by the PASIC '96 Committee. Each was cataloged and reviewed by me and the Host Committee, and evaluated in terms of program balance, sponsorship possibilities and overall appropriateness. We have had the unique opportunity to hear and view a wide range of performers in a short amount of time. It would have been easy to assemble several fine programs from the proposals that were received. Unfortunately, that is not possible, so we were not able to include many excellent events. Those selected are among the most exciting in the percussion world.

The PAS Executive Committee has approved the expansion of the PASIC program by adding 14 clinic and masterclass slots to the PASIC Schedule. These added slots will be used to meet the demand for world music, orchestral percussion and timpani, keyboard percussion and marching percussion events, and provide for the possibility of repeat clinics. This addition will increase the total number of clinics, masterclasses and concerts to 66 events.

PASIC '96 will take place November 20-23, 1996 in Nashville, Tennessee. The headquarters hotel is the Stouffer Renaissance Hotel on Commerce Street in downtown Nashville. PASIC events will be held in the Stouffer Renaissance Hotel (soon to be know as simply the Renaissance Hotel) and the adjacent Nashville Convention Center, with industry exhibits in the West Hall of the Convention Center. Watch for registration information and hotel reservation forms in *Percussive Notes* and *Percussion News*.

See you in November!

Percussive Notes

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PERCUSSIVE ARTS SOCIETY PRESS RELEASE

Sabian Ltd. funds PAS scholarship

(From left to right) Bill Zildjian, Sabian Artist Relations Manager; David McAllister, Sabian Marketing Vice-President; Garwood Whaley, PAS President; Robert Zildjian, Sabian President; Dan Barker, Sabian Manufacturing Vice-President

The Percussive Arts Society recently received a check for $36,000 from Sabian Ltd. on behalf of the Larrie Londin Memorial Scholarship Fund. The fund, established by Sabian Ltd. in memory of great Nashville session drummer Larrie Londin, was financed by profits from the sales of a limited edition Sabian Larrie Londin Signature Ride Cymbal. The fund will provide financial assistance for drummers seeking to further their education in the fields of drumming and percussion.

Sabian Ltd. President Robert Zildjian presented the check to PAS President Garwood Whaley at the 1996 Winter National Association of Music Merchants convention in Anaheim, California, in January.

"Larrie was a wonderful person and a fine musician," said Robert Zildjian. "He was also extremely generous, sharing his time and knowledge with anyone who wanted it. We like to feel that the Larrie Londin Memorial Scholarship Fund will sustain the memory and spirit of this great drummer."

Details on application availability for scholarships will be published in future issues of *Percussive Notes* and *Percussion News*.

PAS DIRECTORY

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Some Characteristics of Max Roach's Music

By Wei-hua Zhang

Max Roach is one of the few survivors among the creators of the bebop revolution. He has lived and witnessed the long span of the development of African-American music from the 1940s to the present rap phenomenon. His creative endeavor is manifested in a wide spectrum of musical forms, from percussion ensemble to theater and other multimedia works. It is no wonder that his grant from the MacArthur Foundation is nicknamed the "genius award."

In this article I will discuss the "grammatical and syntactical" level[1] of Roach's work. In his solo sections in ensembles and pieces for unaccompanied drumset, the latter a genre that has become popular as a result of his work, he has employed a great variety of devices. His tonal and timbral exploration of the drumset, use of unusual meters, the subtle application of African and Indian rhythms and his major concern for the structure and organization of his music are only a few aspects we will examine among his numerous recordings spanning a period of almost half a century. His pieces will be discussed in chronological order.

Sing, Sing, Sing

Roach is generally acclaimed as a "melodist" (Southern 1982:322, Jeske 1980:17), but he does not agree. "I am not a melodist," he told me. "If I want to play melody I would choose a melodic instrument such as xylophone, vibraphone or marimba. They are for melody. I am an architect, a designer, a composer. When I play, I lay out the design in my mind. I use phrases that speak with punctuation—periods, commas, exclamations—as well as space and timbre. I think of all the devices I can use including melodic pitches."[2]

I would like to take this remark as a guideline to examine the piece "Sing, Sing, Sing" from the 1959 album *Roach Vs Rich* (Mercury Records), in which long drum solos by Max Roach and Buddy Rich are paralleled.

Roach begins with a sparse texture. It is interesting to see how much space he leaves here, and how the 8th-note figure in measure 3 evolved through the 8th-note triplet in measure 5 to the 16th-note triplet in measure 9. The figure in measure 3 is the seminal idea of the piece as it appears transformed in many other places, such as measure 25-26, 62-63, 77 and 89 (see examples below).

It is analogous to a process of growing and expanding in density and tension to a fullness, and then gradually fading to the original place it came from. One can say that this design is symmetrical in the sense of classical architecture.

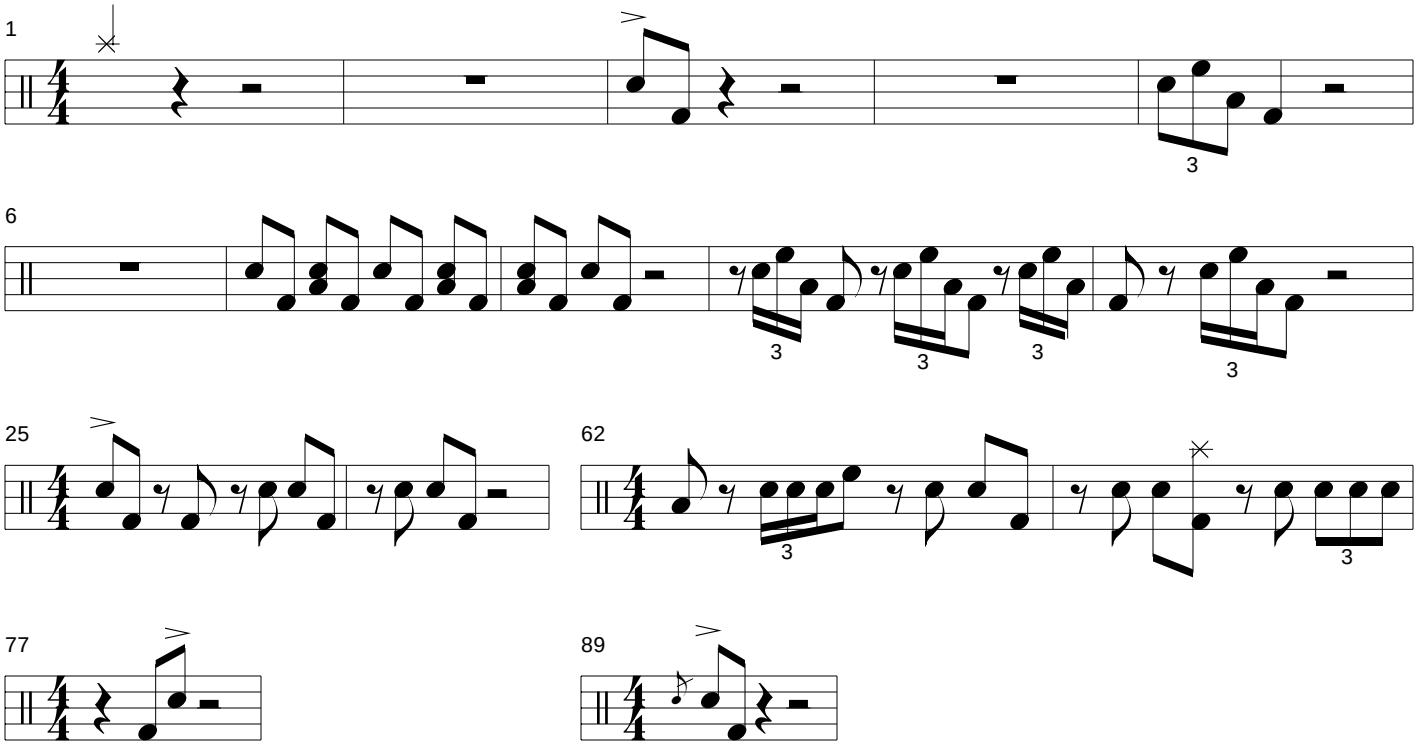
In contrast to Roach's style, Rich uses rudimental rolls, flams, triplet and off-beat accents against the basic pulse in a florid manner to attain a powerful rhythmic height. Roach uses less density, but his overall design is more apparent in achieving the same goal, which is no less impressive.

In his *Down Beat* article "Roach Vs Rich" (from which the transcribed examples are taken), Rupert Kettle gives Roach credit by saying that "for Roach, this is his best solo in the album if only because he plays like Max Roach, without trying to engage Rich in any cutting contest." This is the essence of understanding their two different styles—to appreciate each for its quality without pitting one against the other.

Kettle contends that: "The examples show clearly that the playing of the swing-oriented drummer moves to greater rhythmic heights than that of the bop-oriented players." Rhythmic height has little to do with mere technical density; it has to do with feeling, phrase, shape and structure, and all these things are equally expressed in silence and sparseness—i.e., in overall design and effect. Roach can certainly play with great density and in a technically complicated style when the occasion demands.

It is dangerous to generalize about swing- and bop-oriented drummers by using these two giants as representatives, for there are florid bop drummers and sparse swing drummers. While all styles in a tradition are equally worthy of study, the fact of technical complexity does not render one style superior to another.

Example 1



Pies of Quincy

This work is included in the album *Max Roach*, recorded in the early 1960s (Bainbridge Records). According to Nat Hentoff's original liner notes for the album, "Pies are what cymbal makers call cymbals. Quincy is a town in Massachusetts where the Zildjian factory—the most famous cymbal plant in the world—is located"

This is an original piece by Roach. In the solo section, Roach uses cymbals exclusively and explores almost all the possibilities of the cymbal sound to create a cymbal dialogue. We hear the solo as a fascinating theatrical piece with the cymbals as characters having different tones, timbres and pitches, conversing in various rhythmic idioms and gestures.

The three cymbals—ride, crash and hi-hat—each have three parts: bell, body and edge. The hi-hat also has the ability to be played wide-open in a light splash sound, slightly open to get a sizzling sound, or closed for a tight "chick" sound. The two drumsticks can strike at the narrow tip or thicker body, the "shank," giving a bigger sound.

The combinations and permutations are almost endless, yielding a wide metallic timbral scale of tones and colors on Roach's palette. In addition to the solo part, during the head/theme, he plays under the unison line of the horns as another voice and has a dialogue with the ensemble.

The Drum Also Waltzes

In 1966 Max Roach recorded the album *Drums Unlimited* (Atlantic Records), in which several solo drum pieces are featured. The title of the album is a clear statement of his concept of the drumset. His interest in experimenting with unusual meters as shown in the earlier album *Jazz in 3/4 time* is continued here in "The Drum Also Waltzes."

This piece is in a rondo form, to borrow a term from Western classical music, although Roach said he prefers to term it "call and response."[3] This form is very flexible; it has a repetitive A section and a variety of material to fit in between A sections as A B A C A D etc.

"The Drum Also Waltzes"

1966 version from *Drums Unlimited*

A: measures 1-4, the theme of the piece, which is like a riff or the cell of an embryonic musical idea.

B: measures 5-18, introducing 8th- and 16th-note triplets. The phrases are very short and the texture sparse as if exploring the sounds on various drums.

A1: measures 19-28, ride and crash cymbal accents are added, and the theme is extended by the use of a different combination of drums for a different pitch and timbre.

C: measures 29-39, interplay of the mounted and floor tom-toms in 16th notes increases the tension.

A2: measures 40-44

D: measures 45-56, rolls on mounted tom-toms and snare drum in a big crescendo and decrescendo create the first high point of the piece.

A3: measures 57-63

E: measures 64-78, a section of polyrhythm, playing with a feeling of twos and threes simultaneously (64-69) and successively fours and threes (73-78).

A4: measures 79-90, the riff is lengthened.

F: measures 91-110, applying polymeter (91-98) and a duple feeling over 3/4 (103-105).

A5: measures 111-125, the riff is prolonged and cymbals are added.

G: measures 126-139, cymbals are beginning to play a more important role as the different pitches of ride and crash cymbals are superimposed over continuous 16th notes on mounted tom-tom.

A6: measures 140-150

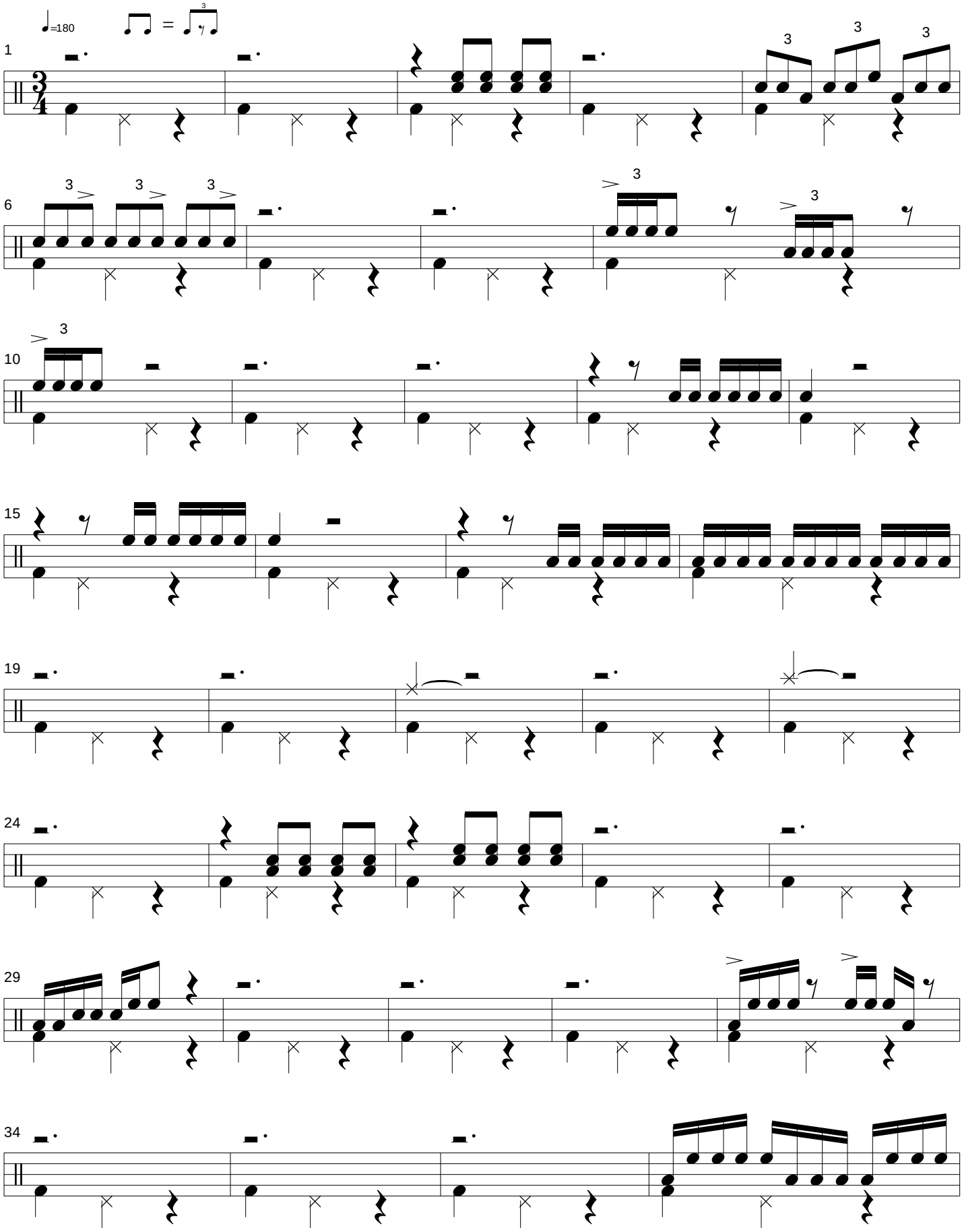
H: measures 151-152, a two-measure phrase of playing with sticks on hi-hat, foreshadowing the forthcoming long passage using the same device.

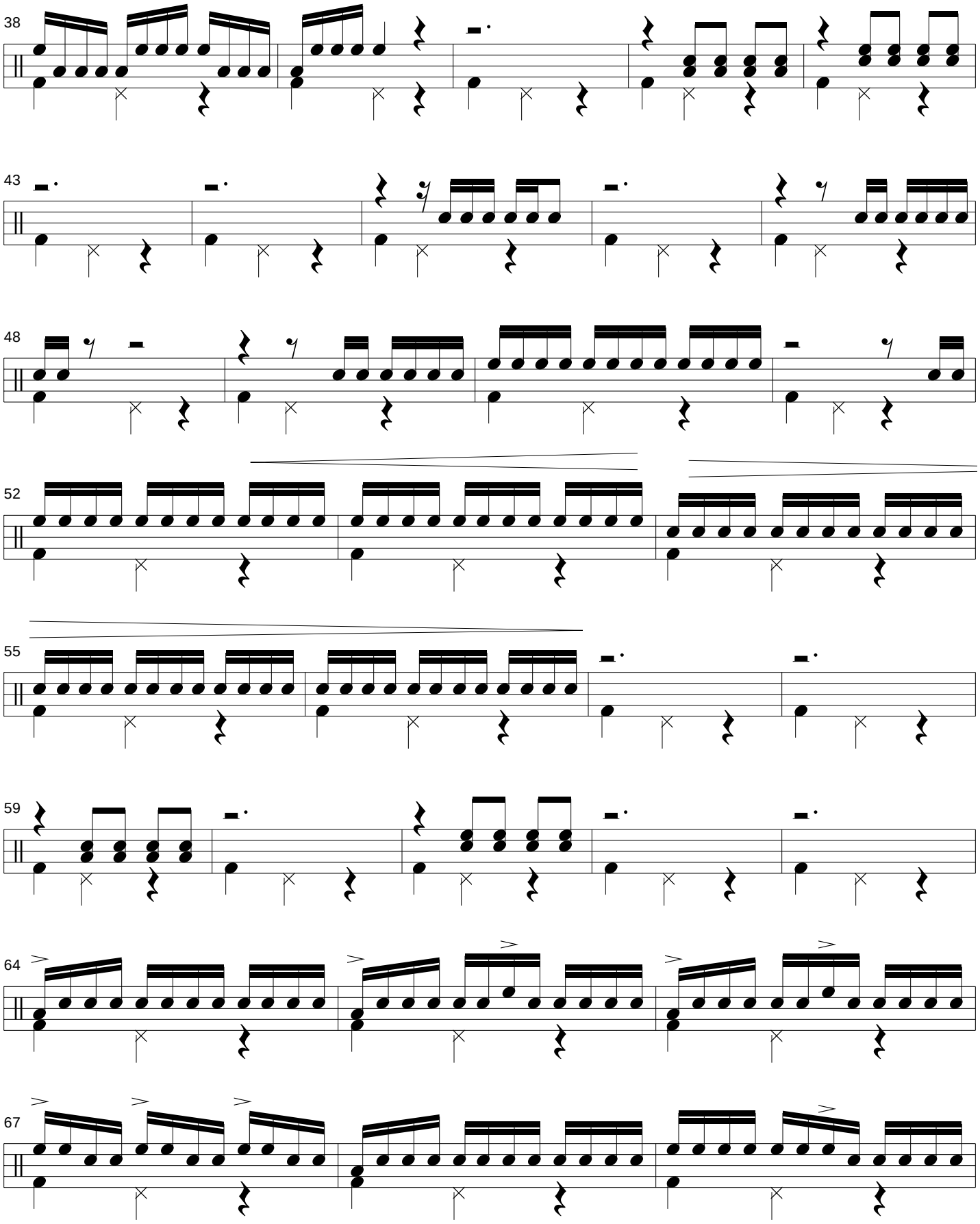
A7: measures 153-158

I: measures 159-176, rolls on hi-hat with the open and closed sounds of the hi-hat produce an unusual effect. Analyzed from a slowed-down recording, the hi-hat begins in quintuplets and then slows down to 16ths and 8th-note triplets. This was probably not intentionally done, although, using various divisions within a beat (including H section) suggests a parallel with the music of India.[4] The sound of the open and closed hi-hat punctuates the rapid hand strokes of four measures and builds up to the climax of the piece. (Note: in the transcription, whenever there is an open hi-hat designation (°), all following notes are to be played open until the appearance of a closed hi-hat designation (+), after which all notes are closed until the next open designation, and so on.)

A8: measures 177-192, the return of the A riff brings the piece to a conclusion with seven measures of gradually fading figures.

Example 2

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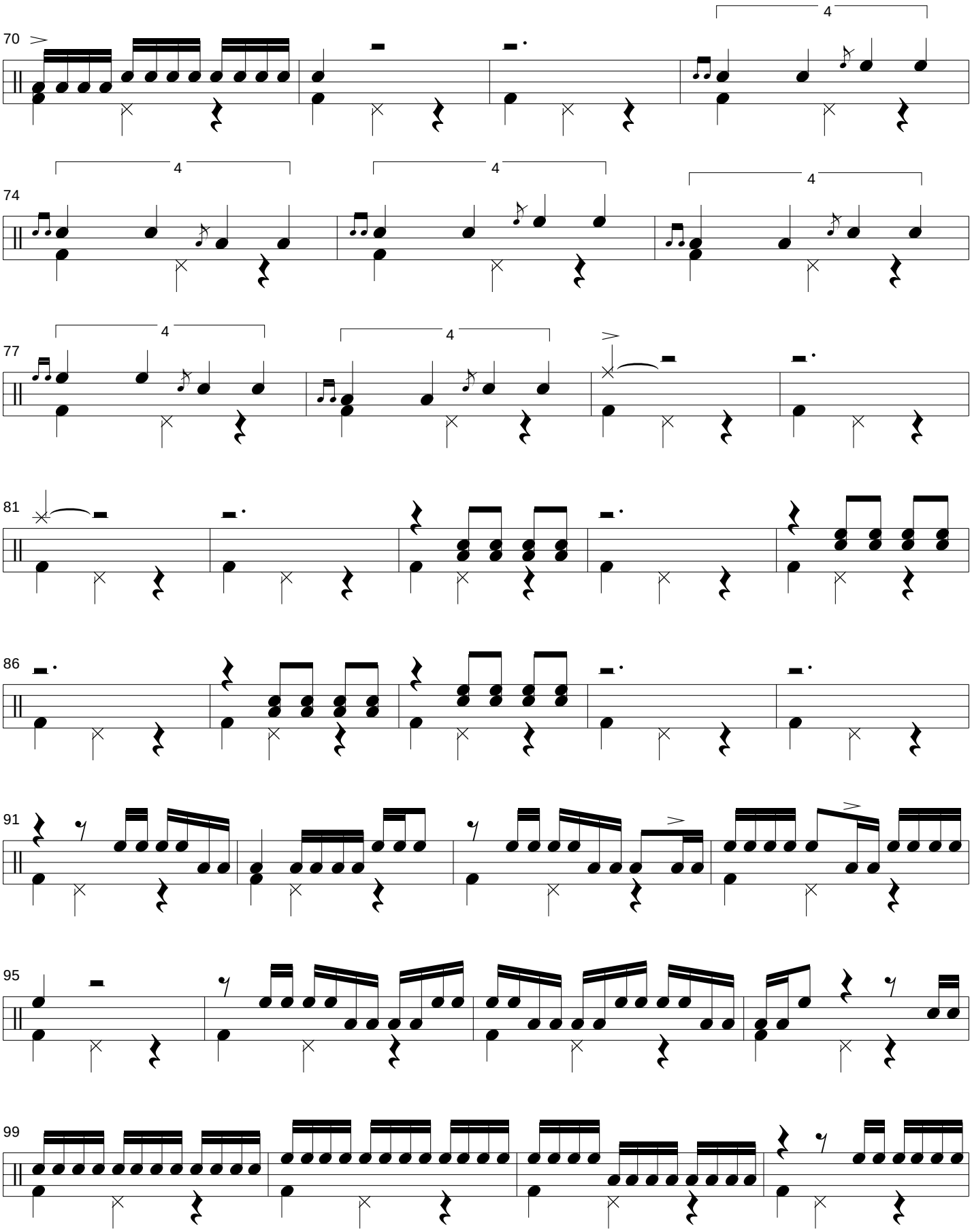
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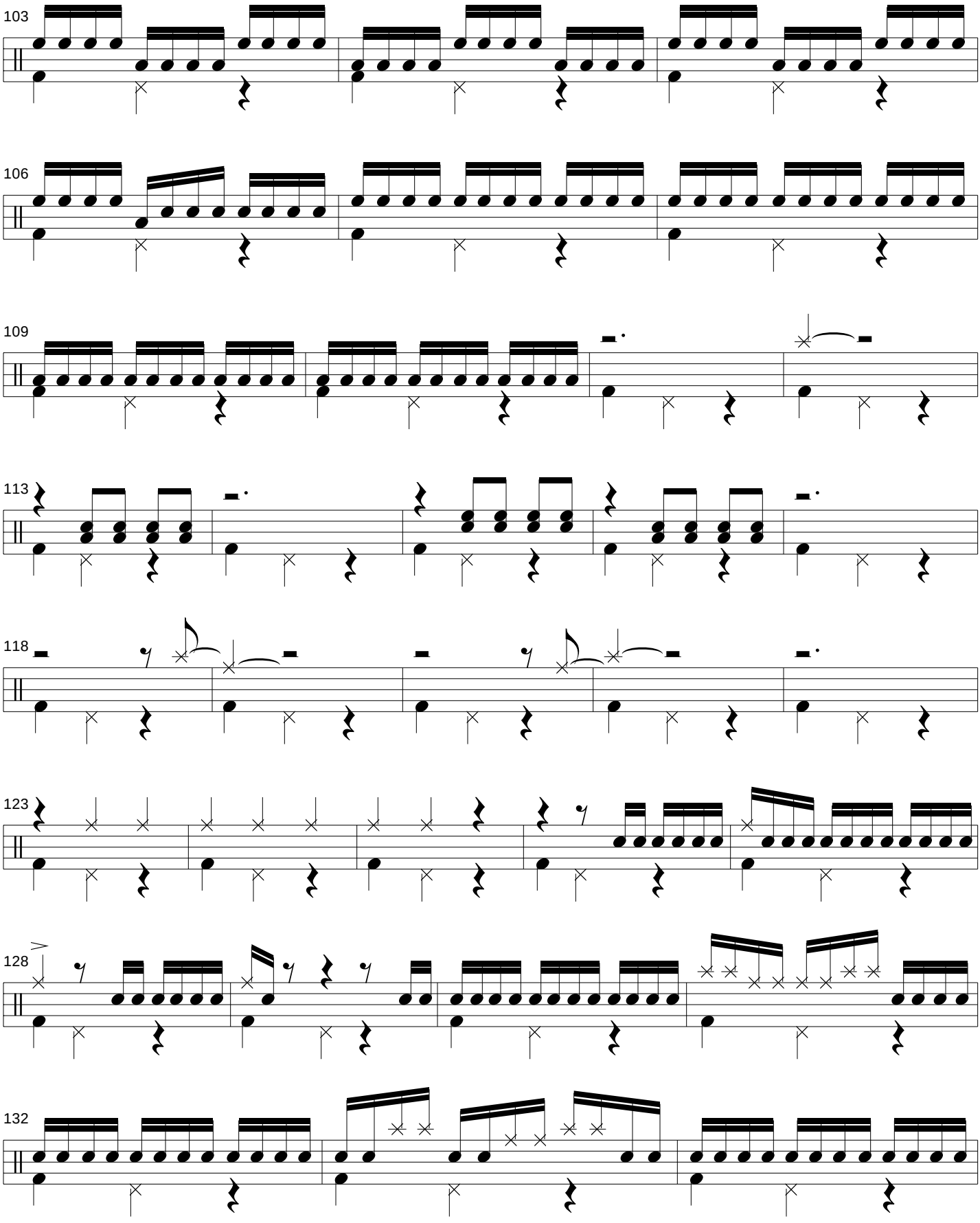
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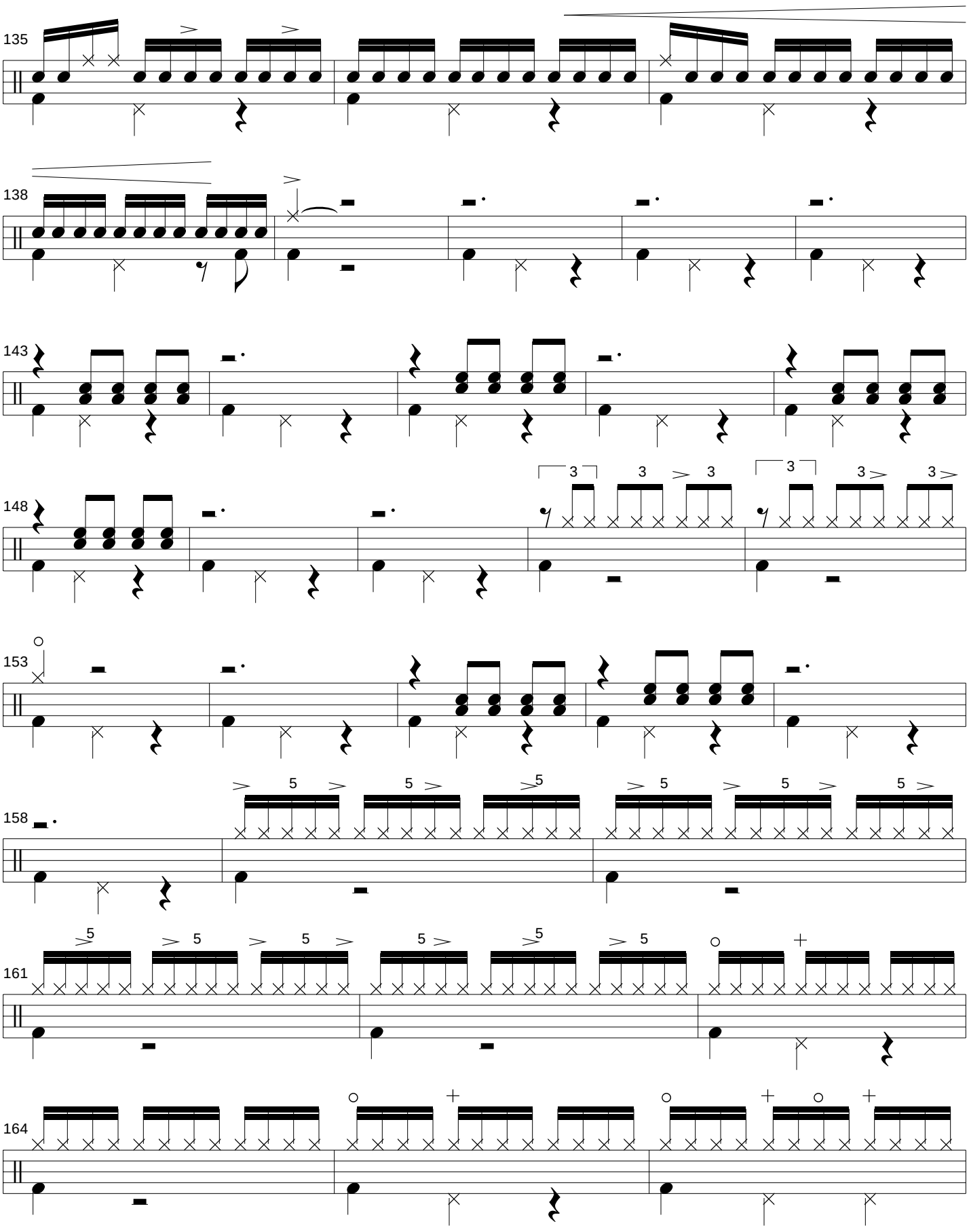
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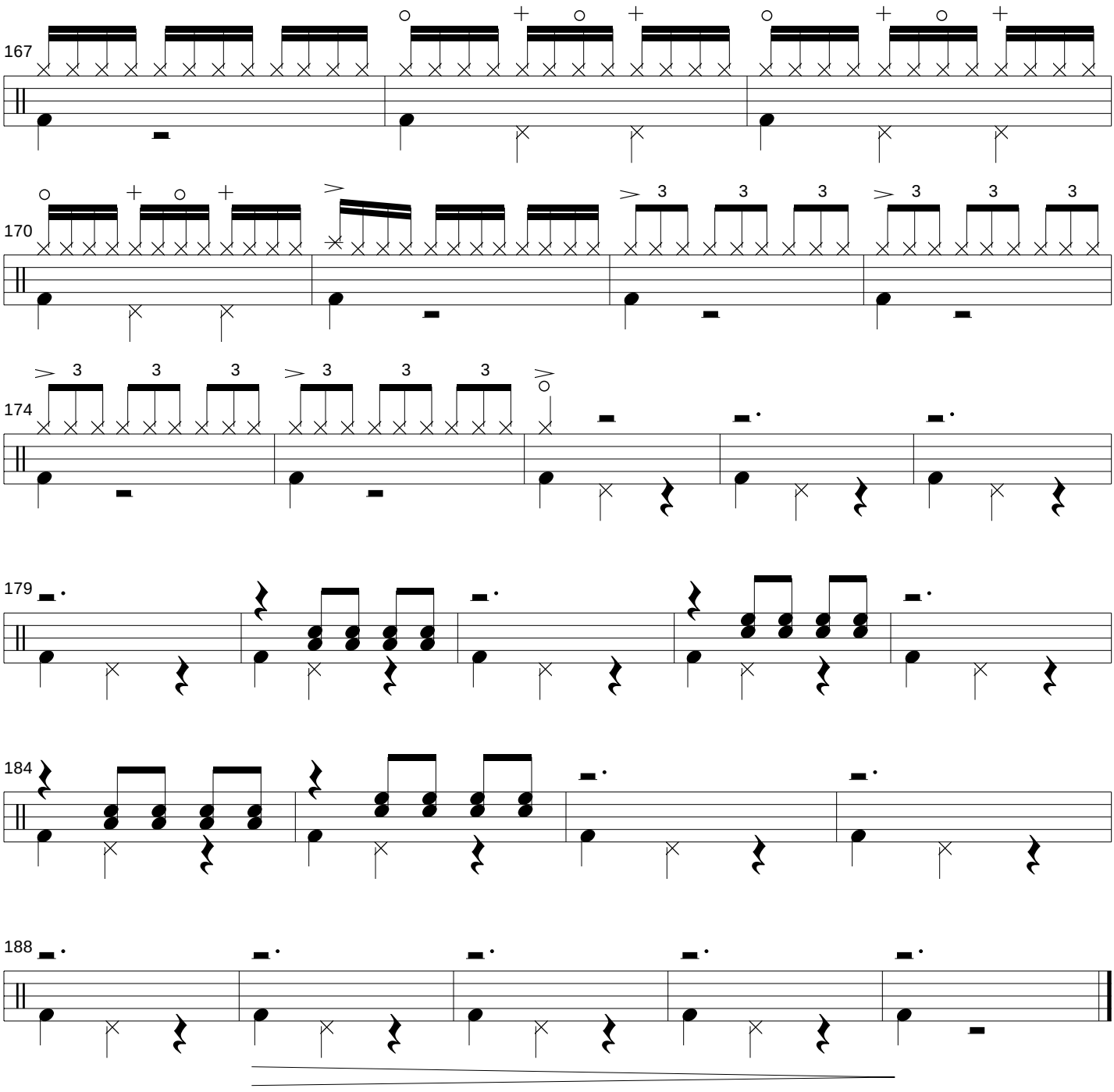
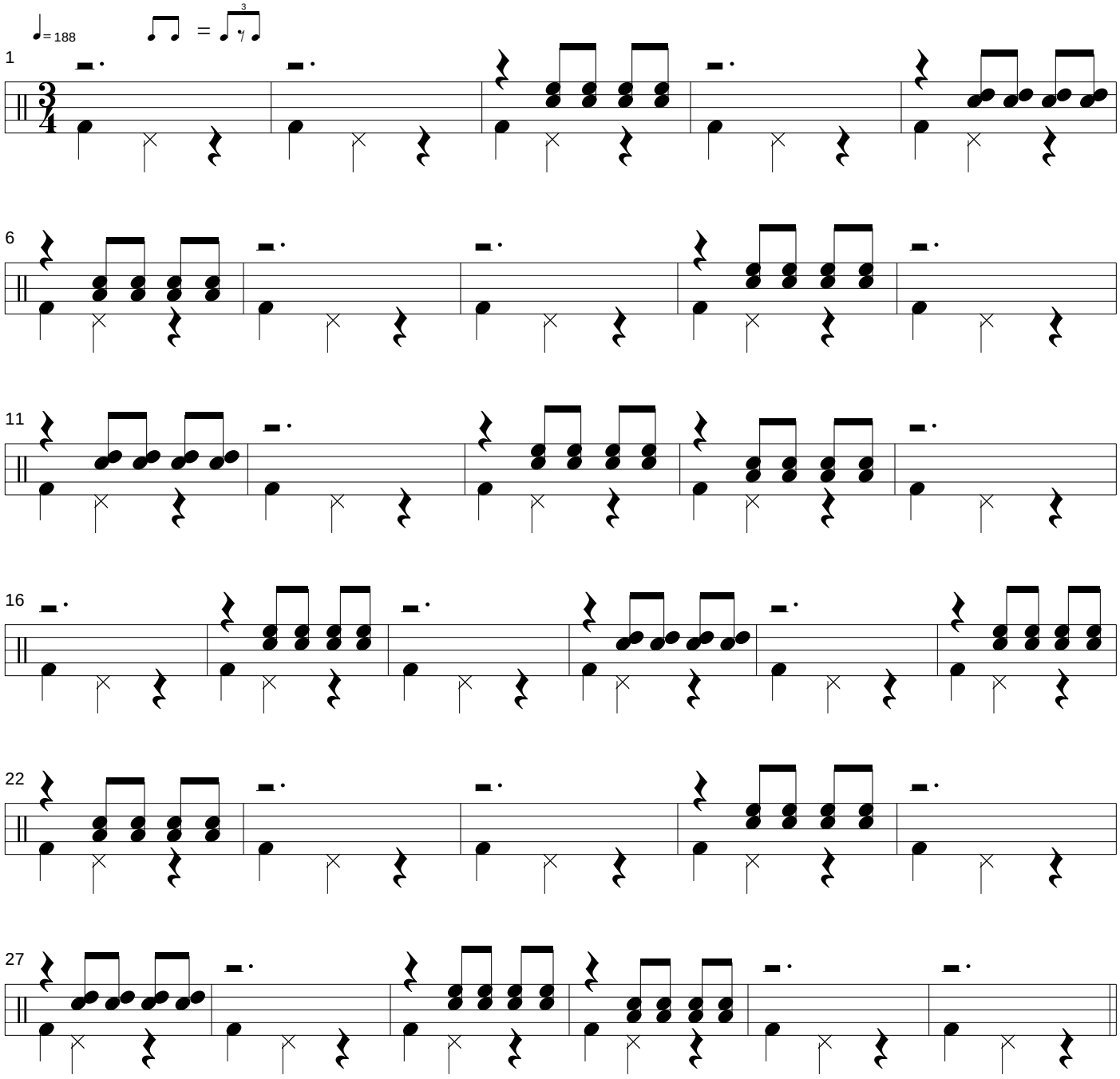


In 1984 Roach made another recording of "The Drum Also Waltzes" on the album *Survivors* (Soul Note Records). By comparing the two versions of the piece and analyzing the different treatments of the same material one can see the development of Max Roach as an architect, designer-composer. In both pieces, the choices of timbre and rhythmic figures are not random or impulsive. They are designed to achieve a wide interest and a well-balanced form.

The tempo in the 1984 version is faster. The only difference in instrumentation is the addition of a second mounted tom-tom, which opens up more tonal and timbral possibilities. The main difference between the two versions lies in the later one having larger and fewer sections and each section being more structured with a clear theme and form of its own. Each musical idea has more room to develop. In the earlier version the sections are shorter and give the impression of a more improvisational character. It is meaningless to say which one is more interesting; they are both master works. As these solos are combinations of improvised and premeditated elements, we can conclude that the composition developed through repeated performances.

Example 3



"The Drum Also Waltzes"
1984 version from *Survivors*

A: measures 1-32, employs the same motives as in the 1966 version, but this time it is not a riff anymore; it is structured like a 32-bar chorus with four phrases. The added tom-tom allows for an additional pitch level (see Example 3).

B: measures 33-56, both 8th- and 16th-note triplets are employed. Measures 45-47 suggest a cross rhythm. This section is similar to the B section in the 1966 version but with more variety and denser texture.

A1: measures 57-64

C: measures 65-89, a long passage of rolling on snare drum, alternating double strokes with single strokes for variety. One can feel the tension increasing.

A2: measures 90-104

D: measures 105-134, lush, shimmering cymbal patterns woven on a base of snare drum rolls, reminiscent of the G section of the 1966 version.

A3: measures 135-152

E: measures 153-176, a feeling of polyrhythm is created by accents in irregular places. An intricate design is made by different timbres of the high and low mounted tom-toms, floor tom and snare drum in triplets. Instead of using hi-hat as in the 1966 version, the virtuosic display on all the drums gives a more solid and powerful impression.

A4: measures 176-201, the ending in the 1966 version is a fading one while in the 1984 version, the resolute strokes on bass and snare drums in two (against the 3/4 time) convey a powerful and positive conclusion.

(For a complete transcription of Max Roach's 1984 version of "The Drum Also Waltzes," contact Wei-hua Zhang in care of *Percussive Notes*. Also, British drummer Bill Bruford recorded "The Drum Also Waltzes" on the Moraz/Bruford album *Flags*. A transcription of Bruford's version appears in his book, *When In Doubt, Roll!*, which is published by Modern Drummer Publications and distributed by Hal Leonard.)

Tropical Forest

In the 1970s Roach played many duets with artists such as Cecil Taylor and Archie Shepp. He made two albums with Anthony Braxton, *Birth and Rebirth* (1978 Black Saint) and *One in Two—Two in One* (1979 Hat Hut Records). In these two albums Roach uses a floor tom-tom with a tuning pedal to attain different pitches and qualities such as glissandi, bent notes and undulating tones like vibrato of the human voice. The sound Roach gets is similar to that of the West African *donno*, a string-tension armpit drum, which mirrors the indigenous tonal languages.

This album is an example of how Roach constantly seeks new directions and develops new ideas and techniques. "Jazz is always changing," Roach told me in 1987. "To play with these diverse artists such as Coleman Hawkins and Anthony Braxton requires a sensitivity to the whole tradition from New Orleans to the present."

In "Tropical Forest," from the album *Birth and Rebirth*, a saxophone-drum dialogue produces a rapid, interlocking conversation reminiscent of Duke Ellington's "jungle" music.

Henry Street Blues and Straight No Chaser

In 1982 Max Roach made the album *In the Light* (Soul Note Records) with his quartet that included Cecil Bridgewater on trumpet, Odean Pope on tenor saxophone and Calvin Hill on bass. In "Henry Street Blues" Roach uses a "drum scale" technique of changing pitches by altering stick pressure on a floor tom drumhead with the non-striking hand. The same technique is used in "Straight No Chaser" in the same album. Additionally, he uses rimshots, sticks on drum rims, or another stick (from the New Orleans style, as that of drummer Baby Dodds) to produce a crisp and brittle sounds. Another device he uses in this piece is the contrasting sounds of open and closed hi-hat, played with both the foot and a stick.

Survivors

The album *Survivors* features several solo drumset compositions by Roach plus the title piece, by Peter Phillips, for drumset and string quartet. The solos present an unprecedented array of experiments in many meters. "The Drum Also Waltzes" is in 3/4, "The Smoke that Thunders"[5] is in 4/4, while "Billy the Kid" is in 9/4.

"The Third Eye" is in 5/8 and built on an ostinato. Many themes and spaces occur over the ostinato: themes are played on rims and sides of drums and cymbal stands, which is reminiscent of "Henry Street Blues" (Example 4).

"Jasme" is performed in 7/8 time (Example 5).

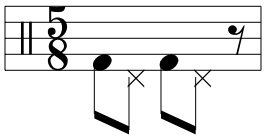
"Sassy Max (Self Portrait)" is in 16/8, which can be heard as 5+5+5+1, or 5+5+6 (Example 6).

Besides the pieces in this album, there are other examples of Roach applying unusual meters: "Driva' Man" from *Freedom Now Suite* is in 5/4; "South Africa Goddamn" (live concert 3/27/78, University of Massachusetts, Amherst) and "Sadiga" from *Max Roach* are in 12/8. The basic rhythm of the latter is a common bell pattern of the Ga and Ewe people of Southeastern Ghana, as in Otufo ritual music[6] (Example 7).

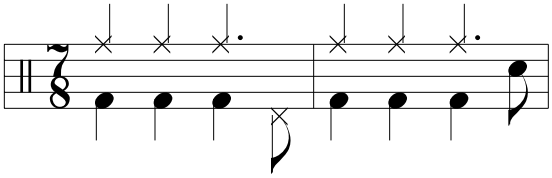
"Un Poco Loco" is in 4/4, the 16th notes are phrased 5+5+6, which gives an illusion of three against four. This piece was written in the 1940s by Bud Powell. At first Roach played a common Latin rhythm, but Powell was not satisfied. Then Roach created this one, which was considered too challenging for the drummers of that time, according to Roach (Example 8).

In the album *Drums Unlimited*, an ensemble arrangement of "St. Louis Blues" is in 7/8, while "Nommo," which means "no more," is in 7/4 (Example 9). (The snare drum is played with a brush.)

Example 4



Example 5



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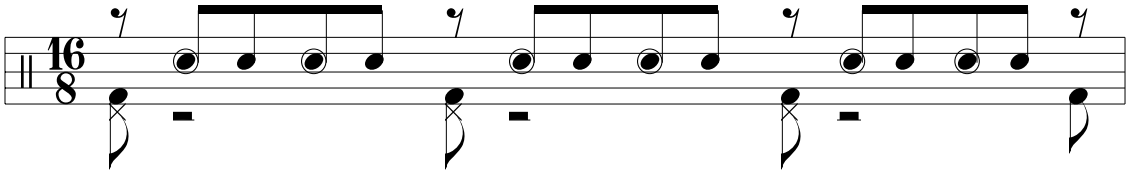

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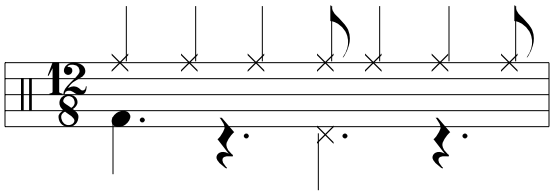
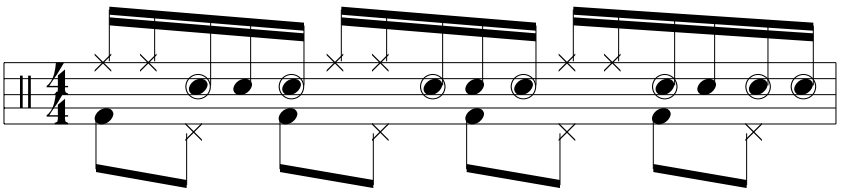
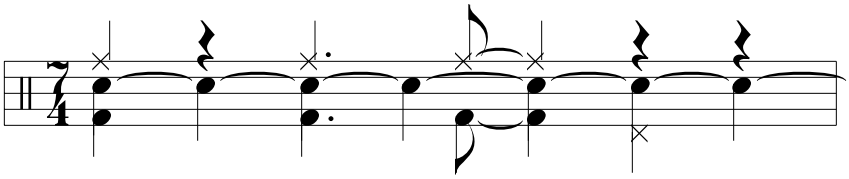


Example 8



Example 9



For Papa Jo

This piece is a solo on a single hi-hat. Roach likes to use this piece as an encore, and it is often accompanied with the following anecdote:

> In 1975 Gene Krupa was very sick. The Newport Jazz Festival arranged a testimonial for him. All the important drummers from the world such as Elvin Jones, Art Blakey, Buddy Rich, Shelly Manne and many more came to New York. Everybody played something to pay their homage to Gene Krupa, and he was there. It was a drummer's dream. Jonathan Samuel Jones (Papa Jo) was the last person to play. He used only one single hi-hat, but what magic he created from it.

What Papa Jo did was not recorded that day, but Max Roach's performance of this hi-hat solo is sensational. He uses the technique in which he plays the top cymbal striking down and the bottom cymbal striking up with the left hand, and the right hand executes quick bounce strokes on the top cymbal giving a rudimental sound on cymbal like Buddy Rich played on drums. The foot also opens and closes the hi-hat cymbals as part of the rhythm. He plays on the raised crown of the hi-hat and the edge of the cymbal. He strikes with the tip of the stick, the thin part of the stick and thick part of the stick, with the cymbal slightly open, widely open and closed to give textural contrasts and sizzling effects. He also plays on the hi-hat rod and stand. From there he evolves a complex and intriguing solo that has shape, rhythm and structure—a very developed composition, which he dedicated to Papa Jo.

From these examples one can see what a wealth of armor Max Roach has collected in his arsenal. He has inherited knowledge from his forebears; studied the culture of his own African heritage; borrowed from the traditions of other peoples, such as those of India and Western Europe, and learned from his peers and also his students. He can play a very simple phrase that expresses deep feeling, and is a genius in the way he manipulates these materials.

In this article I have only dealt with one phase of Max Roach as a musician. His creative urge is manifested in all kinds of projects with which he is engaged. His aesthetics and political ideology are essential to his music. His involvement in political activities as well as the breadth and depth of his artistic activities place him as one of the strongest voices among today's African-American musicians.

NOTES

1. One can distinguish three levels in Max Roach's work. The first level is technical, basically what is capable of being transcribed: all the figures, rolls, fills, strokes and bounces. As a player, one has to know how to use these techniques to express what one feels. But these are only means and not ends. The second level might be called grammatical or structural. It is the way in which technical devices are put together in a linguistic or communicative role. It is on this level that Max Roach's virtuosity begins to assert itself. The third level is the semantic or semiotic—the emotional and spiritual level where music exists in the highest sense. It is the meaning behind all the technical means. Roach agreed with this interpretation about his music in an interview (7/23/87).

2. There is another more detailed statement on this point by Roach in Fred Goodman's liner notes to the album *Max Roach Standard Time*.

3. The relation between the call and responses is organic, while in rondo form the relation between A and B or C sections is not necessarily so.

4. The practice of dividing a beat into smaller pulses of 3 (tisra), 4 (chaturasra), 5 (khanda), 7 (misra) and 9 (sankirna), is part of the South Indian Karnatic (classical) music tradition. Roach's playing in this passage lends a unique sound to the solo and indicates a possible influence of Indian music.

5. The title "The Smoke that Thunders" is inspired by the original African name of South African Victoria Falls named by English explorer Stanley Livingstone. Singer Shirley Bassey, who toured South Africa, told Roach the name. "Smoke" is a spray of water and "thunder" is the roaring falls (Roach's master class 7/23/87, Jazz in July at the University of Massachusetts, Amherst).

6. Information provided by Freeman Donkor, Ghanaian master drummer and dancer, from Royal Hartigan, *Blood Drum Spirit*, Ph.D. dissertation, 1986, Wesleyan University.

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Author's note: I want to acknowledge my gratitude to Max Roach for his music and his generosity in granting me time to interview him; to Professor Olly Wilson for his guidance in this research; and to Royal Hartigan for his profound knowledge of the drumset and his help in my transcription. PN

Wei-hua Anna Zhang *received a Ph.D. in ethnomusicology from the University of California, Berkeley. She has done research on Chinese-American jazz in the context of Asian-American music. Her articles have been published in* Ethnomusicology *and* Asian Music. *Zhang is a classical pianist who has also studied world percussion.*

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Partido Alto

By Norbert Goldberg

MANY BRAZILIAN RHYTHMS HAVE BECOME incorporated into contemporary drumming styles. Bossa-nova, samba and baiao are an important part of our rhythmic vocabulary and current music as a whole. One rhythm that has recently come to the forefront is the partido alto.

A variation of the samba, partido alto is characterized by emphasizing certain accents within the rhythm. As with most Brazilian rhythms, partido alto is typically played with various percussion instruments maintaining interlocking patterns. By examining these rhythmic elements, we can then transfer them to the drumset with some interesting results.

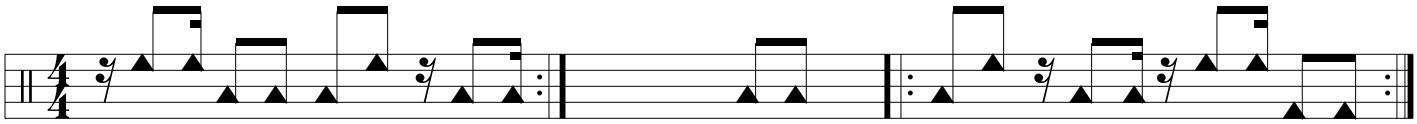
Partido alto can best be exemplified by the agogo bell pattern, since it includes both the main rhythmic and tonal characteristics of the rhythm. The pattern can also be played starting on the third beat—as in Example 1A, using the second beat as a pickup.

MARTIN COHEN

Norbert Goldberg *was born in Argentina and began his professional career in New York City. He holds a BA degree from Brooklyn College, where he studied with Morris Lang, and he also studied with Dom Um Romao and Gary Chester. He is the author of* Understanding Latin Rhythms, *published by LP, and has written articles on Latin and Brazilian drumming and percussion for* Modern Drummer, Percussive Notes *and* Percussion International. *He has conducted clinics at colleges and universities across the country, and is currently the drummer for the revival of the show* Grease *on Broadway.*

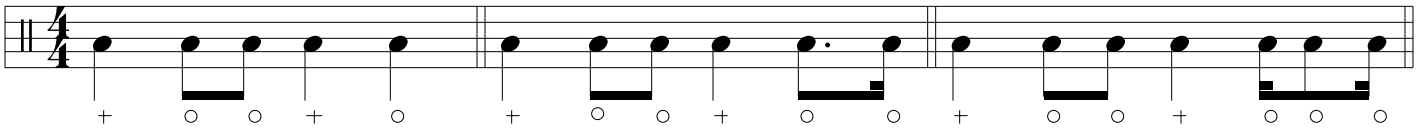
Example 1 / Agogo

Example 1A



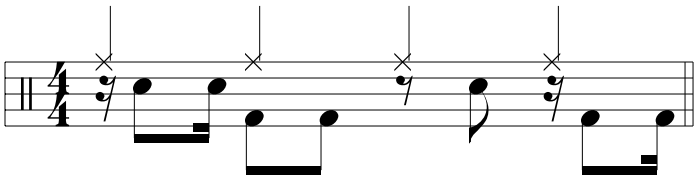
The surdo (Brazilian bass drum) plays an important part in establishing the feel and will serve as the guide for the bass drum patterns. Surdo rhythms are made up of open and muted tones that lend a semi-melodic aspect to the rhythms. The main pattern and variations can be simulated by playing on the floor tom with one stick or mallet and muffling the strokes with the other hand. Partido alto is usually played at a moderate tempo with a relaxed feel.

Example 2 / Surdo + = muted o = open



A basic pattern can now be formed by combining the above two rhythms. Begin with quarter notes on closed hi-hat or cymbal, gradually adding different cymbal and bass drum variations.

Example 3 / Basic Pattern



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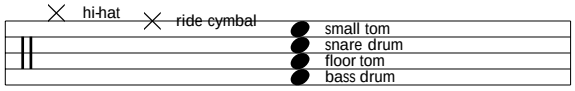
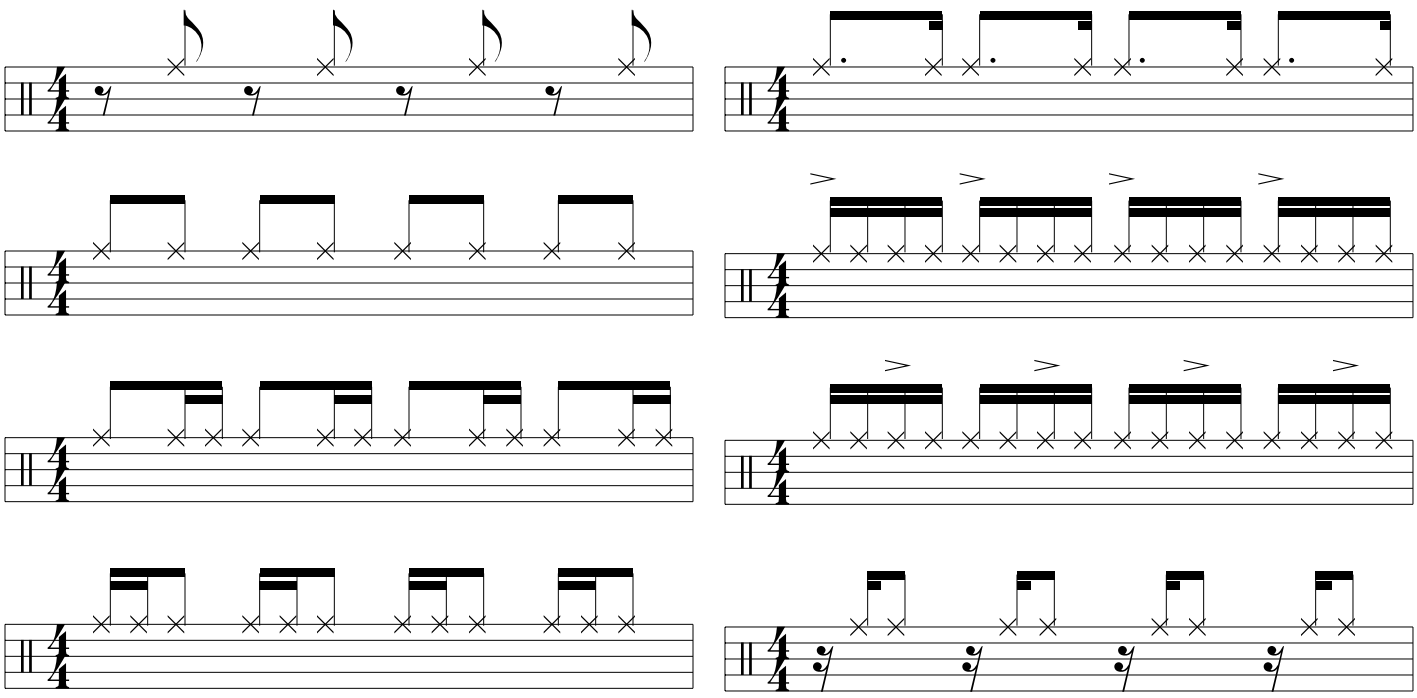
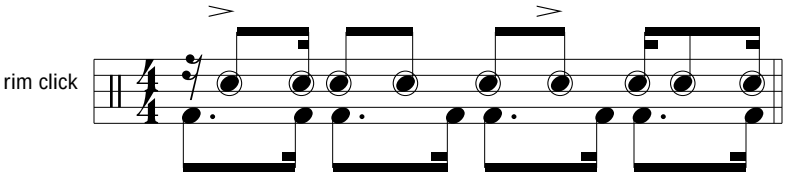


Cymbal Variations



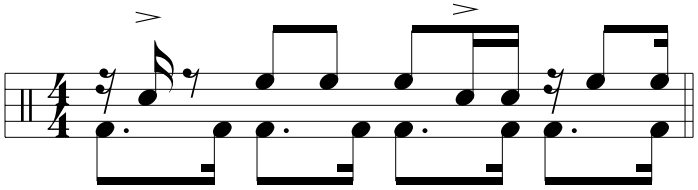
The tamborim (small hand-held drum) and pandeiro (Brazilian tambourine) generally maintain the basic pattern, observing the main accents. This next example combines the typical samba bass drum pattern with the partido alto rhythm as played on the tamborim; the sound can be simulated by playing rim-clicks.

Example 4



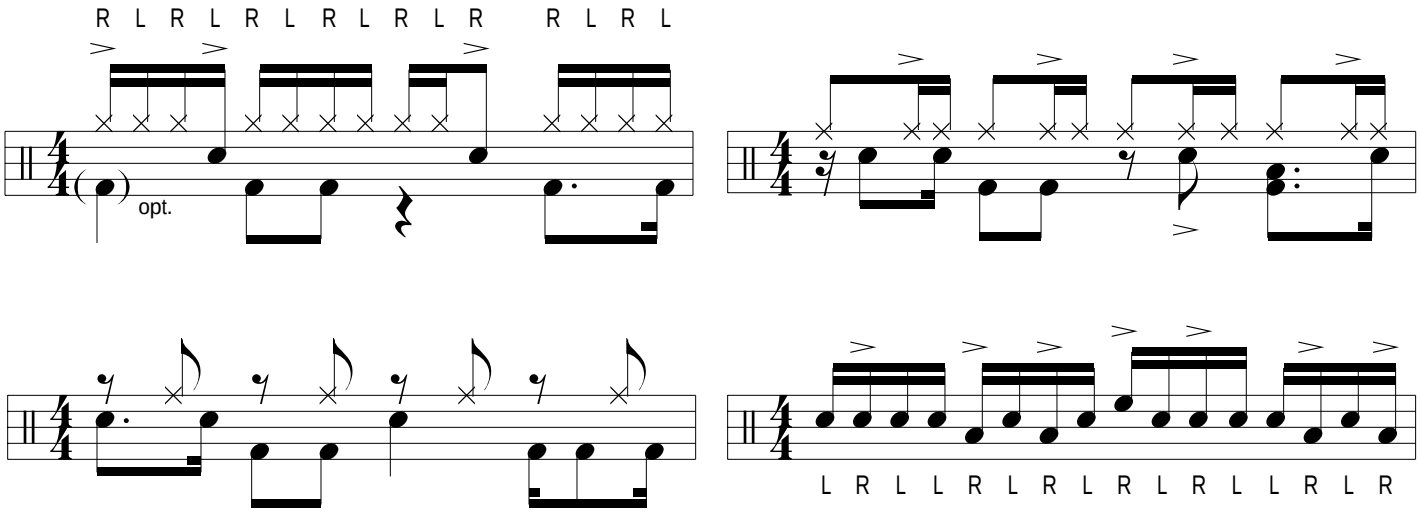
Here again different cymbal patterns can be used. For tonal variety, the rhythm can be played between the snare and toms.

Example 5



Partido alto can be interpreted as a funkier version of the samba and played accordingly, depending on the character of the music. Consider the following variations, which can be applied to numerous settings. The last example outlines the partido alto rhythm around the drums and can serve as a springboard for soloing ideas.

Example 6



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Applying Wilcoxon to Drumset

By Mark Hershon

DURING MY SOPHOMORE YEAR OF COLLEGE, I DECIDED to pursue the study of drumset as diligently as my other studies—music theory, mallets, timpani and rudimental snare. For drumset studies, my college instructors suggested Bill Schaffer, a local drum guru and drum shop owner.

My reading and playing chops were okay and I had been practicing from *A Funky Primer for the Rock Drummer* by Charles Dowd along with examples found in *Modern Drummer* magazine. In my first lesson, I was assigned exercises from *Stick Control* by George Lawrence Stone and *Wrist and Finger Stroke Control for the Advanced Drummer* by Charlie Wilcoxon. At first, I failed to see the value of those books for drumset, but since then I've appreciated the advice.

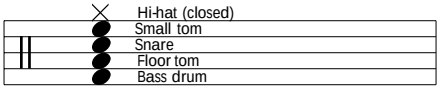
Much has been written concerning *Stick Control*, so this article will be based upon the Wilcoxon book.

To begin with, from the book, we will be using page 1, line 3, measure 1.

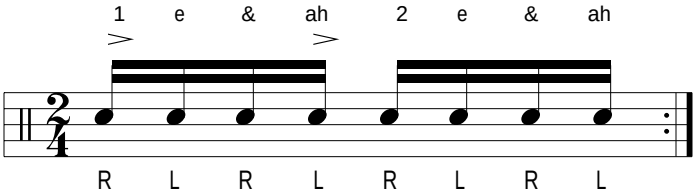
At first glance, the pattern seems to be pretty simple. However, as you practice at different tempos you might find that you do not remain relaxed and the beats become uneven, especially when adding the accents. I recommend counting out loud, using 1-e-&-a, 2-e-&-a, which will assist you in developing proper note spacing. Another approach is playing the pattern with just your hands on your legs. I have found that muscle memory occurs quicker using this technique, when not encumbered by sticks or pedals.

At the drumset, play the right-hand accent, beat 1, on the floor tom, and the left hand accent, "a" of 1, on the small rack tom. All unaccented notes should be played on the snare.

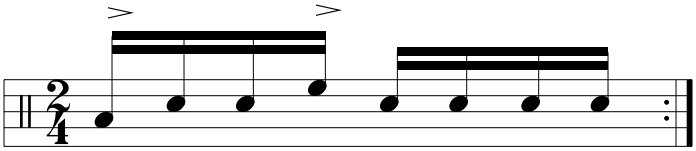
KEY



Example 1

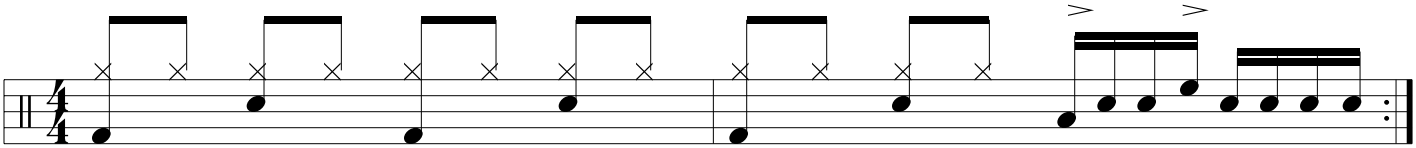


Example 2



If used in conjunction with a time beat, the pattern can be used as a fill:

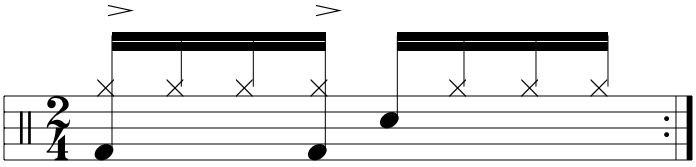
Example 3



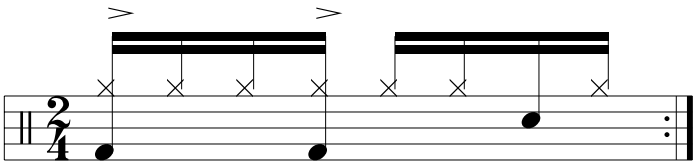
Let's go back to our original example. Play the pattern on the hi-hat with both hands; add the bass drum on the accented notes, and play the snare on beat 2 with the right hand:

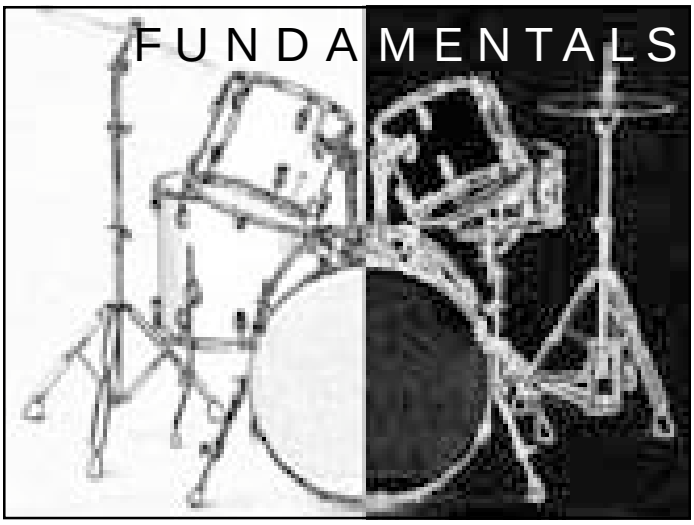
Try playing the snare on the "&" of beat 2:

Example 4



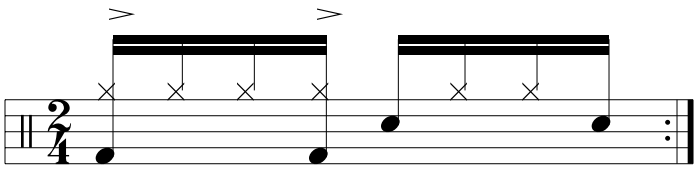
Example 5





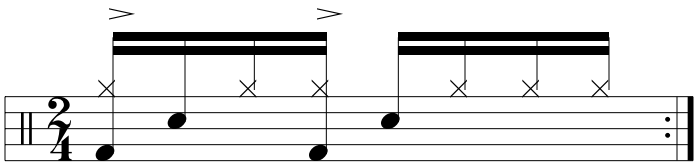
If you play the snare on beat 2 (RH) and the "a" of 2 (LH) you will have this pattern:

Example 6



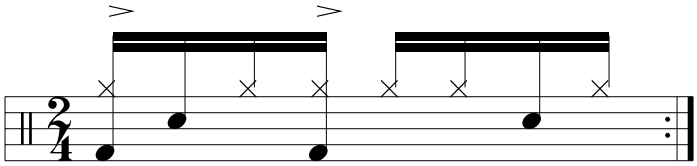
Playing the snare on the "e" of 1 (LH) and on 2 (RH) looks like this:

Example 7



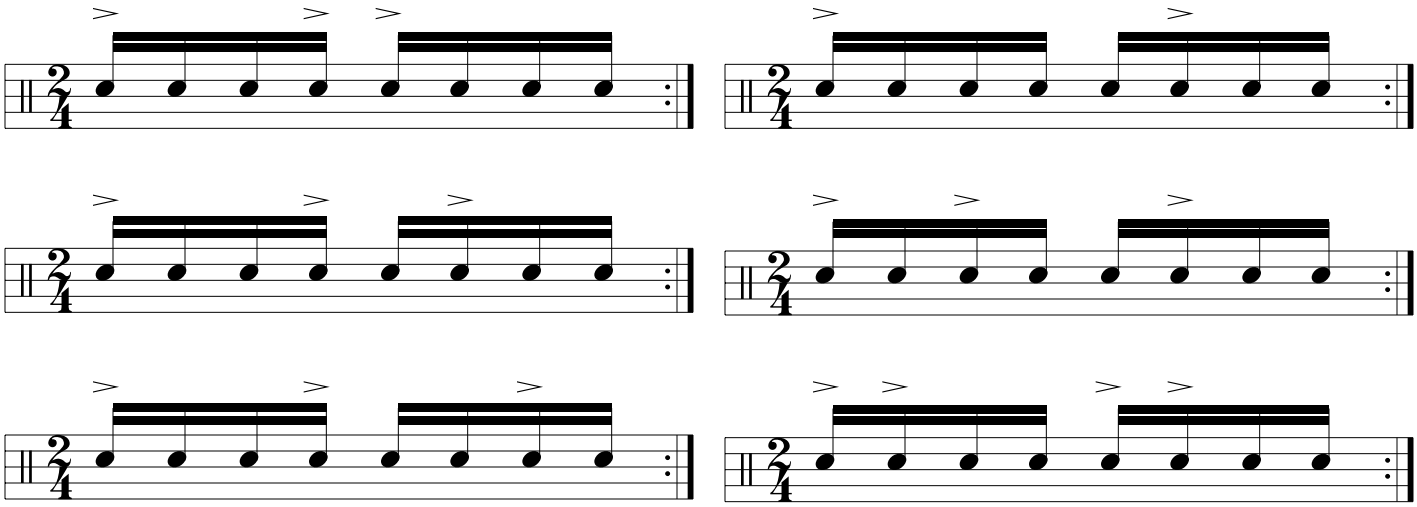
If you play the snare on the "e" of 1 (LH) and on the "&" of 2 (RH) you get:

Example 8



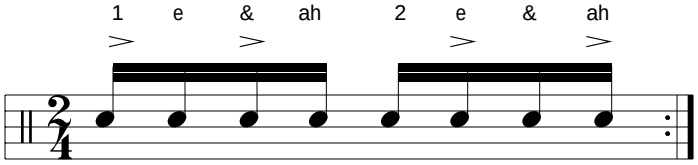
Here are some additional examples to practice using the above ideas:

Example 9

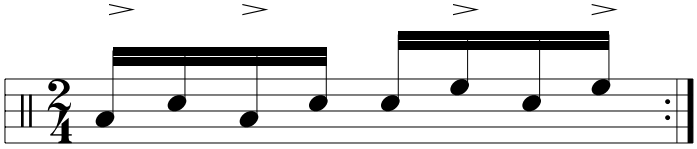


Now let's apply what we have learned to another exercise from the book—Page 1, line 6, measure 6.

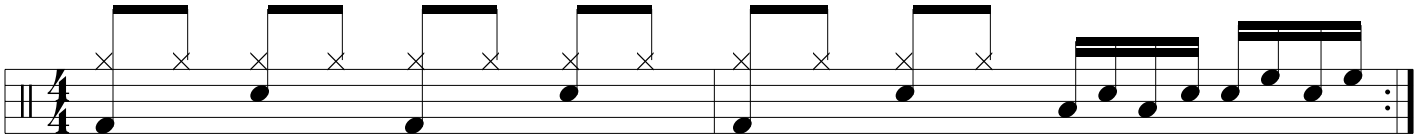
Example 10



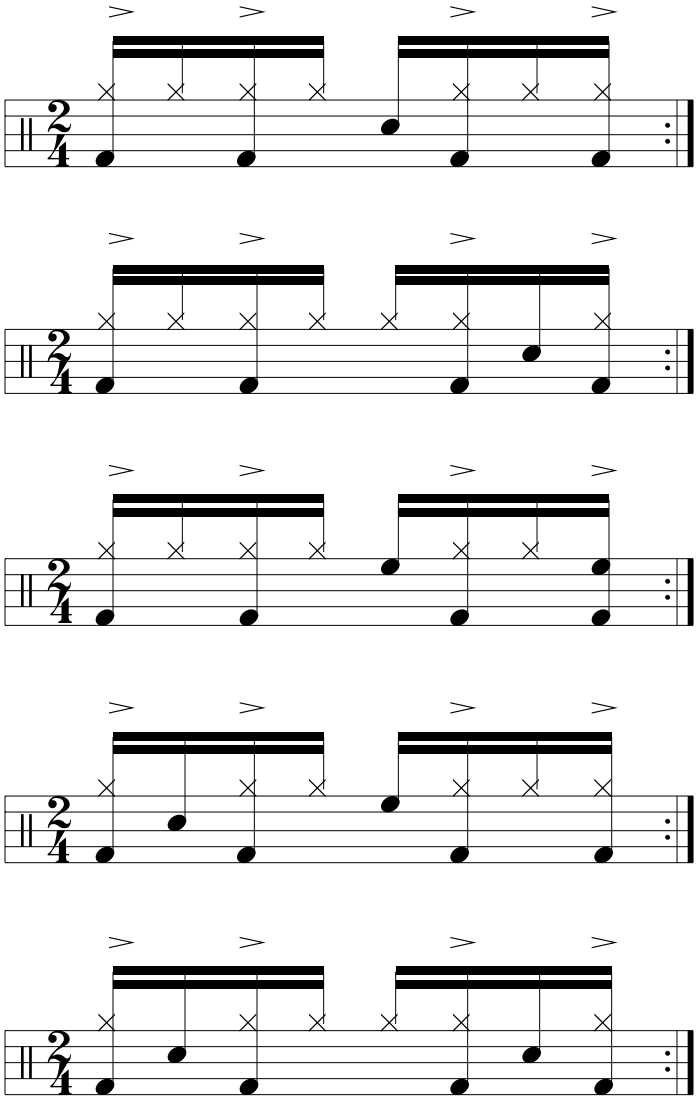
Example 11



Example 12



Example 13



Experimentation with snare drum placement yields a host of possibilities. Once the patterns are established, the duple feel of the 16th notes can be "swung," implementing a dotted-16th/32nd-note rhythm. Remember—approach the examples slowly, keeping steady time; use your imagination and have fun.

It is amazing to me how these simple patterns that were assigned to me years ago have become an integral part of my playing and teaching. My thanks to Bill Schaffer for introducing me to Charlie Wilcoxon's timeless method book. PN

Mark Hershon *specializes in instruction for drumset in the Dallas/Fort Worth area, and also teaches rudimental snare drum, timpani, mallets, ethnic percussion, electronic percussion, sampling and music theory, and is actively involved in recording and touring. His book* Rockin' the Blues, A Study in 6/8 Time for the Drumset, *is published by Mark Time Music.*

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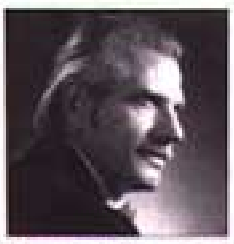

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HEAR THE DIFFERENCE.

George Carroll: Marching and Field Percussion Historian

Interviewed by Jeff Hartsough and Derrick Logozzo

GEORGE CARROLL IS A respected drum maker, historian, author and researcher in the marching and field percussion idiom. In the recent movie Gettysburg, *Carroll's fife and drum corps, the CSA Field Music, was featured along with others playing classic Civil War period music and calls using drums made by George's colonial drum company, Cousin Sally Ann. His numerous credits include membership in the Black Watch Band of Canada and the U.S. Army Band, through which he established an association with the famous drum teacher and maker Sanford Moeller. Carroll is also known for founding the Old Guard Fife and Drum Corps, the Colonial Williamsburg Fife and Drum Corps, the International Association of Field Musicians, and the Yorktown Fife and Drum Museum.*

When did you start playing and on what instruments?

I was born in Pictou, Nova Scotia, Canada on December 27, 1932, and started when I was about ten or eleven years old on trumpet and cornet. Like most kids in Canada, I grew up on ice skates playing hockey. I had a hockey accident and ruined my embouchure. I couldn't play brass anymore, but I really wanted to play drums anyway. I was too short for the drum line, in what were called drum and bugle bands in Canada at that time, so they stuck a bugle in my hand. I had to play that for about a year while I was practicing on the drums. I continued to practice on a coffee can with a pair of chair rungs, and I eventually got Gene Krupa's book, *Science of Drumming*, and V.F. Safranec's *Manual for Field Trumpet and Drum* and practiced the rudiments. I never had a teacher as such, because there were no teachers in my hometown, so I took the method books of Safranek and Gene Krupa and worked on them as though they were holy writ, and was able to accomplish most of what I needed to do. So I am pretty much self-taught.

How did Cousin Sally Ann get started? What does the business do and what is your role?

Cousin Sally Ann is the name we picked for our drum-building business. We make rope-tensioned snare and bass drums that are replicas of museum models. And we have quite a big collection of old drums going back two hundred years that we use as models. We sell these to reenactors, and people who want to play historically accurate drums. I am the co-founder. My business partner is Pat Smith. Mainly, I manufacture the drums myself and Pat does most of the finishing on them as well as some clerical work.

What types of teaching have you done related to your research?

After I finished my enlistment in the United States Army, I spent about ten years in Colonial Williamsburg, where I inaugurated their fife and drum program. I was the first drum major music master that Colonial Williamsburg had. I also did a lot of research in early drumming and implemented that with the corps. We got to play for some interesting people. President Nixon went down there and we were photographed in newspapers and magazines playing for him. Also, Marshal Tito of Yugoslavia visited Williamsburg when we were there. So we played for him with the fife and drum corps as well. I also started an 18th century band there.

After I finished at Colonial Williamsburg, I went to Walt Disney World for about seven or eight years and taught the fife and drum corps. I also taught at Jacksonville University and played with the Jacksonville Symphony Orchestra, eventually becoming the principal percussionist. I inaugurated four or five other corps around the state of Florida, as well. And all this time I was doing research on old drumming. Then I came back to Virginia after the Disney job and got a job at the Pentagon working for the National Guard Bureau in the capacity of museum heraldry and history work. I was the editor and founder of a newsletter of history, heraldry and museums. I acted as sort of a staff curator for the Army and Air National Guard.

What philosophies that mark your styles of playing have you taken from your teachers and applied to your own teaching?

I've studied the old style of playing from the early records, the Bruce and Emmett book and the Hart book, both of 1862, the Howe book of 1861, the Robinson

books of the early 1800s. I teach the use of the "tap," mostly utilizing your wrist, and the "blow," as Colonel Hart's book called it in 1862, which was an accented stroke where you use more of your arm. My teaching is mostly based on these historical works because they seem to do the job on rope-tensioned drums very well, and they are good basic training for playing modern percussion, as you know.

How and when did you meet Sanford Moeller? How would you describe him?

I wrote to [Sanford] Gus Moeller in the 1950s when I was teaching a fife and drum corps in Alexandria. I was a member of the Army Band at that time, and this little corps was trying to get going with fake rope drums. The corps had rod drums with little ropes on them. Also, they were playing their fifes in the lower register. Since they were struggling along, I tried to give them a hand, so I sent a picture of this corps up to Gus and he didn't take it too well. The fact that they were using glockenspiels, mouthpiece fifes and fake rope drums didn't go over with him very well at all. He came back with kind of a blistering letter saying that the corps was not in the spirit of the age and style. He was very adamant about how they should change. I showed this letter to the corps directors and tried to make some influence on the corps. In that particular case, it didn't work.

Eventually, Mr. Moeller came down to see the Army Band and we were using a couple of his snare drums that we had gotten earlier. They were his Grand

Republic model, which was 17 inches by 21- or 22-inches deep. We also had a couple of rope-tensioned bass drums. He eventually made a whole new set of drums for the band. Unfortunately, they were made right at the end of his construction career, after he'd had a stroke or two, so he was never able to finish them. Consequently, he had to turn them over to Buck Soistman, who finished making them.

On a winter day, I drove to Baltimore and picked these drums up for the Army Band, and photographed them before the band started to use them. Mr. Moeller talked to us and gave kind of a lecture, or masterclass, on the care and feeding of rope drums as well as how to play the double-stick bass drum. He was a very dedicated teacher with high standards. Of course, he was completely in love with the idea of the old drumming.

He was a very respectable person. He never drank or smoked and was a member of the Polar Bear Club; he used to go swimming in the wintertime, breaking the ice up there in New York. He also marched from New York to Boston playing a rope-tensioned drum to draw attention to that kind of playing. As you well know, he was the teacher of a lot of good percussionists like Gene Krupa and Jim Chapin.

How did Moeller teach drum strokes and related motions?

Moeller's grip was a bit unique. It was drawn from the old drum methods and styles. Ed Olson, a good fifer and one of the founders of the Company of Fifers and Drummers in Connecticut, told me that Gus used to go around to the old Civil War drummers' homes with bags of tobacco and pick their brains as to how they played back in the old days. This is reflected in what he taught about how to hold the sticks. He used a very relaxed grip and he figured that you could not play a drum with any muscular stiffness. You had to relax. His grip for the left hand was more or less conventional, but his right was straight out of the Civil War methodology, where you hold the stick with your little finger and let it play through the hand. He could draw a tone from the drum by this method of stick-holding that other people couldn't get. Instead of contacting the head and pushing down on the head, he played in constance with the vibration of the instrument, and his pupils played the same way.

We had John Cain and Vince Batista in the Army Band who were both Moeller pupils. They could draw a beautiful tone from a snare drum using the Moeller method. He also advocated the upstroke and the downstroke, where, as your hand started to rise in the air, you utilized a tap with a swing of the stick. He taught the use of the accent on learning the roll. Moeller was not against the idea of utilizing the arms, although he didn't use the so-called "waterfall system" that a lot of drummers used up in the Northeast. That was a high rise of the stick. Instead, Moeller's was mostly a wrist and forearm technique, rather than a full-arm tech-

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nique as was advocated by drummers of the 18th and early 19th century.

When Moeller came down to the Army Band, he was very kind to us and very respectful of what we were doing. I think he really liked the Army Band and the idea of making drums for the United States armed forces. The body position that he taught was erect with the left heel at the right instep, as the old drum instruction books taught. Also, he always advocated playing standing up because he figured that it was the proper way to address a field drum. Furthermore, Moeller taught one to move the sticks in a uniform fashion with fan-like motions. He allowed no jerkiness or mechanical movement.

Although Mr. Moeller was kind enough to say that he wished I lived close to New York so we could work together, I didn't get a chance to do a whole lot with him, because I was in the Army Band at Washington D.C. His stay with the band was brief. It was just long enough to visit, put on a little demonstration of how he played, and discuss the new drums that the band was ordering.

I did, however, work for quite some time with his successor, Charles Buck Soistman of Baltimore. Soistman's family had a long tradition of making drums. His great-uncle made drums in Philadelphia for the Union Army during the Civil War. He had quite a big drum company there. Soistman started making drums for the Army Band when Moeller started to fail, and I went over to see him. So we broke him in on making drums for the Army Band, and then for the Old Guard Fife and Drum Corps.

What did you teach players about stick positions and fulcrums?

Most of my influence came from pre-Moeller. The system looked very similar to Moeller's, but it wasn't identical. It was a loose grip, as Jim Chapin calls it, a flesh grip, so that the stick has lots of opportunity to vibrate. Also, a bigger stick was used so that its mass and weight were utilized more than the muscles in playing on the instrument. The height of the stick was utilized as well for accents and regular strokes. The height above the drum was increased so that the weight of the drumstick and the arm were applied rather than muscle to play the heavier dynamics on the drum. The idea was for the stick to have freedom to vibrate—do its job. A big enough stick held far enough away from the drum in the initial strokes would bounce so that you didn't have to force it into the head. Then, you allow the stick to bounce and do its full job. You dampen the stick with a little pressure to make sure that the accents come in on the double strokes of the roll. Then, you dampen out the accents to get a smooth, even roll.

The fulcrum on the stick was the wrist, of course, and a rolling forearm with a little up-and-down motion when it was needed. For large accents, you applied a little more up-and-down motion along with the entire limb, from the shoulder all the way down to the wrist at one time or another. But mostly, it was a wrist motion.

Do you think that rebound is used in modern drum corps drumming as much as it was thirty years ago?

Back in the days of the skin heads there was a limit as to how much rebound you could utilize on the heads because they were a lot slacker than the modern heads. The modern drums have been tightened down so much that if you had that same tension on a skin head, it would break. So the tone of the drum has gone past what a real drum would sound like with a skin head on it. Modern drums have gotten into the realm where they do not really have a drum sound anymore. In many cases they are more like a machine sound. And of course, there is so much tension that there is a lot of rebound available from the stick against that tight surface. It makes it very easy to do things that you have to work a lot harder to get on a slacker head.

Various people have said that older styles of rudimental drumming are not very precise. How would you respond to this?

I don't think that a lack of precision is a component of any particular style. It is just sloppiness of execution that one may be hearing. Although a rope-tensioned drum with a lower tension can sound resonant, and the resonance can cover up a lot of sloppiness in playing, it shouldn't be relied upon to do that. Unfortunately, a lot of drummers utilize that resonance to cover up the fact that their execution is not very good.

On the other hand, many modern drummers use a lot of tension frequently with a lot of mechanical motion to play on a drum, and they don't draw a very good tone out of the instrument or play with a large variety of dynamics. All the rudiments were taught in the 19th century to be played with at least one accent, but always with just one accent as the NARD codified in the 1930s. Frequently, a drag paradiddle would have one, two or three accents, and some were of varying textures. So the drumming had more variety as far as hills and dales of dynamicism and intensity. It was a lot more interesting to listen to in my estimation.

There have been many good drummers who have played extremely clean on rope-tensioned drums with old styles, and I have been fortunate enough to play with some of those at past Yorktown Musters. We had a drum section that was as clean as a whistle. The rudimental content was highly evolved. It wasn't simple drumming. It was played very well, and it sounded good. The old drummers used to say that in the Lancraft Fife and Drum Corps of New Haven, Connecticut, you could take a gun and shoot off the tip of one drumstick and catch them all [in the line]. They took great pride in that corps in playing very precisely and very cleanly. But there were still no mechanical or stiff motions that, today, are attributed to the military, although they really did not emanate in the military. They emanated in an overzealous attempt to try and get a militant style in the playing.

You have done extensive research about rudimental drumming. Describe how and when you started doing research, and how much information you have acquired.

Well, I have a whole walk-in library—a room of file cabinets full of information on so-called ancient rudimental drumming. I started when I was in the Royal Canadian Navy back in the fifties, researching to try to find out where the rudiments came from and what significance they had from a musical and military point of view. I think I have been able to answer quite a few questions in that regard.

We were using a flam-tap to double time the sailors of the Royal Canadian Navy. So the flam-tap was one of the first rudiments that I was interested in tracking back. That subject, the history

George Carroll and CSA Field Music

of the rudiments, is a long and heavy one. I am working on getting out a glossary of the rudiments now. The amount of information is quite large, and I probably have more information than most anybody else on American rudimental drumming and all its antecedents, including French and Swiss.

What is the time frame of your research?

It is from the time of Charles II, which is roughly the 1630s, to about the 1890s.

What topics in the history of rudimental drumming have you researched?

Style, content, the instruments themselves, particularly the kinds of drums on which they are playing, the sizes, their construction, and also medieval notation. I'm heavily involved with translating the old notation from the early book. Lastly, I've researched the uses with the military.

How many international rudiments have you found in your research, and from which countries have you found them?

Over two hundred rudiments from Switzerland, France, England, Holland, Germany, Denmark, Norway, Spain and, of course, the United States.

What are the different styles or methods of drumming that you have found that can be labeled by time period, country, region and group?

That's quite a long study, but to make it as short as possible, the different styles could be consolidated by nationality: American, British, Swiss, French, German and Dutch. Each has its own body of rudiments and history, and that is a long, hard study to put it all down in one survey like this. In other words, it is a stand-alone article and I intend to do more on that for the Percussive Arts Society.

Basically, the American style was derived from the British style back in the late eighteenth and early nineteenth centuries, as far as we can tell. The research is pretty solid in that direction. There is no doubt that our American drumming started in England. Early on, the two styles started to go in different, divergent directions. For instance, Charles Stuart Ashworth, who was an Englishman, came to America and was the second leader of the United States Marines School of Music and band in Washington, D.C. He had a big fife and drum school with about thirty-six individuals involved. His style of drumming was, of course, English, but he started also playing some of the American rudiments, which became the foundation of the Bruce and Emmitt book that came out in the 1860s. So he was kind of a crossover type. He came from Britain, then he ended up in America.

The flam accent was coming in during the War of 1812 in America. There is no evidence of that ever being used in Great Britain. George Barret-Bruce apparently was influenced by the black drummer Juba Clark, from the Western School for Practice, which was out in Jefferson Barracks, Kentucky. He obviously taught the syncopated rhythms that were so prevalent during the 1860s in all kinds of music, and started some of the rhythmical figures [in that medium] that we know of as ragtime and jazz today. This was as early as the 1860s and probably a little earlier.

That kind of drumming did not evidence itself in any other country. It put an indelible stamp on American drumming ever since. It sounds very strongly syncopated. Whereas the other countries didn't do that, particularly Great Britain.

In Switzerland, the Basel style of drumming is very possibly a derivative of the French style. There was a Papa Beuller, in the French Guard during the War of 1812, who came back to Basel after that and taught a lot of drummers in the city. It's a strong possibility that he brought back a lot of the French rudiments, and they were the basis of the Basel Swiss drumming.

The army drumming that they did in the hill areas outside of Basel was a rather simple style that did not really exemplify the complexities of the Basel drumming. French drumming has a lot more double strokes than either American, British or Swiss drumming. But it has a lot of the figures such as the pataflafla stroke, sautes, couais and many of the figures that we have yet to reckon with here in the United States. So it is one of the world's most complex styles of drumming.

I understand from recent readings that it was revived almost from the point of extinction by Robert Goute, who used to be the French Air Force drum major. They had a Napoleonic drum corps in the French Air Force Band. He has started a whole wave of interest in playing the old French Napoleonic styles that are so beautiful and so exhaustive. This has caught on in France and has become quite the tradition. There are corps there of up to a hundred members, and they play this great style.

The American system, or systems, are all similar. For instance, the Connecticut River Valley style is played in a very slow, open method, with big snare drums that are deep and wide and with big barrel bass drums. The rudiments are played slow and extremely open on rather slack drums. The heads are just a couple of notches above being flabby. However, the sound is huge. Although it might be lacking in finesse, it has a thunderous quality. It's very moving to hear a whole drum corps driving down the street with the fifes cutting through all that drum sound. It is typical of some of the older New England fife and drum corps.

The majority play a much more modern style now, and in some cases they have taken the entire repertoire of the drum and bugle corps and just

translated it straight into the fife and drum idiom. There are also all kinds of way-station stops between those two extremes. Then there are, of course, those who try to restore old fife tunes and write drum beats that go with them, or resuscitate the drum beats from the old books.

How do the modern drum and bugle corps of today compare to the groups in which you have played and/or taught in terms of technique, musicality and style?

Well, I think that the "Timeline" that you did with a little help from myself and a lot other people brought out that there have been some great changes through the history of the drum and bugle corps movement. It would be remarkable if it hadn't changed—if it stayed the way fife and drum corps have stayed. It is a different kind of an animal and change is frequently very good, but sometimes, a regression. My heartburn from the point of view of purely a military musician all my life is that I think the drums are overused [in today's drum and bugle corps]. Every square millimeter of a measure is filled with some kind of figure.

The original idea behind that, of course, was to balance off the lack of harmony instruments in a band situation where you didn't have bass, baritone, tenor and alto voices very frequently. So, for the lack of the harmonic progressions that band instruments bring to their art, the drum and bugle corps and the fife and drum corps use rhythmic devices to fill in some of the gaps that would otherwise be done by other types of instruments.

This has gone about as far as it can go as far as complexity is concerned. I think there is a great imbalance sometimes between the drums and the bugles. The drums have gotten so busy and there are so many of them playing all the time that there is no release in the art. The way it was described to me, all kinds of art has to have tension and release. A personification of this is in the French and Swiss drumming. No drum style in the world is more complex than their style. Yet, they will slow down the amount of figures that they put into a piece or a composition. They will play simple figures to complement the music.

It doesn't all have to be technique. It doesn't all have to be speed and razzle-dazzle. It can be balanced. If some of the drum and bugle corps composers would look at and listen to their composition from the point of view of balance, they could learn something from the Swiss and the French.

Again I harken back to my background, which is military music. I like marching music to sound like marching music. I don't have any heartburn with playing marches and music that was composed for the field, for the camp and for marching itself. The marches of Sousa and Kenneth J. Alford are still the best I have ever heard. When you take a pop tune, Broadway show tune, or a jazz or rock tune and try to shoehorn it into some of these marching scenarios, some of it works, but a lot of it doesn't. A lot of it sounds like trying to make the particular sound of a swing or rock band, but with inadequate instrumentation. That is just my particular view. Everyone, of course, has the right to their own taste, and they should. I am not trying to change that aspect of things.

Why do you think that various traditional aspects of military drumming have left the modern drum and bugle corps?

I don't think they were absorbed by modern drum and bugle corps because the military drumming, as such, really went with the fifes. When the bugles came in, the drumming was an accompaniment. If you look at your history of the fifes and drums, the drum beats themselves could be used as calls in the camps 150 to 300 years ago, and they frequently were. The fife added melodic interest, but it wasn't the real melody of the call.

With the aspect of the bugle, the drum went out the door as a field-music instrument. When it was brought back in with the bugle, it was an accompaniment instrument that no longer played the actual calls. So that aspect of it was turned completely around. The drumming that went with the fifes, the single drag and double drag played straight up and all the variations thereof, and the seven-stroke roll were left behind, because the tempo had increased with the bugle, and the bugle could not play quick 16th-note figures of complexity as the fife is capable of doing. Therefore, the tempo picked up with the long linear sounds of the bugle, and the drummers couldn't execute some of the rudiments used for things such as the breakfast call or the dinner call. The double drag and the single drag had the tempos required with the bugles, so they weren't played anymore. About half of our rudimental repertoire has gone by the wayside because of the pickup of tempo, and because of the different applications of drums with bugles.

I don't want anyone to think that I look down my nose or cast any aspersions on my colleagues in the drum and bugle field. My tastes happen to go in another direction, but it is not to disparage the other activities. I will say this in respect to the drum and bugle corps: they bring a lot of discipline and application of hard practice into their art. I have yet to see any other folks in any kind of activity put so much effort into what they are doing. And it is usually not as a profession, it is usually done because they love to play. That shows in the accuracy with which they play and the precision with which a lot of the groups perform. The fife and drum corps would do well to emulate the drum and bugle corps in that respect.

What would you like to see happen with PAS and research efforts like yours?

I would like to see maybe a sub-committee or a parallel organization set up in the Percussive Arts Society that would address the history of all drumming, all percussion, not as a side issue, but as a main thrust. There is a lot of material from the past, and if it isn't gleaned, it is going to go into the ground with the people who have it in their heads. So there is a great need to set something up so that what we know so far is retained, and further research can be done and published.

The style of fifing and drumming in America has lasted for well over two hundred years, and much of that is intact. But there is a slow erosion that is bound to go on in the move to make things more modern. Folks that are eroding it don't even realize what they are doing because it is on such a long basis, such a slow motion. The Company of Fifers and Drummers has a museum up in Ivoryton, Connecticut, and they are doing great work, holding on to the more recent past. More

research has to be done, I think, and implemented as to what was done in the early days. We need to find out who the heroes were back then, as well as today. PN

Jeff Hartsough *is the Director of Percussion for the Spirit of Atlanta Drum and Bugle Corps and Escape indoor marching percussion ensemble. He was percussion caption head for Magic of Orlando Drum and Bugle Corps 1990-92 and was a percussionist with the 27th Lancers and Suncoast Sound Drum and Bugle Corps. Hartsough is president of Perfection in Performance, a percussion consulting, arranging, and instructing business, and is an accomplished performer, clinician, and private instructor, as well as an adjudicator for the Ohio Music Educators Association. He is General Manager and Percussion Educational Specialist for Columbus Pro Percussion, Inc. in Columbus, Ohio. Hartsough has studied with Robert Breithaupt at Capital University's Conservatory of Music. He received the NAMM Scholarship and holds two Bachelor of Science degrees from Franklin University. He is also a member of the PAS Marching Percussion Committee.*

Derrick Logozzo *studies and teaches at the University of North Texas in Denton, Texas, where he is completing a master's degree in performance. He received his Bachelor of Music Education degree at Capital University in Columbus, Ohio. His teachers include: Robert Schietroma, Robert Breithaupt, Ed Soph, Brad Wagner, Ed Smith and Chris Allen. Currently, Logozzo is an active performer and teacher in the Dallas/Ft. Worth area, playing in various jazz, orchestral and chamber groups. As leader and founder of Kalimbe, the Caribbean Ensemble, Derrick performs regularly on tenor steel drum. He also instructs the jazz band and teaches music theory at Krum High School in Krum, Texas. Logozzo also serves on the PAS Marching Percussion Committee.*

Invert Rolls

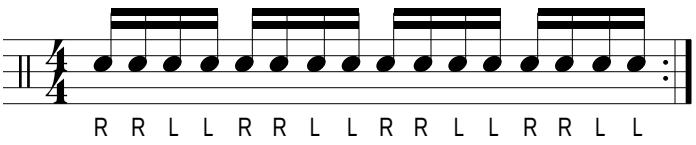
By Chet Doboe

FOR THE MARCHING PERCUSSION COMPOSER/ARRANGER, it's always exciting to expand the repertoire of ideas that we draw upon to create our artistic statement. And for performers, it's a never-ending and fulfilling experience to seek out new and challenging ideas to help us further develop our performance skills.

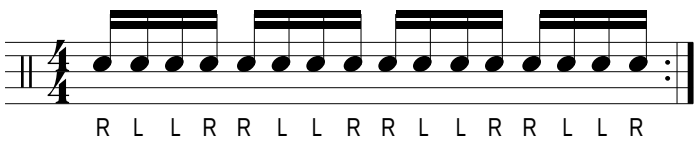
Invert rolls represent a family of hybrid roll rudiments that offers a stimulating technical challenge as well as an exciting creative choice for expressing roll figures.

The following two bars contrast the feel and the sticking differences between conventional doubles and invert doubles. It may be helpful to draw the parallel of flam taps (conventional doubles) to inverted flam taps (invert doubles).

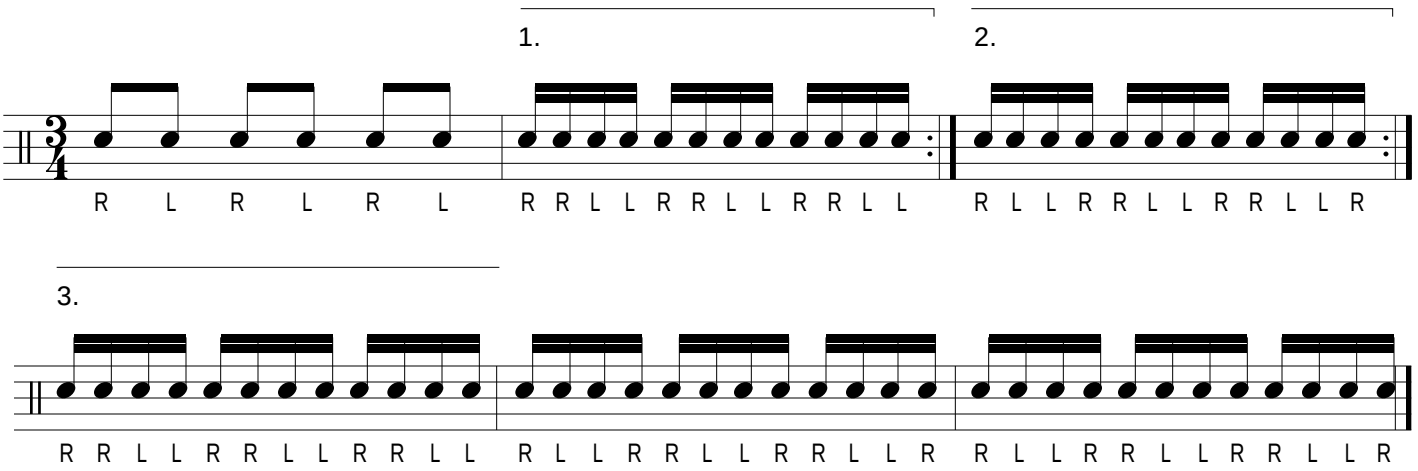
Conventional Doubles



Invert Doubles

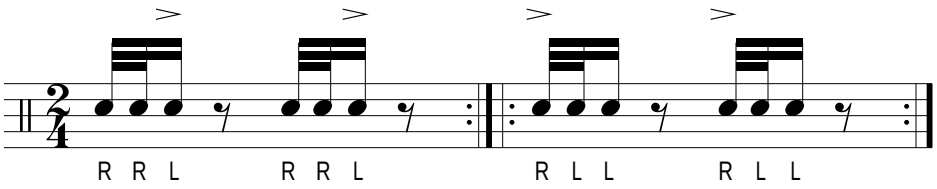


Here's an excellent control exercise that challenges the performer to shift the thought process for controlling the doubles from the first note of the doubles (as in the first ending) to the second note of the doubles (as in the second ending). Do not accent.

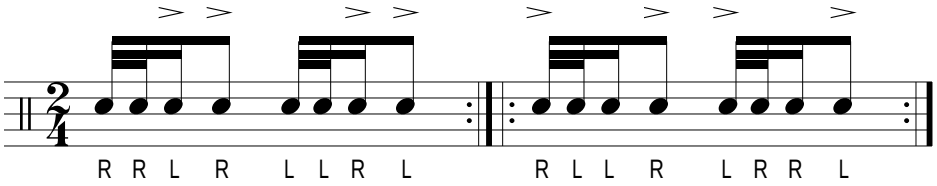


The following examples represent a partial listing of conventional rolls followed by the corresponding invert rolls. Note that there is not only a feel and texture difference between the two roll groups, but the conventional rolls emphasize an accented release, whereas the invert rolls stress the accented attack.

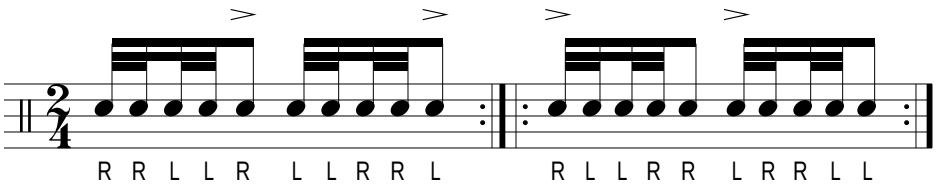
3 Stroke Roll **3 Stroke Invert**



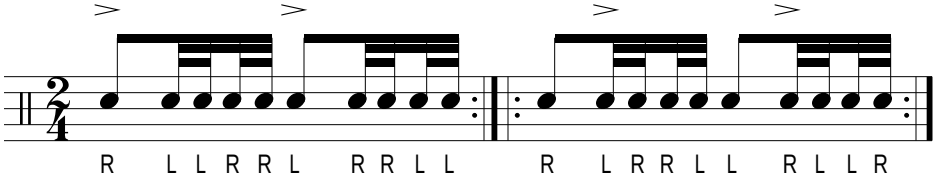
4 Stroke Roll **4 Stroke Invert**



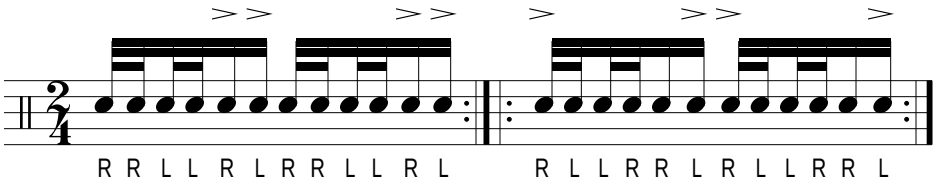
5 Stroke Roll **5 Stroke Invert**



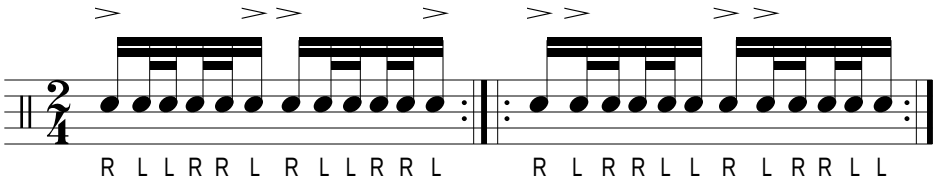
5 Stroke Roll **5 Stroke Invert**



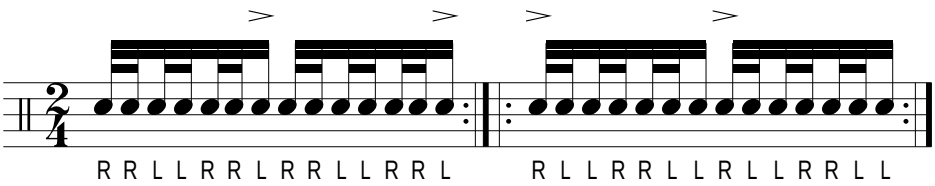
6 Stroke Roll **6 Stroke Invert**



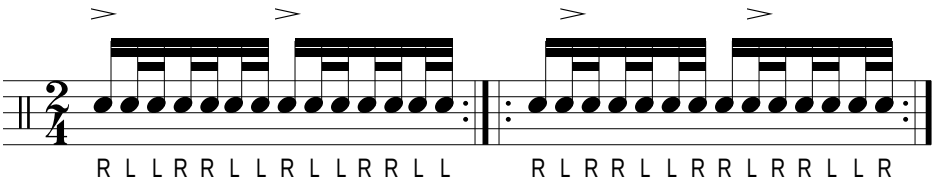
6 Stroke Roll **6 Stroke Invert**



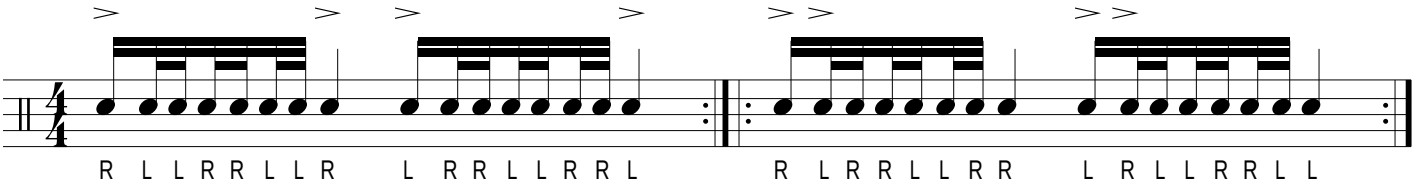
7 Stroke Roll **7 Stroke Invert**



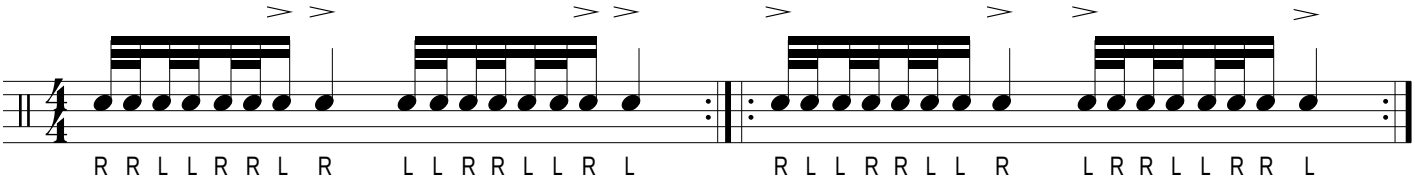
7 Stroke Roll **7 Stroke Invert**



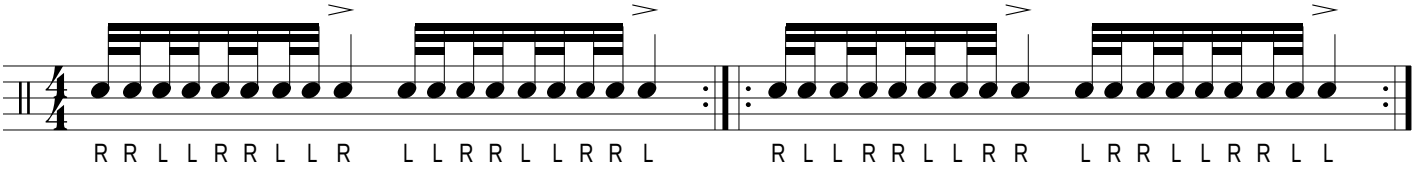
8 Stroke Roll **8 Stroke Invert**



8 Stroke Roll **8 Stroke Invert**



9 Stroke Roll **9 Stroke Invert**



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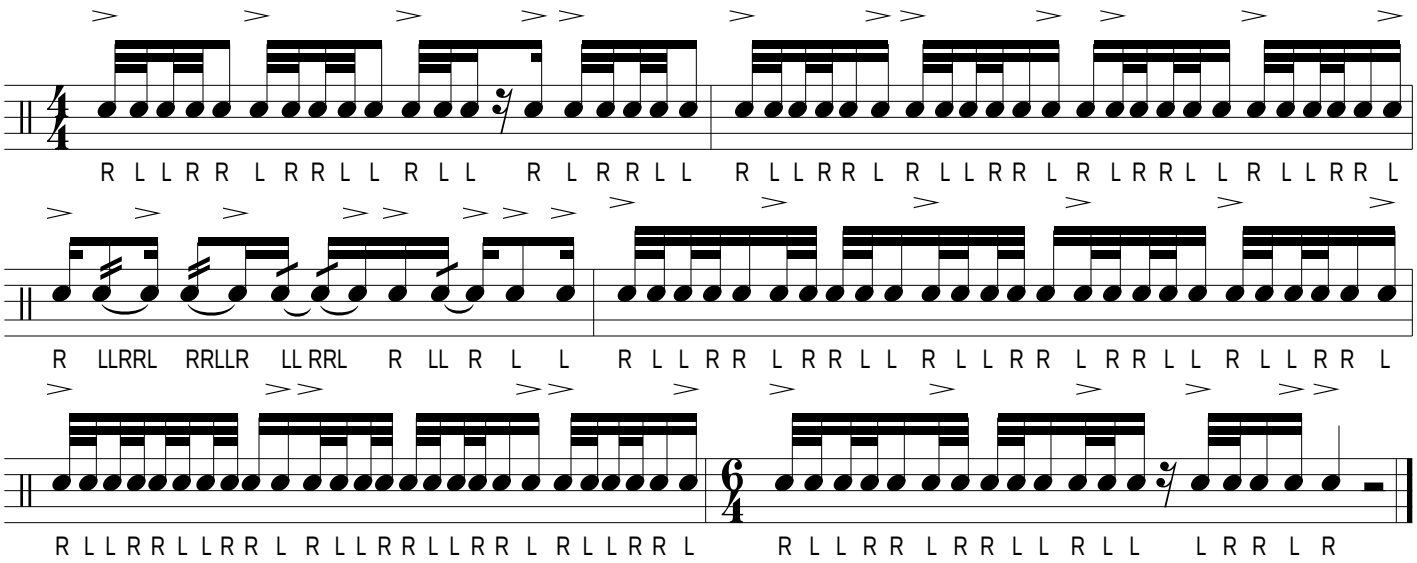
Invert rolls of longer duration can be built as desired; however the short invert rolls, just presented, tend to be the most effective. Here's a short passage that demonstrates the invert roll concept.



PN

Chet Doboe *is a performer, director and arranger for the six-time DCA drum quartet champion, Hip Pickles. He is also the Director of Percussion at East Meadow High School, Ray Shore High School and the Golden Eagles Drum and Bugle Corps, and he owns and operates a drum school on Long Island, New York. Doboe has authored nineteen books on a wide range of subjects including hand development, reading skills and numerous topics for the drumset. Doboe writes a rudimental/corps-oriented column for* Modern Drummer *magazine and is a member of the PAS Marching Committee. He is an active clinician and is an endorser for Pearl Drums, Paiste Cymbals, Pro-Mark Sticks and LP Music Group.*

Gozo Daiko

By Michael Gould

IN JAPAN, DRUMS HAVE BEEN USED for centuries in temples to help with Buddhists' chants, as they believed the sound of the drum was the voice of Buddha. Drums were also used to motivate warriors into battle and to entertain at town festivals and weddings. Drums could also delineate town borders. Shintoists believe that drums have a *Kami* (spirit). In Shinto, when one uses a drum, one has the ability to talk to the spirits of animals, water and fire.[1]

It is only within the past seventy years that the Japanese taiko drum has come out of its traditional setting and become the centerpiece of its own ensemble. Today's taiko bands blend the music of many cultures, giving new life to this very old and traditional music. Many people are familiar with Japan's premier taiko band, the Kodo Drummers, who represent the pinnacle of taiko drumming. There are, however, thousands of small-town taiko bands in Japan that bring people together to experience the joys of their rich culture. In conjunction with town bands, there are also preschool and day care bands that teach and perform taiko.

I had the unique opportunity to live in Japan and was able to experience this tradition. Nowhere else on the planet can one find so many people and government branches involved in playing and supporting percussion. I thought it would be of interest to see the workings of a community taiko band—its conception, teaching methods and music. One band, Gozo Daiko, is located in Yoshii on Kyushu island—the most southern island in Japan. Within Kyushu there are seven hundred taiko bands!

THE DEVELOPMENT OF GOZO DAIKO

Gozo Daiko band was started in 1986, and the members adopted the name Gozo from a nearby mountain named Gozodake. They took this name because they wanted their sound to be strong enough to penetrate into a mountain. The Chamber of Commerce in Yoshii felt they needed their own band to play at the town's festivals. Prior to Gozo, the town would ask other local taiko bands to perform for special events.

In the earliest months of Gozo, they had two drums made from sake barrels. After the local government became involved they bought a full set of drums from Umezu Daiko in Hakata city. Although the city provides funding for the group, each participant pays a small fee every month. Needing a place to rehearse, Gozo would go to local mountains. Having exhausted all nearby mountains and the local police, the town of Yoshii gave them a beautiful rehearsal space in their community center. After developing their style, the band felt they needed more durable drums. They purchased these from Genryu Daiko in Yufuin city.

Gozo's leader, Takaharu Uchikawa, adopted the preface from Daigorou Asuka's book on taiko as Gozo's philosophy. It states:

> Throughout the world every country has its own distinctive drum and style. Drums however are the unifying principle for man. Drums are not just an instrument or skill, the sound is like a heartbeat. This sound has the power of life which flows and talks to one's soul.
>
> Japan's taiko drums represent more than just an instrument, but provide cultural symbolism for its people. Although there are other traditional musical instruments and ensembles, Japanese taiko combines many elements of drumming, movement, song and dance. It is the delicate balance of these parameters that make taiko music so distinct. Like a picture, a single stroke of a taiko drum expresses strength and tenderness, deep tradition, bravery, heroism, and intelligence. Its improvisational character and deep rooted traditions also bring out these characteristics. The culmination of these characteristics make up the essence of being Japanese.
>
> In concordance with the recent popularity of Taiko drumming, a resurgence in Japanese culture has followed. Today, taiko has become an important part of Japan's culture. In fact, there are more than 3,000 bands within Japan. It is easy to understand its popularity because anyone can produce a sound on a taiko. Once the first note is struck, however, one begins on a much more difficult journey to master the essence of taiko.
>
> Since the recent popularity of taiko, non-professional taiko bands all have differing pedagogical approaches, consistency in practice routine, notation, and techniques. These inconsistencies hold them back from mastering the art-form. Only in professional and semi-professional taiko bands have they amassed enough information to bring the art-form forward.
>
> To form a complete taiko show each band must master the art of drumming and movement. As important as this seems, the art of teaching taiko is its equal. If one cannot properly teach and improve an individual or group's performance, much time will be wasted in the learning process.
>
> *—DA, 5/16/89*

Uchikawa further illuminates Gozo's own style, stating: "Gozo Daiko has adopted a more aggressive approach to drumming, which is counter to the passive style of other local groups. This would relate to

GOZO DAIKO WAKAJISHI TEAM:
Kneeling, Lower Left to Right—**Mami Tsutsumi, Megumi Kaneko, Sanae Matsuaka**
Second Row, Left to Right—**Kenta Uchikawa, Naohisa Ishida, Takashi Mori**
Back Row, Left to Right—**Keitarou Toyoshima, Mike Fienen, Takaharu Uchikawa (Leader)**
Not Pictured—**Daisuke Uchikawa**

tempo, dynamics and presentation. In Japan, Kyushu taiko style is fast with powerful motor-like rhythms. Gozo tries to take this style even further in power and intensity." Uchikawa also takes responsibility in developing new music, teaching and administrative duties. He also performs with the adult group.

When Gozo first started, most participants were adults, including anyone working or living within Yoshii, or anyone who expressed an interest in playing taiko. Since they rehearsed at night, bringing children to rehearsal was common. In 1989, their children had watched enough rehearsals to begin their own group within Gozo—the Wakajishi Team. This group consists mainly of high school students. Another band was formed around the same time to include younger children aged six to twelve, called the Junior Team. Within Gozo, only the adult and Wakajishi groups perform for the public. The Junior Team is used as a training ground for the upper bands. Both performing groups total around sixty performances a year, which include festivals and weddings.

PEDAGOGICAL APPROACHES

Like most taiko organizations in Japan, Gozo Daiko's teaching is done by rote. Technique is built on a series of rudiments that are used as a warm-up routine. Some of the most common used in Gozo are Uma (House), Sa Yu, and Hayashi. They are basically hand-to-hand exercises that can be heard in most marching drum lines in the United States.

The grip for taiko is very similiar to the French grip. The major difference can be found in the fulcrum point. Instead of the thumb and index finger as a fulcrum, taiko uses the ring and little finger. This makes the player use more wrist and arm.

Within Gozo there is an internal teaching process. The adult group works on an original composition created by one of the members in the band. Uchikawa lets all the members of the adult band help in creating new movements or even new musical sections. It is an open forum for creative decisions.

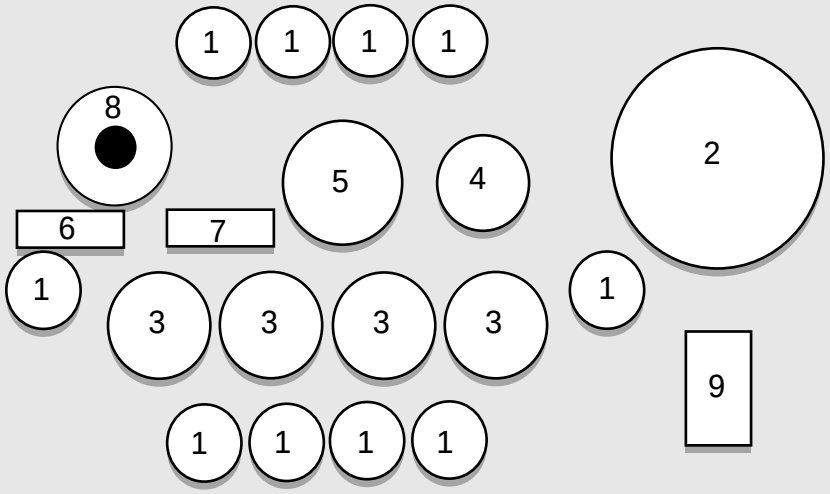
Besides musical decisions, movement with the music is equally important. After rehearsing and working out movements as a group, they start to perform. Once the piece is mastered, they teach the same composition to the Wakajishi Team. The Wakajishi members assist Uchikawa in teaching technique to the Junior Team, who must master playing technique before learning any part of a composition.

SETUP

Gozo's setup is delineated by musical and movement needs. In *Hibiki*, Gozo's oldest and most refined composition, placement of instruments and musicians achieves a complete corporeal effect. For example, in the introduction the Oo Daiko and Shakuhachi play a duet. This contrast between the most powerful instrument and the most delicate put into play the juxtaposition of moods for the entire piece. It also serves as a framework for the structure of the first section, which ends with the same pairing.

The Shime daiko and Ko daiko play powerful unison figures throughout *Hibiki*. To help keep the ensemble and unison figures tight these instrument groups are kept together. In the last section of *Hibiki*, the Ko daiko outside players switch between the Ko and Shime daiko. This frees up the inside Ko daiko players, who then perform on two Ko drums instead of one. It should be noted that throughout *Hibiki*, the performers are constantly moving to keep the tune visually exciting or at times solemn and respectful. Also, during solos or duets the ensemble will move instruments in preparation for the next section. The Kane and Take are located in the middle of the group to keep time and introduce new rhythmic motives.

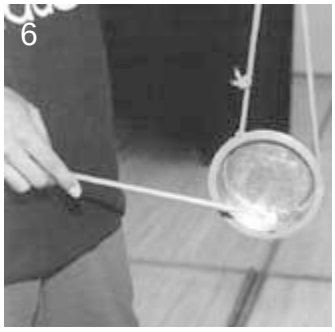
Gozo Daiko—*Hibiki* Setup Diagram

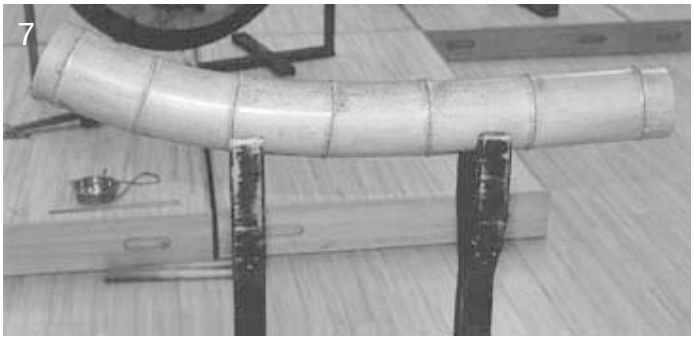


KEY:
1—Shime Daiko
2—Oo Daiko
3—Ko Daiko
4—Kakko Daiko
5—Chu Daiko
6—Kane (Bell)
7—Take (Bamboo)
8—Tam Tam
9—Shinobue / Shakuhachi (Flute)

Gozo Daiko—
Instruments

ILLUSTRATION AND PHOTOS PROVIDED BY MICHAEL GOULD





1 *Shime Daiko*—**The smallest drum of the taiko family. It has cast iron lug tension that provides extremely high tension and pitch. Traditional Shime still incorporate rope tension.** • 2 *Oo Daiko*—**The largest drum in a Taiko band. Gozo's Oo daiko weighs more than 500 pounds. It is played with very heavy wooden sticks, a large club or metal sticks. When struck, the concussion will revive any attention deficit problem one might be having at that moment. Head replacement is about $10,000 per side!** • 3 *Ko Daiko*—**Although these drums are much larger than Shime daiko, they are still considered small. The shells are constructed from a single hollowed log. These are solid shell drums that are one piece. The heads are installed using rope tension. After the head is dried it is tacked to the shell and the rope released.** • 4 *Kakko Daiko*—**A barrel-type drum that employs rope tension. Its shell can be metal or wood.** • 5 *Chu Daiko*—**A larger version of the Ko daiko. These drums are the middle range of the taiko family.** • 6 *Kane Bell*—**A bell that is the timekeeper for the group. It is played with a very light stick with the bead made out of a piece of deer antler.** • 7 *Take Bamboo*—**A large piece of bamboo (used similarly to the Kane) to keep time for the ensemble or introduce new rhythmic motives. It is played with the same sticks as Ko daiko.**

HIBIKI FORM

Hibiki (which translates as "sound") was originally composed as three separate compositions, which were later fused to form a large twenty-minute work. Many members of the adult group helped compose *Hibiki.* An important member is Uhse, who developed many of the drumming sections, coordinated the choreography and wrote the melodies for the Shakuhachi and Shinobue (traditional Japanese wooden flutes). Uhse mentioned that the original inspiration for the Shakuhachi/Shinobue parts came from traditional Japanese folk songs. These would include: *Ho, Ken* and *Jo.*

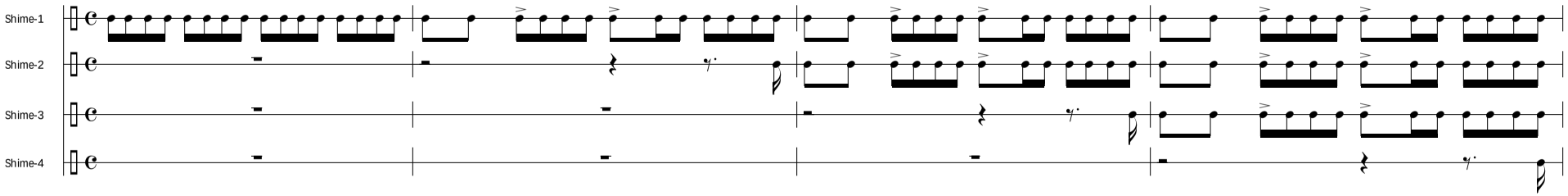
Something that cannot be reproduced in text or manuscript is the very detailed attention to physical movement. During *Hibiki*, the performers are constantly moving with ritualistic or, at times, martial-art type movement. This provides the audience with a very exciting presentation.

The structure of *Hibiki* is tripartite. Its three large sections are delineated by changes in instrumentation, orchestration, melody or rhythmic motives. Within the first section, a balance is achieved by pairing the Shakuhachi and Oo daiko together to begin and end sections. This occurs three times. The Oo daiko uses accelerandos followed by vocal cues to move into the second part of the first section. Immediately, the introduction of a new motive is performed by the Shime daiko, which is then imitated. The first part ends with a tam-tam accelerando that

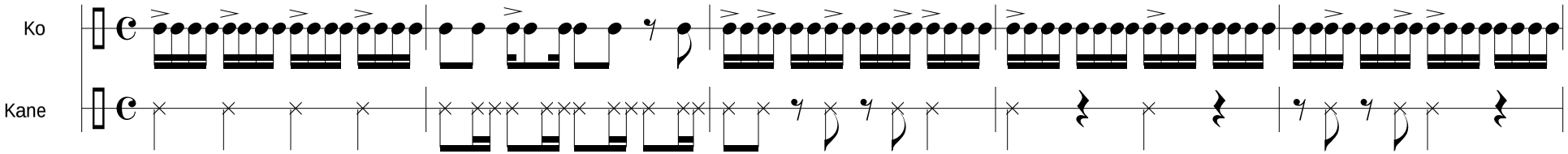
melds into a Shime ostinato with the Kane keeping time. This middle part of the first section is a very large and powerful drumming section.

At this point the Ko daiko are playing along with the full ensemble in unison rhythms. Using only the rims, the ensemble follows with a contrapuntal section that provides a new timbre. This contrasts the prior drumming section to great effect. The rims section ends with an ensemble roll. After the roll, the Chu daiko plays the role of the Oo daiko, providing a transition to the third part of the first section. The third part is similar to the first with a duet with the Shinobue (small wooden flute) and Oo daiko.

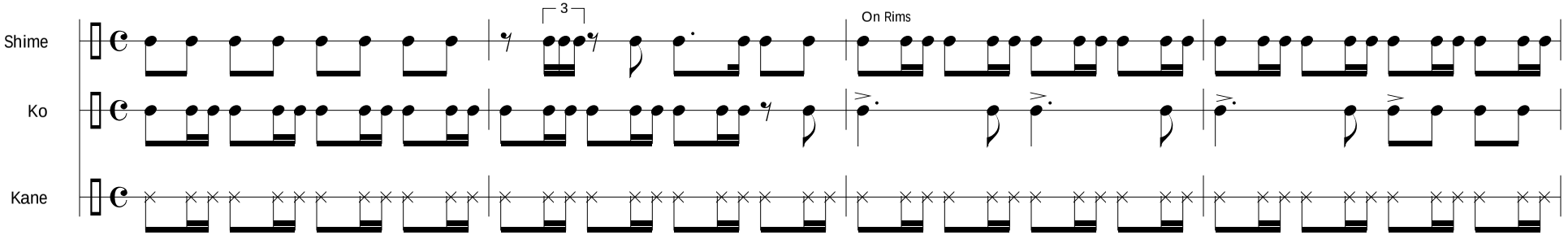
Example 1—Shime Daiko Entrance



Example 2—Ko Daiko—Part Two—First Section Motives

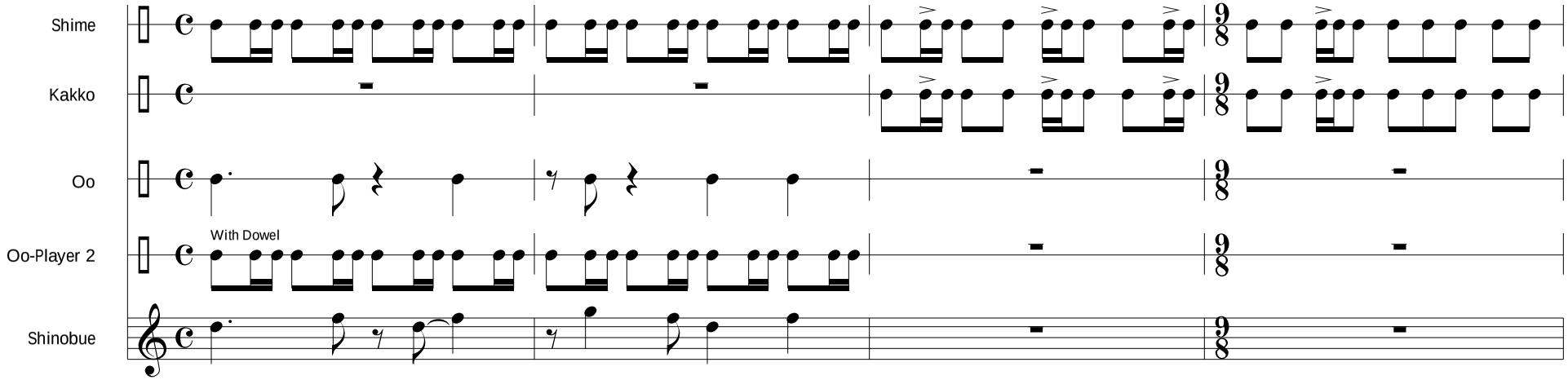


Example 3—Exchange between Ko Daiko and Shime Daiko



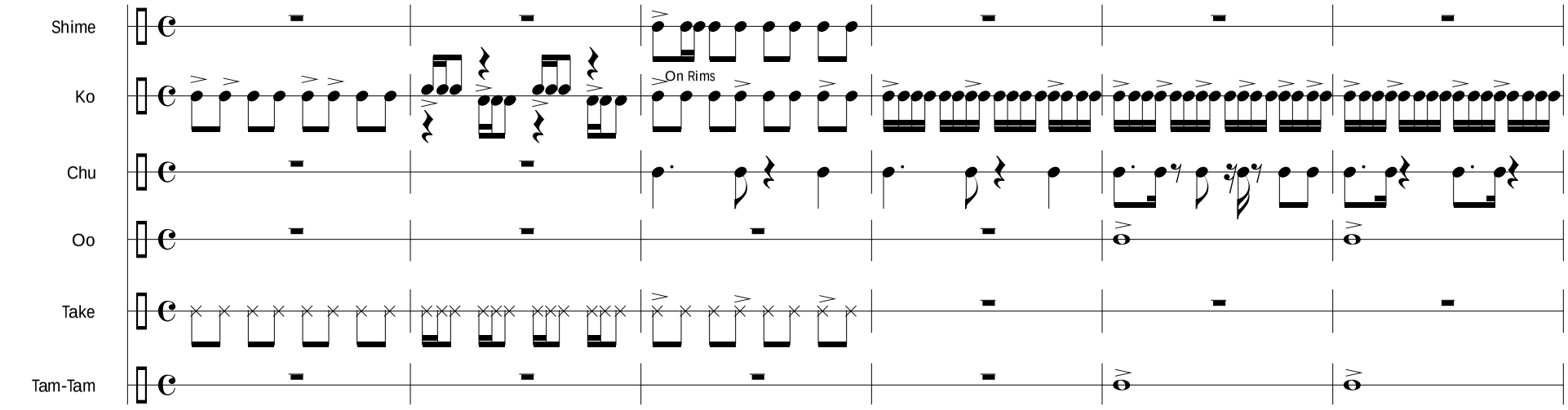
The second section of *Hibiki* continues with the Oo daiko starting a new tempo. Along with the Oo daiko is a new melody performed by the Shinobue. The Oo daiko and Shinobue interact with each other while the rest of the ensemble imitates the duet. This is maintained throughout the entire second section. During the interchange between Oo daiko and Shinobue, a second player is added to the other side of the Oo daiko. Instead of sticks, the player is using a very long bundle of thin dowel. This ostinato pattern helps keep time for the solo Oo daiko player and the rest of the ensemble. It ends with the Oo daiko accelerando/ritardando (ff-pp-ff).

Example 4—Section Two—Oo Daiko and Shinobue Motive



The last section of *Hibiki* begins with the Take setting the tempo. This section is very much a finale, showing off the group's speed and power. There are many unison figures as well as imitative inner parts. Much of this section is *forte* to *fortissimo*. Unison accented figures in the ensemble are surrounded by the Oo daiko and tam-tam playing the beginnings of phrases.

Example 5—Third Section Motives



Gozo Daiko provides an excellent representation of the thousands of taiko groups within Japan. Their organization, teaching methods and music supply their community with an enriching cultural and percussive experience. It is amazing to study the succession of taiko from temples to public performances. Japan has used its deep-rooted culture and religion to blossom into its own unique performance medium.

I would like to thank Mr. Uchikawa for sharing his expertise and patience as well as the members of Gozo Daiko. A special thanks must also be given to Sayuri Ohman, who helped in interpreting and making sure I took my shoes off at the right times! PN

[1]Lawrence, Kenneth. "The Multinational beat goes on at Kodo's Earth Celebration," *Japan Times*, Aug. 10, 1995, pg. 11.

(A future article will deal with taiko drum construction and classification.)

Michael Gould *is currently performing at* Huis Ten Bosch *European resort in Nagasaki, Japan. He is also completing a Doctor of Musical Arts in Applied Percussion at the University of Kentucky under the direction of James Campbell. He received his Masters of Music degree from the University of Nevada–Las Vegas as a student of Dr. Dean Gronemeier, and his Bachelor of Music degree from the University of Illinois at Urbana–Champaign under the instruction of Thomas Siwe. His professional achievements include touring with the Dallas Brass, and he can be heard as a soloist on a new CD by Seabreeze recording artist The Miles Osland Little Big Band. Michael has also performed with the Lexington Philharmonic, Top Brass, Saxon's Civil War Band, Nevada Symphony and the Las Vegas Percussion Quartet.*

Pipe Band Drumming

By Michael A. Skinner

IN SEPTEMBER 1993, I ATTENDED the British Pipe Band Championships held in Hyde Park, London. These championships are an amazing spectacle, with dozens of bands and hundreds of pipers and drummers. I was there at the invitation of Ciárann Mordaunt, who was one of the drumming judges. Ciárann lives and teaches in Dublin, where he is a prominent figure in the pipe band world. In addition to his own excellence in performance and teaching, his two sons, Julian and Adrian, have won many competitions including the World Juvenile Open.

The world of pipe drumming is very competitive, with technical excellence the order of the day. This style of drumming has helped produce players who have achieved great success in other drumming styles. In the United Kingdom, two prominent drumkit artists who began in pipe drumming are Bobby Orr and Andy White.

The style of pipe drumming has changed greatly over the last fifty years. Drumheads have, of course, changed from calf to the now-popular Kevlar. The drums are tensioned very tightly, producing a very short, dry sound that is considered essential for clarity when several drummers are playing simultaneously. Originally, pipe drummers used the standard five-line staff for writing the drum parts, but recently many pipe drummers have adapted a form of the Swiss (Berger) notation system. This system consists of a single line with right-hand notes placed above the line and left-hand notes written below the line (see Example 1).

In the pipe band version of the Berger notation a roll is performed as a closed roll. Each buzz note is very tight and produces a dense sound. Example 2 shows the 7-stroke roll, i.e., three buzzes and a tap. If exact doubles are required, they are written out in full, as in Example 3. In pipe band parlance, a closed 5-stroke roll is two buzzes plus a tap. Example 4 shows the continuous 5-stroke roll. Few of the other abbreviations of Swiss notation are used.

Example 5 is a brief extract from a pipe band score. Flams are played with the grace notes very close to the main notes. Drags are played as a tight and very short buzz followed immediately by the main note. If the main note is a right-hand stroke, then the next note is also played with the right hand. The same is true of left-hand drags.

In Example 5 you will see the roll-off used at the start of marches. Examples 7 and 8 are extracted from Ciárann's warm-up. For each of these examples, once they have been played with accents as indicated, they are then played again replacing the accents first with flams and again by closed drags.

Example 9 is a short solo I wrote for Adrian Mordaunt. Examples 10 through 15 show some phrases written out in full with a possible interpretation of using a triplet feel. Example 16 is one version of the Swiss Flammed Mill stroke used in some scores.

Some pipe band drummers have explored the use of polyrhythms, most often by putting rolls and rhythms on top of crotchet (quarter-note) triplets in 4/4 or on crotchets in 12/8. This may be seen in example 17, which is an excerpt from *Glasgow Week in Hamburg* by Alex Duthart.

Alex Duthart was the outstanding player of his day, and his influence is still present in the pipe band world. His book, *The Maestro* (Alex Duthart Percussion Ltd.), is perhaps the definitive book on pipe drumming available presently and is worthy of study by anyone interested in the topic.

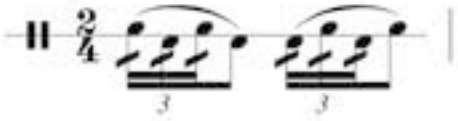
Perhaps the best-known player today is Jim Kilpatrick, who has won many competitions including the World Solo Drumming Championship several times. He travels the world presenting masterclasses and clinics, and performed at the PAS (UK) event held in London, October 28 and 29, 1995. Jim has recorded a video entitled "The Essential Rudiments" (Rouse Studios, Leicester, England) in which he demonstrates pipe drumming rudiments. It is well produced with excellent graphics and is a must for anyone interested in the genre.

Pipe drumming may still be a specialist area, but it is of interest to players in other fields. Some students from the Royal College of Music have joined pipe bands, and the Drum Corps of the Royal College of Music now uses the Dublin warm-up and some of the pipe drumming scores.

Ex. 1

Ex. 2

Played



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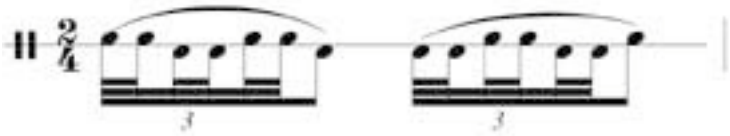

Ex. 4

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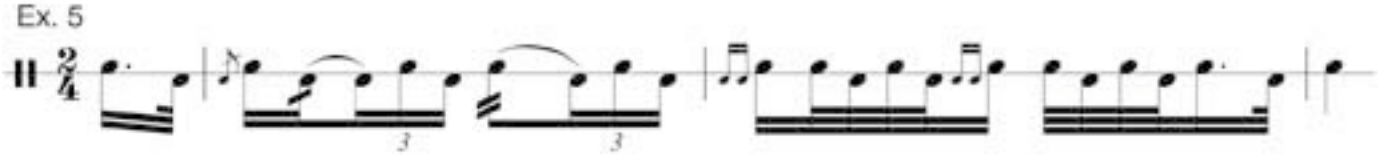
Ex. 5



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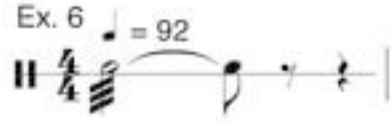

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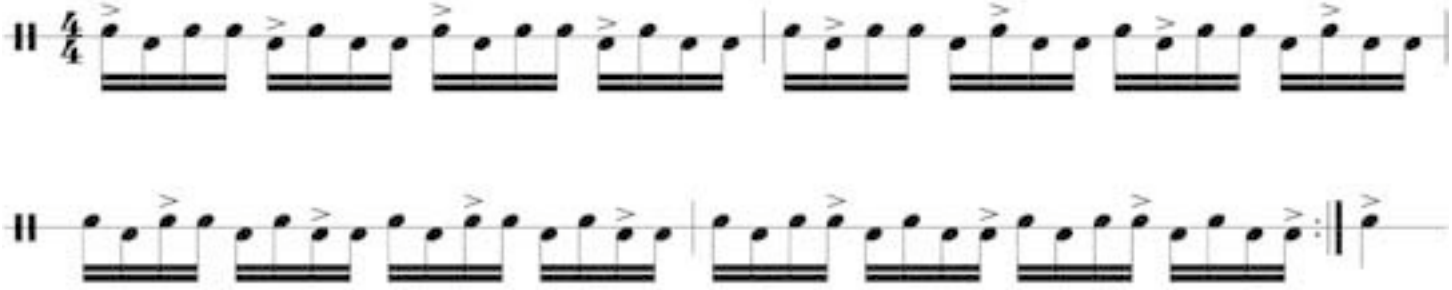

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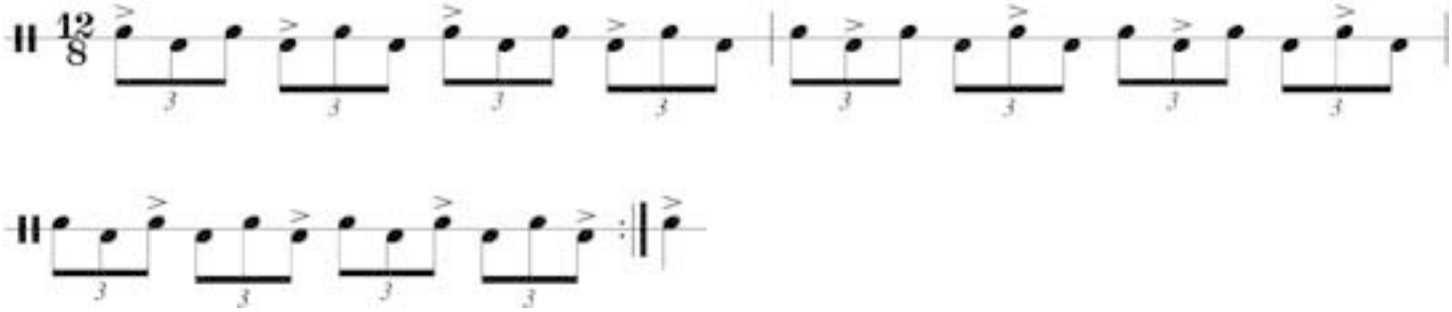

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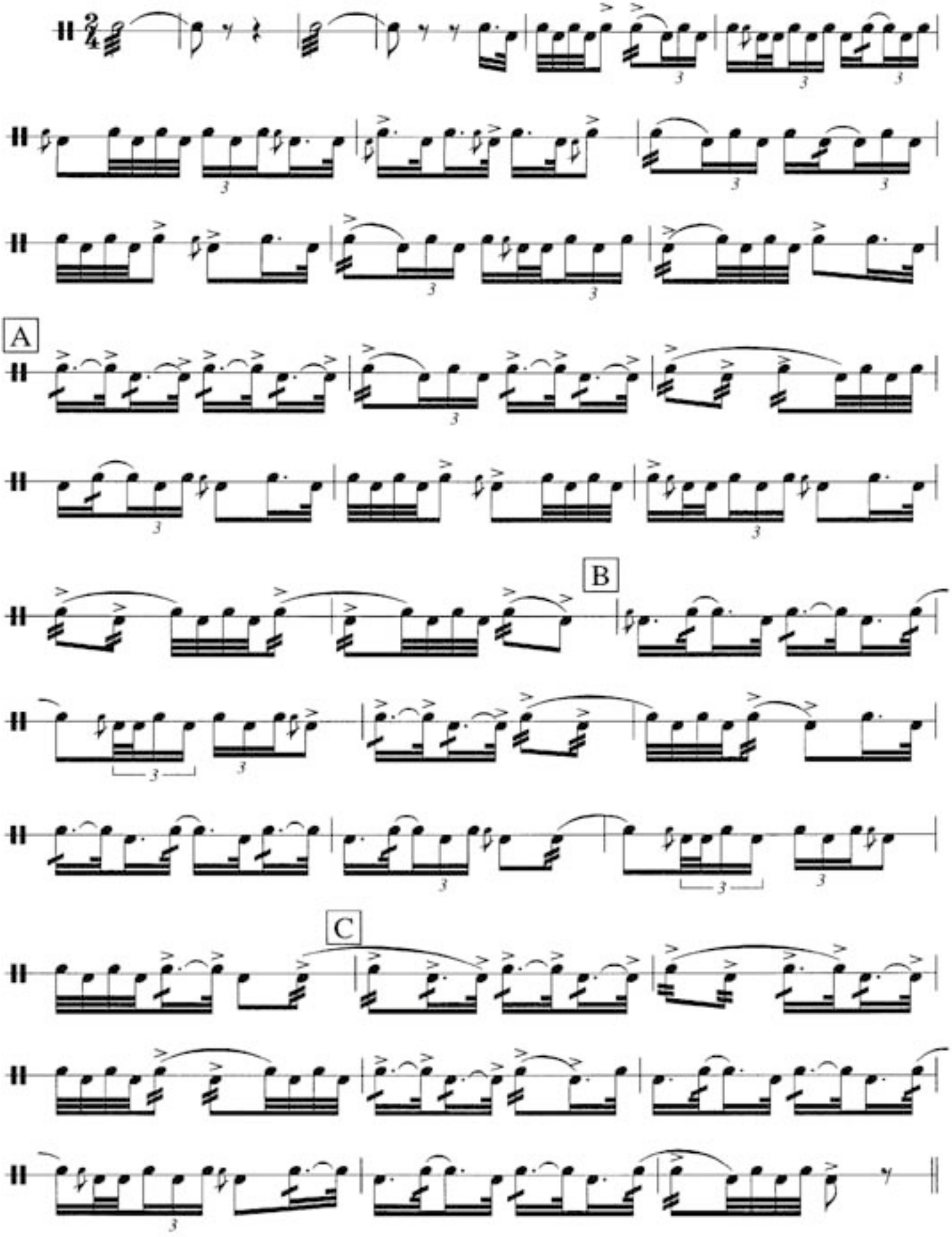


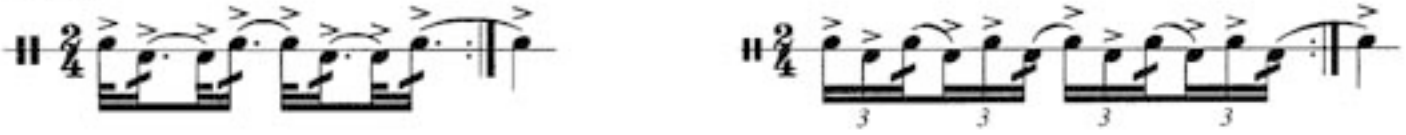
Ex. 10

Ex. 11

Ex. 12

Ex. 13

Ex. 14



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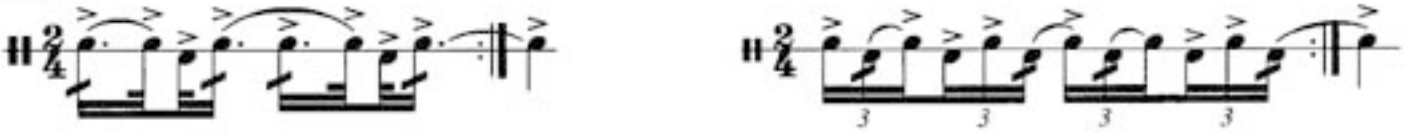

Ex. 16

Ex. 17

PN

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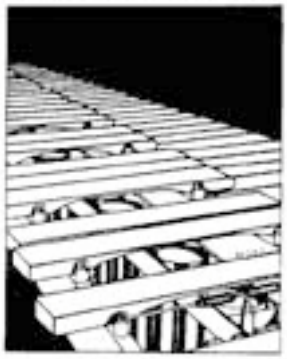

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Over the next year, malletech will be providing product updates such as the one that appears below. We hope these help you to better understand what sets malletech apart. Knowledgeable percussionists are our best customers.

Product update #1
Looks Aren't Everything (a short course in mallet technology)

Now that some of our competitors' mallets are beginning to look like malletech® (we're flattered!), it's time to set the record straight about some of the technology that sets us apart. Just because a mallet looks the same, doesn't mean it will sound the same, be as durable, roll as smoothly or feel as good to play with. Looking something like a malletech® doesn't even guarantee that the heads will stay on.

As most every percussionist has experienced at one time or another, plastic and rubber mallet balls are difficult to glue. (For a good reason, glue containers are frequently made from the same materials as mallet heads — the glue doesn't stick to the container very well!) For the percussionist, the consequences of this unfortunate chemistry are sometimes embarrassing: mallet heads flying off at the most inopportune moments, clicks and tics.

While it has always been extremely rare for a malletech® mallet head to come off (according to our dealers, we have the lowest return rate in the business), we are not resting on our past laurels.

For more than a year, malletech® has quietly been introducing a new method of attaching mallet heads to handles. Now that this system is in place, it's time to brag a bit:

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Old plain drilled hole

New internally threaded gripper hole

In addition to providing a strong mechanical grip that prevents the head from coming off, these spiral grooves inside the ball more than double the surface contact area of glue to mallet head. In the rare event that the head does loosen up, all the player has to do is hold the handle while tightening the head about an 1/8 of a turn.

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The Practice Room: A Good Time or a Good Teacher?

By James Moyer

WHEN WE WALK INTO A studio or practice room, there has to be a purpose for what is about to happen. Without a doubt, the single biggest problem with undergraduate music programs is their lack of attention to the basics of preparation and time management. Too many students have a "good time" when they practice, but not much else gets accomplished. This doesn't imply that you can't have fun or enjoy your practicing. You'll get the most of your time if you enjoy what you're doing.

The purpose of practicing must accompany all of us through our endless journey of music. We practice to improve our technique, musical control, rhythmic accuracy and generally progress in our quest to master our instrument. We practice to learn appropriate styles and increase our knowledge of the literature for our instrument(s). Learning the musical possibilities of the marimba, snare drum, timpani or whatever we practice include studying sound, timbre and dynamic range to list a few.

Many teachers believe we should learn technique through the literature. This is a logical procedure when considering the limited time available to teach all percussion instruments and their relative techniques. Unfortunately, there is no listing currently available of literature according to techniques required. Most teachers stay current on new literature and have a good working knowledge of the standard repertoire for their area. Other teachers and many performers believe technique is best dealt with outside the literature. Although this idea is perhaps less pragmatic for college music programs, it certainly warrants merit.

My basic philosophy echoes that of the legendary football coach Joe Paterno. He tells his coaches and team at the start of each season that you can only get better or you can get worse, you can't stay the same. Every time I walk up to a marimba or sit at a drumset, I want to be better than I was the day before. That concept by itself is infinite in both motivation and time.

METHOD

How does one go about practicing? There is no doubt that musicians must be able to organize their time better than most people outside our profession. How many accountants show up to work an hour or two early just to start on time? Many teachers recommend finding a *daily* practice time. This should be on your schedule card like any class. English is at 8:00 a.m., next is Theory, then Math 101 followed by lunch. Band comes next, and then you have two hours off before Music of the Baroque. The key is the "off" time. Two hours in that schedule should be practice time. If you have another hour free after dinner, use it for practice. If you get into a routine *every day*, you'll still have study time and "Star Trek" time throughout the week.

Warm up when you first pick up the sticks or mallets. This is the best opportunity for you to improve your technique, be it scales or long rolls. The added benefit is allowing your hands and body to get physically and aurally adjusted to the task at hand. I recommend at least ten percent of your total practice time should be devoted to warm-ups. Another ten percent should be spent on sight-reading. The only way to improve your sight-reading is to do it. Remember the golden rule of sight-reading: don't stop and only play it once. The second time you read music, it is no longer considered sight-reading.

Read through a new piece or etude before you practice it. This will give you an overall awareness of the music and of specific problems heading your way. When you begin to work on new music, start slowly, playing correct notes, dynamics, accents and as many expressions as are included on the page. Correct mistakes immediately! While baseball players can make millions hitting three of every ten pitches, we can get fired if we demonstrate the same "pitch" accuracy.

Use a metronome regularly in your practice. It can aid you in learning difficult passages, and you may actually improve your control of tempos. Also, experiment with various sticks, mallets, drums, cymbals or whatever instruments you're practicing at the time. Never choose a particular mallet or instrument without exploring other possibilities.

Examine all facets of the music when you practice. It was said that Horowitz could perform thirty-two levels of dynamics on the piano. I suggest that the snare drum has at least that many levels. Listening to recordings of virtuosos is invaluable for both inspiration and ideas.

Develop warm-ups around specific technical passages in your music. If you can't play those pataflaflas at the tempo indicated, spend your next few warm-ups on that rudiment. Also, try different methods of practice. For example, one way to learn a chorale on marimba is to practice the rolls as blocked chords. This allows you to see the progressions more clearly and affords a better look at your hand and mallet positions over the bars.

Keep notes on your progress and overlap material into your next session. If you end with the last part of a Beethoven timpani excerpt, try starting your next practice session with that excerpt. The review of "old" material will really boost your confidence before you move on to new music.

Finally, play through what you've just practiced without stopping. Tempo is not significant for this procedure. This is to serve as a summary of sorts, similar to those printed at the end of each chapter in many textbooks. This will give you a clear understanding of your progress and help you to plan your next practice session.

RESULT

The best musicians are critical listeners of themselves as well as others. This doesn't imply that virtuosos do nothing but look for mistakes in others' performances. Per-

haps a better way to say it is that great players are able to *observe* the strengths and weaknesses in their own playing and often look to others for insights and ideas from their perspectives. Spend time each week listening to music, whether it's the latest fusion band or chorale prelude for organ. Listen to hear what goes on in the performance that separates that player from the other 50,000 musicians who would like to be on that recording. Keep in mind as you listen, though, that nobody is perfect. Everyone has an occasional "rough night."

Tape yourself occasionally while you practice. This is perhaps the best and most unused method of self-evaluation. When you play back the tape take notes of your strengths, weaknesses and daily progress. Finally, practice as many different areas of percussion each week as you can squeeze into your schedule.

The result of sensible and well-organized practice may help you answer a host of questions about your musical future. The main point is that you'll be better prepared for any situation if you use the practice room as a good teacher and not just a place to have a good time. PN

Dr. James Moyer *is Chairman of Percussion Studies and Assistant Director of Bands at Millikin University, percussionist with the Illinois Symphony and drummer with the Millikin Faculty Jazz Group. His teachers have included Dr. Richard Gipson, Gordon Stout, Leigh Stevens, Stanley Leonard, John Bannon and Donald Schade. He is the author of* Four-Mallet Method for Marimba *and his guitar transcriptions are available from Studio 4 Productions, Keyboard Publications and C. Alan Publications. Moyer is a DeMorrow artist and clinician.*

Success: Process or Product?

By Bob Allen

IN "TEACHING CHARACTER," FROM the February 1995 issue of *Percussive Notes*, Gilbert Baker listed certain character qualities that successful individuals possess: self-control, diligence, truthfulness, sensitivity and enthusiasm. I am sure that many more attributes could be listed. But what is success? The purpose of this article is to clarify the meaning of success, as opposed to failure, and offer an approach for attaining long-term goals.

In the years that I have been teaching, I have seen many students with the ability to become successful players. Unfortunately, most of them jumped off the proverbial ladder far from attaining their hearts' desire. There are the inevitable "what ifs," which lead many to believe that they have failed. Those who are having difficulty "making it" may find comfort in the proposition that success involves risk-taking and that failure should be viewed as a positive step in the self-evaluation process.

In his book *Scared To Life*, Douglas Rumford states: "Success is defined in terms of faithfulness to personal responsibility, regardless of actual accomplishments. Success is a process, not a product! It is determined by character, not by calculations. It is progressive, not finite. Success has more to do with motivation and direction, than with achievement and destination." It is not the destination that is important, but the experience along the way.

Process, as defined by Webster, is "a continuing development involving many changes, a method of doing something, with all the steps involved." Too many judge their accomplishments by the end result. To many a musician, the performance is the final judgment. Some students are led to believe that their entire careers hinge upon the success of their senior recital. Whether they succeed or fail, it is only a continuation of the process and is a measure of their competency as a player, not as a person.

A performance is nothing more than the by-product of the process. Growth is measured by the difficulty level of the repertoire that we perform in recitals. It is destructive to assume that our entire careers would rest upon the success or failure of a single performance, judged by a chosen few. You must ask yourself a few simple questions. Who is your judge? Who tells you that you are failing or succeeding? A teacher? A parent? Your peers? To what audience are you performing?

Much of what we label success may not be viewed this way in the light of our spiritual faith. So how do we overcome the external measurement of success? It starts with developing internal traits that Baker describes as "character."

Discipline is the most important character trait. If you want to be an artist you must first perfect the art of practice. The player must be faithful on a daily basis and take personal responsibility for short-term objectives. Most students find it impossible to maintain the never-ending ritual of practice. We attribute this to many factors: lack of motivation, lack of interest, bad time management, etc. Could it be that the process, which is founded upon faithfulness to personal responsibility, was never explained?

Here are guidelines for taking personal responsibility for the process:

1. **Prioritize** your responsibilities. What is most important? If you perform, then practice is paramount.
2. **Schedule** your responsibilities. What comes first? Class? Practice? Working out? List your obligations in order of importance. Be diligent about following your daily schedule.
3. **Develop** a practice routine; for example, first do all major scales and arpeggios with two mallets. Second, play exercises that improve accuracy. Third, play a section at least three times at a tempo at which you can play perfectly. This will seem like an eternity. But, for a time, do not divert from the routine.

These guidelines should be applied to every instrument the student studies. This is the basis for a sound pedagogical approach from which the student can establish goals, objectives and strategies. In addition, the benefits of the practice regimen must be continually evaluated for maximum profitability.

Whatever we accomplish depends upon our ability to motivate ourselves. We can entreat, harass, threaten, offer praise, show anger and display other overt behavior that we deem as motivational tools, but it is impossible to motivate a student. It may seem as if threatening to give an F motivates a student to do better, but it is only a temporary solution and will not prevent the eventual departure of the student. In reality, this may even cause adverse effects for the student such as stress, ulcers and insomnia, and it can lead to depression. Unfortunately, motivation is something we cannot affect.

In contrast, some students appear to be "driven." In actuality, they are intensely motivated. It may have a positive aspect or a negative one. There is one thing of which we are certain: Motivation is deeply rooted and can only be affected by one's own personal beliefs. It is a quality that comes from within, spiritually.

Many students are motivated by fear of failure. According to Baker, "Failure is so painful because we have been brought up in a performance-oriented culture. A subtle lie permeates our thinking, that the 'successful' person is more important or more valuable." The opposite of failure is not success, but faithfulness to personal responsibility. Failure measures outward results, looks at the immediate and judges a person without mercy or empathy. Faithfulness, on the other hand, is defined by Rumford as a "quality of the heart which provides a climate of growth," nurtures aspirations and draws courage from the long-range view. Failure says "give up" while faithfulness says "can do!"

We tend to view ourselves through the world's mirrors. It is wise to remember that those who applaud you today may very well curse you tomorrow! In *Scared To Life*, Rumford says: "The world's mirrors cannot give a true reflection of our worth. They only reflect those qualities and achievements which the world deems important. The standards of worldly significance include power, position, prestige, and possessions. The result is like looking in a 'fun house mirror' whose concave and convex surfaces distort our true image. If the world's mirror is the basis for our self-evaluation, we will experience a serious identity crisis!"

Each of us has something of value to offer society. Students must be encouraged to develop their individual gifts.

Success in music, as in life, depends upon a thorough execution of the process. We will succeed if we measure our success based upon our spiritual gifts. Being faithful to personal responsibility will not only ensure that the outcome is worthy, but it can develop character in an individual, which is not influenced by the world's mirror.

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Mounting Calf Heads On Timpani

By Michael Rosen

THIS IS THE SECOND IN A SERIES of three articles dealing with tucking, mounting and clearing calf heads. See the Vol. 33, No. 6 issue of *Percussive Notes* (December, 1995), for a detailed explanation of tucking calf heads, and look for an article about clearing heads in a future issue. Remember that the steps below refer to calf heads. The procedure for mounting plastic heads, although similar in many respects, differs slightly but significantly. A future article will deal with mounting and choosing plastic heads. The instructions below assume the heads are being put on drums with a clutch mechanism and a mainscrew, not a balanced action mechanism.

PRELIMINARY PROCEDURES

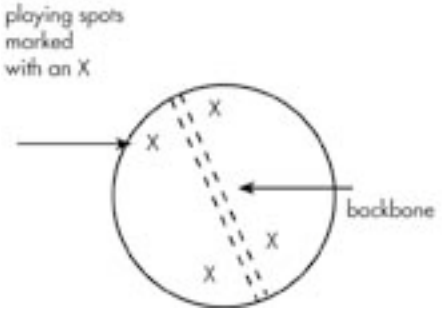
1. The head is dry and has been tucked German Style:

or American Style:

2. Now is the time to pick the playing spot. Have someone hold the tucked head horizontally by the flesh hoop, with the playing side up, being careful not to touch the head. Strike the head with a timpani mallet just to one side of the backbone near the rim at what would be the normal playing spot on a timpano. Listen carefully to the duration and clarity of pitch. Strike the head at the same corresponding spot on the other side of the backbone and then at the other end of the backbone at both sides. Pick the spot that sounds the best and mark the hoop with a red pencil for identification later.

The best-sounding spot will usually be at the thinnest place on the head, which is at the rump end. (This is usually identified by the two white spots on either side of the backbone.) The thicker spot will sound tubbier, while the thinner spot will be more resonant. However, this is not always the case, so use your ear rather than your eye! The best-sounding spot at this stage is not always the best-sounding spot when the head is finally mounted on the drum.

Choosing the playing spot:



3. Take this opportunity to clean and grease all moving parts including bearings, lugs and tension-rod threads. A silicon product works very well but you may want to use a heavier grease on the tension rods. If the tension rods are very dirty, soak the threaded ends in kerosene for a few minutes and then clean them well before applying lubricant.

4. Rub the rim of the bowl gently with 000 steel wool and then with carbona cleaner or lighter fluid to remove any residue of wax or grease. Wipe off the steel wool filings with a soft, slightly damp cloth. Steps 4 and 5 will not be necessary if the drums have Teflon tape on the bearing edge. Just wipe the Teflon-taped bearing edge with a soft cloth.

5. If the bearing edge does not have Teflon tape on it, put a very thin layer of clarinet cork grease on the rim, then wipe it off lightly with a clean cloth so that just a very light layer remains. Don't use too much cork grease because it may actually inhibit the vibration of the head. I do not use paraffin because it is too thick and sometimes causes a creaking noise when the head is tuned. An alternate method is to put Teflon tape on the bearing edge, in which case do not use cork grease or any lubricant at all.

WETTING THE HEAD

1. With the head held in a horizontal position, wet the playing side (smooth side) lightly with a damp sponge to within one inch of the flesh hoop. Be sure to wipe off any excess water, and be careful not to let any water get under the flesh hoop!

2. Wet the playing side again.

3. Wet the non-playing side in the same manner as mentioned above.

4. Wet the playing side again. The head should begin to get very limp now.

5. Support the head in a vertical position on a chair and rub both sides simultaneously with the hands to evenly distribute moisture. Do not let any water stand on the head or it might cause spots.

6. Repeat the above steps as necessary until the head is quite limpid.

PUTTING THE HEAD ON THE RIM

1. Put the pedal just above the midrange for the two low drums and at midrange for the two high drums.

2. Adjust the mainscrew so that an equal amount of threads show above the frame as below.

3. Put the head on the bowl, being sure to place the playing spot that you chose, and marked before, in the most convenient position for playing. Remember that you will not play directly on the backbone but rather just to one side of it as illustrated above.

4. Place the counterhoop on top of the flesh hoop. Before doing so, line the inside of the counterhoop with moleskin so that the head will not make noise when the pitch is changed. Be sure that the flesh hoop is equidistant from the rim of the bowl around its entire circumference and that the tension-rod holes on the counterhoop match the places in the nuts in the spider and correct this adjustment often until tension is put on the head. It is also a good idea to put the same tension rods back in the same places they were before. I mark them when I remove the old head so I know where to replace them. I also mark a spot on the counterhoop and the bowl so I replace the counterhoop in the same position.

5. Put tension rods through the holes in the counterhoop and attach to the lugs in the spider. When doing this procedure be sure to maintain equal spacing between the counterhoop and rim of the bowl all around. It tends to shift until tension is applied to the counterhoop. Continually adjust as necessary during the next step. Grease the tension rod threads if you

haven't already done so.

6. Tighten tension rods with the hands (the order is not essential at this stage; just make sure they are tightened evenly all around). Don't tighten any one rod too much. Now use the following procedure to ensure even and equal tension at all tension rods:

American Style—Use a well-sanded flat piece of wood about 10 x 2 x 1/4-inch thick with a screw at one end extending about 3/8 to 1/2 inch (see illustration below) or use Mark Yancich's Tap device (Tap Products, 750 Ralph McGill Blvd. NE, Atlanta GA 30312). Lay this piece of wood on the head close to one of the tension rods with the head of the screw touching the top edge of the counterhoop, and tighten the same rod slightly with a key, being sure to return the key parallel to the drum. Do this same procedure at each rod, but don't pull down any one rod very much at one time. Eventually you will tighten each tension rod until the wood lays flat on the head and the head of the screw touches the counterhoop.

It is better to tighten each rod a slight amount until they all match to ensure even tension. Some timpanists adjust the rods in order *across* the head, but I seem to have good results just going *around* the head in order. You will then be assured of having an even 3/8- to 1/2-inch collar depending on how far the screw extends from the piece of wood. Be sure that each tuning key is parallel to the drum at every tension rod. This will make it much easier to fine-tune the drum later.

German Style—Use the same piece of wood described above. However, it may not be necessary to have the screw rest on the counterhoop, as this might give you too much collar. I usually just put the piece of wood on the head so that it extends over the counterhoop and then pull down each tension rod as above until the wood lays flat. (See the photo of the altered Tap device in use.) Since the head is tucked German style, the thickness of the flesh hoop creates a collar that is often the exact size needed.

I suggest altering the Yancich Tap device in the following manner: Break off the "T" piece that has the brass screw attached to it. It is glued and should break off easily. Sand the spot on the "T" where there will be some residue of glue. Now reglue it back onto the same piece of wood but this time attach it so that it protrudes about two inches in the same lengthwise direction as the larger piece of wood. The device will no longer look like a "T" but rather like an "I" (see photo of the device in use). I find it easier to see the wood move on the head when the large piece of wood lies perpendicular to the counterhoop.

Note: If the hall you play in has a dry climate, have the screw extend an extra 1/4 inch when mounting the two lower heads. This will give you a slightly larger collar, which will be necessary to get the lower notes. This is not quite as essential on the top two drums because the tessitura is higher on these drums. Experience will teach you how much collar you will need for your drums and playing conditions.

8. Put the next size cover on the drum but be sure it doesn't come into contact with the head. I put small, dice-sized pieces of wood on the counterhoop and rest the cover on them. If it is very dry in the room where you are working, cover the drums completely with cloth (or the drum cover) so that the head will dry very slowly overnight. It would even be better to put the drum in a case while it dries. Let the head dry overnight. If the head dries too quickly it may turn white, which means the fibers have broken, in which case the pitch will be less centered and will not ring as long.

9. Next Day—uncover the drum and let it remain uncovered for an hour or two. Then strike gently at the playing spot to see if it sounds good. If not, try the other playing spots as indicated in step 1. If you have Hinger timpani, loosen the mainscrew all the way out and turn the bowl around so the playing spot that sounds the best is at the proper position. On other drums, if another spot sounds much better than the one you have chosen, you must remove the head and repeat the entire procedure as outlined above.

Using the altered Mark Yancich Tap Device to create an even collar. Note that the head is tucked German style and that I am using the flat part of the wood in this case instead of the screw tip on the counterhoop.

CARE AND MAINTENANCE

1. Leave calf heads on a rather high note after playing to maintain the necessary collar:

31"—A	29"—C
25"—E	23"—F

Note: Lower drums should be kept high to maintain collar so you can get the low notes when needed. Higher drums should be kept low so you can get high notes when you need them. The general rule is that drums with calf heads that are usually played when low should be kept tight to maintain a collar (low timpani, bass drum, low tom-toms) while drums that are usually played in a high position should be kept loose (snare drums, high timpani, timbales, bongos, high tom-toms)

2. Timpani with calf heads should be uncovered *at least* one hour before playing and allowed to adjust to the atmospheric conditions in the performance space. If playing conditions are dry, water, in the form of wet sponges (or such), should be put into the air hole at the base of the bowl when they are uncovered. When you put in the water, you must remove the covers. This way the drumhead will adjust to the humidity in the hall, will sound warmer and will hold pitch better. Do not store the drums in a case or put the cover on with water in the drum, otherwise the drum will get very loose and then go up very fast as soon as the covers are removed, making it difficult to maintain pitch.

On my timpani I fixed a cork with a hollow glass rod in the center in the hole. Then I drilled a half-inch hole on the side of the bowl rather close to the bottom. I then use a plastic sports bottle to add a small pool of water to the bottom of the bowl through the hole I drilled. To remove the water after performance, I tilt

the timpani and let the water escape through the same hole. The cork in the bottom hole of the kettle keeps the water from running out, while the hollow glass tube (and the new hole) provide the necessary escape of air when the drum is played.

3. Mark a spot on the tuning gauge where the pedal is in the position that it was when the head was mounted. Then measure the distance that the mainscrew extends below the frame. Always replace the mainscrew (fine tuning screw) to the same spot after playing to maintain the collar. I mark small lengths of wood to the distance the mainscrew extends past the frame on each drum and use this after each time I play the drums to ensure that the collar is *always* returned to the same position. If it is not, you will either lose the collar and not be able to get the low notes or have too much collar and not be able to play the high notes.

4. If a head seems to be worn out after it has been on and played a great deal, remount the head and try a different playing spot. A good head will usually have one good playing spot; an excellent head will have two good playing spots; a superb head may have three—but this is extremely rare. If remounting the head does not seem to work, the head can sometimes be rejuvenated by rubbing it with neatsfoot oil and leaving it off the drum for several months. Put it back on and try again.

5. In extreme dry conditions or when the drums continuously go sharp during performance:

a. Keep tension on the head when not playing during a performance, especially when not playing a work on the program. During a long rest or during a tacet movement, tune to a high note and then retune down to the required pitch shortly before you play. This will prevent the loss of collar, which would make it impossible to get the low notes.

b. When all else fails and the drum continues to go up in pitch and you are losing the collar, making it impossible to get the low notes you need, apply moisture directly to the head *very carefully* in the following manner: Rub a very slightly damp sponge on the head and then rub the head with the palm of your hand to evenly distribute moisture. Do not let any water get under the counterhoop and don't let any water stand on the head. Then put some tension on the head to restore some collar. This could possibly be done at intermission—or in an emergency, during a movement in which timpani does not play.

c. If this dryness is a continuing phenomenon, such as in New Mexico or a very dry concert hall with a forced-air heating system, be sure to tuck the head next time with some slack. This is done by placing a small, flat bowl under the head when it is cut and tucked. You might even store the drums with sponges in them and the drums on high notes overnight to regain some lost collar. The idea is to maintain enough collar to be able to play the lowest notes without the mainscrew or tension rods coming out of the lugs.

6. If you cannot get the low notes on a given drum at all, you have lost the collar. To regain the collar, put the drum on a high note. Place wet sponges in the drum, cover it and put it in its case overnight as above. This is often only a temporary remedy so you may have to do the following:

a. Take off the head.

b. Wet both sides of the head to within one inch of the flesh hoop.

c. Put it back on using the same procedure outlined above.

d. Let the head dry slowly overnight in its case.

8. If it is necessary to remove the head after mounting it on the drum, you will notice that it is no longer as taut as it was

when you first tucked it, but is rather flaccid. It may also have a mark where the head was in direct contact with the rim of the bowl. Wet the head as you would when putting it on and let it dry slowly. It will return to its former taut state (unless the head is played out) and is now ready to be remounted. Let the head dry completely for two or three days before remounting.

7. In extremely wet conditions or when the heads continuously go flat:

a. Do not keep a lot of tension on the head while waiting for an entrance. Keep the drums tuned low in the register and retune shortly before coming in.

b. In continuously damp conditions, put a product called a Damp Chaser in the drum. This is the type used in pianos. Another solution is to install a strip heater (available at electrical supply stores) in the drum so that it is positioned about three inches above the air hole.

c. Never put water in the drums.

d. If there is an exorbitant amount of collar, take off the head, invert it and remount it on the drum—but this is an extreme procedure.

9. Avoid storing drums near a heat source or in an unheated truck during winter weather. This later condition cannot be avoided sometimes, especially when on tour. But it should not do the heads any harm for a short period of time.

10. If the head simply no longer sounds good and you have gone through all the above remedies but it still doesn't return to its former taut state, it may well be just a played-out head that is no longer usable. It will make a very good tom-tom or tambourine head.

MISCELLANEOUS

1. Unlike plastic heads, calf heads can be played with success the day after they are mounted on the drum and will usually sound as good as they ever will. Plastic heads require at least a month or so before they settle completely. However, even calf heads improve after they have been played on for a while and will tend to "break-in" before they sound their best. Even a calf head may tend to go false until it has been played on for a few weeks and will need to be cleared eventually.

2. Order heads in the springtime (end of April-May) because calves are born in February and therefore heads will be fresher if bought in spring or summer. Humid weather is the best time to put on calf heads so they dry slowly. If possible, put them on in the spring or fall and avoid summer heat and winter dryness. Of course, sometimes one has no choice in this matter.

3. Thicker heads tend to sound better at the top end of the range of a given drum, while thinner heads sound better in the lower register. Thin heads might sound better (be clear and resonant) when played soft or *mezzo forte*, but the sound will tend to collapse at *forte*. The sound will not project and might tend to break up. By the same token, heads that are too thick can be dull with a short ring and lack sensitivity. The fundamental may predominate and the sound will seldom collapse. Calf heads will tend to sound better in all registers, while plastic heads will tend to sound better in the upper register.

Use this information to help you choose on which drum to play a given note. Choose where to play which note carefully, always taking into consideration the quality of a note on the drum you have chosen. To estimate the thickness of head, rub the untucked head between your fingers. If it is too thick there will be no "crackling" sound and if it's too thin there will be too much "crackling" sound. Another way is to roll the edge of the head over. With experience one can tell the thickness of the head. Do this every time you buy heads, and after putting on several heads you will gain the experience by associating the feel of the head with the sound after it is mounted on the drum. I suggest the following thicknesses of calf if available (or proportionally thinner):

31"—9/1000 inch 25"—11/1000 inch
29"—10/1000 inch 23"—12/1000 inch

4. In continually dry conditions, thicker heads will tend to last longer and take rougher use, but they will take longer to break in. In continuously damp conditions, thicker heads will retain too much moisture and will tend to sound tubby. Keep this in mind when choosing the thickness of the heads you buy in relation to the playing conditions in your area of the country or performing space.

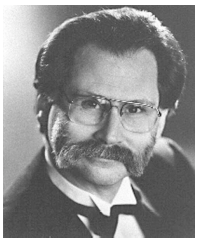
5. The pitch will be slightly lower if you play directly on the backbone and will tend to have more of the higher partials. This is a good thing to know in certain special situations when this timbre is desired. If you are rolling on a drum and notice the pitch to be slightly too high, you might move to the backbone while you are playing so that you will be in tune.

6. When mounting heads on hand-screw timpani or timpani with "T" handles, be sure to avoid placing the head in such a way that the playing spot is obstructed by a handle.

7. Occasionally an area of six or eight inches square will develop on a head that resists the bounce of the sticks more than any other spot. This is referred to as a "stiff spot" and is where the fibers are closer together. The head will not sound good if played on this spot, so avoid it. If the "stiff spot" is too big, it may very well alter the vibrational qualities of the entire head, in which case it can't be used for timpani.

8. A concentration of veins could indicate a weak spot on the head. It is best to avoid playing at this spot. But do not worry about a head that has large spots. They were spots on the hide and do not necessarily indicate a bad head.

9. Always move drums by the frame and never by the counterhoop or tension rods. Pulling the counterhoop could cause the head to be pulled off of the bearing edge and the drum will not be clear. PN



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The Birth of the Creston Marimba Concerto: An Interview with Ruth Jeanne

By Sarah Smith

THE FIRST MARIMBA CONCERTO was written in 1940 by Paul Creston. The *Concertino, Opus 21* was commissioned by Frederique Petrides, the conductor of the all-female orchestra, Orchestrette Classique, in New York City. Ruth Stuber, timpanist in the orchestra, premiered the marimba concerto on April 29, 1940 in New York's Carnegie Chamber Music Hall.

The Composer

Paul Creston was born Giuseppe Guttivergi on October 10, 1906 in New York City to a poor Italian immigrant family. In 1927 he changed his name to Paul Creston and married Louise Gotto.[1] Creston received no formal training in theory or composition but did study piano and organ. He decided on a career in composition in 1932. Henry Cowell introduced Creston to the New School for Social Research in 1934, the same year Creston began playing the organ at St. Michael's Church in New York.

In 1938 Creston received a Guggenheim fellowship, and after being awarded the New York Music Critics' Circle Award for his *Symphony No. 1* in 1941, he was among the most widely performed American composers. Creston's compositional trademark was rhythm, and he commonly used shifting subdivisions of a regular meter to enhance the rhythms. Another feature of Creston's writing style was the use of long and florid melodies. His harmony is very lush and impressionistic, and his forms are based on classical models.

Creston received many awards and commissions. He was the president of the National Association for American Composers and Conductors (1956-60), the director of ASCAP (1960-68), and a professor of music at Central Washington State College, Ellensburg, Washington from 1968-1975. He authored *Principles of Rhythm* (1964), *Rational Notation* (1979) and numerous articles. Creston died in San Diego, California on August 24, 1985.[2]

The *Concertino, Opus 21* was composed in 1940 as a commission from Frederique Petrides, and it was Creston's only work for solo marimba. This concerto is one of many virtuoso works Creston wrote for different instruments that were suffering from a shortage of solo or concerto pieces, including saxophone, harp, trombone and accordion, all of which have become classics in their respective media.[3]

The Commissioner

Frederique Petrides was born in Antwerp, Belgium to a musically gifted family. She began studying piano and by the age of seven had also begun to study violin. Petrides was a member of her family's string quartet, which often gave recitals.

She studied the conducting of Felix Weingartner and was later invited to New York by Dimitri Mitropoulos to watch the New York Philharmonic rehearsals. While in New York, Petrides enrolled in a conducting class at New York University. Although very talented, she was unable to permeate the male world of conducting prevalent in the 1930s. Her only option was to start her own orchestra, and in 1933 founded the Orchestrette Classique, an all-women orchestra that would eventually grow from fourteen to thirty-five members.[4]

Petrides also edited and published *Women in Music* with the help of her journalist husband, Peter Petrides. It contained news and facts pertaining to women conductors and the women's orchestras in America and abroad. This was the first and only such publication of its kind in the world. *Women in Music* was published from 1935-1940, and comprised sixty issues.[5]

The Performer

Ruth Stuber, now Ruth Stuber Jeanne, is currently living in Granville, Ohio. In 1940, Ruth Stuber was performing in and around New York City as a marimba soloist and was hailed in the papers as the foremost female timpanist. She established a marimba trio that played in clubs in the later thirties and early forties, and most importantly, premiered the first marimba concerto ever written.

Stuber Jeanne's musical accomplishments are outstanding. She studied with Clair Musser and George Hamilton Green. She met Gene Krupa and Harry Breuer and also played in one of John Cage's first concerts.

Jeanne is now known for her many marimba ensemble arrangements. This remarkable woman still maintains a marimba group, teaches private lessons and is currently the timpanist with a local symphony.

When composing the concerto, Creston sent Stuber his manuscripts as soon as he had written them. Stuber would play through the pages and return them with her suggestions. Creston's compositional techniques for writing the concerto included playing at the organ with his feet acting as the mallets.[6]

The following interview was conducted in March, 1995.

Sarah Smith: How did you get started in music?

Ruth Stuber Jeanne: My father, Benjamin Franklin Stuber, was a musician, and he started me on piano, drums and composition. Later, he had me study violin, which was his instrument. He wrote a methods course for strings called *The Melody Way*.

Smith: Where are you from originally?

Jeanne: I was born near Chicago. We moved to Newark, Ohio for two years and then to Warren, Ohio. This is where my father started string education in the public schools—around 1918. He had approached the superintendent of the Akron Public Schools with the idea, and was given the go-ahead. However, there were no method books available, so he wrote his own. Then he was asked to

Ruth (Stuber) Jeanne

THE ORCHESTRETTE CLASSIQUE

PROGRAMME

Overture "The Men of Prometheus", Op. 43 ..... L. van Beethoven

Concerto for Oboe and Strings on Themes of Pergolesi ..... John Barbirolli

Largo
Allegro
Andantino
Allegro

Lois Wann, Oboe

Roumanian Folk Dances for Small Orchestra ..... Béla Bartók

1. Jiu cu bâtă
2. Brâul
3. Pe loc
4. Buciumeana
5. Poarga românească
6. Mărunțel
7. Mărunțel

Concertino for Marimba and Orchestra, Op. 21 ..... Paul Creston

(Dedicated to Frederique Petrides)

Vivamente
Calm
Lively

(First Performance)
Ruth Stuber, Marimba

INTERMISSION

Serenade No. 6 in D Major ..... Wolf. A. Mozart

Symphony in D Major "The Clock" ..... Joseph Haydn

Adagio
Andante
Menuetto
Finale

Program from the Orchestrette Classique's seventh season, dated April 29, 1940. It was at this performance that Creston's *Concertino for Marimba and Orchestra* was premiéred.

start the strings program in the Detroit public schools, and from there to Evanston, Illinois.

I eventually attended Northwestern University and graduated as a violin major in 1932. Because there were no jobs available, I lived at home for a year. This was good, as it turned out, because Musser started organizing the World's Fair Marimba Orchestra at the Deagan factory in 1933. Musser organized smaller groups around the country that would practice on their own, with the thought that before the performance, we would have a few rehearsals, then perform in Chicago. I was in the group that rehearsed at the Deagan factory. There were about five or six of us in that small group. Musser also gave me lessons at the time.

Smith: Where did these lesson take place?

Jeanne: Musser came to my house for those lessons. He would stop by on his way to or from the factory. I remember that he had a great artistic style about his playing. I had about three lessons with Musser. One of the first things he did was to cut an inch off the ends of my mallets because he thought my hands were small.

Smith: How did you and the other members of the World's Fair Orchestra obtain your marimbas?

Jeanne: We purchased the marimbas through mail order. Each instrument had the owner's name on a gold-colored plaque in the front. These were the 1933 model marimbas. The marimbas were either 3 1/2 octaves or 4 octaves. Mine was 3 1/2. The marimbas had very heavy brass resonators and the rails had a green mother-of-pearl type finish on them.

Smith: How were the marimbas divided?

Jeanne: There were one hundred of us: eighty 3 1/2-octave marimbas and twenty 4-octave marimbas. I can't remember if we stayed in our groups for the concerts, but I do remember that we were not divided by parts. All of the first-part players did not stand together—we were intermingled. Musser had written all the arrangements and they were very good. We played a total of five numbers: *Bolero* by Rosales; *Finlandia* by Sibelius; the *Largo* from Dvorak's *New World Symphony*; Wagner's *Pilgrim's Chorus* from *Tannhauser*; and the *Repaz Band March*, which is no longer available. We performed on the steps of the science building on Lakeshore Drive at the Chicago Convention Center.

Smith: Were you involved in the other orchestras Musser organized?

Jeanne: No, my family moved to Florence, Alabama where my father started a private music school. I taught with him, then accepted a position in Montgomery at a small women's college where I taught violin, theory and orchestra for two years. Things didn't work out in Alabama because the pay was too low, and my parents urged me to go to New York to play and study with George Hamilton Green. My aunt, Martha Stuber, was already living there, and they thought the opportunities would be greater in New York than in Alabama.

Smith: During your study with George Hamilton Green, what books did he use?

Jeanne: It was a piano book by Cramer called *Fifty Technical Studies for the Pianoforte.* I still have this book. He had certain exercises from this book that he recommended for the marimba. [Note: This book was published by BF Wood Music Company, Boston.] I also studied timpani with Herbert Braun. Braun was the timpanist for the Metropolitan Opera Orchestra. I met Harry Breuer then as well.

Smith: What did you do in New York for a living?

Jeanne: I came to New York and lived with my aunt for a month. She only had a one-and-a-half room apartment, so I moved to the YWCA. I worked at Macy's department store on Saturdays and Thursday evenings. I taught at a small school on Long Island, and as a member of the Orchestrette Classique, shared the profits of the ticket sales. I also played out at club dates with my trio. The trio consisted of marimba, piano—Beatrice Goroe—and violoncello—Margory Cree. We had all been living at the YWCA when we met. I eventually taught them both to play marimba and we performed marimba trios. This and the experience of playing in Musser's group spurred my interest in arranging for marimba ensembles. Our trio was registered at the main YWCA, and we would get calls for club dates.

Smith: Tell me about the Orchestrette Classique.

Jeanne: It was a women's chamber orchestra that had about thirty to thirty-five players in it. Margory Cree, the cellist, and I were contacted through the YWCA to be members. The conductor was Frederique Petrides, and if it wasn't for her, there would not have been the Creston *Concertino*. Petrides wanted to feature, at some time, all the members of the orchestra. I had been playing timpani in the group, but there were no available timpani concertos. Since I had the marimba with me in New York, I suggested that as an alternative. She liked the idea and set out to commission any composer to write for the instrument.

Ruth Stuber's trio (left to right): Ruth (Stuber) Jeanne, marimba; Beatrice Goroe, piano and Margory Cree, cello.

Smith: Did she know Creston?

Jeanne: No, he was in New York looking for pieces to write. He was teaching and playing organ around town at that time. I think he agreed to write it so he could get his name around more. It took Petrides about a year to find him.

Smith: How was Creston compensated?

Jeanne: As I recall, he might have been paid directly from Petrides' own pocket, but I am not sure, and do not know the amount, if any.

Smith: When did Creston begin writing the Concertino*?*

Jeanne: It would have been February of 1940. He finished it in March, and we performed it on April 29 that same year.

Smith: How did he compose the Concertino*? Had he heard you play?*

Jeanne: After Creston was commissioned, he came to the YWCA and I played a few violin transcriptions on the marimba that I had been doing as recital pieces. I probably played the *Overture to Mignon*, as well as others. Creston was an organist and would work out many of the passages with his feet. As soon as he finished portions, he would bring them by the YWCA for me to try out.

Smith: Did you offer any suggestions as to the notes or ask to have anything changed for technical purposes?

Jeanne: No. I had no input on the notes, and I had no trouble with the technical demands of the piece. I credit this to my study with Green. I do think the third movement is marked too fast. I didn't play it at MM = 120, and Creston never said anything to me about the tempo.

Smith: Did he make any revisions after hearing it with the orchestra, after the rehearsals, or the concert?

Jeanne: No, I don't recall any. I remember not having too many problems with the piece.

Smith: I noticed he has some mallet indications in the manuscript.

Jeanne: Yes. I used rubber mallets for the first and third. I used soft wool for the second, and switched to rubber for the middle section of that movement. I also used wool for the soft section in the first movement—it makes a nice contrast.

Smith: Was there a recording made of this premiere?

Jeanne: Creston had hired a recording engineer, but through some mistake, the piece after the *Concertino* was recorded. We were all very disappointed. I was heartbroken.

Smith: Did you get a chance to perform the piece again later?

Jeanne: Yes. The second time I played the *Concertino* was at a music festival called YADDO. This was September 7, 1940, and Creston was conducting. I have a recording of one of our rehearsals, but not the performance. The Orchestrette Classique performed the *Concertino* again on December 10, 1940. I also played the *Concertino* on April 15, 1950 with the Hudson Valley Symphony Orchestra, with Petrides conducting.

Smith: Do you still have the manuscript?

Jeanne: I sent the original to the Percussive Arts Society museum, but I have copies. I also have the first commercially available music for the *Concertino*, published by Independent Music Company.

Smith: Did you use this version or Creston's manuscript for the premiere?

Jeanne: I memorized his manuscript. I remember there being a few discrepancies in the two versions.

Smith: Tell me what you remember from the day of the performance.

Jeanne: It was an evening concert in Carnegie Chamber Music Hall—the smaller performing hall. The *Concertino* was the second half, I believe.

Smith: Did you have to play timpani for the first half?

Jeanne: No. Actually, the cellist from my trio, who was also in the orchestra, played timpani for me.

Smith: Was there any written correspondence between you and Creston?

Jeanne: No, he had hand-delivered the portions to me, and we talked about things there.

Smith: I've read the reviews of the premiere. They all seemed favorable. What were your impressions?

Jeanne: No one really knew what a marimba was. It was 1940, and the instrument was not that popular. I was happy with the performance.

Smith: You were using the 1933 model marimba you had purchased for the World's Fair Orchestra, right?

Jeanne: Yes, that's why the *Concertino* doesn't go below F. Creston knew the range of my instrument and wrote specifically for it.

Smith: How did you move the marimba from place to place?

Jeanne: It would take me four or five trips to get it all down the stairs. I remember those heavy brass resonators were difficult to move. I wrapped the bars in cloth, and the whole thing fit into the back seat of a taxi cab.

Smith: Tell me about your life after the Concertino.

Jeanne: I met my husband through a mutual friend and we got married in 1942. I didn't play much marimba after that. I did play in a group that John Cage put together. He was in New York at this time experimenting with different sounds. He said he didn't feel capable in traditional harmony so he wanted to compose for new sounds.

Smith: Did he have you alter the marimba's sound any?

Jeanne: No, he liked it the way it sounded naturally. I played the marimba part to Henry Cowell's *Ostinato Pianissimo*.

Smith: What brought you to central Ohio?

Jeanne: My husband worked with Bell Telephone Laboratories, and he was transferred to this area.

Smith: I think everyone knows you now through your many marimba arrangements. How did you start arranging?

Jeanne: After we moved to Ohio, I started a marimba ensemble in Granville. We needed music, and since I was interested in arranging, it seemed a perfect opportunity. Doctor James Moore, head of Permus Publications, offered to publish my arrangements and I was delighted.

A photo of Paul Creston from the *New York Times*, April 28, 1940

Endnotes

[1]Walter G. Simmons. "Paul Creston: Maintaining a Middle Course." *Music Journal*, Dec. 1976, 12-13.

[2]Walter G. Simmons, "Paul Creston." *Grove's Dictionary of Music and Musicians*, 20 vols., ed. Stanley Sadie. London: MacMillan, 1980, II, 535-536.

[3]Simmons, *Music Journal*, 13.

[4]LePage, Jane Weiner. "Frederique Petrides." *Women Composers, Conductors, and Musicians of the Twentieth Century*. London: Scarecrow Press, Vol. 2, 1983, 191-192.

[5]LePage, 204

[6]Informal lecture given by Ruth Stuber Jeanne, April, 1994, Ohio State University. P N

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A Guide to the Jembe

By Eric Charry

THE JEMBE (SPELLED "DJEMBE" in French writing) is on the verge of achieving world status as a percussion instrument, rivaled in popularity perhaps only by the conga and steel pan. It first made an impact outside West Africa in the 1950s due to the world tours of Les Ballets Africains, led by the Guinean Fodeba Keita.

In the few decades following this initial exposure, the jembe was known internationally only to a small coterie of musicians and devotees of African music and dance. In the U.S., interest in the jembe centered around Ladji Camara, a member of Les Ballets Africains in the 1950s, who since the 1960s has trained a generation of American players.

Since the late 1980s, international interest in the jembe has taken an unprecedented turn. Well over a dozen CD recordings exclusively featuring jembe ensembles have been released, in addition to as many recordings featuring the jembe in mixed ensembles. Tours of national ballet troupes from Guinea, Mali and Senegal, and former members of these troupes are playing to large crowds. Jembe teachers are proliferating and major drum manufacturers have recently found a market for industrially produced jembes.

Several factors have contributed to the jembe's rising impact internationally. The death of Guinean President Sekou Toure in 1984, after two-and-a-half decades of strong patronage of the arts and increasingly severe repression and international alienation, opened the doors for foreigners to visit, and also forced some Guineans to look abroad to fill the void left by sharply reduced patronage.

Shortly after the Sekou Toure era, Guinean drummers Mamady Keita and Famoudou Konate established themselves in Europe. Les Ballets Africains, which became the national ballet of Guinea after independence in 1958, began releasing CDs through European management. A group of drummers primarily drawn from Ballet Djoliba (established in 1965 as a second national ballet in Guinea) began touring and releasing CDs as Percussions de Guinée (established in 1988 as a national ensemble), also under European management. A recent tour with ex-Police drummer Stewart Copeland contributed to their renown.

ERIC CHARRY

Les Ballets Africains rehearsal, Conakry 1994

Increased interest in world music, dating from the late 1980s, is also a significant factor in the growing awareness of the jembe, with organizations such as WOMAD in England producing tours including jembe-based groups such as Fatala from Guinea and Farafina from Burkina Faso.

Mass interest in the jembe has not been accompanied by serious information on its use in its African homeland. Misconceptions about the instrument abound and basic questions such as who plays the instrument, on what kinds of occasions, in which countries and in what kinds of ensembles are ill-understood outside Africa. Few non-native jembe players have spent significant amounts of time in Africa to see how the jembe functions in the environment in which it flourishes. African jembe teachers living abroad try their best to communicate the depth of the instrument to their foreign students, but aside from the classic problem of interpreting a foreign culture, there is another more basic problem: language. English is often a fourth, fifth or even sixth language spoken by jembe players, following their mother tongue (often Maninka, Susu or Bamana), a second African language (such as Fula, Wolof, Soninke or Bobo), frequently a third or fourth African tongue, and French. As a result, African rhythmic concepts, for which there are no equivalents in European languages, are all the more difficult to explain.

Since most African languages have no indigenous writing system, European scripts have been adopted, and as a result, spelling is also cause for confusion. For example, the English *j* sound is represented in West African French writing as *dj*, *di* or sometimes *dy*, and the English long *u* sound is written as *ou* in French. Non-African-language speakers put a European or American accent on some of the French spellings, which can further corrupt the African pronunciation. Such is the case with the rhythm spelled Mandiani in French, and sometimes mispronounced "Man-dee-ahn-ee" by English speakers.

The French spelling "djembe" has been accepted by a public unaware of the colonial legacy implied in such a simple matter as spelling. It is not a French instrument, but an African one. Africans and non-Africans alike are developing systems for writing Bamana and Maninka using phonetic spellings rather than the ornate French that reflects the colonial era. The simplification of French spellings such as djembe, Mandiani and Doundounba to jembe, Manjani and Dundunba addresses this problem while promoting African pronunciations.

To understand the African jembe tradition, some background information will be helpful. By all accounts, core jembe traditions come from Mali and Guinea and appear to be of Maninka/Susu origin. The homeland of the Maninka is called Mande and is located roughly between Kankan, Guinea and Bamako, Mali (see map). Maninka is a local pronunciation of Mande-nka, which means person from Mande. (Mali is a deformation of the word Mande, and Malinke is synonymous with Maninka.)

The term Susu can refer in a historical sense to close relatives of the Maninka who originally came from further north in Mali; in this context they are usually called Soso. After their defeat at the hands of Sunjata and his allies in the thirteenth century, Susu groups migrated into Guinea towards the coast, absorbing influences from the people among whom they settled; modern usage of Susu usually refers to this later wave settled along the coast. The jembe has also migrated and plays a significant role in the border countries of Senegal, Côte d'Ivoire (Ivory Coast) and Burkina Faso.

Although there is no single story in general circulation as to the origin of the jembe, there does seem to be general agreement that it is associated with a class of hereditary professional blacksmiths of Maninka/Susu origin known as "numu." As providers of iron implements numus were, and still are, guardians of certain kinds of power. Numu hands sculpt the power-laden wooden Komo masks that are emblems of the secretive societies that they also lead; they perform the circumcisions and excisions that lift the dangerous energies of boys and girls marking their entrance into adulthood; they carve the wooden jembe bodies and they play them. The wide dispersion of the jembe in West Africa may be due to numu migrations dating from the first millennium A.D.

The numu families Camara, Doumbia and Kante are integral parts of the Sunjata epic—the story of the founding of the Mali or Mande empire by Sunjata Keita in the early thirteenth century. According to widespread oral traditions, members of the Camara and Doumbia families were allies of Sunjata and helped defeat the tyrant Susu king Sumanguru Kante. Recommended renditions of the Sunjata epic, which give the cultural history of the Maninka and explain the roles of the major families in the formation of the Mali empire, include Niane (1965), Laye (1980) and Johnson (1986). Camara Laye (1954) has also written an important autobiography richly describing his childhood in upper Guinea as the son of a numu.

Despite the association of the jembe with numus, there do not appear to be any hereditary restrictions on who may play the jembe. Indeed, it is out of the ordinary for numus to be associated with music-making because there is another class of hereditary artisans whose profession is music. Among the Maninka they are known as "jeli"—they are called griots by the French—and there are three instruments that are exclusively reserved for them: kora (a 21-stringed harp), bala or balafon (xylophone), and koni or ngoni (a 4- or 5-stringed lute). It is uncommon for jelis to play the jembe, perhaps because they recognize that it is not one of their instruments.

Among the Xasonke of northwestern Mali, close relatives of the Maninka, only jelis can play thedundun, a large double-headed bass drum that accompanies jembe playing. The Xasonke dundun, also called jeli dundun, is recognizable by the unique way of playing the bell, which is held up high by the left hand and struck with a large ring slipped onto the left thumb. Elsewhere, dunduns do not have hereditary restrictions on who may play them. In Mali non-jeli dunduns are played without bells; in Guinea a bell is usually attached to the drum itself.

Just as certain surnames are associated with numus there are surnames that are associated with jelis, most notably Kouyate and Diabate. There are also family names that indicate noble non-artisan status—called "horon"—such as Keita, Konate, Kone and Traore. Members of the horon class were the former warriors, rulers and chiefs of Maninka society.

Family names in West Africa are often reliable indicators of ethnic and class origins, but because there is much fluidity in

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Map of core *jembe* area and border countries in West Africa: Place names are indicated by italics (countries are in all capital letters); Related Mande groups are indicated by unitalicized bold capital letters; Non-Mande peoples are indicated by unitalicized bold lower-case letters after an initial capital.

West African society, caution must be exercised in making generalizations. Nevertheless, the vast majority of jembe players have Maninka or Susu names, with many of them belonging to numu lineages such as Camara, Doumbia and Kante. Most of the other names of jembe players, such as Keita and Konate, are of Maninka horon heritage. Very few of the names are of jeli origin. While jelis in core Mande areas recognize that the jembe is not one of their instruments, in more distant areas this tradition may have been transformed, hence Adama Drame's assertion that the jembe is a jeli instrument in Burkina Faso.

Jembe repertories draw from many different sources. There are widespread core Maninka rhythms and dances such as Dundunba (one of the most widely recorded jembe rhythms), as well as more geographically limited dances such as Soli (Maninka of Guinea), Dansa (Xasonke of Mali) and Sunu (Bamana of Mali). Many other rhythms played on the jembe are adaptations from other kinds of drums played by neighboring ethnic groups within single countries, such as Kuku from the southern Guinean forest region, which is popular in Guinea but unimportant in Mali.

The development of national drumming styles and repertories is a recent phenomenon brought on by arbitrary European boundaries. This is particularly evident among the Maninka, whose Mande homeland was split into a Mali side and a Guinea side. Malian Maninka drummers head north to the capital city Bamako where they encounter rhythms from the northern savannah and sahel regions. Not coming from their home tradition they label these rhythms simply by the ethnic affiliations of the people from whom they come: Bamana, Wasulu (Wasolon), Maraka, Sarakole, Dogon, Peulh (see the Malian recordings of Abdoul Doumbia, Yamadu Doumbia and Mamadou Kante).

The same phenomenon occurs in Guinea, where Maninka drummers head southwest to Conakry and play rhythms from the forest and coastal regions belonging to peoples such as the Baga, Toma, Mane, Temne and Guerze. The influence of non-Maninka rhythms on drumming styles and repertoires is probably the greatest contributor to the development of national styles.

Fundamental differences between village drumming and ballet drumming are rarely appreciated outside Africa because there are so few village recordings, and the only live events seen are presented by touring ballet companies. These differences are crucial for understanding jembe drumming, and lie at the heart of African frustrations with their music being taken out of context by non-native jembe players. Each jembe rhythm and dance has a purpose, a time and a place. Some rhythms honor groups of people, such as Jeli don (jelis), Woloso don (a class of slaves) or Dundunba (strong or brave men). (In Maninka, "don" means "dance.") Other rhythms are associated with specific occasions, such as Soli (for circumcisions and excisions) and Kassa (accompanying the cultivation of fields).

A village drumming event (which can also take place in a city) usually lasts hours with the drummers and dancers concentrating on one or just a few dance rhythms. All of those present dance sometime during the event, usually approaching the drummers singly, or by twos or threes, playfully challenging them. Most significantly for the drummers, there is an ebb and flow to the event that corresponds with frenetic dancing at blistering tempos and slower respites where the guests sing, often led by a jeli muso (female jeli).

Several excellent recordings capture parts of such events: Famoudou Konate (1991) recorded in Conakry, Adama Drame (1994) recorded in Bouake, and Yamadu Dumbia (1994) recorded in Bamako. Lead dance-drumming can be heard on these recordings when the tempo increases and long rolls finish off with standardized rhythmic formulas marking the exit of a dancer.

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Ansuman Kante playing the jembe at a celebration in Conakry, 1994

In contrast to village drumming and dancing, regional and national ballets are highly choreographed with many dancers moving in unison. Pioneer choreographers such as Fodeba Keita (in French Guinean writing last names often come first, so his public notices list him as Keita Fodeba) solved the problem of a non-participating audience becoming bored at watching long bouts of dancing to a single rhythm by choreographing works in which rhythms and dances come one after another in rapid-fire succession. The video performance of Les Ballets Africains (1991) and the CD soundtrack (1991) provide a vivid illustration of this conception. Over thirty named songs and dances are listed on the CD liner notes for a performance lasting just under one hour. Some pieces are played for less than one minute, while others, such as Dundunba, are played for almost ten minutes, reaffirming their importance. The rhythms come from all corners of the country and are arranged for a jembe-based ensemble, even though they may be played on other instruments in a village context.

Such a conception of performance demands extensive group practice. What is lost in spontaneity is made up in compo-

sitional creativity. Whole ensembles play passages in unison, weaving in and out of polyrhythmic sections. Mamady Keita's homecoming performance with the Djoliba Ballet, shown in the excellent film *Djembefola*, is a fine example of this kind of compositional process, which is largely absent in village drumming.

Despite the impression made on large numbers of students in classes taught by jembe teachers and the numerous accompaniment patterns circulating for any one rhythm, jembe ensembles in Africa are small and the number of accompaniment patterns used are equally limited. Recordings range from solo jembe with no overdubbing (Adama Drame 1987) and solo jembe with one dundun (Ladji Camara n.d.b.), to ensembles of up to four or five jembe players (Percussions de Guinée, Ballets Africains). A minimal ensemble would require one accompanying jembe, one lead jembe and one dundun. Typically, two or three dunduns are used, including the medium-sized sangba and the small kenkeni. A standard ensemble, then, could comprise two jembes and two dunduns (Mamadou Kante 1994), two jembes and three dunduns (Mamady Keita 1989, 1992; Famoudou Konate 1991), or three jembes and three dunduns (Adama Drame 1994, Mamady Keita 1995). Three is usually the limit for dunduns, but any number of jembes can be added, often doubling parts. Any more than two different accompanying jembe parts, though, are probably arrangements made by the leader.

There are three basic strokes used on the jembe ("slap," "tone" and "bass") and really only two fundamental jembe accompaniment patterns: *slap • • slap slap • tone tone*, and *slap • tone slap • bass* (dots indicate rests; the last bass stroke is often a rest in Guinea). Certain lead jembe phrases appear to be unique to each piece, but the dundun part usually identifies the piece.

Contrary to the practice of some West African drum cultures and some teaching methods used abroad, there is no widespread system of vocables used in Mali or Guinea to refer to the different strokes on the jembe. Teachers might sing phrases to their students, but their choice of syllables and vowel sounds is designed primarily to communicate the rhythms. The opening scene in *Djembefola* in which Mamady Keita shows a phrase to his Belgian students demonstrates that his vocables are not consistent in distinguishing slaps from tones.

The wave of recordings released to a welcoming public outside Africa contrasts starkly with local African preferences. In Mali and Guinea the local music industry has released hundreds of cassettes of traditional and modern music to an adoring public, but one genre of music is conspicuously absent: drumming. There are virtually no local cassettes of jembe drumming available. Drumming is not for listening; it is for dancing. The dances done to jembe drumming are communal events requiring live drummers. Jembes are sometimes heard as part of urban popular music groups, but they usually have a background role, except during rare solos. When jembes are called upon in this context, often it is to evoke the more spiritual aspects of dancing.

In conclusion, the jembe has a long, widespread and profound tradition in West Africa. There is much more to that tradition than the physical act of moving hands to recreate rhythms, for those rhythms and their associated dances have vital meanings in Africa. From the clearing of fields, the celebrations of marriage and the passing into adulthood, to the secret rituals of the all-powerful Komo society, the jembe is there to guide. African jembe players teaching abroad are charged by

their legacy with faithfully communicating their traditions to foreign students. It is up to us to seek them out, to learn about their culture, to study the sounds of the masters, and perhaps even to visit them in their towns and villages. Otherwise, their tradition may become so diluted that its very essence is lost.

Author's Note: A list of several hundred subscribers interested in the jembe is active on the Internet, and is a good source for information about workshops and teachers. Those with Internet access can subscribe by sending e-mail to listserv@uncg.edu with the message: subscribe DJEMBE-L firstname lastname.

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LISTING OF JEMBE PLAYERS ON RECORDINGS

Brackets [ ] after a name indicate the region of the person. Parentheses after a name indicate the recordings on which they can be heard. Names without parentheses are listed in the discography as soloists. The disparity in the number of jembe players from Guinea and Mali is only a reflection of the commercial recording activity in those countries; it is not representative of the actual number of active unrecorded jembe players.

Mali

Coulibaly, Soungalo [Beleko; Bouake, Ivory Coast]
Diabate, Siaka (Soungalo Coulibaly)
Diakite, Amidou (Rhythms of Mali)
Doumbia, Adboul [Segou]
Doumbia, Souleymane (Salif Keita)
Dumbia, Yamadu
Jakite, Jaraba (Yamadu Dumbia)
Kante, Mamadou
Kouyate, Burama (Rhythms of Mali)
Kouyate, Jelimadi (Yamadu Dumbia)
Traore, Ibrahima (Djeneba Diakite)

Guinea

Bangoura, Bemba (Djimo Kouyate)
Camara, Aboubacar "Fatouabou" (Soumah, Percussions de Guinée 1994)
Camara, Alpha (Aboubacar Camara, Sabre Soumano)
Camara, Aly (Fatala)
Camara, Dumais (Famoudou Konate)
Camara, Fode (Africa Djole n.d.a.)
Camara, Ladji [Siguiri]
Camara, Laurent (Percussions de Guinée 1989, Ballets Africains, Mamady Keita 1995)
Camara, Mamadouba "Mohamed" (Percussions de Guinée 1994)
Camara, Moussa (Mamady Keita 1995)
Camara, Segou (Africa Djole n.d.a.)
Camara, Yamoussa (Master of the Forest)
Conde, Mamady (Mamady Keita 1995)
Kante, Lancei (Percussions de Guinée 1994)
Keita, Gbanworo (Percussions de Guinée 1989, Ballets Africains)
Keita, Mamady [Mandiana]
Keita, Noumody (Percussions de Guinée)
Keita, Ntoman (Mamady Keita 1992)
Konate, Famoudou [Kouroussa] (Mamady Keita 1995)
Konate, Ibrou (Famoudou Konate)
Kourouma, Mamadou (Mamady Keita 1995)
Kouyate, Papa (Oumou Dioubate)
Oulare, Fadouba (Mamady Keita 1995)
Sano, Mohamed Kemoko (Ballets Africains, Master of the Forest)
Soumah, Lamine (Percussions de Guinée)
Sylla, Aly (Soumah, Percussions de Guinée 1994)
Sylla, Abdoulaye (Master of the Forest)
Toure, Arafan (Fatala)
Traore, Kaloga (Africa Djole n.d.a.)
Undidentified from Karala
Unidentified from Mandiana and Koumana
Youla, Fode (Africa Djole)

Ivory Coast

Bakayoko, Mamady (Adama Drame 1994)
Bakayoko, Karim (Adama Drame 1994)
Drame, Adama [Nouna, Burkina Faso; Bouake]
Keita, Issa (Adama Drame 1994)
Keita, Moussa (Adama Drame 1992)

Senegal

Balde, Ibrahime (Orchestre Africa Djembe)
Batakan, Joseph Gomez (Orchestre Africa Djembe)
Camara, Mamadou (Orchestre Africa Djembe)
Kande, Abdoulaye (Orchestre Africa Djembe)
Kouyate, Djimo [Tambacounda]
Niass, Alassane (Orchestre Africa Djembe)
Sidebe, Mamadou (Mandiani Drum and Dance)

Burkina Faso

Coulibaly, Lassina (Les Freres Coulibaly)
Coulibaly, Ousseni (Les Freres Coulibaly)
Coulibaly, Souleymane (Les Freres Coulibaly)

Kone, Jacouba (Koko du Burkina Faso)
Ouattara, Yaya (Farafina)
Unidentified from Bobo Dioulasso (Danses du Burkina Faso) PN

Eric Charry *is Assistant Professor of Music at the University of North Carolina at Greensboro, where he teaches courses in non-Western music and American music and directs a West African music ensemble. He spent two years studying in Mali, Senegal, Gambia and Guinea on a Social Science Research Council Dissertation Research Fellowship, and has returned to Guinea on an American Philosophical Society Research Fellowship. His drumming teachers include former members of the national ballets of Mali and Senegal. He holds B.M. and M.M. degrees from the New England Conservatory and a Ph.D. in music from Princeton University. Charry was selected to present this material at PASIC '95 in Phoenix as part of the Scholarly Paper Presentations.*

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

PERCUSSION REFERENCE TEXTS

The Art of Sequencing
Don Muro
$19.95
CPP/Belwin, Inc.
15800 N.W. 48th Ave.
Miami FL 33014

This 153-page book presents a step-by-step approach to sequencing using either a hardware-or software-based sequencer, or using an integrated workstation instrument. It does so in a general manner and does not mention individual products by name.

The first section discusses concepts and terminology with an overview of MIDI and the different types of sequencers. The second section covers recording techniques with chapters on "How to Create a Single-Track Sequence," "How To Create A Multi-Track Sequence," "How To Create a Multi-Track Sequence Using a Multi-Timbral Synthesizer" and "How To Create a Multi-Track Sequence Using Mono-Timbral Synthesizers." The final section is on basic editing techniques and explains how to change wrong notes, rhythm errors, dynamics, tempos and synthesizer sound (programs). Each chapter is treated as a self-contained unit, which means that some information is repeated many times throughout the book. This might seem unnecessary if reading the book straight through, but is of great convenience if working on specific problems in one or two areas.

This is a well-written text that presents the material in a thorough, yet easy-to-understand manner. Because it tries to cover a wide variety of products, it is by necessity sometimes a little more general rather than specific as to how to do a particular function. Hopefully, the manual that comes with the sequencer will be able to fill in any details the user might need. The irony is that if the original manuals were written well in the first place, this book would not be necessary.

If you are having trouble understanding how to operate your sequencer, Muro's book could be the perfect solution.

—Lynn Glassock

Percussion Solo Literature
Thomas Siwe, editor
$35.00
Media Press, Inc.
P.O. Box 3937
Champaign IL 61826-3937

Percussion Solo Literature is a comprehensive 518-page reference text that includes a listing of the following categories: percussion solos (alphabetical by composer's last name); drumset solos; mallet solos; marimba solos; snare drum solos; timpani solos; vibraphone solos; xylophone solos; multi-percussion solos; and publishers/sources.

The stated purpose of Siwe's reference text is "to aid in selecting and locating performance materials useful to the solo recitalist." *Percussion Solo Literature* is a necessity for any college percussion professor who is involved in selecting solo literature for junior, senior and graduate solo-percussion recitals. Additionally, this text is an excellent tool in the selection of repertoire for any serious percussion recitalist.

—Jim Lambert

INSTRUCTIONAL METHOD BOOK

Reading Mallet Percussion Music
Rebecca Kite
$22.50
G.P. Percussion
Distributed by Penn Oak Press
110 Penn Oak Rd.
Flourtown PA 19031

Reading Mallet Percussion Music is a 130-page instructional book written for students of all ages, which takes them from the beginning of keyboard and musical staff awareness to the ability to read classical melodies. It is divided into four parts: "The Keyboard and the Musical Staff," "Reading the Music," "Reading Triad Based Melodies" and "Playing Music," which includes thirty classic melodies. Each part contains original music by Rebecca Kite, written for her students over the years to assist them in reading music. Of helpful significance are the illustrations of the marimba keyboard with either a note or scale darkened so the student can identify them on the marimba they are playing. The music, all of which is for a four-octave marimba, is clearly written with large noteheads, which will help the beginner in learning to read. *Reading Mallet Percussion Music* is an excellent book, well-written and organized for easy comprehension.

—John Beck

KEYBOARD PERCUSSION SOLOS

Theme and Variations **III**
Jeffrey Peyton
$4.95
Matrix Publishing Co.
2510 Debra Dr.
Springfield OR 97477

This two-mallet solo written for a 4-octave marimba opens with a ten-measure legato theme made up mostly of rolls. The theme opens with an octave that descends chromatically from D to C. There are three variations that contrast in style, tempo and meter. The first variation is a quick duple meter that features a middle section of ostinato 8th notes with punctuated accents. Variation two is a slow rolled legato statement of the theme, which is a fourth lower than the main theme. The third variation, which closes the solo, is a scherzo that includes several meter changes. The solo is three pages in length, and the print is clear. This is an excellent solo for high school or young college students with limited mallet background

—George Frock

Liebestraum **III+**
Liszt
Arranged by Linda Maxey
$10.00
Southern Music Co.
1100 Broadway
P.O. Box 329
San Antonio TX 78292

Franz Liszt's *Liebestraum*, arranged for marimba solo with piano accompaniment, showcases a marimbist's virtuosity and artistic freedom. This arrangement employs a 4-octave marimba and utilizes two-mallet and four-mallet technique. The two-mallet passages provide the performer with rather lengthy roll sections and cadenzas, with fast flourishes throughout the range of the instrument. In terms of four-mallet technique, a firm grasp of double vertical strokes using various intervals is imperative. The print is very clear and legible with some of Maxey's sticking choices indicated. *Liebestraum* is an excellent arrangement for the intermediate player to combine good technique with musicality. It allows the student to test his or her interpretive "wings."

—Lisa Rogers

A Medley of Hymns **III+**
Arranged by Mario Gaetano
$8.00
Per-Mus Publications
P.O. Box 218333
Columbus OH 43221

Keyboard percussion solos and arrangements have been performed for a number of years in liturgical settings. Mario Gaetano's *A Medley of Hymns* provides the intermediate four-mallet marimba performer with a piano-accompanied medley of three traditional hymns, beginning with an unaccompanied version of "Were You There?" in C major, which modulates to D major when the piano enters. The marimba then is a chordal descant to the piano's opening lead in "Come Thy Fount of Every Blessing." A modulation to E♭ major brings the second hymn to a conclusion. "Amazing Grace" returns to D major with an unaccompanied marimba entrance. A concluding section in E major supplies the needed lift to the entire medley. This arrangement is most appropriate for a liturgical setting (i.e., special sacred music) and would be accessible to the intermediate student keyboard percussionist who is asked to provide music for that sacred setting.

—Jim Lambert

5 Cirandas Brasileiras **IV**
Ney Rosauro
$16.00
Pro Percussão
Distributed by Penn Oak Press
110 Penn Oak Road
Flourtown PA 19031

5 Cirandas Brasileiras is a collection of five short duets for vibraphone and marimba. Each of these duets has its own style and character, which is evident in the Brazilian subtitle given:

"Samba-lele"; II. "Nesta Rua tem um Bosque"; III. "Atirei o Pau no Gato"; IV. "Todo o mundo passa"; and V. "Pai Francisco." Any one of the five movements could stand alone, or they could potentially be programmed in groupings of movements. The first movement is fast; the second is very rubato; the third is a moderate tempo; the fourth is an andante; and the final movement is very fast. Intermediate to advanced four-mallet technique by both performers is essential to a successful performance of these duets. Each movement is approximately two minutes in length.

This collection is reflective of Ney Rosauro's commitment as a percussion composer to be as versatile as he is as a percussion performer. *5 Cirandas Brasileiras* also reveals another aspect of the rich folk music evident in the Brazilian music culture.

—Jim Lambert

L'Abeille **IV**
Schumann
Transcribed by Pascal Laborie
$7.75
Gérard Billaudot
Selling agent Theodore Presser Co.
1 Presser Place
Bryn Mawr PA 19010
Originally composed for cello and piano by Schumann, *L'Abeille* is a virtuosic piece that has been transcribed for xylophone (or marimba) and piano by Pascal Laborie. The work is made up entirely of 16th-note triplets and the tempo is quarter note = 84-96. While we cannot be sure what Schumann would think of this transcription (especially if it were performed on xylophone), the piece would make a challenging solo for any talented intermediate to advanced student willing to tackle it. Deciding what are the important melody notes and bringing them out will be one of the main requirements to make music out of this piece. Because of its short duration of slightly over one minute, it would work well as an encore. No dynamics are indicated, and are evidently left up to the performer.

—Tom Morgan

Farewell Song **V**
Bruce Stark
$29.00
Media Press
P.O. Box 3937
Champaign IL 61826
Bruce Stark's *Farewell Song* is a one-movement vibraphone solo with piano accompaniment. This four-mallet selection combines some attractive native elements of the vibraphone with similar components of the piano. As the composer states in the performance notes, "I wanted to explore the unique beauty, resonance and rhythmic clarity which the combination of vibraphone and piano possess."

Farewell Song is a relaxed yet controlled shimmering work. The composer uses a modal harmonic language with intervals of fourths and fifths for ringing sonorities that could almost seem like a cliché to some players. However, Stark uses these sonorities effectively. After a quiet introduction, the work progresses in 6/8 from flowing offset rhythms to faster paced linear 32nd notes. There are several unison passages with the piano as the activity increases. Gradually the piece settles down, returning to the opening motivic ideas and a graceful ending.

Farewell Song is approximately eleven minutes long and may prove to be a popular recital selection. The work is appropriate for intermediate to advanced vibists and the piano part is not too difficult.

—Mark Ford

Prelude and Blues **V**
Ney Rosauro
$8.00
Pro Percussão
Distributed by Penn Oak Press
110 Penn Oak Rd.
Flourtown PA 19031
Prelude and Blues is an unaccompanied, four-mallet, solo vibraphone composition in which Brazilian percussionist Ney Rosauro successfully explores the jazz vibraphone idiom. Inspired by the surroundings of his doctoral studies at the University of Miami, Rosauro's seven-minute composition is freely composed in *a* minor (with modal references to *a* locrian and *d* dorian). The rubato "Prelude" serves as an introduction into a traditional blues in a minor. In the "Blues," the left hand "comps" the sparse, yet effectual, melodic right hand within the rhythmic context of a moderate swing feel. *Prelude and Blues* is a superb recital composition that would serve as excellent change-of-pace repertoire for an otherwise serious set of programming.

—Jim Lambert

Tied by Red VI
Dean Gronemeier
$14.00
M Baker Publications
SMU Box 752510
Dallas TX 75275
It is now apparent that the term "contemporary mallet technique" is not necessarily synonymous with "four-mallet technique." There is no doubt that in the latter years of this century, mallet technique has become more and more pianistic in nature, so perhaps it is not surprising that various attempts would have been made to increase the number of surrogate "fingers" the mallet player can call upon.

Tied by Red is a solo devoted *entirely* to a six-mallet approach. The impediment to performing with three mallets in one hand has been the lack of flexibility in adjusting the angles between mallets. Consequently, its use has been primarily relegated to the performance of repeated structures, such as triads, that do not require significant changes of intervals. Gronemeier's solo reveals that his approach to six-mallet performance challenges many of these limitations, with one-handed rolls notated, and chords that require adjustments of the middle mallet. The solo exploits step-wise movements of chords on the "white keys." Much repetitious patterning is found—not surprising, considering the technical difficulties. Variety is provided by the use of constantly changing rhythmic schemes and a variety of textural settings.

In the history of performance practice, the relative importance of contributions of composers and performers is difficult to measure. For example, it would be interesting to assess the influence on the current marimba repertory of an artist such as Leigh Stevens, who has so brilliantly refined and articulated contemporary mallet technique. As one considers the viability of six-mallet repertory, the key to its attraction to those writing for the instrument may well be the ability of marimbists to conquer the limitations of the grip, so that musical ideas are not severely compromised by technical considerations. One hopes that Gronemeier, who already has begun to disseminate information about his approach to six-mallet performance (as at PASIC '95) will continue the process of helping mallet players confront this new frontier.

—John R. Raush

Unchosen Path **VI**
Dean Gronemeier
$8.50
M Baker Publications
SMU Box 752510
Dallas TX 75275
Lately, Dean Gronemeier's performances and compositions have received attention due to his utilization of six-mallet marimba technique. However, *Unchosen Path* does not fall into this category. This two-movement solo is written for the "traditional" four-mallet approach on a low-F marimba (four and one-half octave range). It is also included on Gronemeier's compact disc *Nature Alley*.

The two movements are titled "The Fight" and "The Victory." "The Fight" is a driving movement that unites close harmony and fast mallet permutations. The music avoids traditional notation in favor of symbolic chords representing established rhythmic patterns. For example, most of the bars in this movement consist of four chord "clusters." The inversion of these clusters dictates which mallet permutation to use. At first this seemed easy, but there were also some glitches to this method. Players would benefit from more information in the performance notes as well as listening to Gronemeier's CD. These methodical comments aside, "The Fight" is a strong opening movement that sets the tone of *Unchosen Path*. "The Victory," which is written in standard notation, is united throughout by left-hand ostinatos and one-handed rolls in the right hand. *Unchosen Path* is a worthy marimba solo for advanced marimbists. The techniques required make this work suitable for graduate and professional recitals.

—Mark Ford

Xylophone Solos **VI**
Val Eddy
$7.50 to $15.00
C.S. Records
3341 Central Ave.
Spring Valley CA 91977
Xylophone Solos is a collection of

pieces from the 1920s, '30s and '40s, all arranged by Val Eddy with piano accompaniment and written for a 4-octave xylophone or marimba. The solos are: *Anaesthetic*, an original by Eddy ($7.50), *Circus Days*, an original by Eddy ($7.50), *Concerto in E Minor, Opus 64* by Felix Mendelssohn ($15.00), *El Relicario* by Jose Padilla, *Gitanarias* by Ernesto Lucuona ($7.50), *Polka* by D. Shostakovich ($7.50), *Sabre Dance* ($7.50) and *Warsaw Concerto* by Richard Adensell ($8.50). This collection of solos is well-written and arranged, and highlights the xylophone as a virtuoso instrument. Unlike the xylophone rags made popular by George H. Green, these solos are more in the concerto style, taking the soloist through several variations of the music with tempo changes as well as cadenzas, and in some cases, into the use of four mallets.

For those looking for a new concept in xylophone solos, this collection is an excellent choice. They would be perfect for a college recital or for more entertainment-oriented venues such as radio or television.

—John Beck

KEYBOARD PERCUSSION ENSEMBLE

Three Pieces for Two Marimbas **III+**
Thomas Schudel
$5.00
Southern Music Co.
1100 Broadway
P.O. Box 329
San Antonio TX 78292

Three Pieces for Two Marimbas consists of three short movements for the high school or early undergraduate student. The three movements are entitled: "Vignette," "Gigue" and "A Spritzer for Two." A pair of low-A (4 1/3-octave) marimbas are needed to perform the entire set; however, the low A is used primarily in the first movement, in both parts.

The print is clear and the pieces are set in a "score" fashion so that the performers can see both parts. The only obstacle for most students will be the extreme use of ledger lines. It would have been more practical for the composer to have used octave designations.

Even though each piece uses the same instrumentation (two marimbas), the composer has done an excellent job of providing varied moods and styles for each one. "Vignette" makes use of a melodic motive in a dichotomous and/or dialogue fashion between the two parts. "Gigue" is a very dance-like piece in 7/8 meter and "A Spritzer for Two" provides the listener with extreme contrasts through dynamics and rhythmic pace.

—Lisa Rogers

The Trout **III+**
Schubert
Arranged by Doug Walter
$7.95
Matrix Publishing Co.
2510 Debra Dr.
Springfield OR 97477

The Trout is a keyboard duet based on the famous Franz Schubert string quintet nicknamed "The Trout Quintet." Walter's arrangement makes use of Schubert's theme/melody from the quintet in various alterations. Additionally, performance notes guide the performers in choice of instrumentation. Therefore, combinations of like or different keyboard instruments—marimbas, xylophones, vibraphones or bells—may be used.

This arrangement features melody in one part with accompaniment in the other. However, each part takes turns as the melody or accompaniment. The composer fuses unlikely rhythmic patterns between melody and accompaniment, such as 8th-note triplets against 16th notes, and varies the key center from D Major to D minor to D Major. Walter's *The Trout* is a delightful piece and a welcome addition to keyboard literature for high school or undergraduate college programs or recitals. There is nothing "fishy" about this ar angement.

—Lisa Rogers

Erlkonig (The Elf King) **IV**
Schubert
Arranged by Gordon Rencher
$19.95 score & parts
Matrix Publishing Co.
2510 Debra Dr.
Springfield OR 97477

This medium-level arrangement may be performed two ways: keyboard percussion quintet (bells/vibe/xylophone/two marimbas) and with three added percussion parts (snare drum/triangle; tenor drum/suspended cymbal/tambourine/chimes; bass drum/wind chimes/finger cymbal/sleigh

bells). These three percussion parts merely add color and rhythmic "filler" material at cadence points. The bell and vibe parts operate almost entirely in unison with only a few harmonic double stops. The xylophone and marimba I parts provide the rapid, repetitive triplet accompaniment (quarter = 152), including repeated single notes, an "Alberti-type" figure with varying intervals (e.g., CGG CGG), and triad-outlining arpeggiated figures. Marimba II has much of the main melodic material. However, many motives include skips to accommodate a low-A marimba. A low-C (or even a low-E) instrument would help considerably to make the melodic figures less disjointed. The printing is exceptionally clear, with all dynamics plainly marked, but some parts include very awkward page turns. *Erlkonig* is suitable for intermediate high school/university percussionists with adequate keyboard percussion technique (especially for long series of steady/consistent repeated notes!).

—John Baldwin

Concerto for Mallet Instruments **V**
Steven Lacoste
$45.00
Mitchell Peters
3231 Benda Pl.
Los Angeles CA 90068

Concerto for Mallet Instruments is an excellent work for an advanced ensemble of nine keyboard percussionists. The work is conceived as three trios—two consisting of two marimbas and a vibraphone and one that includes bells, xylophone and chimes. The piece is presented in three movements: fast-slow-fast. At least two of the marimbas must have a low A, and four-mallet technique is required in the slow movement. There are numerous meter changes and much rhythmic syncopation throughout the composition, and the counterpoint between the three trios creates interesting textures and challenges. The work is more difficult than necessary, because the composer elected to present much of the material in 8th-note time signatures, thus requiring advanced comprehension of rhythmic subdivision.

—George Frock

Passage **V**
Lynn Glassock
$20.00
Innovative Percussion
P.O. Box 270126
Nashville TN 35227-0126

Commissioned by the North Carolina Eastern District Bandmasters Association in honor of Harold Jones (a professor of music at East Carolina University), Lynn Glassock's *Passage* is scored for a keyboard percussion sextet of four marimbas and two vibraphones. An opening fifteen-measure lyrically-slow introduction features the marimbas in their lowest register (the scoring requires four 4 1/3-octave marimbas). The piece makes a transition into a faster section that engages the entire ensemble in a faster, more rhythmic passage. Two metric modulations provide the performers with both musical and mental challenges before the third and fourth marimba performers start a wind-down section in 12/8, which again metrically modulates to 4/4 and a somewhat surprising—yet satisfying—soft, mellow ending. Tonally, *Passage* embraces a modal sound of *a* minor with free modulations to adjacent modes and tonal centers. This is an excellent keyboard percussion sextet, appropriate for the mature college percussion ensemble.

—Jim Lambert

SNARE DRUM

Like a Big Dog **III**
Alan Keown
$4.95
Matrix Publishing Co.
2510 Debra Dr.
Springfield OR 97477

This short snare drum solo is tailored for students who are developing their rudimental skills. In addition to such basics as flams and paradiddles, it offers a healthy dose of fast-moving accented roll patterns. "Buzz" and rudimental rolls are both used. Meter changes from 4/4 to 12/8 and back to 4/4, and varied dynamics give the fast-paced solo its energy. The middle school or high school drummer who conquers its challenges for the next solo festival will, no doubt, feel "like a big dog."

—John R. Raush

Stick Shift **III-IV**
Allan E. Kristensen
$4.95
Matrix Publishing Co.
2510 Debra Dr.
Springfield OR 97477

This rudimental snare drum solo makes use of a number of different musical devices to add a sense of excitement and showmanship to the work. There are several meter changes (6/8, 7/8, 6/16), metric modulations, stick twirls, backsticking, caesura, 32nd notes and single-stick passages that will challenge the player to explore new territory. Stickings are indicated throughout the piece. This piece is directed to the high school rudimental drummer in need of a short contest piece (approximately 1 1/2 to 3 minutes). Good reading skills, dynamic control, experience with shifting meters and stick twirling are required to successfully negotiate the work.

—Terry O'Mahoney

G.L.S. **IV**
Alan Keown
$4.95
Matrix Publishing Co.
2510 Debra Dr.
Springfield OR 97477

G.L.S. is a rudimental style snare solo that utilizes a variety of meters including 4/4, 6/4, 9/4, 5/4, 2/4, 8/4 and 6/8. Numerous technical challenges make up the content of this solo, including extensive use of the open rebound stroke, which occurs in roll and drag patterns. Additional techniques include paradiddles, flam-taps, ratamacues, backsticking and stick twirls or flips. The print is very clear, and the sticking requirements are clearly marked in this three-page solo. There are sufficient dynamic changes for interest. *G.L.S.* is worthy of consideration for contest use or simply for educational purposes.

—George Frock

Mach V **IV**
Alan Keown
$4.95
Matrix Publishing Co.
2150 Debra Dr.
Springfield OR 97477

Mach V is a fairly typical rudimental snare drum solo employing many techniques common to the corps-style, including meter changes, odd-note groupings (fives) and buzz rolls. Double-bounce strokes are indicated with slashes on the stems and buzzed strokes are indicated with a Z on the stem. At the beginning, several noteheads are marked with a circle and a slash but there is no indication as to what is meant by this notation. (Could it mean rimshots? Play on the rims? We don't know.) Later in the solo the same markings appear again with the instruction "Stick Flip" over them. Again, it is unclear if this means back-sticking or some other visual effect. Other than the above problem, the rest of the notation is quite clear and understandable.

Marked "medium/advanced," *Mach V* would be a good high school-level rudimental contest solo, similar to those written by Mitch Markovich and others. While one could make the case that this solo is a string of unrelated ideas designed only to display technique, the overall effect will be exciting if it is performed accurately, observing the written dynamics.

—Tom Morgan

Movin' In **IV**
Allan E. Kristensen
$4.95
Matrix Publishing Co.
2510 Debra Dr.
Springfield OR 97477

This contemporary style rudimental snare drum solo includes a variety of meters, tempo changes, techniques and dynamics changes. The solo opens with a slow 6/8 meter that generates energy and momentum via meter and tempo alternation. Technical demands include a variety of paradiddles, flams, rolls, drags, Swiss triplets and backsticking. The meters are unusual for a rudimental solo, including 7/8 and 10/8. The print is very clear and sticking is indicated when necessary. The rhythmic patterns are fresh and the tempos will make the solo a challenge for the advanced high school and young college student.

—George Frock

No Speed Limit **IV**
Allan E. Kristensen
$4.95
Matrix Publishing Co.
2510 Debra Dr.
Springfield Or 97477

This medium-to-advanced snare drum solo is full of contemporary rudimental patterns and special techniques (double and multi-bounces, flam patterns, rimshots, flammed doubles, one-hand singles, backsticking, etc.). The outer sections are marked "Fast!" in 4/4. The middle 6/8 section is marked at 8th = 148 with an accelerando to the *A Tempo* ("Fast!") 4/4. Light reflected from the shiny paper obscures the notation at times. Dynamics, accents, stickings and all special techniques are clearly marked. *No Speed Limit* is suitable as a pedagogical/performance piece for the advancing high school percussionist.

—John Baldwin

Der Provokateur **V**
Leader Kaiser
$7.38
Musikverlag Zimmermann
Postfach 94 01 83
Gaugrafenstrasse 19-23
D-60459 Frankfurt/Main
Germany

Der Provokateur is a snare drum solo that illustrates the contemporary mode of treating the instrument as a source for multiple sounds. A rich sonic palette is generated by coaxing a variety of effects from multiple playing areas on the head and rim with sticks, mallets and brushes. Contrapuntal writing—another feature of many contemporary snare drum solos—is also encountered. In one eight-bar passage, a duet played by one drumstick in the right hand and a felt mallet in the left must be synchronized with an accompaniment tapped out by the foot.

Other aspects of the solo are quite traditional. Subtitled "French Overture," the work is set in the form of the genre, and begins with a short adagio section (with numerous changes of implements and playing areas) followed by an allegro 6/8. A concluding presto, featuring open rolls and shifting accents, ends the work with a nod to the rudimental tradition. Kaiser manipulates a variety of sounds, interesting rhythms and dynamic contrasts to create an effective solo that will be a worthwhile project for advanced high school or college-level recitals as well as college jury exams.

—John R. Raush

The Musical Snare Drummer **V**
Alan Keown
$12.95
Matrix Publishing Co.
2510 Debra Dr.
Springfield OR 97477

The Musical Snare Drummer is a snare drum book of five contemporary solos based on Schuman's *Third Symphony*, Rimsky-Korsakov's *Capriccio Espagnol*, Bartok's *Concerto for Orchestra*, Rimsky-Korsakov's *Scheherazade* and Prokofiev's *Lieutenant Kije Suite*. These solos are excellent for preparing for the orchestra literature on which they are based. Each solo contains the main theme or rhythmic material from the original part, with new and appropriate material interweaved around it producing an interesting and profitable solo.

—John Beck

TIMPANI

The Musical Timpanist **IV-V**
Jeffrey Peyton
$12.95
Matrix Publishing Co.
2510 Debra Dr.
Springfield OR 97477

This collection of five solos is based on the timpani writings of five great orchestral composers. No. 1 is a two-drum solo based on the symphonic timpani parts of Beethoven. No. 2 (four drums) is based on Stravinsky's *Rite of Spring*. No. 3 is a three-drum "scherzo" based on Berlioz' "March to the Scaffold" from *Symphonie Fantastique*. No. 4 (for four drums) is a "cadenza without barlines" based on the melodic timpani writing of Bartok. This solo includes several glissandi (only on one drum, however). No. 5 (four drums) is based on Mahler's writing, particularly in Symphonies 5 and 7. Overall, each solo actually has the *look* of each composer's timpani parts! All incorporate meter/tempo/style changes. Dynamics and other musical markings are very clear. Sticking is indicated where appropriate. Each solo includes some brief description/explanatory remarks. Mallet suggestions are provided. Other than the glissandi found in two of the solos, there are no pitch changes during the solos.

Although probably more interesting for the aspiring orchestral timpanist already familiar with the symphonic repertoire and excerpts, these solos would also help the non-orchestral timpanist gain a feel for and understanding of the various composers' styles of timpani writing. This collection is certainly very suitable for the university-level percussionist as well as the advanced high school student.

—John Baldwin

MULTIPLE PERCUSSION

Quattro Pezzi **V**
Bertold Hummel
$13.68
Musikverlag Zimmermann
Postfach 94 01 83
Gaugrafenstrasse 19-23
D-60459 Frankfurt/Main
Germany

The four "pezzi" that comprise this tightly-written and well-planned work for solo multi-percussionist explore the tonal possibilities of a large assortment of instruments, while using the vibraphone as a focal point. In the "Prolog," metallic timbres contributed by crotales, triangle, sizzle cymbal, gong and tam-tam produce a rich amalgam of sound, especially when wedded to the sonority of the vibraphone. The second movement introduces membranophones and wood timbres, with the vibe contributing solo passages and an insistent

scribes the third movement, a vibe solo with subtle embellishments on metallic percussion and vibraslap, as "a fantasy based on a sarabande rhythm." The last movement, appropriately titled "Vivace," uses a multi-metric scheme and rapid tempi, especially in the final section (quarter note = 152), ending the work on a virtuosic note.

Hummel's style is eclectic, using everything from chromaticism and passages relying on whole-tone patterns, to seventh chords that impart a distinct jazz flavoring. The thirty-three individual instruments that must be huddled in proximity to the vibraphone will require an ingenious setup. However, the college percussionist who solves that challenge will reap the benefits offered by this excellent work.

—John R. Raush

PERCUSSION ENSEMBLE

Fanfare and Fugue **I-II**
Alan Keown
$16.95
Matrix Publishing Co.
2510 Debra Dr.
Springfield OR 97477
This percussion sextet is written for snare drum, two high toms, two low toms, bass drum, cymbals and two timpani. It is composed in several sections beginning with a slow opening fanfare followed by a brisk fugue (M.M. = 138). The work never requires the players to negotiate anything more difficult than 16th notes and many of the motives are easy to master. The timpani is not required to change pitches and there are many unison passages that will assist the novice players should they become lost. *Fanfare and Fugue* makes use of many of the traditional compositional approaches of beginner percussion ensembles (antiphonal passages, unisons, pyramids) and uses commonly available instruments. This would make a good first work for the junior high school ensemble.

—Terry O'Mahoney

Passing Zone **II**
Joe Maroni
$5.00
Southern Music Co.
1100 Broadway
P.O. Box 329
San Antonio TX 78292
Passing Zone is a percussion ensemble for four players that requires two snare drums, tenor drum and bass drum. This is a welcome addition to the literature for the junior high student. The print on the score and parts is clear; however, the size of print is small, which could make reading difficult, especially for young students.

The title, *Passing Zone*, is appropriate due to the passing of rhythmic patterns and rolls between the snare drum and tenor drum parts. In terms of snare drum skills needed to perform the piece, ample experience with 16th-note patterns, 8th note/16th note combinations and rolls is necessary. The bass drum part does not require rolls; however, 8th-note patterns and the dotted-8th/16th rhythmic pattern is prevalent throughout.

—Lisa Rogers

Percussive Counterpoint **II**
Alan Keown
$12.95
Matrix Publishing Co.
2510 Debra Dr.
Springfield OR 97477
The title of this piece, ideal for a junior high school percussion quintet playing snare drum, three toms, bass drum, cymbals and two timpani (no changes), is an apt description of several of its passages that require the performance of individual lines that together form aggregate rhythmic statements, a feat that is difficult for musicians of all ages. The piece remains in 4/4 meter throughout; however, swift tempi and a wide dynamic range will keep everyone on their toes. This ensemble can be helpful in developing rhythmic independence and counting skills. At the very least, the members of the group will acquire a better understanding of counterpoint.

—John R. Raush

Terpsichore **II**
Jean-Claude Amiot
$6.75
Editions Robert Martin
Selling agent Theodore Presser Co.
1 Presser Place
Bryn Mawr PA 19010
Terpsichore is a duo for one multiple percussionist and a keyboard-percussion player who performs on xylophone and bells, and there is a piano accompaniment part as well. The multiple percussion part is scored for woodblock, suspended cymbal, two tom-toms, snare drum and bass drum. The piece is only 32 measures in length, but the content of the percussion part includes a combination of flams, drags, rolls and contrasting dynamics. The keyboard parts are mostly scaler or move in intervals of thirds or perfect fourths. There is a wealth of technical and musical material in this brief composition, and it is a nice training piece for young students.

—George Frock

Tremollino Malletino and A La Pentatonie **II**
Elisabeth Amandi
$10.55
Musikverlag Zimmermann
Postfach 94 01 83
Gaugrafenstrasse 19-23
D-60459 Frankfurt/Main
Germany
This junior percussion series presents two short training ensembles for the beginning percussion class. Written as quartets, each is scored for two keyboard players, tom-tom or timpani, and tambourine. Each of the keyboard parts is written within the range of a fifth, and the accompanying line includes double stops. The tom-tom/timpani part specifies timpani in C, but the part is written in treble clef on the A space. Techniques on tambourine include striking with the hands, shake rolls and contrasting dynamics. The collection includes a set of exercises to assist in the preparation of the two pieces. It is commendable that Ms. Amandi and Zimmermann are committed to providing quality experiences for beginning-level students.

—George Frock

Time Out **II-III**
Joe Maroni
$5.00 score & parts
Southern Music Co.
1100 Broadway
P.O. Box 329
San Antonio TX 78292
Were it not for the rolls, this march-style quartet for two snare drums, tenor drum and bass drum would be rated at a lower difficulty level. There are no flams, and no sticking is indicated (although some paradiddles would seem appropriate). Roll style is not indicated, but double-stroke rolls would seem appropriate. Different time signatures define the sections of the work: 2/4 (quarter = 95); 3/8 (in one with quarter = dotted quarter); 2/4 (with dotted quarter = quarter); and 3/4 (quarter = quarter = 96). Unison writing, short solo sections and linear/pyramid writing characterize the snare and tenor parts. The bass drum serves mainly as a time keeper and rarely participates in the "melodic" texture. *Time Out* is suitable for developing timing/precision in a beginning junior high/small high school percussion section.

—John Baldwin

Jingle Bells **III**
Alan Keown
$14.95
Matrix Publishing Co.
2510 Debra Dr.
Springfield OR 97477
Alan Keown's unusual arrangement of "Jingle Bells" for keyboard percussion quartet (xylophone, bells and two marimbas) could easily become the hit of next holiday season's middle or high school band concert. The audience will be surprised to hear this version that incorporates mixed meters, with an occasional 5/8 bar imparting a delightfully jolting rhythmic twist. In a slow waltz section, the first marimbist must play four-note, afterbeat chords. A rousing Rossini-like finale brings the piece to an exciting close. Scrooge himself could not pass up an opportunity to purchase this publication.

—John R. Raush

Layers **III**
Alan Keown
$19.95
Matrix Publishing Co.
2510 Debra Dr.
Springfield OR 97477
Layers is a quartet scored for bass drum, a pair of bongo drums, two congas, and four China-type cymbals (one each for each player). The quartet begins with a fanfare type introduction of rolls, which leads to one-measure rhythmic motives or explosions. The main theme is a quick ostinato of steady 8th notes by the bongos, which are interrupted by punctuated accents by the other players. The thematic material is layered by adding additional colors or doubling of parts. There are no instructions or suggestions presented, so mallet and stick preference is left up to the players. *Layers* is an excellent high school-level quartet that would be suitable as a program

opener.

—George Frock

Primitive Echoes **III-IV**
Jeffrey Peyton
$14.95
Matrix Publishing Co.
2510 Debra Dr.
Springfield OR 97477

This percussion quartet is written for snare drum, low tom, chimes, bass drum, maracas, tam-tam, suspended cymbal, sizzle cymbal, mounted sleighbells, three temple blocks, three timpani (F#, C, F) and large suspended cymbals placed upside down on the low timpani. The title page claims that this is a medium-easy ensemble, but closer inspection reveals something different.

The piece begins with a slow, mysterious section in which the players provide unusual sounds (cymbal on timpani, etc.). The pace quickens slightly to a section that uses a quarter-note triplet motive as the primary melodic material. In the subsequent adagio section, atmospheric sounds are created as the players use accelerated/retarded notation and 16th-note triplet figures. An allegro section follows the adagio with polyrhythmic juxtapositions of triplets and hemiola passages before dissolving into long sustained chords. A fugue-like section is next in the sequence of events, and the work concludes with a slow coda that diminuendos to *ppp*.

The players are often required to make rapid instrument changes, play 16th-note triplets, quarter-note triplets, and make several tempo and meter changes. If played at the indicated tempos, this is an ensemble work suited for the high school ensemble with some multi-percussion experience.

—Terry O'Mahoney

Circulation **IV-V**
Ruth Zechlin
$15.55
Musikverlag Zimmermann
Postfach 94 01 83
Gaugrafenstrasse 19-23
D-60459 Frankfurt/Main
Germany

The premise of this 10-minute percussion octet (dedicated to the Cracow Percussion Group) is a continuous accelerando and crescendo using an evolving battery of instruments (82 in all). The work juxtaposes contrasting rhythms that reoccur throughout the piece, each time with a different instrument. This approach resembles minimalism but with shorter phrases.

Circulation begins with thre instruments that present the main thematic material of the piece. They are soon joined by several other players who contribute contrasting rhythms and timbres as the piece builds to a *fff* climax. The piece contains numerous meter changes, all of which contain an underlying quarter-note pulse (4/4, 5/4, 6/4). Some players may find the headless notation used by the composer a bit unusual and may need some time to feel comfortable reading the part. The parts contain highly individualized rhythmic phrases that require each player to have good subdivision skills (e.g., 32nd notes, quintuplets, sextuplets). The majority of the instruments used are common percussion instruments but the piece usually requires multiples of each instrument (three triangles, three gongs, two bass drums, three slit drums, two anvils, three cymbals, two sets of three bongos). The instrumental names are in German, so the players must familiarize themselves with the German terms for their instruments (an excellent fringe benefit).

While the number of instruments required may be daunting, the piece itself is quite readable and would be suitable for an advanced high school or college percussion ensemble.

—Terry O'Mahoney

Kawf Dooda Code **IV**
Chris Crockarell
$20.00
Row-Loff Productions
P.O. Box 292671
Nashville TN 37229

Warning! *Kawf Dooda Code* (i.e., cough-due-to-cold) should only be performed by non-serious percussion ensembles ranging in size from 8 to 16 persons who desire to loosen up those stiff percussion ensemble audiences. Chris Crockarell must have had a creative moment during his last episode with a cold because every part of this two-minute percussive speech composition is reflective of

those moments that we all have experienced (sneezing, coughing, chicken noodle soup, etc.). The composition demands theatrical interpretation, memorization, minimal set accessories (handkerchiefs, glasses of water with seltzer tablets) and the following instrumentation: nasal passages, throats, hands, voices and finger snaps.

A demonstration tape of the performance (available from Row-Loff Productions) is almost as illuminating as the excellent detailed score. *Kawf Dooda Code* is a fun-filled, creative composition that will add unexpected, humorous contrast to any percussion ensemble concert.

—Jim Lambert

Ritmo Suave **IV**
Lalo Davila
$35.00
Row-Loff Productions
P.O. Box 292671
Nashville TN 37229

Ritmo Suave is an original percussion ensemble composition scored for xylophone, two marimbas, vibes, bass (guitar), drumset, two accessory percussionists and congas. Adding to the versatility of Davila's scoring, the entire keyboard percussion ensemble can be performed by a steel drum ensemble with the xylophone part becoming a lead pan, Marimba I part becoming double seconds, Marimba II becoming cello pans, and the vibes becoming the tenor pan. *Ritmo Suave* settles into an accessible Latin-groove built upon a two-measure bass ostinato. Of the four keyboard percussion parts, the vibe part (tenor pan) is the most challenging. A solid rhythm section with tasteful sensitivity in both accompaniment volume and accentuation is essential to a successful performance of this three and one-half minute pop ensemble. *Ritmo Suave* is appropriate for the high school percussion ensemble or for the college pop-percussion ensemble.

—Jim Lambert

Take the "A" Train **IV**
Billy Strayhorn
Arranged by Chris Brooks
$40.00
Row-Loff Productions
P.O. Box 292671
Nashville TN 37229

Scored for 9 to 11 players (plus rhythm section), Chris Brooks' arrangement of Strayhorn's "Take the 'A' Train" combines a "Gene Krupa" style introduction from the drumset performer (i.e., the tom-tom solo from "Sing, Sing, Sing") with a vibraphone soloist performing the theme from "A Train." This gives way to a modulation from Bb major to C major and the traditional Ellington-style introduction into "A Train" with a series of riffs tastefully scored among the keyboard percussion performers (bells, xylophone, marimba and vibes). This second section evolves into a clever jazz-waltz variation of the theme in $E_{\flat}$ major, which concludes with a section back in the standard 4/4 setting of the Strayhorn theme.

A mature musical ensemble is necessary to perform this accessible, three and one-half minute arrangement successfully. The number of floor-toms on the introduction can be increased to create a larger-than-life, big-band effect.

—Jim Lambert

Recital Duets for Snare Drum **IV-V**
Garwood Whaley
$24.95 (book and CD)
Meredith Music Publications
170 N.E. 33rd St.
Ft. Lauderdale FL 33334

This 35-page collection contains fifteen contrastingly composed duets for snare drum. As stated in the composer's preface, these individual compositions are suitable for "performance during recitals, examinations, 'chamber music' portions of band and orchestra concerts, solo and ensemble festivals or simply as a means of developing musicianship and ensemble skills." An accompanying demonstration CD performed by percussionist Aubrey V. Adams provides a superb role model for performance—as well as a recorded partner that a single performer can utilize by selecting only one of the stereo channels of the CD. Of particular interest is the creative musical dialogue between the parts in each of these duets—especially the asymmetrical metered duets (#5 in 5/4; #7 in 5/8; and #12 in 7/8).

Additionally, these duets represent an excellent challenge for the performer(s) to maintain concentration, with timings ranging from 1:09 (duet 2) to 2:25 (duet 6). When performed to the standard of the recorded CD, the musicianship of the performers will be enhanced significantly by this excellent pedagogical and compositional set of duets.

—Jim Lambert

Conga **V**
Enrique Garcia
Arranged by Chris Crockarell
$40.00
Row-Loff Productions
P.O. Box 292671
Nashville TN 37229

This ever-popular Miami Sound Machine composition from the past is revived in this Chris Crockarell arrangement for percussion ensemble of 10 to 12 players plus a rhythm section and horn section (optional two trumpets and one tenor sax). High energy is the primary trait of this arrangement of *Conga*. The keyboard percussion performers double as MSM vocalists in the replicated introduction of *Conga* (i.e., "O-eh-o-ah"). This three-minute arrangement then takes the ensemble through a Miami-salsa style with the following instrumentation: xylophone; two marimbas; vibes; five percussionists performing congas, timbales, shaker, shakere, large floor tom, vibraslap, agogo bells, cowbells, bottle and suspended cymbal; drumset; bass guitar; piano; guitar; and the optional two trumpets and tenor sax.

If the college percussion ensemble needs to share a composition with the college jazz ensemble (or even vocal jazz ensemble), this is an appropriate arrangement to challenge all of the performers musically.

—Jim Lambert

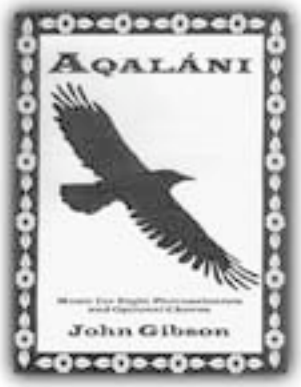
Head Talk **V**
Mark Ford
$28.00
Innovative Percussion
P.O. Box 270126
Nashville TN 35227-0126

Mark Ford's *Head Talk* provides the percussion quintet with a dose of sophisticated comic relief. The equipment necessary is somewhat unusual: six pretuned heads—ranging in size from a 10" to a 22"; a used 14" snare head; two bongo heads; one 14" coated head; two Pinstripe heads; and five performer-prepared papered-heads for the surprise ending (each performer smashing the drumhead over the head of the drummer!). The five performers must have or develop a controlled sense of humor and must theatrically play off each other. The performers sit on the stage in a semi-circle, and *Head Talk* starts with the pretuned heads being twirled on stage. The opening rhythmic motive has a definitive "rock-samba groove" to it, and each performer ends up imitating the opening motive. The composition lasts about nine minutes.

From having taught this composition and having observed it being performed, one of the primary benefits of its preparation is the individual and collective sense of timing that *Head Talk* requires. Similar to

the timing necessary in a superb marching percussion section, *Head Talk* locks in this concept and stimulates the ensemble to truly transfer this educational idea in a variety of other musical settings. This composition must be memorized for an effective theatrical performance (it should look improvised).

From the audience's perspective, *Head Talk* is thoroughly entertaining. Ford furnishes detailed performer notes that enhance the performance of this work immensely. *Head Talk* has been successfully performed at a variety of PAS Festivals such as PASIC '94 in Columbus, at PAS-Brazil, also at the recent MidWest clinic, and at Ford's home university, East Carolina. It is



appropriate for the solid college percussion ensemble.

—Jim Lambert

Aqaláni **VI**
John Gibson
$35.00
M Baker Productions
SMU Box 752510
Dallas TX 75275
From the composer's preface we learn that "the word Aqaláni is a Navajo greeting meaning either hello or goodbye." This percussion ensemble plus optional chorus composition is scored for two groups of four percussionists. The instrumentation includes: I—orchestra bells, bass drum; II—vibes, high drum; III—marimba, medium drum; IV—triangle, timpani; V—glock, low drum; VI—two crystal glasses, three tom-toms; VII—two crystal glasses, small bass drum; VIII—shakers (maracas and sleigh bells played together).

A haunting, minimalistic mood is established in the opening forty measures, which later make a transition to a section of imitative motives that are dialogued among the performers. An increase in the rhythmic ostinato established by the bells is imitated by the tom-toms before the optional chorus enters with a lyrical pentatonic melody on the neutral syllable "Ah." A transition from 3/4 to 6/8 provides the increased metric tension to build this composition to a dramatic climax. Effective scoring of dynamics and the suggestion that percussion group B and the chorus be placed in an antiphonal setting make this work an intense, five minute and forty second, mixed media presentation with a sophisticated musical portrayal of Native American cultural diversity.

—Jim Lambert

DRUMSET

The Essence of Brazilian Percussion and Drum Set **II-V**
Ed Uribe
$21.95 w/ cassette
$24.95 w/CD
CPP/Belwin, Inc.
15800 N.W. 48th Ave.
Miami FL 33014
This book begins with some interesting information about the origins and developments of the folk music of Brazil. While this historical perspective is brief in the textbook sense, it is considerably more comprehensive than most method books. The book is then divided into two major parts: (1) the individual percussion instruments and the common rhythms for those instruments, and (2) how those rhythms can be applied to the drumset. Some of the instruments covered in the book are surdo, agogo bells, caixeta, reco-reco, tamborim, panderio, cabasa, caixa and berimbau. There is also a section on what happens in larger ensembles, including comping patterns for the piano, guitar and bass players. The drumset component demonstrates the basic rhythms and variations of those rhythms in a variety of different meters. The musical styles covered in this part are the bossa nova, samba, baiao, maracatu, marcha, frevo, catarete and afoxe. There is also a glossary of terms and lists of suggested listening for some of the styles.

Like the book, the tape first demonstrates the Brazilian instruments individually and then presents the basic rhythms, variations and some improvisation on the set. Not only is the tape invaluable for hearing how the instruments and rhythms should sound but it is also an added bonus to hear the correct pronunciation of those instruments and rhythms. The goal of this book is to learn to play the various presented styles in an authentic way rather than to just learn some miscellaneous "Latin" beats. This is a valuable publication for any student interested in Brazilian music.

—Lynn Glassock

Practical Applications Part 3 **III-VI**
Chuck Silverman
$21.95 w/cassette
$24.95 w/CD
CPP/Belwin, Inc.
15800 N.W. 48th Ave.
Miami FL 33014
Section one of the 63-page book covers three Afro-Caribbean rhythms (6/8 patterns, Mozambique and Songo) with a variety of three- and four-way independence exercises. The second section combines previously studied patterns into groove ideas/independence exercises and also contains metric modulation exercises using 6/8 patterns. The student is encouraged to go slowly, relax, be creative and experiment, while never forgetting that the most important thing is to work for a good feel.

The tape contains about half of the exercises plus longer "play-along" selections and will be very helpful in keeping up the interest and motivation of the student. The book also has a great deal of written information including an index of examples on the tape. The text is written in both English and Spanish. Chuck Silverman is a well-known writer, performer and educator with a wealth of experience in the Afro-Caribbean styles of music. This publication should be very beneficial to anyone interested in this area.

—Lynn Glassock

MIXED INSTRUMENTATION

Mosaics **VI**
Eric Ewazen
$35.00
M Baker Publications
SMU Box 752510
Dallas TX 75275
Mosaics is a trio for flute, bassoon and marimba. Its four movements are: "Barcarolle," "Fantasia and Fugue," "Pavanne" and "Tarantella." The composition was written for Patricia Zuber, Toni Lipton and Gregory Zuber. This is not a work that features one instrument over another but a musical juxtaposition of all three, combined to produce an excellent composition. "Barcarolle" is primarily in 12/8 meter with a few sections in 4/4 with a Listesso Tempo connection, and it moves in a gentle and flowing style. "Fantasia and Fugue" is fast (allegro Vivace) and is soloistic in style. "Pavanne" is slow-moving and lyrical. "Tarantella" is in a 6/8 Presto tempo providing each instrument with moments of soloist virtuosity. The marimbist must be knowledgeable of four-mallet marimba playing, yet the part is not extremely demanding. There are no one-handed rolls and most of the chords and arpeggios are idiomatic. *Mosaics* is an excellent piece and would work well in a college recital for any of the instruments.

—John Beck

INSTRUCTIONAL VIDEOS

Bodhran & Bones
Mel Mercier
$39.95
Interworld Music
c/o Warner Bros. Pub., Inc.
15800 N.W. 48th Ave.
Miami FL 33014
Although the Irish Bodhran resembles a typical frame drum, the technique for playing it with a double-headed beater (a "tipper") is totally unique in the world of percussion, having more in common with guitar strumming than typical drumming. Mel Mercier explains and demonstrates the basic stroke and roll techniques clearly and logically on this video, as well as left-hand techniques for changing the pitch of the head and enhancing accents. Camera angles are superb, allowing the viewer to see exactly how Mercier achieves the various effects, and slow-motion scenes give further insight to the exact movement of the tipper during the tricky roll technique.

Mercier explains the two fundamental Irish styles, the 6/8 jig and the cut-time reel, and basic bodhran rhythm patterns are presented both on screen and in an accompanying booklet. After playing the basic patterns in context along with flutist Seamus Egan, Mercier and Egan perform longer pieces in which Mercier utilizes variations and ornaments of the basic pattern, helping one get a real feel for the style. A few rhythmic variations are notated in the booklet, but for the most part, one has to pick them up by ear. As a result, this video would be most appropriate for accomplished drummers or percussionists who already possess rhythmic sophistication and wish to master bodhran technique.

The video also contains a short section on "bones," which could be described as Irish castanets. The main challenge is in mastering the technique of holding two flat rib bones

between the fingers of one hand (which is not unlike some four-mallet grips) and causing them to click together rhythmically through a wrist movement. Most of the instruction on the tape involves learning the technique, but again Mercier and Egan perform a piece in which one can hear the typical rhythms played in context.

—Rick Mattingly

Conga Masters
Changuito & Giovanni Duets
$19.95
DCI Music Video Productions
c/o Warner Bros. Pub., Inc.
15800 N.W. 48th Ave.
Miami FL 33014

This VHS video combines the talents of two outstanding conga players, Jose Luis Quintana "Changuito" and Giovanni Hilalgo. Both of these players have made an impact on conga performance—Changuito's groundbreaking work with the Cuban band Los Van Van and Giovanni's stellar performances with Eddie Palmieri and Dizzy Gillespie, to name a few. This "Performance-Only" tape is forty minutes long and puts the viewer up front and center for all of the action.

Giovanni and Changuito sit across from each and play two explosive improvisations on a "sea" of conga drums. The rhythmic interaction is addictive and the camera angles catch all of the technique. Don't buy this video for a step-by-step introduction to conga playing. There are no instructions here with the brief exception of one particular hand pattern. Rather, *Conga Masters* is inspirational and just plain fun to watch.

—Mark Ford

Drum Set In The School Jazz Band
Alan Keown
$39.95
Matrix Publishing Co.
2510 Debra Dr.
Springfield OR 97477

Drum Set in the School Jazz Band (Tape 2) is the second in a series of instructional videos designed to help the novice drummer develop skills required to successfully participate in a high school jazz band. Alan Keown explains and demonstrates examples of drum fills in the rock, swing and Latin categories, explains rudimentary chart interpretation, and demonstrates how fills and setups fit into a jazz band chart. The video concludes with Keown performing a blues chart with numerous background and ensemble figures.

The accompanying booklet contains all of the written examples of what Keown is playing in the video. Simple triplet fills are demonstrated in the swing examples, 16th-note fills are included in the rock examples, and double-stop tom fills and rolls are included in the Latin sections. Several simple rules about choosing the appropriate sound to use when playing a setup and when to play a fill are included in the booklet.

This is an excellent video for the drummer who is confused about what to do with a drum chart in a jazz band. The video and booklet are a good beginning for the student but only represent the tip of the iceberg in terms of chart interpretation. The student would need to seek additional information once the concepts of this video have been mastered. *Drum Set in the School Jazz Band* would be very helpful to drummers who have had no experience with chart interpretation or no access to a teacher with these skills, or for school band directors who would like to provide their students with valuable information.

—Terry O'Mahoney

Play The Steel Pan:
Tenor Pan for Beginners
Harold Headley
$39.95
Trinidad & Tobago Instruments Ltd.
144 Old St. Joseph Rd.
Laventille
Republic of Trinidad and Tobago

This video contains four lessons taught by Harold Headley on the art of playing the tenor pan. Headley begins with an introduction in which he describes the tenor pan he will be performing on in the video (C Pan), the various parts of the pan, correct set-up and proper storage, and the mallets used. The first lesson revolves around correct posture, stroke and roll technique. During this lesson, he explains the pitch range of the C Pan and its arrangement in a circle of fifths. By the end of the first lesson, a student should master the C Major scale and *Twinkle, Twinkle, Little Star* with and without rolls.

Lesson Two explores dynamic possibilities, specifically loud and soft on the pan while rolling. Additionally, Headley demonstrates correct placement of mallets and suggests stickings. Then, he adds the G Major scale and portions of *The Merry Widow Waltz*. The third lesson introduces the concept of diads and/or double stops on the tenor pan. Headley uses *Twinkle, Twinkle, Little Star* to demonstrate the use of double stops. The fourth lesson includes more information on the make-up and chromatic alterations of the tenor pan in order to play the chromatic scale.

This video is impressive in several ways. First, I can clearly understand everything Headley states. Second, I can plainly see the pan during his lesson demonstrations. Third, he repeats new concepts several times, allowing the student to play along with the video. I wish the video would have included more and advanced lessons for the tenor pan, and maybe demonstrations on different pans such as cellos and guitars.

—Lisa Rogers

Snare Drum: "The Basics"
J. Alan Keown
Text $5.00
Video $39.95
Marching Percussion Northwest
2510 Debra Dr.
Springfield OR 97477

This one-hour instructional video and short supplementary text with additional exercise material should be welcomed by instrumental music teachers who are responsible for beginning snare instruction. The "basics" addressed in this package deal with fundamentals of music, as well as with fundamentals of snare technique.

The video takes up, in order, the choice of appropriate sticks, grip (matched grip is recommended), playing position, stroke, quarter notes and rests, 8th and 16th notes, combination 8th/16th-note rhythms, flams, rudimental (open) and orchestral (closed) varieties of rolls, rebound strokes, rolling with a 16th-note base, five-stroke and nine-stroke rolls (open and closed), demonstration of the buzz roll, and the performance of *p*, *mf* and *f* dynamic levels.

Although one can quibble with the topics selected for inclusion, Keown's explanations of each in terms beginning students can understand, his use of a procedure utilizing foot tapping to play rhythms and, most importantly, his introduction of a system of counting are particularly praiseworthy.

The video has been organized well to cope with the constraints of a one-hour format. For example, the 16th-8th note combination patterns introduced early on as rhythm exercises are reused later as roll-base exercises for five-stroke rolls.

Instrumental teachers will want to make sure their students listen carefully to the final portion of the video to hear Keown's concluding remarks stating the importance of participation in school band programs and his advocacy of private instruction. That alone is worth the price of the publication.

—John R. Raush

PERCUSSION RECORDINGS

Changes Inside
Gernot Blume and Julie Spencer
$16.00
SBP
1717 Broadview Ln. #214
Ann Arbor MI 48105

Julie Spencer achieved some early notoriety for her development of a technique for achieving a one-handed marimba roll between two notes with one mallet. Generally, musicians whose fame is based on technical "tricks" don't remain long in public favor (e.g., guitarist Stanley Jordan). But, as it turned out, Spencer's roll technique was a very minor facet of her total artistry, and rather than continue to follow the classical marimbist path, Spencer gravitated towards the vibraphone and a more improvised style of music, while also developing her compositional talents.

As a result, she has discovered her own musical personality, which is perfectly complemented with that of her husband, Gernot Blume. Although each play a variety of instruments, Spencer sticks with vibraphone and Blume with piano on this CD featuring their compositions and improvisations. Because of its improvisational nature, the music would probably be labeled "jazz" by those requiring classification. But there are contemporary classical and world music elements as well, and even some down-home gospel influence.

Spencer is an especially lyrical player who gets a warm, round sound from her instrument; there isn't a "clank" on the entire CD. On "Flying" she pulls off the fastest runs with effortless finesse, while tracks such as "Love Is Patient" show her penchant for making the most from a few well-chosen notes, and even when notes are fast and furious one never senses that she is merely running scales over

chord changes. With her gift for melody, the lines between what is composed and what is improvised become blurred, and throughout the CD the music's emotion transcends any specific techniques involved.

To say that Blume's playing perfectly complements Spencer's is not to suggest that they are musical twins. Rather, they each bring their own personality to the music, and while they often reinforce, they also challenge and contrast each other's musical statements, providing a healthy sense of tension and release that keeps the music vital and raises it far above the merely pretty sounding background music that is so much in vogue these days.

—Rick Mattingly

Earwax Control 2 Live
Earwax Control
$19.95
Naim Audio
Southhampton Rd.
Salisbury, Wilshire
SP1 2LN England

This live recording was recorded on three different occasions during 1986 at Orphans in Chicago, Illinois. It features Paul Wertico on acoustic and electric drums and percussion, weird noises and feedback, electric and toy keyboards, microphone gooseneck flute; Jeff Czech on acoustic and electric bass, guitar, vocals, violin, bugle, crow call and percussion; and Gordon James on analog and digital synthesizers, acoustic piano, melodica and percussion.

The instrumentation suggests that this is not the most typical pop or jazz CD, and indeed it's not. All of the music was "spontaneously composed while performed" and is usually void of melody, harmony and pulse in the normal sense. There are times when one or more of these elements are being played by one or more of the trio members and, because of the rarity, the resulting sound seems a little more mainstream than it might otherwise be on a more commercial CD.

For the most part, I enjoyed this disk—which might surprise or even disappoint the guys in the group. (I say disappoint because you get the feeling that, to a certain degree, if you liked the sounds on a first listening, they might question if they had the feedback loud enough or the "weird noises" weird enough; that enjoyment should be more of an acquired taste.) For me, the fact that it was a live recording and that everyone (including the audience) was obviously having a good time really helped to make this a fun and interesting experience rather than something you take too seriously or brood over. Still, this CD will appeal to a very small number of listeners, which will certainly come as no surprise to those connected with this project.

—Lynn Glassock

Primal Mates Duo/Trio
Lee, O'Brien, Young
$15.95
Primal Productions
4901 S.W. 37th Ave.
Portland OR 97221

Primal Mates contains some very fresh sounding music that explores the timbres of an unusual combination of musical sources including percussion (mostly vibes), cello, voice, melodica, and both acoustic and electric guitar. The eclectic mix of musical styles defines easy categorization. Much of the music is improvisatory and has clear jazz roots.

Because of the nature of the instruments, the texture is rather transparent throughout. Guitarist Khabu Doug Young and vibist Chris Lee complement one another beautifully and each also perform duets with Colleen O'Brien on cello. One particularly enchanting selection, "Repose," is a duet between vibes and cello in which the cello provides a pizzicato bass part and later plays the melody over a vibe ostinato. At times, the musicians create an ethereal mood that is greatly enhanced by singer/cellist O'Brien, whose airy voice is reminiscent of singer Gayle Moran's work with Chick Corea. She is able to make wide intervall e a p s accurately, adding to the "other-worldly" effect. All three of these musicians sound wonderful together, performing complex musical passages with impeccable phrasing and nuance.

This is a thoroughly enjoyable CD that should open people's ears to new timbre possibilities. Hopefully, we will hear more from this interesting ensemble in the future.

—Tom Morgan

Reiko
Howland Ensemble
$16.00
Howland Records
406 Dove Cir. S.W.
Vienna VA 22180-6563

This Washington, D.C.-based jazz sextet has produced a great recording. Drummer, composer and leader Hal Howland has assembled a talented group of musicians (trumpet, keyboards, mallets, bass and saxes) who have deep jazz roots and a sense of vision. The music they compose and perform encompasses a wide range of styles—European-influenced (ECM), contemporary swing, free jazz-influenced, and hauntingly beautiful ballads.

From the swing tunes ("Edward's Modules," "Brute Swaim!") to the Ornette Coleman sounding "Retroflexion" or the Monkish "Second Chance," the group displays an understanding of jazz missing from so many artists today. The ballads "Saint-Michel," "Notre-Dame" and the spacious "Liquid Light" are particularly noteworthy.

Howland shines as an excellent jazz

drummer and percussionist throughout the recording. His playing is reminiscent of Peter Erskine (who, incidentally, wrote the liner notes). His sound, approach to punctuation of the melody, and grasp of numerous styles is impressive. His compatriots are no less talented. This is a group worthy of wider recognition.

—Terry O'Mahoney

Vibe from N.Y.
David Kovins
$15.00
Elroy Records
910 Kings Highway
Brooklyn NY 11223

David Kovins' CD features him on five original tunes and three arrangements. A performer and teacher in the Brooklyn, New York area, Kovins reflects his unique mellow, jazz-pop style particularly in his compositions "New York Vibe" and "Jasper's Jive" (several of his recorded compositions also appear in his published collection *Vibraphone Virtuosity-Vol. I*). Among the Kovins' arrangements performed by him on this CD are Elton John's "Your Song," David Friedman's "Jason's Shoes" and Stanley Turrentine's "A Subtle One."

—Jim Lambert

Video Ears Music Eyes
Joseph Celli
$15.00
O. O. Discs, Inc.
261 Groovers Ave.
Black Rock CT 06605-3452

Although only one track on this CD is devoted to percussion ("8 Mallets Four Brian," featuring Brian Johnson on marimba, vibraphone, xylophone and orchestra bells), the works on the disc should be of interest to all musicians, because they reflect the ramifications of a variety of sources that will, no doubt, contribute significantly to much of the music that will be written in the 21st century. Foremost among these are the influences of world music, improvisation, inter-media, live electronics and new sound technology.

The music on this disc, which derives from five video works, makes apparent composer Celli's preoccupation with the parameter of sound. His interest in this area has led him to experimental works using live electronics, interactive computer performances, mixed and multimedia pieces, and what he terms "sound minutia" and "extended" acoustic sound.

"8 Mallets Four Brian" (subtitled "for solo xylophone and 3 channels of video") is structured, in Celli's words, as a "process…moving through the instrument, in continuous glissandi, in a gradually opening configuration of mallets." For this listener, the amalgam of sounds on this track was not as interesting as that found on the other four tracks. In works with intriguing names such as "36 Strings" for komungo (a fourth-century Korean board zither), "Andes" for seven Peruvian musicians and a "mountain of televisions," "Video Sax," for soprano sax and five channels of video, and "Violin & Video," for solo violin and three channels of video, Celli has succeeded in producing exotic sonic landscapes bounded only by limitations of the listener's own imagination.

—John R. Raush PN

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March 19
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April 24
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HISTORICALLY *speaking*

PAS Trivia

By Lisa Rogers and James Strain, PAS Historians

TRIVIAL PURSUIT WAS A POPULAR board game several years ago in which the pursuit of factual information, though trivial, was enlightening and addictive. When combined, these facts can present a story to us all. There are many bits of information housed in the Percussive Arts Society International Headquarters and Museum that tell a story or history of percussion and the Percussive Arts Society. Below are a few of these facts about the PAS. Some of them you will know, some you may have forgotten, and some will be new to you. We hope these bits of information will serve as a bridge from the past to the present and future.

Many people have served as Executive Officers of the Percussive Arts Society through the years. It is important to remember some of the officers who worked tirelessly for the organization. Do you remember who was Vice-President of the PAS thirty years ago? Who was PAS President twenty years ago? Who was Treasurer in 1990?

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Robert Winslow (approx. 1960-1961)
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*The years of service listed for officers may vary slightly due to discrepancies in records and materials available.

In addition to the officers of the Percussive Arts Society, how has the general membership grown and changed? How many PAS members approximately thirty years ago? How many members ten years ago? There were approximately eight hundred PAS members in 1966. In 1976, there were approximately 4,500 members. In 1986, there were approximately 5,250. As 1996 began, there were approximately 8,000 PAS members.

As the Percussive Arts Society membership has grown and changed, so has the Percussive Arts Society official logo.

Percussionist
May, 1963
(Volume 1, No. 1)

Percussionist
February,
1965
(Volume 2)

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SHELLY MANNE EXHIBIT

The newest exhibit in the Percussive Arts Society Museum is devoted to Shelly Manne. Opened officially on March 29 at the Oklahoma Percussion Festival, this exhibit includes a variety of drums and cymbals that Manne played during the 1960s and 1970s, as well as reproductions of pages Manne appeared on in old Leedy Drum Company catalogs.

Suspended above the exhibit is a large photo of Shelly Manne, framed in a manhole casing. The piece is a relic from the nightclub Manne opened around 1960 in Hollywood—Shelly's Manne-Hole—that provided a popular venue for West Coast jazz players and Manne's own group. Manne, who was at the forefront of the West Coast jazz movement of the 1950s, is remembered for his strong sense of swing and the melodic quality of his playing.

Manne's wife, Florance ("Flip") donated the drumset to PAS early this year. Manne died in 1984.

Along with the drumset came other items from Manne's personal instrument collection. These include the gold-plated snare drum and cuíca that are illustrated at left, as well as Manne's "L.A. 4" flight cases, an antique glockenspiel, native American and clay drums, large and small boobams, slit drums, doumbeks, waterphones, kalimbas and other small instruments. These instruments are on display elsewhere in the museum.

Emil Richards, a 1994 PAS Hall of Fame inductee and member of the Board of Directors, was instrumental in obtaining this collection for the museum.

CUÍCA

The skin head on this cuíca is punctured in the center, and a rod, fixed in the hole, is manipulated from inside the drum to create vibration and resonance.

The drum bears the label of Casa Sotelino in Rio de Janeiro, Brasil.

SNARE DRUM

This gold-plated snare drum belonged to Max H. Manne, Shelly's father. It was a gift from Vernon Castle, who, with his wife, formed a famous ballroom dancing team around 1918. The drum was the first such ever purchased from the Ludwig & Ludwig Company and was presented to Manne when he left Castle's orchestra to become manager of productions at the new Roxy Theatre.

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