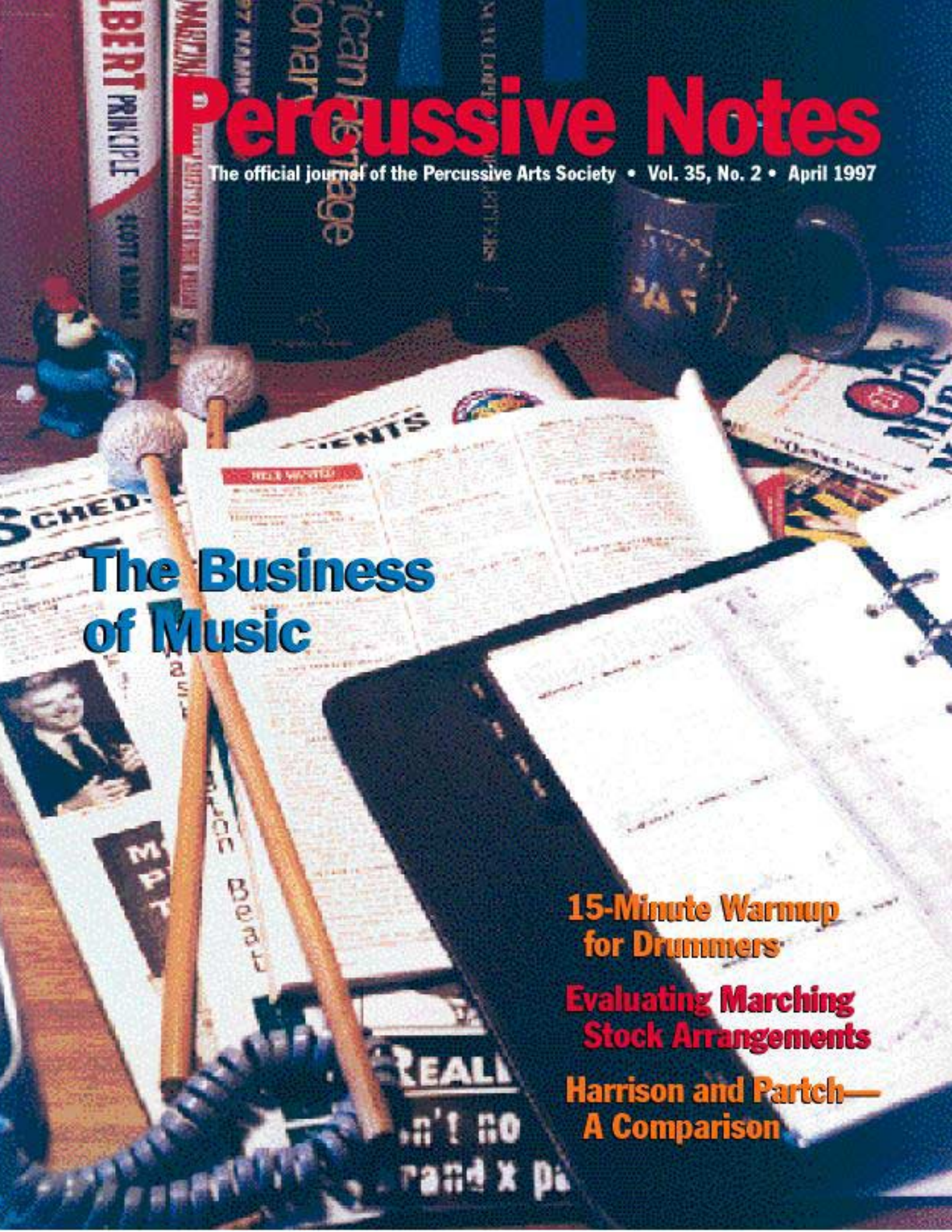

Percussive Notes

The official journal of the Percussive Arts Society • Vol. 35, No. 2 • April 1997

The Business of Music

15-Minute Warmup for Drummers

Evaluating Marching Stock Arrangements

Harrison and Partch—A Comparison

"The Greatest Music, Performed in the Most Famous Concert Halls, Deserves the Finest Cymbals."

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Percussive Notes

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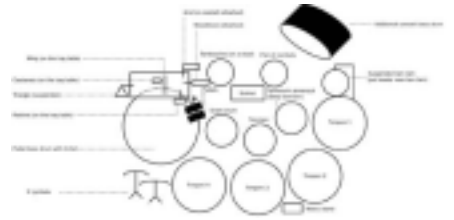
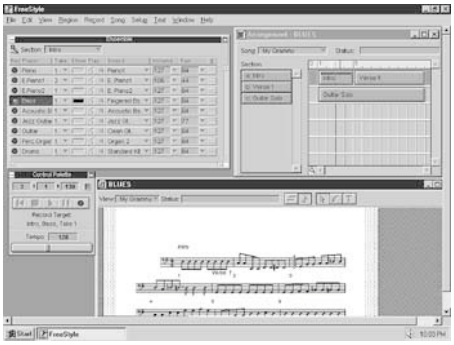
No Pain, No Gain?, page 45



Darius Milhaud's *Concerto for Percussion*, page 64



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PAS ADMINISTRATION

PERCUSSIVE ARTS SOCIETY HALL OF FAME

(year specifies date of induction)

Keiko Abe, 1993
Henry Adler, 1988
Frank Arsenault, 1975
Elden C. "Buster" Bailey, 1996
Remo Belli, 1986
Louis Bellson, 1978
James Blades, 1975
Carroll Bratman, 1984
Harry Breuer, 1980
Gary Burton, 1988
John Cage, 1982
Jim Chapin, 1995
Vida Chenoweth, 1994
Bobby Christian, 1989
Michael Colgrass, 1987
Alan Dawson, 1996
Cloyd Duff, 1977
Vic Firth, 1995
Alfred Friese, 1978
George Gaber, 1995
Billy Gladstone, 1978
Morris Goldenberg, 1974
Saul Goodman, 1972
George Hamilton Green, 1983
Lionel Hampton, 1984
Haskell Harr, 1972
Lou Harrison, 1985
Sammy Herman, 1994
Fred D. Hinger, 1986
Richard Hochrainer, 1979
Milt Jackson, 1996
Elvin Jones, 1991
Jo Jones, 1990
Roy Knapp, 1972
William Kraft, 1990
Gene Krupa, 1975
Maurice Lishon, 1989
William F. Ludwig II, 1993
William F. Ludwig, Sr., 1972
Joe Morello, 1993
Clair Musser, 1975
John Noonan, 1972
Red Norvo, 1992
Charles Owen, 1981
Harry Partch, 1974
Paul Price, 1975
Buddy Rich, 1986
Emil Richards, 1994
Max Roach, 1982
James Salmon, 1974
Murray Spivack, 1991
William Street, 1976
Edgard Varèse, 1980
William "Chick" Webb, 1985
Charley Wilcoxon, 1981
Armand Zildjian, 1994
Avedis Zildjian, 1979

PERCUSSIVE NOTES

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®).

FROM THE PRESIDENT

Future PASIC sites

BY GENARO GONZALEZ

With plans well underway in preparation for PASIC '97 in Anaheim, California, I'd like to take this opportunity to announce future PASICs.

PASIC '98 will be held November 4–7, 1998 in Orlando, Florida. The PAS Executive Committee recently selected Beth Radock to be the host for PASIC '98. Beth has lived in Orlando for several years and is currently the PAS Florida Chapter President. Beth also recently hosted the PAS Florida Day of Percussion. Orlando promises to be an exceptional new site for PASIC, and with Disney World nearby, it presents an exciting opportunity for a family outing that everyone will enjoy.

Beth will soon be organizing the PASIC '98 planning committee, so if you live in the Orlando area and are interested in being involved with the planning, preparing and presentation of PASIC '98, please contact Beth Radock at 5224 Fieldview Ct., Orlando, FL 32819; phone (407) 876-5861, or at Rollins College, Department of Music, 1000 Holt Ave., 2731, Winter Park, FL 32789-4499; phone (407) 646-2233.

PASIC '99 will return to Columbus, Ohio, the site of PASIC '93, and will be held from October 27–30, 1999. The Columbus Convention facilities proved to be among the finest accommodations ever used for PASIC and we look forward to returning in 1999.

As host for PASIC '97, Theresa Dimond and her PASIC planning committee have developed an exciting lineup of clinicians, concerts, masterclasses and more to present to the PAS membership on November 19-22, 1997 in Anaheim, California. Many exhibitors have already reserved their booths for PASIC '97, which promises to be the ultimate percussion event of the year. With Disneyland close by, PASIC '97 also offers the opportunity for entire families to enjoy a fun-filled trip to Anaheim.

Please refer to Theresa Dimond's articles in each issue of *Percussive Notes* for more details concerning PASIC '97 and watch future issues for specific information concerning PASIC '97 pre-registration and hotel accommodations.

With so many details involved with the presentation of a PAS International Convention, year-round preparation is required of the PASIC host, the PASIC planning committee, PAS committees, and our national office, including PAS Executive Director Randy Eyles and the PAS Executive Committee.

Mark your calendar now with the PASIC '98—Orlando and PASIC '99—Columbus dates, and plan to attend PASIC '97 in Anaheim. You won't want to miss the largest, most exciting and diverse percussion events of the year.

Genaro Gonzalez

HOW TO REACH THE PERCUSSIVE ARTS SOCIETY: VOICE (405) 353-1455 [leave message between 5 p.m. and 8 a.m.] • FAX (405) 353-1456 [operational 24 hours a day] • E-MAIL percarts@pas.org • WEB http://www.pas.org • HOURS Monday–Friday, 8 A.M.–5 P.M.; Saturday, 10 A.M.–6 P.M.; Sunday, 1–6 P.M.

PERCUSSIVE ARTS SOCIETY HALL OF FAME

Nominations are now being accepted for 1997 inductees into the Percussive Arts Society Hall of Fame. Traditionally, this award is presented at the annual PASIC, this year to be held in Anaheim, California, Nov. 19–22. • Please send all letters of nomination to PAS, P.O. Box 25, Lawton, OK 73502. Summary of nominee's background must be included. **Deadline for nominations is June 15, 1997.**

PERCUSSIVE ARTS SOCIETY PRESS RELEASE

PAS Museum hosts concert series, extends hours of operation

The Percussive Arts Society announces the second performance in its Percussive Arts Society Museum concert series. This series showcases local artists performing music for percussion instruments.

The next concert will feature Ruchira and Shan Bhattacharya with a program of Indian classical and semi-classical music on Sunday, April 27 at 3:00 p.m. in the museum

Admission is free and open to the public. Limited seating is available.

The first concert of the series featured Gary Parsons in a solo recital. Parsons is a graduate of Cameron University, a student of Dr. James Lambert, and a member of the Lawton (Oklahoma) Philharmonic Orchestra.

Next on the series will be the Cameron–Lawton Community Band and Jazz Ensemble performing July 22 at 7:00 p.m. Finally, on Sunday, October 12 at 3:00 p.m., Dr. James Lambert will present a program of solo percussion music.

The PAS Museum is now open seven days a week, from 8 a.m. to 5 p.m. Monday through Friday, 10 a.m. to 6 p.m. on Saturday and 1 to 6 p.m. on Sunday. For further information, call (405) 353-1455.

PASIC '97 overview

BY THERESA DIMOND

THE MOST DIFFICULT PART OF PLANNING PASIC '97 has come to an end—determining who will perform at the convention. The local committee received hundreds of applications of the highest quality. It would have been easy to fill three weeks of convention, but that, alas, is not possible. So as you read this, the program has now been determined and the invitations have been mailed.

For those who have never attended a PASIC, this would be a great first convention. What can one expect at PASIC '97?

■ New Music Research Day, Wednesday, November 19

The topic is "A Realm as Great as the Western Sky: New Creations in Percussion Instrument Innovations and Construction." This promises to be an amazing day with many new discoveries for the listening audience.

■ Fifteen drumset clinics and five drumset masterclasses by internationally renowned artists.

The list includes a diverse mix representing jazz, rock, country and world percussion styles. Another highlight: Meet some of the "elder statesmen of drumming."

■ A World Percussion Track

The world percussion genre has literally exploded in the last decade. The range of clinics, masterclasses and performances will include a diverse cross-section of artists spanning African, Afro-Cuban, Latin, steel drum, gamelan and other hand drumming disciplines. Opportunities will be available for "hands-on" participation by conference attendees. Each evening there will be two hand-drum jams and a drum circle for participants to apply what they've learned during the day.

■ Keyboard Percussion

If your interests are in the area of mallet percussion, we have invited musicians from jazz vibists to concert marimbists to educate and entertain. At least one evening concert will feature some dazzling mallet playing.

■ The Marching Percussion Festival

One of the most popular events at every PASIC, the festival includes student competitions for both high school and college levels. Students compete on snare drum, tenors, timpani and keyboards on Thursday afternoon. On Friday, we have secured the beautiful Orange County arena for the college and high school drum line competition. This is arguably the best facility PASIC has ever had for this event. The competition begins at 9 A.M. During the lunch break, individual winners will perform alongside a professional ensemble. Then it's on to the high school competition. At the end of the day, the audience will be entertained by more individual winners and another professional marching ensemble while the judges are determining the winners. On Saturday, we will present the marching percussion masterclasses and clinics, as well as an informative panel discussion.

■ An Education Track

If you are an educator, we will once again present many items of interest—paper and poster presentations, educational clinics and the New Percussion Literature session. The Percussion Literature session is fast becoming a staple of the convention. A local prominent educator will highlight and discuss new literature using a student ensemble from the area. WPN/Internet demonstrations will also take place at intervals throughout the conference. And, as before, the fundamentals track will focus on beginning techniques for drumset, keyboard percussion, timpani and accessories.

■ Orchestral Percussion

If your interests lean towards the classical, we have three world-class timpanists (all with very diverse backgrounds and styles) and three orchestral percussionists of great renown.

■ The Recording Industry

Los Angeles has always been known for its connection to the film and recording industry. With that in mind, the committee planned three very different clinics that discuss a percussionist's role in "the industry." These, I am sure, will be very popular events.

■ Electronic Percussion

Electronic Percussion will be addressed, also, from three very divergent viewpoints—from hints for the beginner, to a hands-on intermediate level, to a look at studio recording from one of the "giants" in the industry.

There are some new developments this time around. The Hall of Fame induction banquet has been moved to Friday evening. The Disneyland Hotel has many lounge, bar and grill areas. In the interest of highlighting more professional players, the planning committee is investigating an evening Showcase concert in these numerous hotel venues. This would bring performers and audience together in a more intimate atmosphere. We expect a record turnout and are trying to present more options for our membership.

Whether you are a first time attendee or a seasoned PASIC veteran, PASIC '97 is sure to be a spectacular event! Watch *Percussive Notes* and *Percussive News* for registration information.

See you in November! **PN**

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– **RICHARD WEINER** –
(THE CLEVELAND ORCHESTRA)

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– **ARNOLD RIEDHAMMER** –
(MUNICH SYMPHONY ORCHESTRA)

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COMPOSITION CONTEST UPDATE

In the December 1996 issue of *Percussive Notes*, the introductory paragraph on "PAS Composition Contest Winners" asked for corrections and updates to the list. Here are those applying to my compositions:

1976 *Four Verses For Timpani*: Paul Price Publications are now distributed by Music For Percussion.

1978 *Three Movements For Multi-Percussionist and Percussion Quartet* is now available from Warner Bros. Publications.

MURRAY HOULLIF

MALCANGI AND BLADES

I was relieved to read Greg Malcangi's clarification of his remark in the December 1996 issue of *Percussive Notes* concerning James Blades' knowledge of solo percussion repertoire. I do not believe Malcangi meant to harm James Blades' professional reputation. Malcangi and Evelyn Glennie have always expressed the highest regard for Blades and his work. Indeed it was Blades himself who introduced Glennie to the international percussion world by helping her attend her first PASIC. Glennie publicly acknowledged this favor in her keynote address at PASIC '94 in Atlanta. Anyone who was there can testify to her continuing gratitude and affection for this great man.

Blades' professional reputation is a matter of public record and needs no defense. His place in history is assured by his membership in the PAS Hall of Fame, his comprehensive *Percussion Instruments and Their History*, and his continuing influence upon those of us privileged to teach and play percussion.

ROB SCHOOLFIELD
Director of Percussion Studies
Bob Jones University, Greenville SC

JEMBE CORRECTION

There was a slight error in my article "A Jembe Lesson with Yaya Diallo," which appeared in the December 1996 issue of *Percussive Notes*. On page 37, the heading "Outeme (skeleton)" should appear on exercise 27 rather than exercise 26. The heading "Outeme—Running with Ghost Strokes" should appear on exercise 28, "Variation 1" on exercise 29, and "Variation 2" on exercise 30. Most readers probably figured that out, but I thought I should bring it to your attention.

MICHAEL WILLIAMS

PLAYING FOR THE AUDIENCE

I find the basic idea presented by Nicholas Ormrod in his article "You Never Know Who's Out There" (February '97) to be disturbing. Mr. Ormrod imagines that there is someone out in the audience in his theater performances for whom he has "enormous respect" (e.g., Peter Erskine or his parents). He then uses this as a way to motivate himself in performance, wanting to play well for that person. Does this mean that you should only play well if famous people are listening? Does this mean you shouldn't worry about playing well if you have a really small audience and there is no one "important" in it?

I believe that all of us who perform should have enormous respect for and want to do a good job for *all* the people in the audience. They are the ones who paid to attend the performance, making our employment possible. In the theater, percussion adds accompaniment, color and drama. It is important to understand your role in the overall performance and play to the best of your ability, no matter what your part is. This is the essence of professionalism.

Who are you playing for? Yourself? Important people in your life? Or the audience?

REBECCA KITE
St. Paul, Minnesota

Annual membership in the Percussive Arts Society begins in the month dues are received and applications processed. Eighty percent ($40) of dues are designated for subscription to *Percussive Notes*. • *Percussive Notes* (ISSN 0553-6502) is **printed in the USA** at Johnson Press of America, Inc., Pontiac, IL and is published six times a year: February, April, June, August, October, and December by the Percussive Arts Society, 701 NW Ferris Ave., Lawton, OK 73507; telephone: (405) 353-1455. Periodicals postage paid at Pontiac, IL and at additional mailing offices. Annual subscription rate: Professional/Enthusiast—$50, Library—$50, Student/Senior—$30. • **POSTMASTER: Send address changes to: *Percussive Notes*, P.O. Box 25, Lawton, OK 73502.** • Correspondence regarding change of address, membership, and other business matters of the Society should be directed to: Percussive Arts Society, P.O. Box 25, Lawton, OK 73502; telephone: (405) 353-1455; fax: (405) 353-1456. • Editorial material should be sent to: Rick Mattingly, *Percussive Notes*, P.O. Box 25, Lawton, OK 73502 (U.S. mail) or 701 NW Ferris Ave., Lawton, OK 73507 (delivery service). • Advertising copy, negatives, insertion orders, etc., should be sent to: *Percussive Notes*, P.O. Box 25, Lawton, OK 73502 (U.S. mail) or 701 NW Ferris, Lawton, OK 73507 (delivery service).

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Jim Coffin worked in the percussion industry for over 20 years, overseeing marketing, education, artist relations and product development for the Selmer Company and Yamaha Corporation. He contributes regularly to *Drum Business* magazine and is a marketing consultant to Remo, Inc. Coffin is drumset editor for *Percussive Notes* and is Executive Secretary of PAS.

Stephen D. Fierz received his Bachelor of Music degree from the University of Illinois at Urbana-Champaign, where he studied with Heidi Von Gunden, a noted writer, teacher and theorist who has written books about the music of Pauline Oliveros, Ben Johnston and Lou Harrison. Fierz is currently a graduate music student at Northern Illinois University.

William Hanley is Associate Professor of Theory in the Department of Music and Dance at The University of Massachusetts at Amherst, Senior Lecturer in Music at Dartmouth College, Principal Timpanist of the Vermont Symphony Orchestra and Principal Percussionist with the New Hampshire Music Festival. He is author of the books *Music Anatomy: A Novice's Guide To Living Music Structure* and *Seventy(-)Odd Warmups for Percussion Instruments* (from which some material in his article has been excerpted).

Gerry Heslip is employed with The Canadian Forces Band in Ottawa, Canada. A past PAS composition contest winner, he has numerous compositions available through Kendor Music. Feel free to contact him at gheslip@afm.org or on the WPN.

Igor Lesnik is a percussion composer whose works are published by Zimmermann/ Germany and HoneyRock/ USA, producer and researcher of "French Percussion Concertos of the XXth Century" for Institut Français de Zagreb, a percussion soloist who has recorded six CDs for labels such as L'empreinte digitale/F, ICM/S, Koch/ A, MIC/HR, Croatia Records/HR), and the percussion teacher at the Zagreb Music Academy.

Mat Marucci is the author of *Progressive Studies For Drums* and *Progressive Studies In Jazz Drumming* (Lewis Music Publishing). His performing credits include jazz greats Jimmy Smith, Kenny Burrell, Eddie Harris, Ernie Andrews, Bobby Shew, Don Menza, Frank Strazzeri, John Tchicai, Joey Calderazzo and the late Warne Marsh and Willie Bobo. Marucci teaches privately in Sacramento, California, and his trio has a CD on the Timeless label entitled *Body and Soul*.

Andrew P. Simco is timpanist with the Oslo Philharmonic and a member of the Board of Directors of the Norwegian Percussion Club.

Woody Thompson performs, teaches and writes about drumming from his home in Santa Fe, New Mexico. His articles have appeared in *Modern Drummer* and *Percussive Notes*. His performing activities include work with various R&B, reggae and flamenco groups in the Southwest. He is coproducer of the annual "The Drum is the Voice of the Trees" percussion concert in Santa Fe and is featured playing doumbek on Ottmar Liebert's latest Epic Records release, *Opium*.

B. Michael Williams teaches percussion at Winthrop University in Rock Hill, South Carolina, where he also directs the Winthrop Percussion Ensemble. He holds a B.M. degree from Furman University, M.M. from Northwestern University, and Ph.D. from Michigan State University. Williams is active throughout the Carolinas as a performer and clinician in both symphonic and world music. His *Four Solos for Frame Drums* and *Three Shona Songs for Marimba Ensemble* are published by HoneyRock Publications, and his book on the mbira dzaVadzimu will soon be available through HoneyRock.

THE BUSINESS OF MUSIC

BY JIM COFFIN

WHEN ONE FIRST ANNOUNCES, "I WANNA play drums," thoughts are only directed toward performance, especially all of the joy, fun and accolades that are associated with those four rather innocent words. If, as many are later to discover, that lofty goal turns out to be quite elusive, the allure of somehow still being associated with music persists.

The performance questions then change to, "What career opportunities are available?" and, "What do I have to do to get into one of them?" Deciding on a career is a personal odyssey, and although it's not necessarily a quest for the Holy Grail, it occasionally seems to come close.

In seminars, including one at PASIC '96, I have come to realize that music students are very eager to hear suggestions and ideas concerning career opportunities in the business of music. This article will serve as an overview of what I feel are the basics that are needed to assist one in being successful in the business world. In fact, many of the recommendations are also applicable to those who do choose to pursue a career in performance.

Successful people possess three basic criteria: a positive attitude, necessary skills and a wealth of knowledge. I like to refer to the process as a "game." Games are fun. Work—your career—needs to be fun. However, playing the game doesn't mean indifference. It means taking the word "lucky" out of your vocabulary and becoming prepared to seize the opportunities that will come your way.

There are four main segments that make up playing "the music career game." They are: the "Search for the right game," preparing to "Play the game," marketing or "Getting into the game" and, finally, learning to handle the "Change game."

SEARCH FOR THE RIGHT GAME

In the first segment, "Search for the right game," determine the direction you want to go by working with key guideposts. Under the guidepost *Values*, we find these key words: goals, humor, commitments and preferences. What are your goals—both individual and universal? Are you capable of not taking yourself too seriously? What are you willing to commit to? If you had your "druthers," what would you do? Another very important aspect in this segment is the use of imagination. What is your vision of yourself?

The next guidepost is *Talent*. Your talent is a sacred trust and it is a terrible thing to waste. The operative word here is "enjoy." What do you enjoy doing, thinking about, learning about, and as a process?

The final guidepost is *Objectives*. We find that written goals are best, as well as promoting well-being and increasing motivation.

Although the main emphasis here is that of business, I would be remiss in not pointing out that everything mentioned in this article is applicable to becoming a successful instrumental or vocal teacher. It is an unfortunate truth that the actual teaching of music is a small part of the activities of today's professional teacher, and one is caught up in and forced to deal with areas that are not part of the curriculum of most schools of music.

In order to give the scope of career opportunities beyond performance and public school teaching, I am listing several subdivisions under the main headings (see chart on the opposite page. There are even more subdivisions in many of the categories, but the list should give you an idea of what is out there.

In this game there are winners, losers or choosers. You might become a winner at an unde-

termined price or cast in the role of a loser. The best approach is that of a chooser, where you might become a winner or a loser but the game will be yours to win or lose. Society has a game going and, like it or not, you'll be recruited.

So, choose a game that best allows you to express your purpose, allows you to fully express your talents, is compatible with your personality, and that you can commit yourself to.

Lily Tomlin said it best: "The trouble with the rat race is that even if you win, you're still a rat."

PLAY THE GAME

In preparing to play the game one needs to work on several key ingredients or skills that will enhance the chances of getting into the game. The first three are essential and there is a similarity with studying music. You are constantly told to "listen," and in theory class you get to do neat things like dictation.

Learning to listen critically is very important in business as you need to be able to separate fact from fiction—quickly discerning the garbage that is thrown out daily to hide the fact that the person talking hasn't a clue as to how to solve the problem. Write down good ideas; steal an idea a day and make it your own.

Learning to write enables you to understand the power of words just as composition gives you more insight into the performance of music. Take a business writing course and learn how to condense your ideas.

The final test on your instrument is performance, and *learning to speak* requires the same practice, allowing you to articulate your ideas. Take a public speaking course and—one final admonishment—lose the street jargon.

Several additional skills need to be practiced: planning, creative thinking, critical thinking, performing under pressure and speed reading. Those not fortunate enough to attend a school that has a music business curriculum should take courses outside of music. I recommend the following: in the art department—graphic and advertising de-

MANUFACTURING/DISTRIBUTION	RETAIL MUSIC STORE	MUSIC PUBLISHING
Sales [company/independent]	Counter sales	Graphic design
Marketing	Road sales [larger stores]	Text editing
Product specialist	Department manager	Music engraving
Education manager	Instrument repair	In-house composer
Artists relations manager	Lessons	**INVENTOR/DESIGNER**
Telemarketing	**OWN MUSIC STORE**	**MUSIC WRITER/CRITIC**
Customer service	**PRIVATE TEACHING STUDIO**	**MUSIC THERAPY**
RECORDING/MOVIES	**ARTISTS**	**RHYTHM BASED TEAM BUILDING**
Producer	Management	
Music supervisor/editor	Roadie	
Engineer		
Mixing		

sign; in business—marketing and sales basics, finance, overseas business practices. Very important are computers and languages. Looking to the future, I suggest learning Chinese.

Along with developing or studying the various skills and courses, you need to do other tasks that will determine directions in which your learning must go. Besides accurate information, you must also test your *perception* of your career choice against its *reality*.

Go to the library, conduct interviews, or get some firsthand experience by attending association meetings or interning. It is also advisable to identify the credentials necessary for your chosen occupation. Rate the career as to stress, opportunities for advancement and the type of tasks involved.

Finally, an evaluation must take place to see if the career is right for you. Do you have the necessary skills? Are you really into the career? What sacrifices will you have to make? All questions must be answered honestly and with the realization that there is no longer time for "on the job training" as in the past. You will be expected to produce quickly with little room for error.

GETTING INTO THE GAME

This is the moment of truth. Whether you choose to work for yourself or take a job within an organization you will have to market yourself. *You are the product you are trying to sell*. Successfully marketing yourself requires research, knowing your objectives, honesty, a belief in yourself and a lot of work. Although we call it a game, it is very serious. This is war and you are getting ready to enter the battlefield; you must become a marketing warrior. But don't try to reinvent the wheel. There are plenty of books on the market that can tell you what to do, so just follow instructions. Marketing is a matter of image and perception—the package.

Although there are several types of job searches, the music industry, by corporate standards, is made up of small to medium companies, so a laser-focused approach is probably the best. An aggressive job-search program will include the following: *decide* on the organization or area; *research* the organizations; *select* the organization and find out who does the hiring; *prepare* a cover letter and résumé; *solicit* and set up an interview; and finally, *communicate* by conducting a successful interview.

As stated, there are many books on the market, along with computer programs, to aid you in the writing aspects of the job search. While it's true that nobody gets hired because of a terrific résumé, good résumés get you interviews and interviews get you hired. The cover letter should be addressed to a specific person; state the position you are interested in, and highlight your important qualifications in two or three short paragraphs.

There are generally two types of résumés: chronological and functional. For first-time job seekers, functional is the most appropriate. Emphasize skills, not achievements. Avoid frills and don't jazz up the résumé. Send a hard copy on plain white paper using a popular font such as Helvetica or Courier. Start strong with career objectives followed by a strong list of skills.

Sending a résumé and a cover letter is an excuse for making a follow-up phone call. Call early in the morning before the meetings start and realize that you will speak to a secretary whose job is to get rid of you. Chances are your résumé hasn't been read, but try to get an interview anyway by offering a date and time. Remember, you are a warrior—persist!

If you make it to the interview, this is where the battle is won or lost. Paper doesn't hire people; people hire people. Rehearse an opening statement by taping a smiley face on the wall and making eye contact while talking. Prepare for meeting a committee by having several faces and practice eye contact at a measured pace. Just like preparing for a recital, the key word is practice, practice, practice.

Dress appropriately, up not down, and watch your body language. Act and be confident. Listen carefully to the interviewer and quickly determine if you are the right person for the job. Be honest and avoid stupid statements and buzz words. If you can't avoid a lunch interview be on your guard and remember why you are there. The purpose is to show yourself as socially adept, so don't order French onion soup unless you enjoy wearing cheese strings. No alcohol and pick a neat food that is easy to cut or doesn't need cutting (a meatball in the lap isn't cool). And direct from Miss Manners, use the correct knife and fork, meaning work from the outside in.

Now is the time to begin *networking* and developing contacts and relationships. Meeting people, though important, is secondary to your reputation. Reputation is the key to successful networking. You build a reputation by looking your best, being prompt and trustworthy, and being prepared. Honesty and courtesy are also key attributes. Start now by making networking a high priority. Have business cards made to hand out at association and music meetings. Join your alumni and instrument organizations, like PAS! As you develop your network it is very important to protect your members and remember their "special days."

Robert Louis Stevenson said, "Everybody lives by selling something." To summarize that concept, here are some keys to effective selling—whether it be you, a product, an idea or a company. You must believe in what you're selling, project the right image, and become an expert. Selling is an art, and regardless of your career choice it must become part of your overall regimen.

CHANGE GAME

You've finally made it and now you have a job. It might be a career or a job leading to a career. Whatever the situation, there will be forces at work that will affect your growth, happiness, and fun. Therefore, you must learn to handle the "change game."

Soon after you start this important chapter in your life, look around and find a *mentor*! Mentoring in corporations and other business organizations is defined as a developmental relationship between a protegé and a more senior and influential executive. A mentor has information and access to influential decision makers that can enhance career progress and salary attainment. If you are fortunate to find a mentor, there are four things to remember: Ask, Listen, Observe, Act.

Regardless of where your search for the Holy Grail takes you, at some time or another politics will rear its ugly head. Office politics, as a broad term, has the power to be very debilitating, and you must be prepared to face the prospect that not everyone in the organization has your best interests at heart. How you choose to operate within the system is very personal, but think about this statement of Kurt Vonnegut's: "We are what we pretend to be, so we'd better be careful of what we pretend to be."

Various articles in executive newsletters admonish one to "Take Power" or beware of "Tribalism at Work" and "Subversives—How to stop sabotage of your career." You cannot escape the fact that upon occasion you will have to be aggressive, not passive. If you become the target of gossip, confront the person who is behind it and get it straightened out, remembering that most people who spread such information are cowards and have something to hide.

Chances are that the career goal that you have established at this point in your life will change many times in the next five to ten years. As a sailor I learned a very important lesson early on during a race: You cannot sail directly into the wind. There are wind shifts and you must be ready to change course. Sometimes only a very slight change of direction will get the pointy end going forward again. You can either anticipate change and prepare, or fear change and fail.

To prepare is to learn. To anticipate is to see the wind shifts and set a course that enables you to capitalize on the change. Mark Twain said, "The trouble with most of us is that we know much that ain't so." Knowledge is knowledge, but learning is power!

The futurists speak in terms of dimensions and point out how rapidly our world is changing. The first dimension lasted 5,000 years, the second 500 years, and the third or current 50 years. Many are beginning to think about the fourth, and some are already there. An interesting concept is that the modern world did not begin with the industrial age but with the clock. Once people ceased to think in terms of seasons but in the idea of "time" (a good musical term), their lives changed forever. In this day and age we are always lamenting, "there isn't enough time to..." If you recognize that within your career choice changes will soon occur, you cannot waste "time" but immediately identify what you need to learn and your purpose for learning it. Then follows research, analysis and developing a strategy.

I recently acquired a book by James A. Autry entitled *Confessions of an Accidental Businessman*. The "Accidental Businessman" part of the title describes my business career exactly. Never in my wildest imagination did I ever think that I would be involved in the business side of music, let alone be sharing more than twenty years of such experience with music students. When I received that phone call from a senior vice-president of the Selmer Company one summer day in my teaching studio at the University of Northern Iowa asking me to join the company, I literally dropped the phone. The job was to encompass all aspects of education, marketing and sales for Premier drums, which Selmer was distributing at that time. I didn't have a clue as to what the job entailed; fortunately for me, neither did the people who hired me. But that was an easier time, and I was allowed to make mistakes (I made plenty) and grow into the position.

That type of a situation doesn't exist any longer, and as I've pointed out, "being prepared" is not just a Scout motto. Although no one hires a person to fail, you will not have years to succeed—more like weeks, or at best, a few months.

These are exciting times and to the warrior will come the spoils. Opportunity will knock on the door. Success is a combination of Inspiration (perspiration), Logic and Common Sense. My final admonishments are these: when it stops being fun, discover why and make a change; a sense of humor reduces stress; keep your résumé up-to-date and never stop networking; and most important—*non illegtimi te carborundum!*

Books worth checking out:

First You Have to Row a Little Boat, Richard Bode (Warner Brothers)

Bold New World: The Essential Road Map to the 21st Century, William Knoke (Kodansha Int.)

The Dilbert Principle, Scott Adams (Harper Business)

So You Want to Open a Music Store (NAMM)

The Leader of the Future, Drucker Foundation (Jossey-Bass)

Résumés For Dummies, Joyce Kennedy (IDG)

Job Hunting For Dummies, Max Messmer (IDG)

Confessions of an Accidental Businessman, James A. Autry (Berrett Koehler)

The Artist's Way, Cameron & Bryan (Tracher-Putman) PN

PASIC '95
Phoenix

Each fall, the Percussive Arts Society (PAS) conducts a convention which is attended by hundreds of drummers and percussionists and which feature historical performances, clinics and seminars by an amazing range of musicians from around the world. These videos document some of the clinics from PASIC '95 in Phoenix, Arizona.

STEVE GADD Live at PAS '95 includes some of the deepest grooves and most fiery solos ever recorded. A classic tape by a legendary musician.

SEGMENTS OF THIS VIDEO INCLUDE:
- A solo performance of "Bye Bye Blackbird" with brushes
- A Rudimental Drum Solo
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- A Shuffle Performance with Guest, Luis Conté
- A Latin Groove with Guests, Alex Acuña and Luis Conté

ALEX ACUÑA is a percussion virtuoso. His brilliant playing and insightful commentary on percussion technique are captured on this exciting video.

SEGMENTS OF THIS VIDEO INCLUDE:
- Beautiful Solos on Cajon, Maracas, Drumset, Congas, and Timbales
- A Discussion About Playing the Peruvian Cajon
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- Playing Drum Rudiments with the Clavé
- Applying Conga Technique to the Drumset
- The 6/8 Rhythm

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- A Demonstration on the Drums of the Influence of the Great Tap Dancers on Clayton's Brush Playing
- The Different Sounds of the Brushes
- A Brush Solo in a Funk and Samba Groove
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- Odd Time Signatures
- Latin Patterns with Brushes
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LUIS CONTÉ has taken the Afro-Cuban tradition on hand percussion and applied it to all styles of music. Here, he explains his approach to learning the tradition, and then making it your own.

SEGMENTS OF THIS VIDEO INCLUDE:
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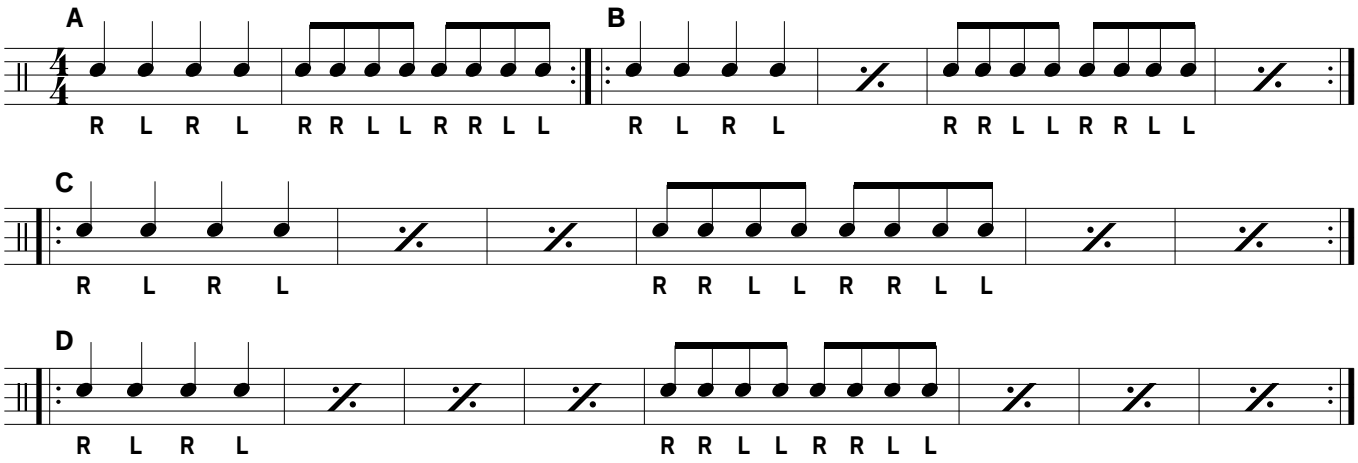
The 15-Minute Keep-in-Shape Warmup

BY MAT MARUCCI

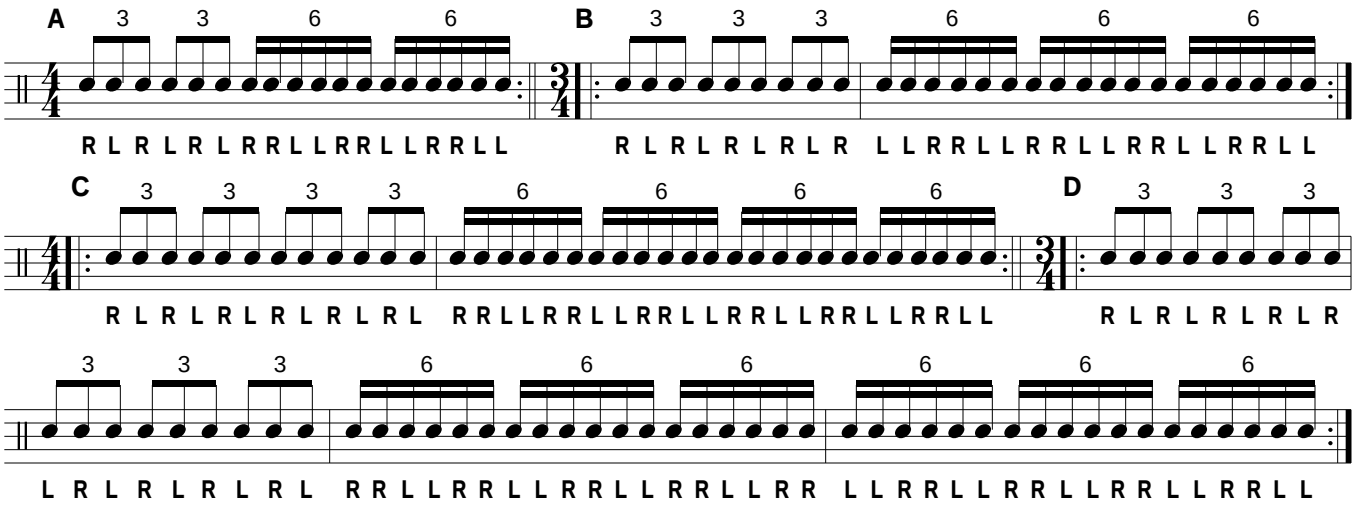
OFTEN, DUE TO WORK, FAMILY, ETC., regular practice time can be difficult to squeeze into a day. Most of the finest musicians I have ever been in contact with deal with those situations by at least warming-up their chops in some way.

The following routine can be used as just such a warmup (approximately one to two minutes per exercise) or it can be expanded into a serious practice session. It contains a variety of essentials: single and double strokes, duple and triple meter, rolls, accents and rudiments. It can be done using just a pad to work the hands or on a full set of drums working between the hands and feet. Try it as is and then use it as a guideline and adapt it to your own needs.

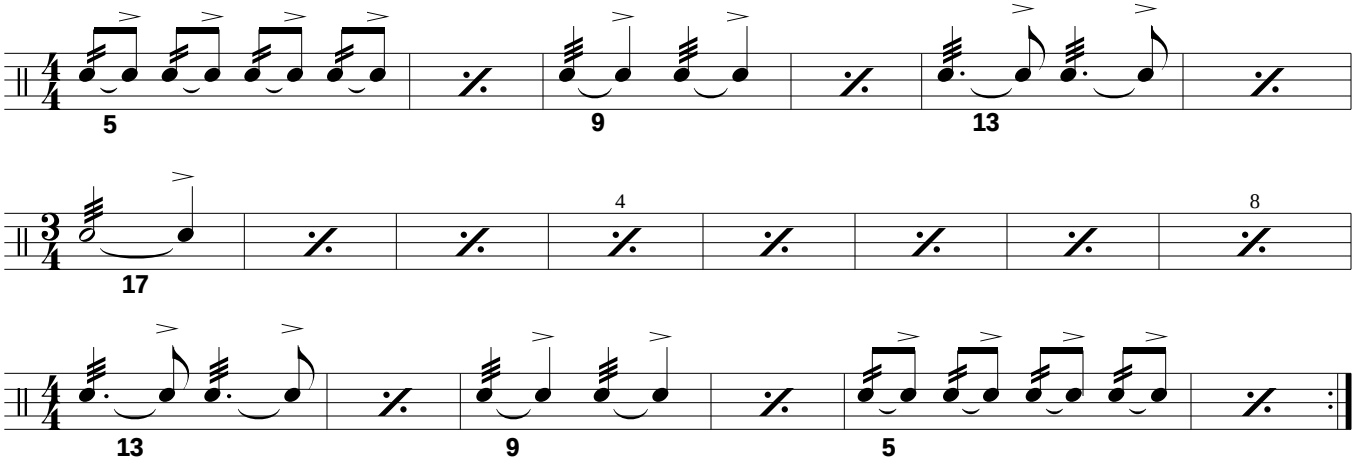
1 Singles to Doubles (4 times each): I have found this to be one of the best exercises for loosening up. Keep the double strokes high and open.



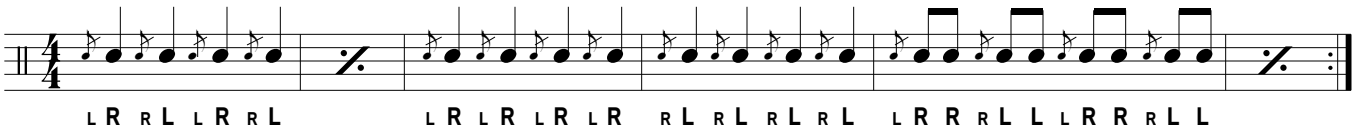
2 Triplets to Doubles (4 times each): Just a variation on number 1 but with more notes per measure. Again, keep all double strokes open.



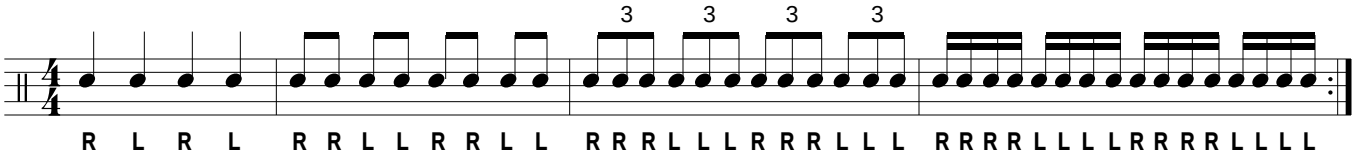
3 Stroke Rolls (2 times): More rolls but a little tighter and changing meter.



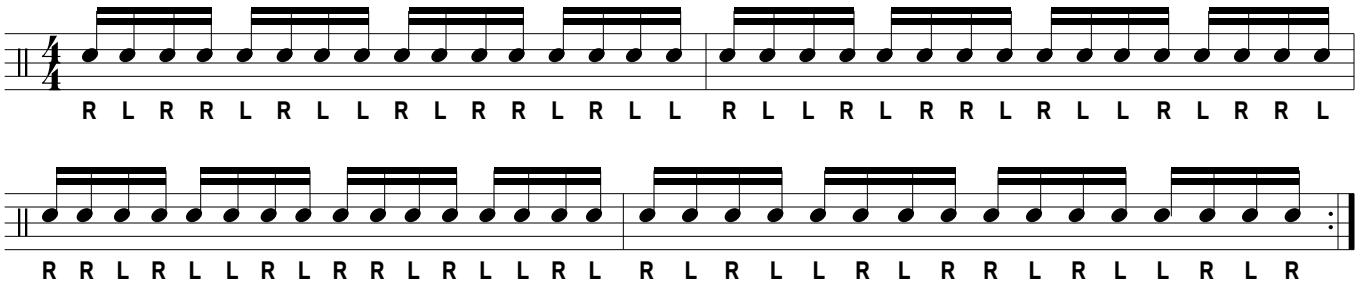
4 Flams and Flam Taps (8 times): Notice the flams are both alternating and nonalternating.



5 Multiple Rebounds (8-10 times): This exercise is designed mainly for finger practice, especially when doing the triplets and 16ths.



6 Paradiddle Inversions (4-8 times): This is great for sticking and concentration. Once you have it down you might want to add the accents for each paradiddle.



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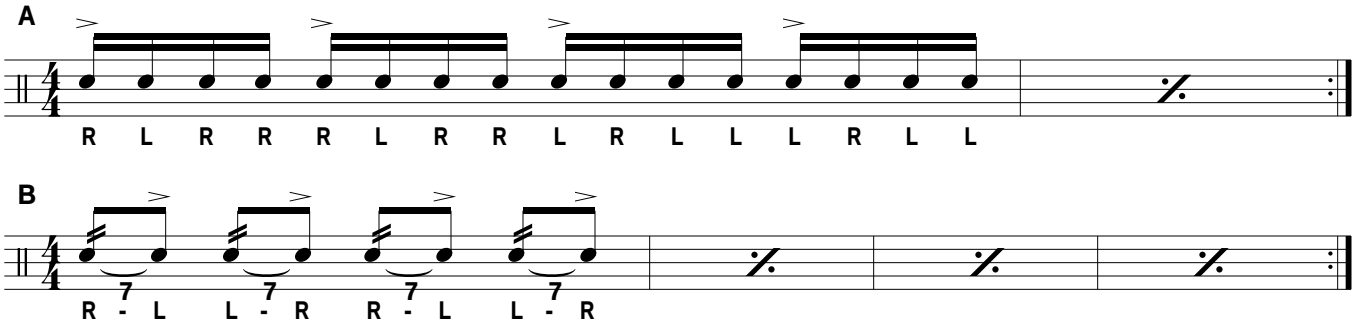
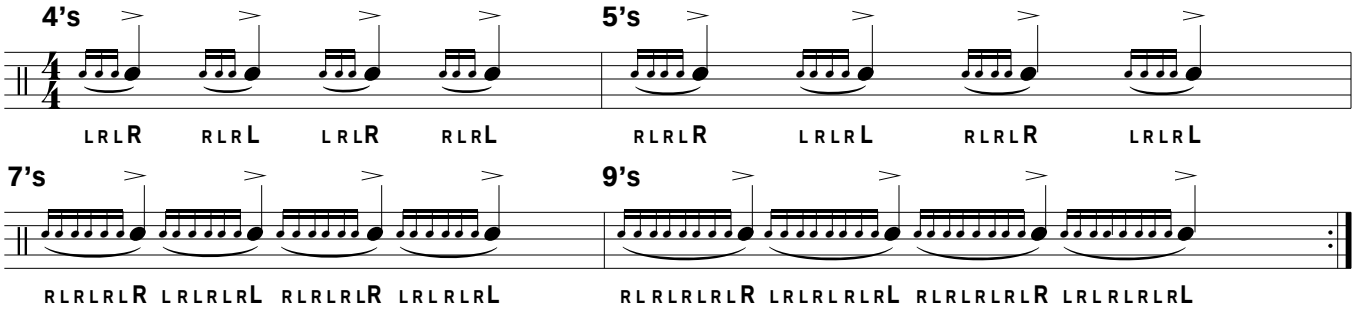
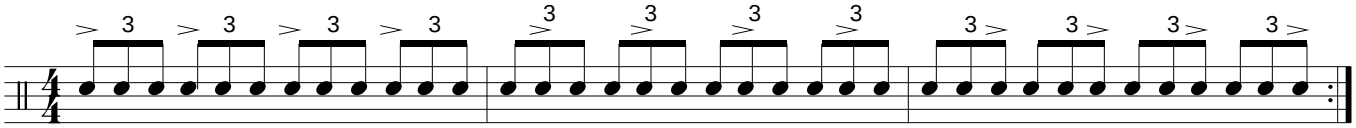
7 Nonalternating Rudiment: This is an idea given to me by Danny Pucillo, Sr. The concept is to repeat rudiments with the same hand before alternating. Danny showed it to me using the paradiddle, which I have used as the example, but any rudiment will work. Also, alternate rudiments that normally do not alternate, for example the 7-stroke roll.



8 Short Single-Stroke Rolls (also called Single-Stroke Ruffs) (4-8 times): This is a variation on what my first drum teacher, Dick Howard, called "spurts." This helped me build my single-stroke roll. One day do 4's, 5's, 7's and 9's, and another day do 4's, 6's, 8's and 10's.

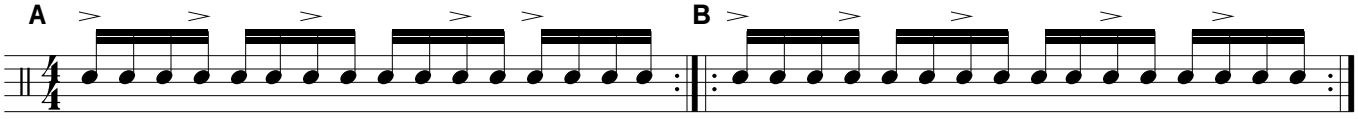


9 Triplets with Accents (8 times): Alternate between right-hand and left-hand leads. Also, vary the accents with your own ideas.



R L R L R L R L R L R L etc.
L R L R L R L R L R L R etc.

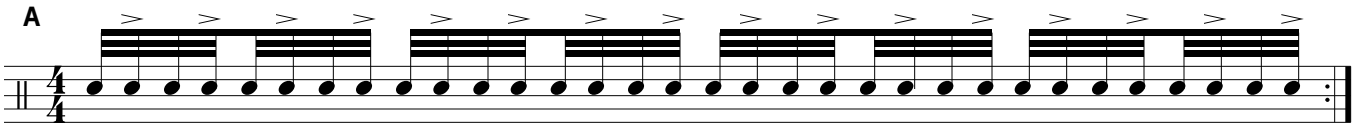
10 16th-Note Accents (8 times): I notated the basic clave and bossa nova rhythms as examples only. Again, use both right-hand and left-hand leads and vary the accents.



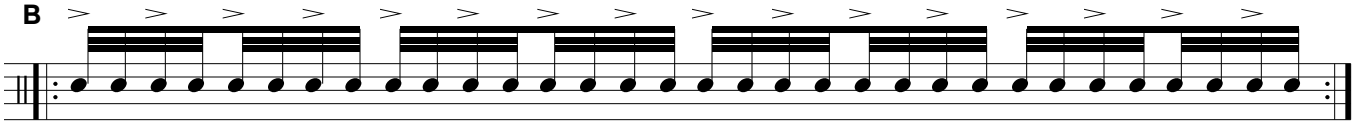
R L R L etc.
L R L R etc.

R L R L etc.
L R L R etc.

11 Accented Long Roll (8 times): Both normal and alternate sticking.



R R L L R R L L etc.



L R R L L R R L etc.
R L L R R L L R etc.

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July 9-12, Neil Flory, Chris Lee, Thom Hannum
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July 11, Steve Houghton
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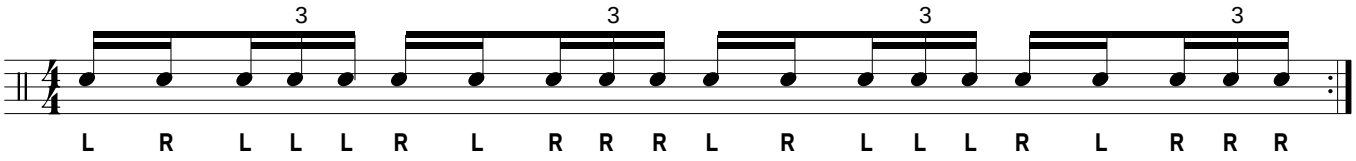
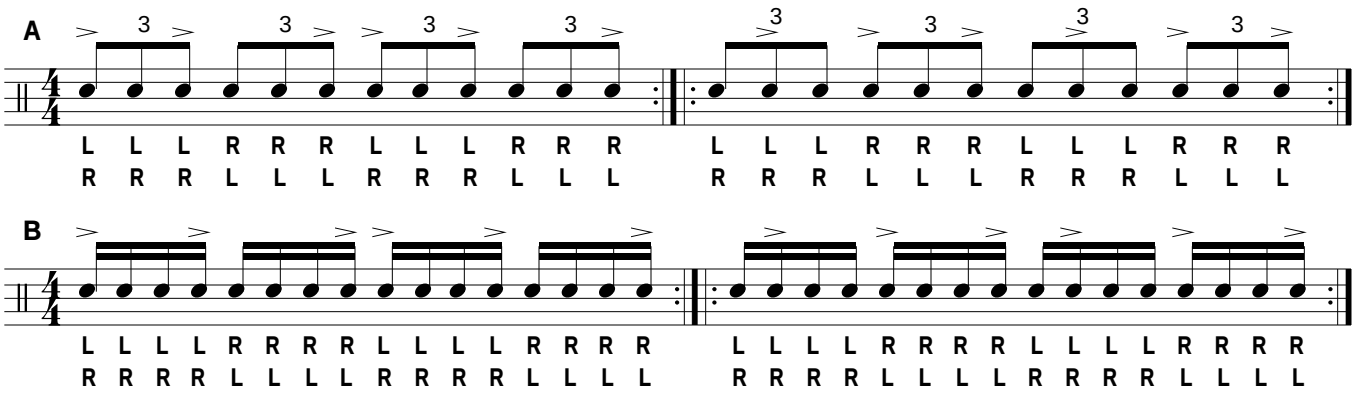
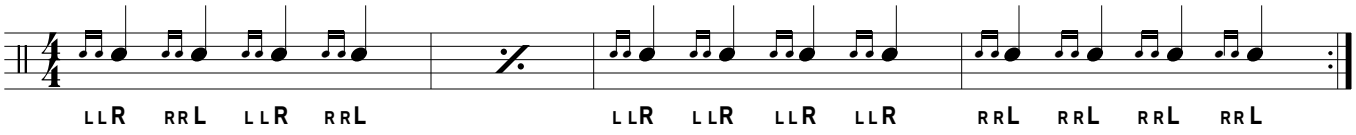
12 The Paratriple (8 times): This is a variation of the paradiddle, which presents more of a challenge. The same idea can be used with any rudiment that has double strokes by substituting triple strokes.



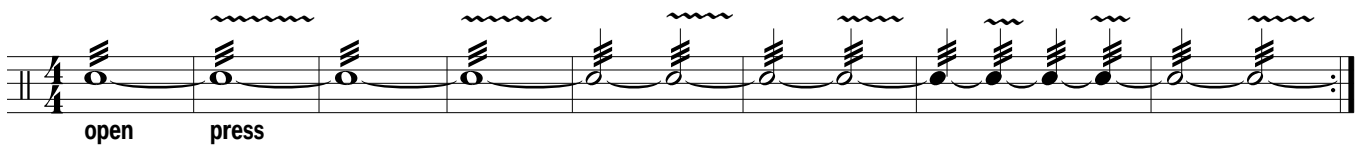
13 Multiple Strokes with Accents (4-8 times): More finger technique practice but with added accents.



14 Drags or Ruffs (8 times): Alternating and non-alternating.



15 Open to Press Rolls (8 times): I saved this for last because it can really tire your hands out fast. Use only extra finger pressure for the press or “buzz” rolls.



PN

Four Elements of Rhythm

BY WOODY THOMPSON

SOMETIMES IT IS BENEFICIAL FOR US drummers to strip what we do down to its bare essentials in order to better understand it. Pulse and rhythm are the two basic elements that drummers deal with—pulse being the underlying beat or meter that we then embellish with rhythm. Pulse is dictated by tempo and the organization of stressed beats. Tempo is indicated by the number of beats that occur in a minute, and the stressed beats are indicated by the time signature: 4/4, 5/4, 6/8, etc.

Pulse establishes the basic "playing field" on which drummers then do their real work: the creation of rhythmic music.

Incredibly, a drummer's work, which can result in such infinite complexity, can be boiled down to four basic elements: Subdivision, Sticking, Placement and Dynamics. These four elements apply to rhythm created on everything from the simplest hand drum to the most elaborate multi-drum setup. With all the approaches to rhythm available to the modern drummer—from imitating a favorite player, to adhering to certain academic methodologies, to adapting the rhythmic systems of various cultures—it is sometimes useful to focus on the basic tools and how they can be manipulated.

Subdivision, sticking, placement and dynamics are present in everything a drummer does, from the simplest timekeeping to the most complex soloing. Let's look at each element individually.

SUBDIVISION

Subdivision refers to the way in which the basic pulse is broken up into smaller or larger intervals of time. It can refer to a flow of beats that are evenly spaced, a flow that is randomly situated against the pulse, or a combination of both. Subdivision can occur in a metrically organized way that is based on even numbers (quarter notes, 8th notes, 16th notes, etc.), odd numbers (triplets, quintuplets, septuplets, etc.) or any combination of both.

In drumming, subdivision can influence duration (a concept that could be perhaps considered a fifth element of rhythm) in that a held note on the drum is commonly created using a series of rapidly repeated subdivisions (the roll). Subdivision is the actual location of beats in time and is therefore perhaps the most influential of these four rhythmic elements.

STICKING

Sticking refers to the manner in which the body executes subdivision. It is important to remember that the term "sticking" refers to the use of any implement to create beats, including the hands or feet themselves. It encompasses the concept of left and right as well as the idea of simultaneity and solitariness.

On the drumset, sticking refers to the pattern that the hands and feet use to create rhythm, and whether the beats from one side of the body coincide with those of the other side (simultaneity) or do not coincide (solitariness, or what is commonly referred to as "linear" drumming).

PLACEMENT

Placement refers to which instrument is chosen to create any particular beat, as well as which part of that instrument is used and which part of the stick or hand is used. On the drumset the most obvious use of placement involves the drum or cymbal on which a beat is placed, but it also refers to which implement is chosen to create the beat (stick, brush, mallet, hand, etc.) and whether the drum is hit dead center, at the edge, on the shell, etc.

The snare cross-stick beat is a very complex use of the concept of placement in that, simultaneously, the butt end of the stick is used on the rim of the drum while the tip of the stick and palm of the hand are used to muffle the head. Rimshots, hi-hat "barks," shell rapping and brush swishes are all examples of placement. If subdivision is the location of beats in time, placement could be referred to as the location of beats in space. (Placement can also be thought of as "orchestration.")

> **In our art, as in others, we can actually heighten our creativity when we give ourselves rules and limitations to work within.**

DYNAMICS

Dynamics refers to the overall volume of any particular rhythm as well as the relative volumes within that rhythm. Increasing or decreasing volume patterns (crescendo and decrescendo, respectively) are aspects of dynamics in rhythm. Ac-

cents or the relative use of volume in relation to individual beats is also a very important aspect of dynamics. On the drumset or multi-percussion setup, dynamics also refers to the relative volume of the various instruments, as when a jazz drummer "drops a bomb" on the bass drum, thus increasing its volume relative to the cymbal, snare and hi-hat.

Each of these elements is implicit in the very simplest of rhythms. For example, tapping out quarter notes with one hand on the snare drum at a moderate volume uses subdivision (quarter notes), sticking (R-R-R-R), placement (center of the snare drum with the tip of the stick) and dynamics (*mf*). Variety and complexity are achieved by changing one or more of the rhythmic elements. If these same quarter notes were to be tapped out using single strokes (R-L-R-L), we have effectively introduced the concept of sticking into our rhythm and have consequently transformed it.

It is interesting to note that changing the quarter notes from R-R-R-R to R-L-R-L also involves a subtle change in both placement and dynamics. Since we human beings are not machines there are bound to be slight changes in the placement of the left and right stick on the head and, given the differences in musculature of the left and right sides, small differences in the volume of each hand. There may even be a change, strictly speaking, in the precise subdivision of the notes as a result of the single-stroke sticking. It is important to consider this in the sense that the decision to play a quarter-note fill with one hand or both will ultimately involve these additional elements of rhythm and a consequent change in the texture and feel of the fill.

Strictly speaking, however, we have only changed one of the rhythmic elements in this example. It can be an enlightening exercise to go through each of the elements and change one while keeping the others constant to get a sense of how each affects rhythm. At right are some simple examples that highlight each element by changing it from one bar to the next (Chart 1).

Taking things a step further, combinations of the four elements can be changed and their effect on the rhythm noted. For example, a change in nothing but sticking will have a textural effect. Changing only the dynamics can be used to create mood or emotion. Changes in subdivision

Chart 1

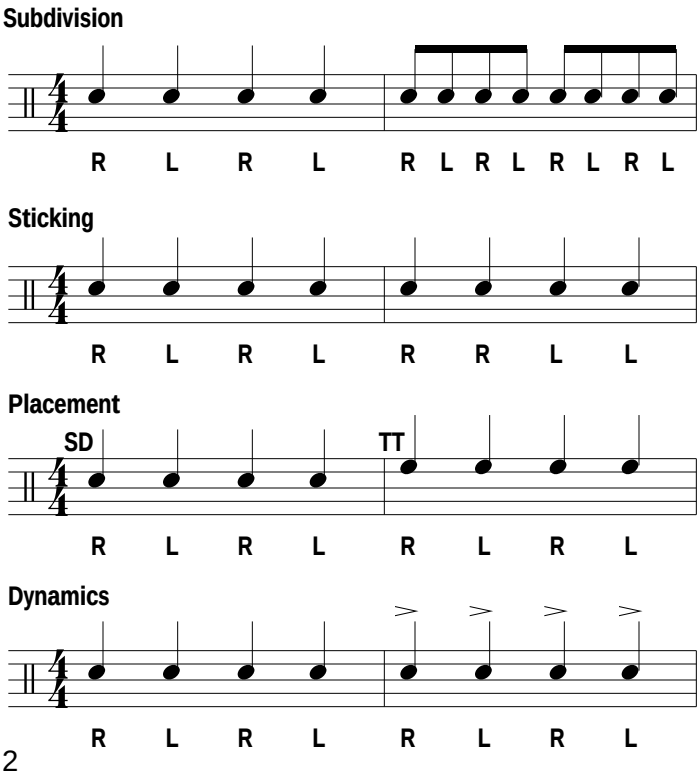
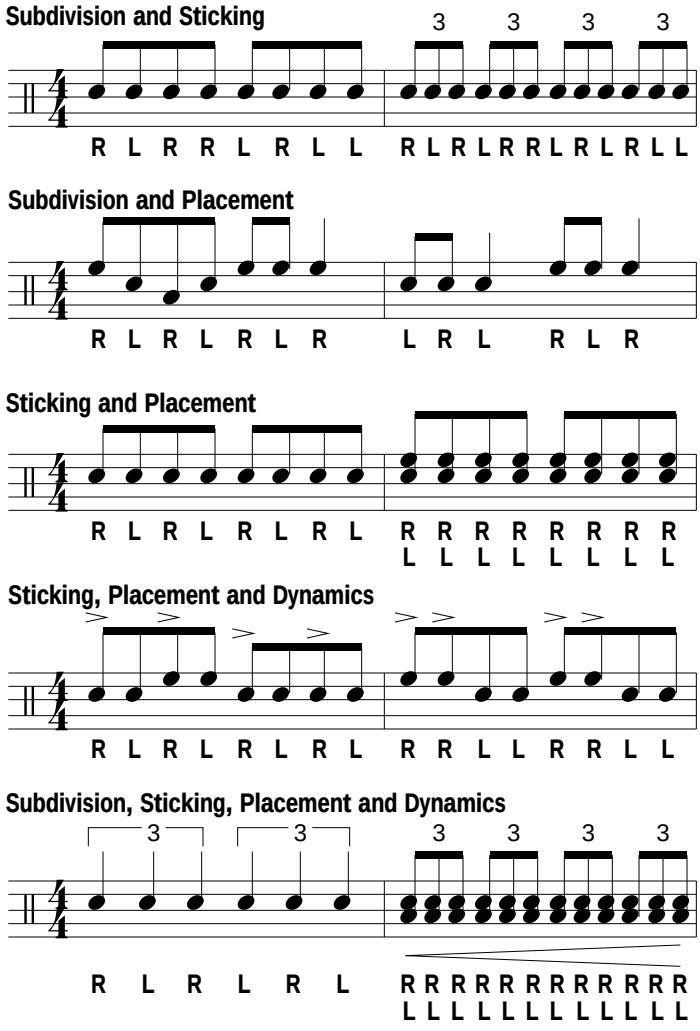


Chart 2



and placement can be used to create melody. Changes in placement and the simultaneity aspect of sticking can be used to create harmonics. In a conscious way we are testing the rhythmic "tools" we have at our disposal and judging their effect. At left are selected examples of different element combinations (Chart 2).

At one point I invited all my drum students (as I do any reader of this article) to try to add to this "periodic chart" (if you will) of the rhythmic elements. All suggestions seemed to emerge as definite subheadings of these four elements, except for one: duration, which I considered adding to the four. Duration refers to how long each beat is allowed to last—letting a cymbal ring as opposed to choking it, for example. However, duration begins to get into the area of subdivision and even dynamics (the louder you hit a cymbal the longer the beat will last), and I have been content to consider it a parenthetical addition to the four basic elements.

It may be somewhat surprising that the superimposition of rhythm over pulse can be reduced to four simple concepts until one considers, as an analogy, the variety and complexity that can be achieved with the shuffling and reshuffling of four different numbers. When one further considers that each of these numbers could be written in a different typeface, that each could be pictured upside down, backwards or in any other relationship to gravity, that each number could be a different color of the rainbow, etc., etc., one can begin to grasp the magnitude of our art as rhythmitists.

In our art, as in others, we can actually heighten our creativity when we give ourselves rules and limitations to work within. Just as a imaginative photographer may chose to reproduce images in only black and white, discarding the element of color, so do the Swiss Basle drummers who perform only on snare drum all but discard the element of placement in order to seek their art through subdivision, sticking and dynamics.

When creating beats, fills and solos, drummers have many approaches at their disposal. Keeping in mind these four elements of rhythm can help a player create an approach to phrasing that is personal, creative and specific, because it deals with the most basic tools that we all use to create music on our instruments. PN

Tenor Madness—Crosses

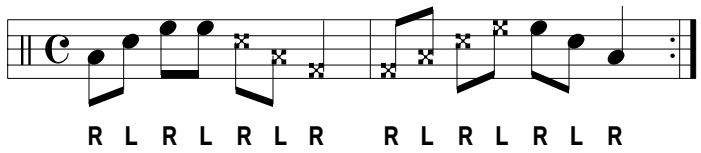
BY PAUL BISSELL

As anyone who has seen a recent drum corps or individuals competition can testify, advances in marching percussion techniques are making leaps and bounds every year. The skills required for competitive tenor drum performance (e.g., quads, quints, etc.) reflects these advancements. In particular, techniques such as crosses, sweeps, and crosses with sweeps have helped players move around their multiple drum setups. This article will focus on general tips and exercises to help the performer master crosses for tenor drumming.

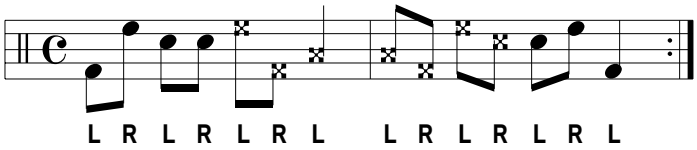
One older technique that has taken new form is cross sticking. It has been my experience that by introducing the cross early in a student's repertoire, there is a greater grasp of the total concept. I have also learned that for the student to cross-stick successfully, the first exercises a student attempts should gradually cross the hands and keep them crossed for a small amount of time. This conditions the arms and wrists to remain relaxed during the passage and greatly increases the fluidity of the strokes. Many times when a single note is crossed, the player will "stab" at the drum, thus interrupting the natural flow of the music. It is exactly this problem that should be avoided.

Examples 1a to 3 are a good starting point—three different exercises based on the same technique. Only Example 1 has a left-hand variation, which is notated here (Example 1b). However, all exercises can be started by the left hand on the opposite drum. Try not to concentrate solely on the exercises with the most "black ink" and fastest rhythms. Example 1c is merely the first measure of Example 1a and the first measure of Example 1b juxtaposed, which yields a very nice crossing pattern. Note: In these examples all notes that are crossed (including the lower hand) during the passage are indicated by the X noteheads. The crossing hand (the hand on top) is usually the first hand indicated by the X head, which in these first few examples is the right hand.

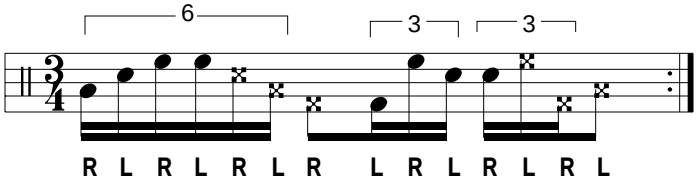
Example 1a



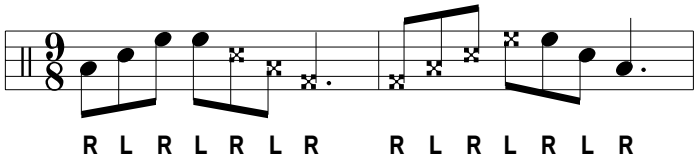
1b

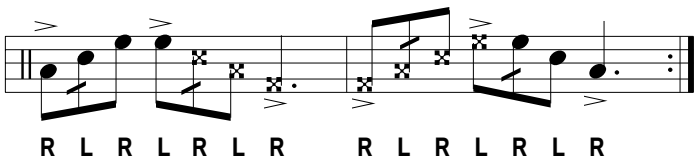


1c

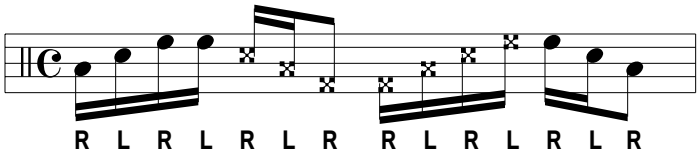


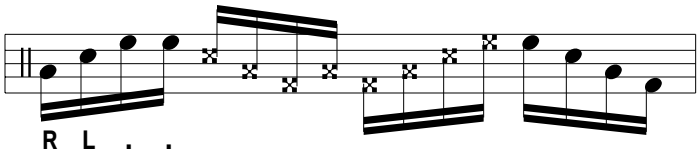
Example 2

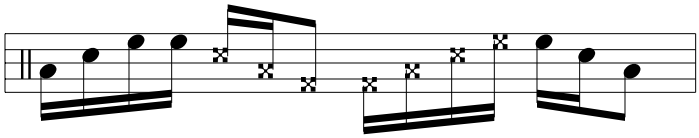


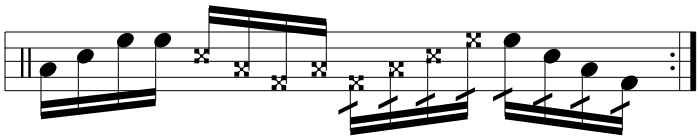


Example 3

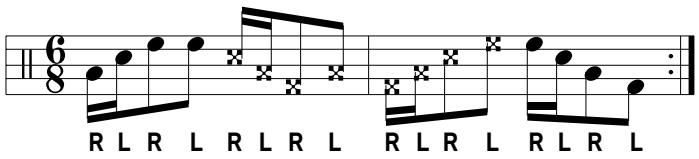




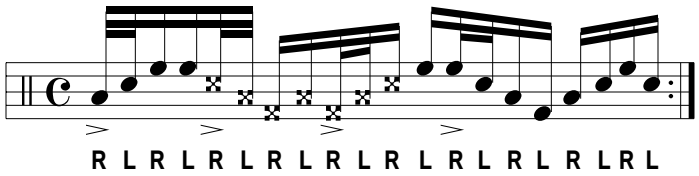




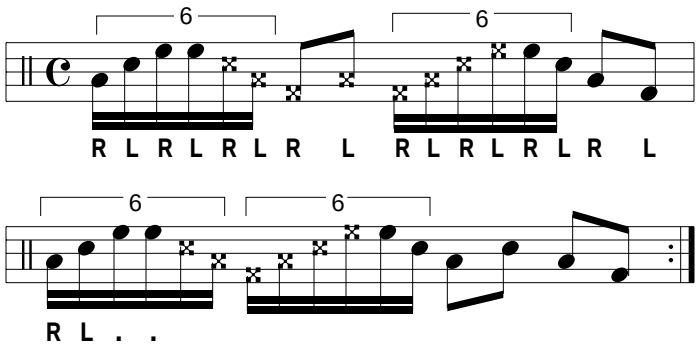
Example 4



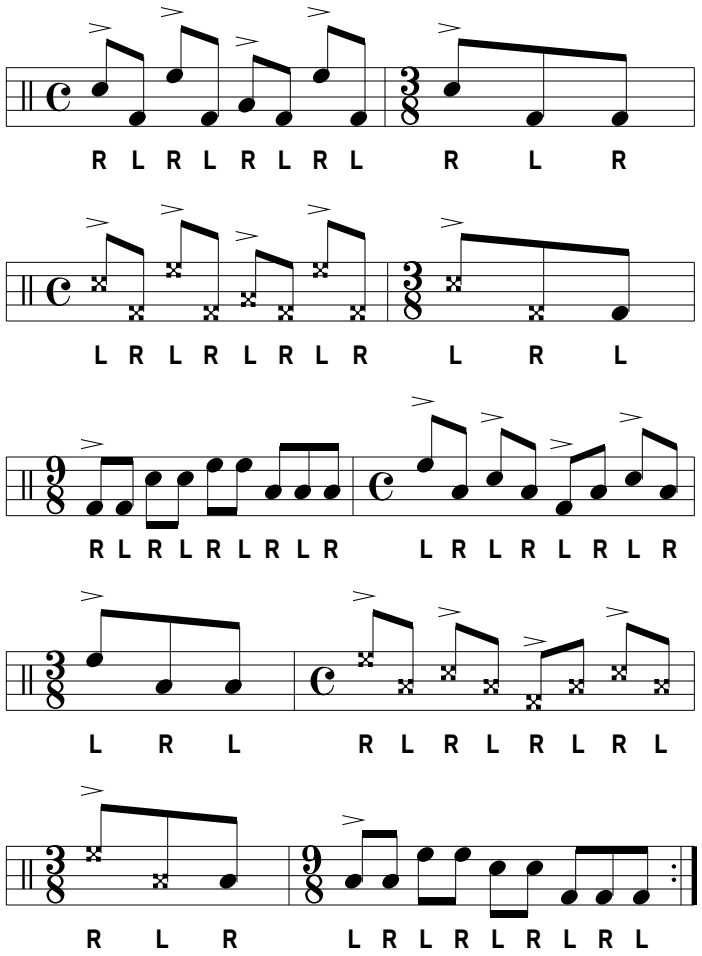
4a



Example 5



Example 6

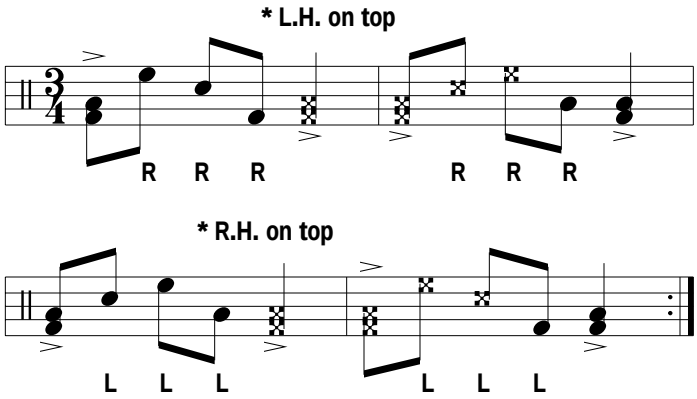


Examples 4, 4a and 5 are also directly related to the first example. They are typically faster but with different timing problems for the player. Note that while Example 4 is the easiest to notationally grasp, a very common usage is as a hemiola in 16th-note based music, as shown in 4a.

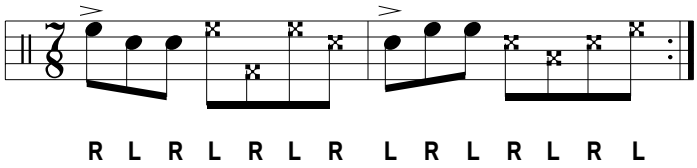
The previous exercises use the right hand as the leading and crossing hand. While this is not necessarily a bad thing, as many passages utilize the right cross, the left hand should be equally as fluid as the right. Examples 6 through 8 are good equalizers of the leading hands. Be concerned with tone production, equal accentuation and the overall smoothness of the line. Example 9 is similar to the previous exercise, but instead of leading with the crossing hand, it gives the performer a chance to lead with the hand that is crossed.

While there are many other facets involving cross sticking, such as combining them with sweeps and other tenor techniques, the exercises presented in this article will get the player off to a good start. The ability to play smoothly and accurately with crossed or uncrossed hands is the goal. Example 10 is a short crossing idea based solely around the exercises presented in this article.

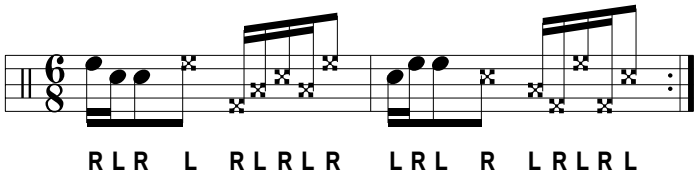
Example 7



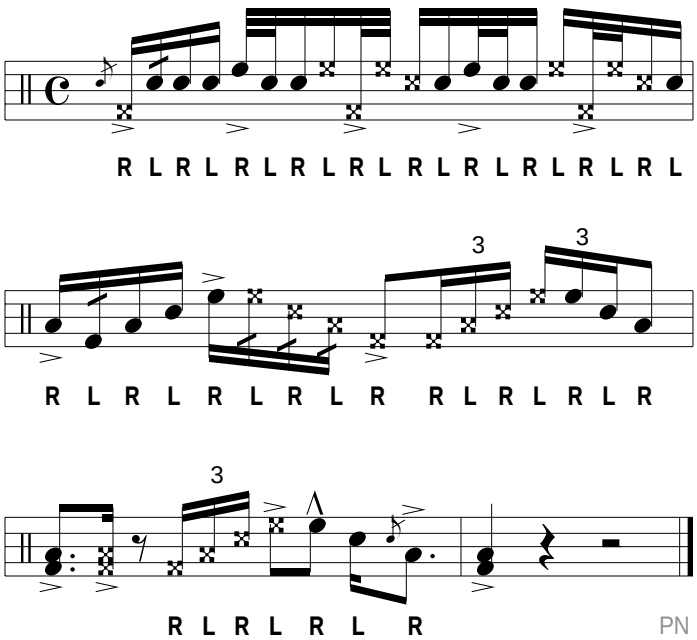
Example 8



Example 9



Example 10



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An Evaluation of Marching Percussion Stock Chart Arrangements

BY PAUL BUYER

HUNDREDS OF PUBLISHED MARCHing band arrangements are performed by middle school, high school and college marching bands every year. In fact, at the high school level, where marching shows are not always custom arranged, these "stock chart" arrangements can become the basis for a band student's musical education—at least during the four-month marching season. Sometimes, stock charts are performed simply because they are readily available. Their use precludes giving consideration to the quality of the arrangement and whether or not the selected music provides the performing musicians with the necessary musical skills to excel, improve and grow.

According to the foreword found in the Texas University Interscholastic League (UIL) publication *Prescribed Music List*, "The art of choosing music carries responsibilities of the highest magnitude since our students' musical growth is dependent upon the wisdom of each decision. Therefore, the success of all performing ensembles and, more importantly, the music education of the students (of Texas) is determined in large part by how well each director meets the challenge of providing appropriate, stimulating and rewarding literature. Always be mindful of the fact that the music chosen will clearly reflect the depth, quality and integrity of our music programs and our priorities as music educators."

The intent of this article is to suggest essential performance skills that must be developed in the marching percussion ensemble and to introduce five original criteria that will promote an awareness of quality marching percussion arrangements, and promote more quality marching percussion arrangements based on these criteria.

The criteria can be used towards the development of essential performance skills in the marching percussion ensemble, such as timing, reading, technique and musicianship. The five original criteria are derived from the pedagogical literature, selected repertoire, personal teaching experience and knowledge attained through personal teachers. These criteria can also be used to evaluate the overall quality and musicality of the arrangements and assure that the development of essential performance skills is addressed in the marching percussion ensemble.

Although most published stock chart arrangements are not identified by difficulty level, the essential performance skills that should be present and developed in a contemporary marching percussion arrangement at the following levels are:

BEGINNING LEVEL

1. **Fundamental reading proficiency**—the ability to read and perform basic rhythms and rest values consisting of quarter notes, 8th notes and 16th notes in simple duple and quadruple meters.
2. **Timing awareness**—the ability to play with a metronome, with steady and accurate tempo, pulse and subdivision.
3. **Basic rhythmic patterns and repetition performance**—the ability to read and perform 1- to 4-measure phrases that are repeated and occur frequently in the music.
4. **Alternating sticking and accent pattern performance**—the ability to read and perform alternating right and left-hand strokes while playing accents on specific beats and subdivisions at quarter note = 80-120.
5. **Unison bass drum part performance**—the ability of all players in the bass drum section to read and play the same rhythms with the same sticking at the same time.
6. **Sticking policy application**—the practice of playing the stronger pulses in a rhythm with one's dominant hand by selecting a sticking that allows for such practice.

INTERMEDIATE LEVEL

(in addition to beginning level performance skills)

1. **Syncopation performance**—the ability to read and perform syncopated rhythms that create rhythmic tension between the underlying pulse and the actual rhythm sounded.
2. **Basic drumming rudiment proficiency**—the ability to read and perform single strokes, accents, flams, double strokes/diddles and rolls at quarter note = 100-130.
3. **Section interplay awareness**—the ability, while playing, to listen and relate to the interaction of the snare, tenor and bass voices in the context of the full marching percussion ensemble.
4. **Split bass drum part performance**—the ability to read and play parts consisting of simple rhythms that are divided among the players in a bass drum section, producing one melodic line, as in a handbell choir.

ADVANCED LEVEL

(in addition to beginning and intermediate level performance skills)

1. **Advanced drumming rudiment proficiency**—the ability to read and perform flams, drags, taps, flam drags, "cheeses," inverted flam-taps, rolls, paradiddle-diddles, "hertas," pataflaflas and triple-strokes at quarter note = 130-160.
2. **Advanced sticking combination performance**—the ability to read and perform any sticking combination or permutation that deviates from a standard sticking policy or single- and double-stroke rudiments at quarter note = 130-160.
3. **Split bass drum and cymbal part performance**—the ability to read and perform parts consisting of complex rhythms that are divided among the players, producing one melodic line, as in a handbell choir (quarter note = 130-160).
4. **Ensemble polyrhythm performance**—the ability to read and per-

form various interrelated rhythms played simultaneously between sections, creating a complex composite rhythm resulting in polyrhythms and polymeters.

Many credible and effective published methods exist to develop essential performance skills in the contemporary marching percussion ensemble. These methods consist of technical warm-ups and exercises to develop these performance skills; however, these concepts are rarely carried over into the arrangements themselves. The critical need for this study is demonstrated by the excessive number of published marching percussion arrangements that neither properly address the development of essential performance skills nor meet the following criteria. Students who experience music performance through these arrangements are often deprived of a powerful, meaningful and stimulating musical environment.

CRITERIA NO. 1: **Arrangements need to fit the performers' ability level.**

Ability level is the level of musical and technical skill possessed by each individual, as well as by the total ensemble. It is also considered to be the level of each segment—the snare drum, tenor, bass drum and cymbal sections.

It is the "nature of the beast" in a marching band for the ability level of a marching percussion section to change each year as personnel changes within the ensemble. One must always be aware of each segment's present ability level and balance this awareness with music that will challenge students and give them the opportunity to improve. As a result, music must be selected carefully in regards to its difficulty level. One must be realistic in determining whether or not—with quality practice, careful instruction and sufficient rehearsal time—the arrangement(s) can be performed at a high level. Assuming auditions are run effectively and instrument assignments are logical, the ability level of the entire ensemble can be challenged on both an individual and ensemble basis throughout the course of a marching season.

CRITERIA NO. 2: **Arrangements need to fit the music.**

Many percussion parts are arranged in such a way that the percussion arrangement marginally supports, reinforces or complements the wind arrangement. Challenging arrangements can become overwritten and "lick" oriented, while the percussionists never understand how their parts contribute to the whole marching band package. It is the arranger's responsibility to write quality percussion parts to complement the wind parts, but it is the director's responsibility to oversee the percussion arrangement in relation to how the entire musical package works together.

The director must also oversee the placement of the drum line on the field in relation to the winds for each arrangement (staging). The director must then determine whether the percussion arrangement is playable in relation to the written drill, and if the arrangement yields clarity and balance in all voices.

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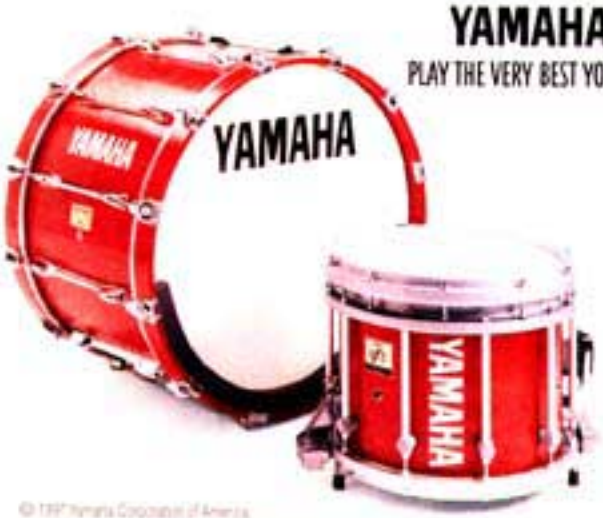

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University of Iowa

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Iowa State University

Indiana University

University of Illinois

University of Oregon

Michigan State University

Central Michigan University

University of Central Florida

University of Oklahoma

University of Missouri – Columbia

Western Illinois University

CRITERIA NO. 3: **Arrangements need to be selected with consideration for sufficient rehearsal time to learn music and drill in order to execute parts at the highest level of performance.**

When choosing an arrangement, or choosing when to perform an arrangement with regard to the students' development, the school calendar or the time of the season, one must carefully consider the amount of quality rehearsal time that will give the entire marching band the best opportunity to perform the arrangement(s) and drill at the highest level. This is especially important in the context of an entire show. The director must keep in mind the extensive amount of music that marching percussion sections must learn and memorize within the same period of time as the rest of the band—i.e., warm-ups, cadences and percussion features.

The main goal must be that whatever arrangements and drill are selected or written, there must be sufficient rehearsal time to prepare them properly. If there is not sufficient rehearsal time, the students will not grow from the experience. Lack of rehearsal time will only cause frustration, unfulfillment, stress and a lack of confidence when it comes time for the performance. One practice that helps facilitate a drum line's performance progress on different charts is to have a warm-up routine that addresses the same types of performance skills found in the show music itself.

Sufficient rehearsal time depends on the following factors:

1. Difficulty level of the music
2. Difficulty level of the drill
3. Length of the pieces of music
4. Number of pieces of music
5. Number of drill charts/sets to learn
6. Utilizing balance between rehearsing music and rehearsing drill
7. Amount of material to learn for the next performance
8. Amount of time till the next performance
9. Time of the marching season (i.e., band camp to the end)
10. Amount of individual preparation outside rehearsal

CRITERIA NO. 4: **Arrangements need to be conceived with player benefits and growth in mind.**

It is common knowledge that the commitment and effort put into a marching band on any level can be a rewarding experience. The primary goal of this experience is to instill personal, professional and musical growth within each student. With this conclusion, marching band arrangements must contain elements of technical and musical growth that will lead to a more rewarding individual experience. Considering the commitment students make to a marching band, we owe it to them to provide them with quality music that challenges them and provides them with the opportunity to grow in many different ways.

It is important to realize, however, that a musical arrangement alone cannot provide this growing experience. The arrangement must be accompanied by quality instruction and guidance to achieve at the highest level.

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CRITERIA NO. 5: **The students' and directors' need for an awareness of quality marching percussion arrangements.**

A major premise of this article is the *need* to educate students who are performing these stock chart arrangements and to educate directors who are selecting, purchasing, conducting and writing drill for these arrangements. Far too many choices exist not to have criteria for identifying, selecting, and performing quality marching percussion arrangements.

As previously stated, the criteria that must be considered are: the difficulty level of the arrangement versus the present ability level of the ensemble; how well the arrangement fits the music; whether or not the arrangement gives students the opportunity for musical and technical growth; and whether or not the arrangement can be performed at the highest level with sufficient rehearsal time.

OTHER CONSIDERATIONS

Multi-Tenor Parts—It is important to note that many stock charts now come with both tri-tom and quad parts. This accommodates whatever types of drums are used at a school. Quads and quints are most common in today's high schools, with quints quickly becoming the standard because of the influence of drum and bugle corps, although there are not any known published arrangements written for quints.

If a school has quints or quads and the music is written only for tri-toms, in most cases, the part will have to be rewritten. Students will quickly get bored with playing only a three-pitched tri-tom part when they have four or five drums in front of them. In today's evolving world of marching percussion, we must accommodate the multi-tenor players with quality, up-to-date music that, in most cases, the stock arrangements do not provide.

Bass Drum Parts—Most stock chart arrangements are written for four tonal bass drums. If a school uses more or less than four bass drums, the parts will either have to be doubled, which destroys the tonal effect, or entirely rewritten. Some stock arrangements contain a completely unison bass drum part. Although appropriate for a beginning ensemble such as a middle school, intermediate and advanced ensembles need to be playing split bass drum parts.

Cymbal Parts—Split cymbal parts are a sign of an advanced arrangement that demonstrates the rhythmical understanding found in a bass drum line. Split parts explore cymbal colors by executing faster rhythms and using cymbals of varied sizes and timbres, not to mention the visual possibilities.

It is important to consider, however, that when the cymbal part is split, the impact and volume of the cymbal section is diminished. Keeping in mind that smaller high school lines may only have a few cymbal players, decisions on rewriting split parts to produce more unison impact and better ensemble balance may outweigh the effect of the split cymbal part. Very often, split cymbal parts can detract from the overall performance if the ensemble is not at the level necessary. If, however, the cymbal players are producing great sounds, and the split part is rhythmically readable and enhances the music, intelligent decisions can be made regarding split cymbal parts at intermediate and advanced levels.

CONCLUSION

Band libraries across the country are filled with stock chart arrangements. Year after year, they are pulled out and rehearsed, sometimes without a score because it was lost the year before. These arrangements are performed in the stands, on the field and even after marching season for the basketball team, as much of this music becomes the repertoire for the pep band.

Until all stock chart arrangements are identified and categorized by difficulty level, as is much concert band literature, band students and directors must become aware of this music's quality (or lack of it), for it is this music that band programs spend almost half the year rehearsing and performing. The care we take in selecting our instruments and our equipment is the same care we must exhibit in selecting our marching band music. When the time comes again to select a stock chart to perform, always remember to put the students' musical experience on the top of the priority list. PN

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Mamady Keita's "Kassa"

BY B. MICHAEL WILLIAMS

MAMADY KEITA IS AMONG THE foremost jembe players in the world. A longtime member and former artistic director of the Djoliba National Ballet of Guinea, he now resides in Belgium, where he continues to perform and teach the rhythms and culture of his native land. His recordings, on the Fonti Musicali label, exemplify the artistry of the jembe.

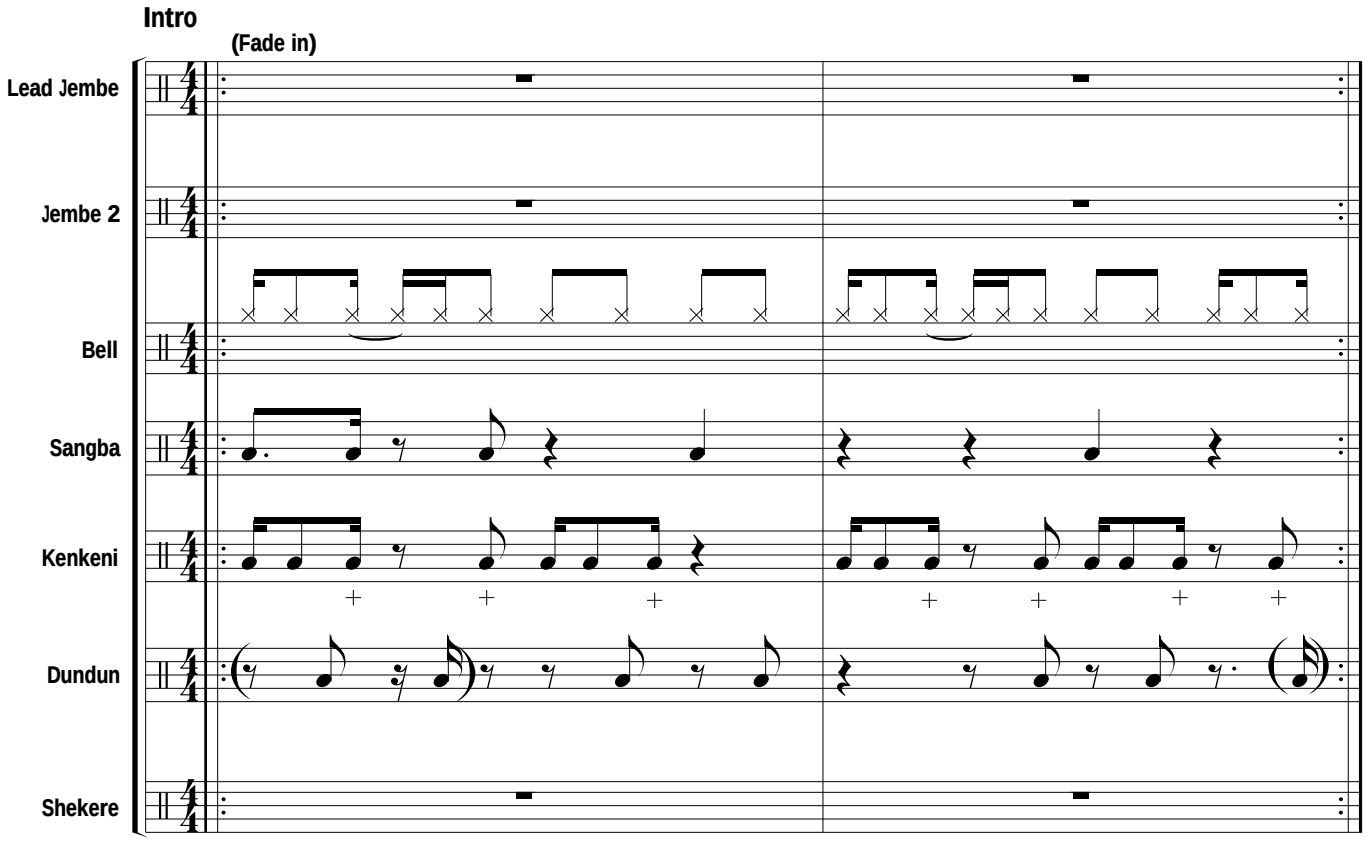
This transcription of "Kassa" comes from Mamady's first CD recording, *Wassolon* (Fonti Musicali fmd 159), with his ensemble known as Sewa Kan. "Kassa" is a traditional Malinke rhythm of harvest, accompanying the work of farmers in the fields. The ensemble on this recording consists of one lead jembe, one supporting jembe, and three graduated bass drums: a low-pitched dundun, middle-pitched sangba (on which is attached a bell) and high-pitched kenkeni, along with a gourd rattle (shekere) called djabara.

Kassá

Mamady Keita

(Jembe Ensemble)

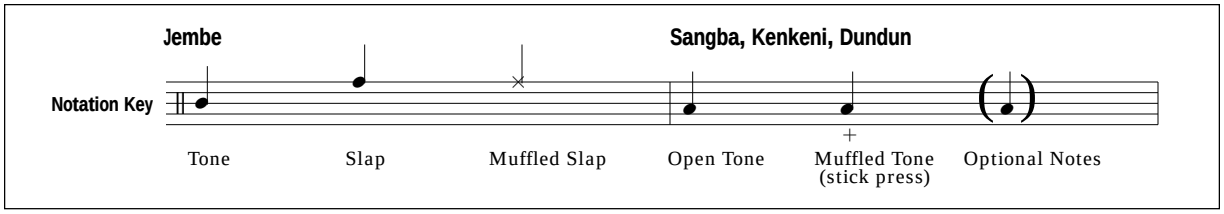
Transcription by Michael Williams

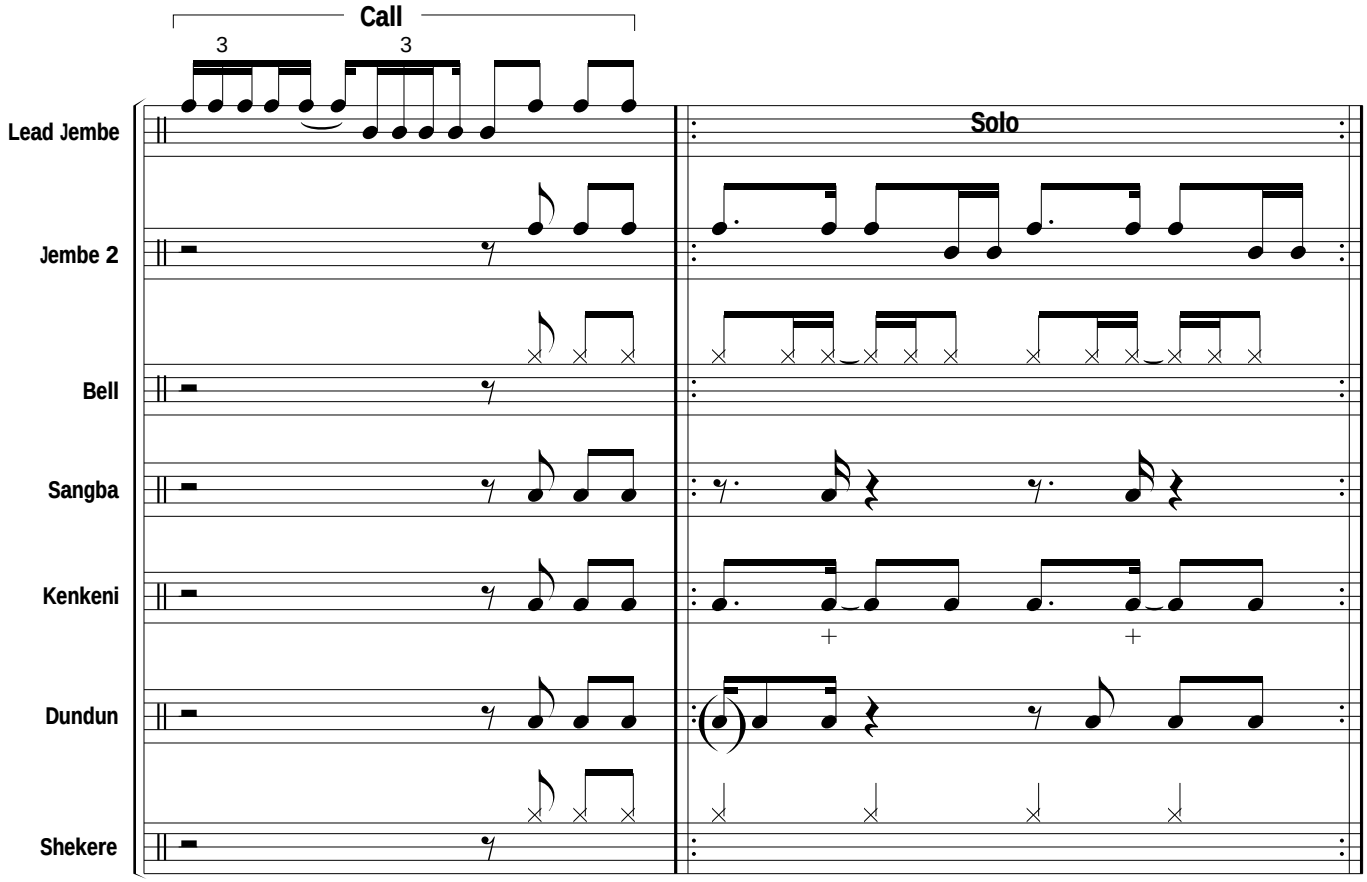


All parts gradually louder until call is sounded.

The performance begins with the dunduns and bell alone playing an interlocking pattern that gradually increases in volume, setting up a call-and-response vocal between Keita and the ensemble. At the song's conclusion, a jembe call is sounded and the drumming begins in earnest. The ensemble of cyclical, interlocking rhythms supports Keita's virtuosic jembe solo—a dazzling display of improvisational skill. The call-and-response vocal returns in the middle of the performance, this time interspersed with short statements from Keita's solo jembe.

Keita's solo initially grows out of a leading motive characterized by a steady off-beat pattern (see bar 4), which interlocks with the fixed accompaniment motive of the supporting jembe. This leading motive is gradually transcended, however, as the soloist begins to explore new realms of time perception through the use of polyrhythm (also referred to in this article as "cross rhythm"), syncopation





and tonal variation achieved through various combinations of slaps and tones (also referred to here as "tonal configuration" or "sonority patterning").

In this improvisation, Keita shows a distinct preference for the 4:3 cross rhythm created through a rhythmic sequence consisting of a triplet followed by a single 16th note. This sequence may be found in various tonal configurations throughout the solo (see bars 20, 47, 49 and 61). A partial statement of this same sequence may be found in bar 13, as well as in the call sounded in bar 1 and again in bar 81.

Another example of the 4:3 cross rhythm may be found at bar 91, where the cross rhythm is created within a fixed 16th pattern. A ternary sonority pattern (slap, slap, tone) is executed within an overall binary (16th) subdivision to create a polyrhythmic relationship to the main quarter-note pulse. This use of tonal configuration to create polyrhythm may also be found at bar 25, where a 3:2 cross rhythm is created through the sounding of a binary sonority pattern (slap, slap, tone, tone) within an overall ternary (16th triplet) subdivision.

Two additional examples of altered time perception deserve mention. At bar 58, a four-bar phrase is constructed using a triplet/duplet rhythmic sequence. This series of triplet/duplet figures begins with a contracted gesture consisting of a triplet followed by a single 16th note. This creates an anticipation of each main beat over the span of three bars, culminating in the now-familiar 4:3 triplet/16th cross rhythm in bar 61. The aural result of this systematic procedure is a gradual increase in rhythmic tension, which is ultimately resolved on the final beat of the four-bar phrase.

The same triplet/duplet figure (which ultimately derives from the call motive in bar 1) is used in a slightly different manner in bars 83-85. Here, rather than contracting the gesture by a 16th note as he did in bar 58, Mamady *extends* the motive by a 16th note, creating what amounts to a 4:5 cross rhythm that undergoes two complete sequences. The first sequence begins on the downbeat of bar 83 and runs to the end of beat 1 in bar 84 (five beats), and the second runs from beat 2 of bar 84 to the end of beat 2 in bar 85 (also five beats). In each of these five-beat spans, the triplet/duplet figure occurs exactly four times, hence the 4:5 cross rhythm.

Though his polyrhythmic excursions are indeed impressive, the driving force behind Keita's solo technique may be found in his masterful manipulation of syncopation together with an almost melodic approach to improvisation achieved through sonority patterning. Some notable examples of this technique may be found at bars 27-30, 32-34, 38-42, 51-53, 62-80, 92-96 and 100-108.

One will note the conspicuous absence of bass strokes in both solo and supporting jembe parts in this transcription. According to Mark Sunkett, it is common among Guinean drummers to favor the slap and open tones, as contrasted with drummers from Mali, for example, who utilize the bass stroke prominently (Sunkett 1995, 36-38). In his article "A Guide to the Jembe," Eric Charry alludes to this phenomenon in his description of the fundamental jembe accompaniment patterns, in which he notes the occasional omission of the bass stroke by Guinean players (Charry 1996, 69).

This transcription reveals Mamady Keita's mastery of improvisation—a skillful juxtaposition of polyrhythmic ideas with quasi-melodic, syncopated lines. Study and practice of Keita's work provides valuable insight into the technique and structure of jembe improvisation. What cannot be captured on paper is the emotion and expressiveness, the sheer joy and power of his performance—an experience well worth hearing for oneself.

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Preceding the concert, The Tidewater Chapter of the Percussive Arts Society and Old Dominion University, together with the Festival, will host a "Day of Percussion" at Old Dominion University on Saturday, May 3, featuring the percussionists mentioned above.

Later that evening, the American premiére of Bob Becker's full orchestral work, *Music On The Moon*, will be performed by The Virginia Symphony on the same program as *Carmina Burana* at Chrysler Hall in Norfolk at 8 p.m.

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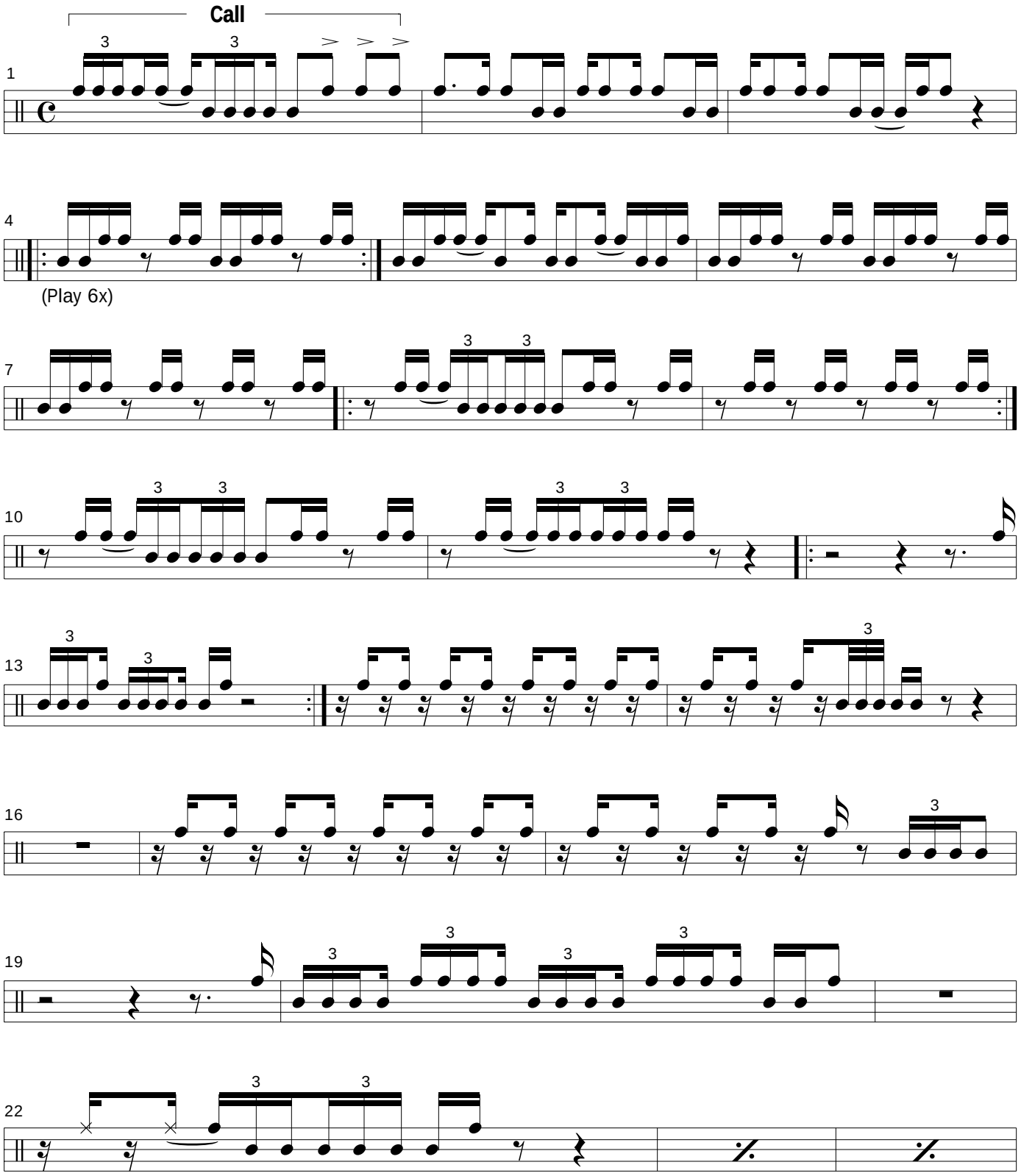
Sunkett, Mark. 1995. *Mandiani Drum and Dance*. Tempe, AZ: White Cliffs Media.

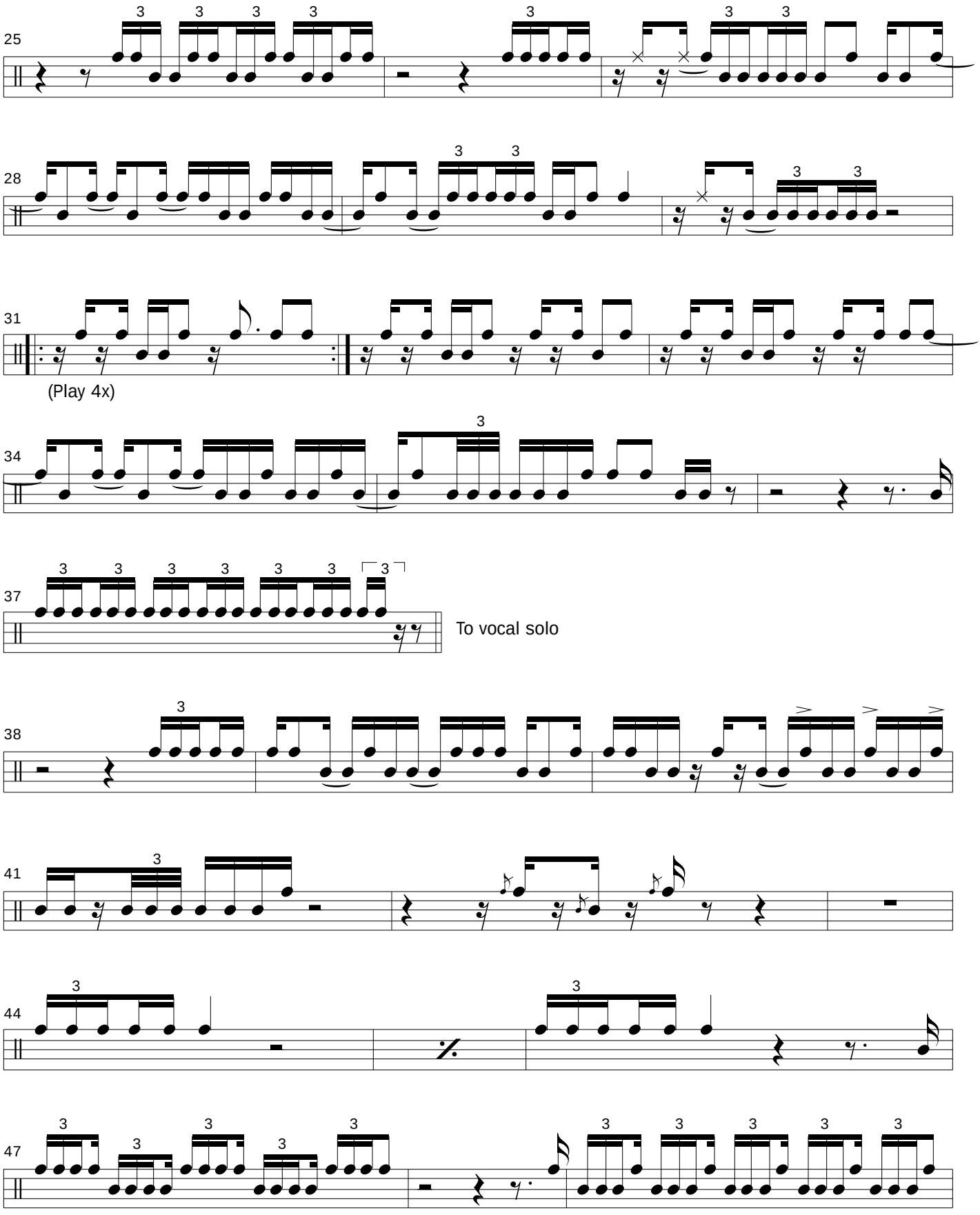
Kassá

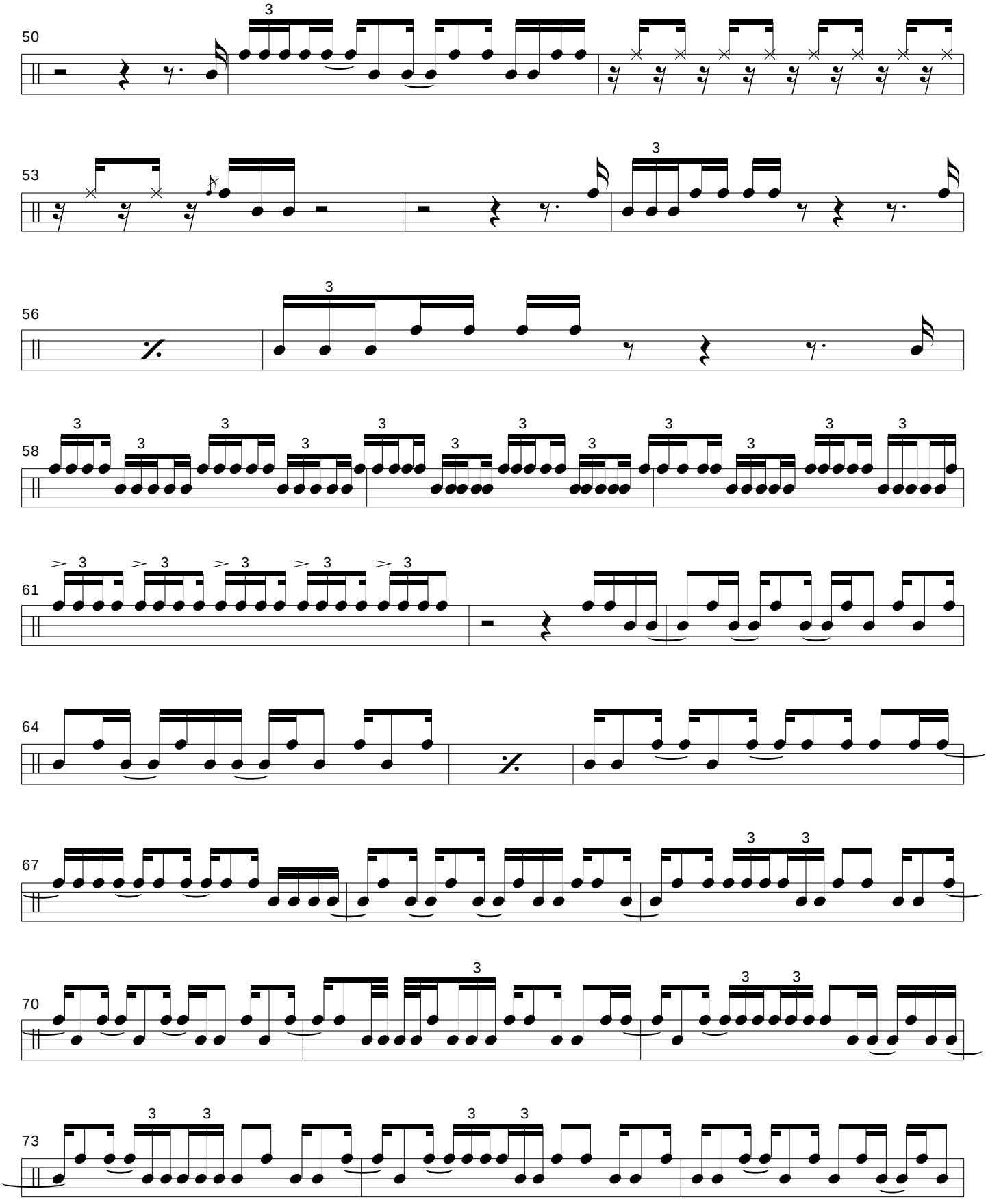
Mamady Keita

(Solo Jembe)

Transcription by Michael Williams




25
28
31
(Play 4x)
34
37
To vocal solo
38
41
44
47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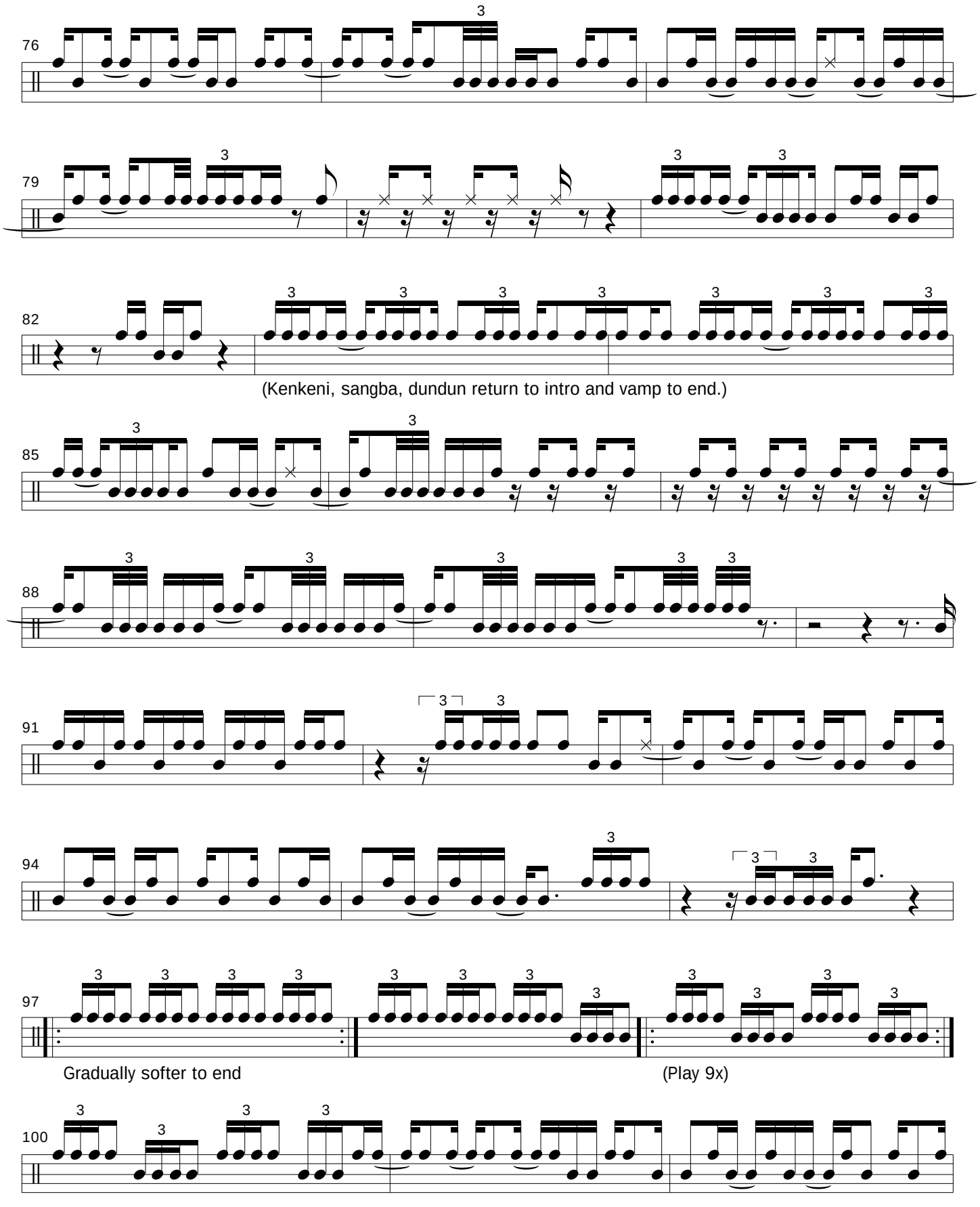
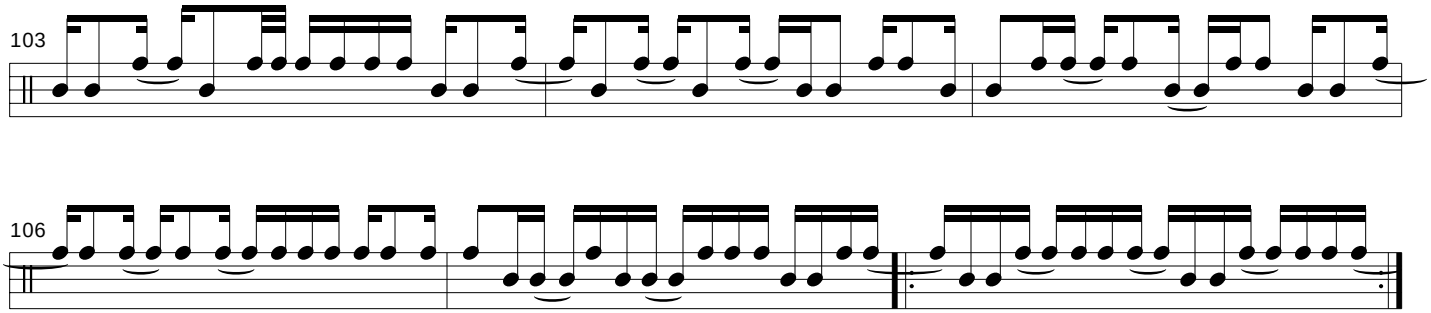

76
79
82
(Kenkeni, sangba, dundun return to intro and vamp to end.)
85
88
91
94
97
Gradually softer to end
(Play 9x)
100



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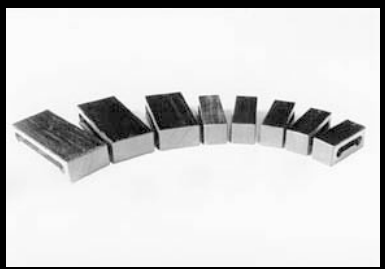

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No Pain, No Gain?

BY BRITT ALLEN

EVERY DAY, CERTAIN PERFORMERS experience pain as they practice their art. They may even have to terminate their careers, not due to a lack of commitment, but because injuries make performance impossible.

A new medical field has developed over the past fifteen years that serves the needs of artists. "Performing Arts Medicine" is the study and treatment of injuries and illnesses affecting performers. It is equivalent to the athlete's "sports medicine."

I became interested in performing arts medicine and the injuries affecting percussionists three years ago after detaching the tendon in my hand while playing marimba. Since then, that performance-related injury has affected almost every aspect of my life. Each day, I must reserve strength for playing by limiting the general-purpose use of that hand. Although I underwent surgery to repair the injury, I still have not recovered. I play and live with pain on a daily basis.

We performers realize that playing percussion instruments can result in some aches and pains. Most of us, however, are not aware of the range of these injuries, either in terms of their frequency or severity.[1] Disease and disability among performers are remarkably frequent, yet musicians often ignore the symptoms. Many percussionists choose to ignore their injuries, because they fear the doctor's diagnosis or believe they will lose critical gigs. Unfortunately, I have met a number of percussionists who avoid treatment for their injuries because they feel responsible for their symptoms. One friend stated, "If I were a better player, I'd never have gotten hurt."

Percussionists are afflicted with a range of performance-related injuries, the most common being muscle spasms, tendinitis and nerve impingements. These injuries occur because percussionists place abnormal stress on their musculo-skeletal systems. We know that the human hand was not designed to achieve a 4- or 6-mallet marimba technique.

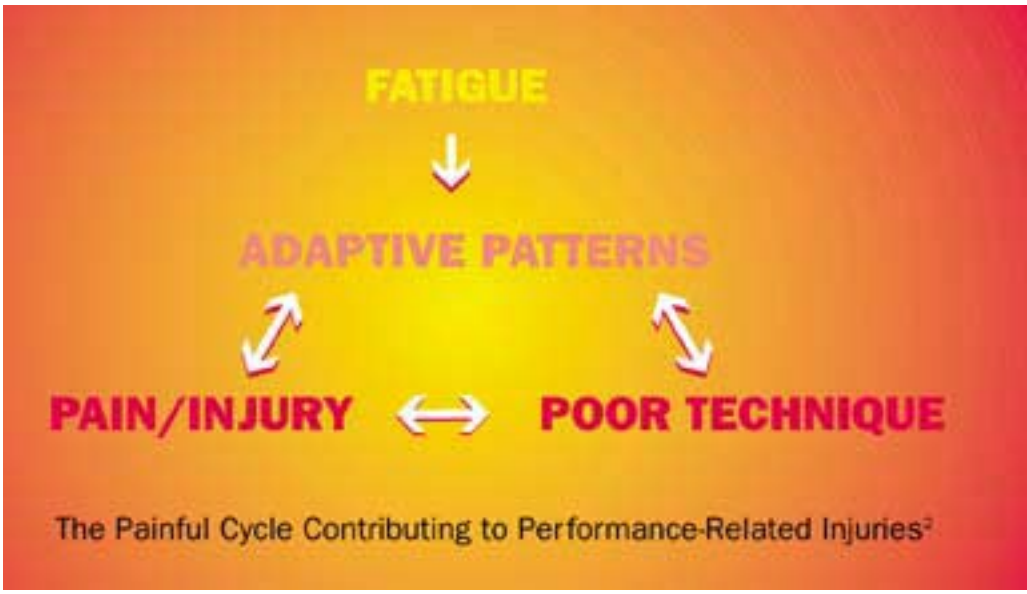
Performance-related injuries affecting percussionists are the result of several factors: overuse, misuse and the repetitive stress involved in prolonged practice. Faulty techniques, poor physical conditioning, stressful postural positioning and extreme schedules increase the risk of injury. A congenital defect may also contribute to physical problems.

Although there is no guarantee that performance-related injuries can be avoided during the career of a percussionist, the risk of injury can be decreased by utilizing a few preventative techniques. First, instruments must be adjusted to a comfortable height and correct posture maintained during practice and concert performance. Incorrect posture increases tension in the body and makes the performer tire more easily. If I slouch into the instrument as I play, I know that I can only practice steel pan for an hour. If I maintain good posture and stand up straight, my level of endurance increases substantially.

Percussionists should not experience any tension when they perform. All percussionists—even hand drummers—should use relaxed strokes as they play. A good slap on a jembe will never be achieved with tension in the hands. Relaxation is the key.

A performance ritual combining stretches, warmups, and cool downs decreases the risk of injury. The percussionist must think like an athlete. One would never run a marathon without stretching, warming-up and cooling down; playing a four-hour drumset gig is just as demanding.

Time management is essential to painless practice. It is better to practice for short periods of time on a regular basis than to perform a long practice session every few days. If practice must continue for an extended period of time, the player should alternate short periods of practice with rest. We all have been guilty of procrastination. At one time or another, everyone has had to "woodshed" for a lesson or gig. Such extreme practice habits place abnormal stress on the body and may lead to injury.



The Painful Cycle Contributing to Performance-Related Injuries[2]

The fatigue that results from poor performance habits is a main cause of performance-related injuries. As fatigue sets in, postures begin to alter, requiring adaptive movement patterns. Pain develops, technical execution suffers and a vicious cycle is created.

As percussionists, we are fortunate to study more than one instrument. By practicing on a variety of instruments

(marimba, timpani, drumset, etc.), we utilize different muscle groups. By doing so, the amount of repetitive stress placed on one area of the body is less than if practice occurred on only marimba for several hours. Instrument rotation during practice sessions is essential.

My playing time was restricted because of an injury, so I discovered ways in which to lessen practice time. Mental practice can reduce the amount of time spent at an instrument. Visualization is another productive means of practice. It can be performed standing behind an instrument or even in a non-musical environment, like the automobile. Mentally playing music will improve memorization skills. I discover phrases I need to practice physically through the use of imagery. If an area of the composition is "foggy" or difficult to remember, I realize that I do not know that section well.

Sight-singing, ear-training and listening are also non-performance exercises that can sharpen the mind for performance. Sight-singing and ear-training exercises not only improve timpani playing, they increase sensitivity on other instruments. Listening to a variety of recordings is a habit that exposes musical styles and other musicians' interpretations of compositions. This develops musicianship, which is apparent when applied to the percussionist's own instrument.

Teachers play a pivotal role in the musical health of their students. They are, in fact, the first line of defense against performance injuries. A teacher should always consider students' physical characteristics when training percussionists. The instructor should make sure that the instrument is the correct size and height to allow for natural body positioning. The size of the student's hands should be taken into account when choosing the correct four-mallet grip. Most important, it is the teachers' responsibility to instill into their percussionists correct technique and safe practice habits. After all, the development of poor technique and practice habits begins under the supervision of a teacher.

Physicians believe that although percussionists do not consider themselves athletes, the injuries sustained are similar. The percussionist should develop in certain muscle groups the same qualities of strength, flexibility, agility, coordination and endurance that athletes develop overall.[3] Physicians specializing in performing arts medicine have discovered a correlation between physical fitness and musical health, a technical term referring to the health of a performer and its effect on his or her performance.[4] A healthy balance of performance, exercise, diet, and sleep strengthens resistance to performance-related injuries. A study of yoga and natural movement techniques, e.g., the Alexander Technique, helps develop an awareness of one's body that is invaluable to the percussionist.

What should you do if you experience pain as you play? First, you should stop playing. Temporarily rest and evaluate your technique. The worst response is to "play through the pain," because pain will worsen as performance increases. Some players have been known to increase their practice sessions because they believe pain is the result of insufficient practice.

If you are unable to discover the source of your pain, ask for help from your teacher. He or she may observe problems in technique that have been overlooked. Do not be afraid to consult a medical professional if a teacher cannot solve your problems with pain. Physicians specializing in Performing Arts Medicine can be found in major cities throughout the United States and abroad. Physical therapists, yoga instructors, massage therapists, chiropractors and other alternative health care providers also have a high level of proven success.

We, as dedicated and professional percussionists, are highly susceptible to performance-related injuries. The serious performer who must play at least six hours a day, pain or no pain, often suffers. The professional percussionist's attitude of "the show must go on" compounds the problem. After being injured through my art, I have become aware of the disregard percussionists give their bodies. Most take better care of their drumsets than they do of themselves. I now realize that you can always buy a new set of drums, but your true instrument—the body—cannot be replaced.

Ideas presented in this article were originally published in "Playing It Safe" by Britt Allen, Teaching Music*, August 1996, Volume 4, Issue No. 1, Pg. 30-32.*

ENDNOTES

[1]Brandfonbrener, Alice G. "Performing Arts Medicine—An Evolving Specialty," *Music Educators Journal*, Jan. 1991, p. 38.

[2]Quarrier, Nicholas F. "Performing Arts Medicine—The Musical Athlete," *Journal of Orthopedic and Sports Physical Therapy*, Vol. 17, No. 2 (Feb. 1993), p. 90-105.

[3]Tubiana, Raoul; Chamagne, Philippe. "Functional Anatomy of the Hand," *Medical Problems of Performing Artists*, Vol. 3, No. 3 (Sept. 1988), p. 183-187.

[4]Brandfonbrener, p. 38.

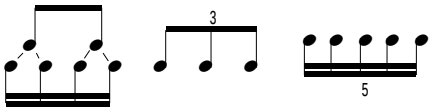
PN

Even Odds:
Smoothing the Transition to "Asymmetrical" Rhythms

BY WILLIAM B. HANLEY

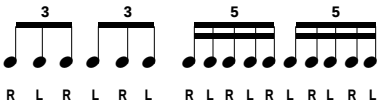
NO RHYTHMS STRIKE FEAR INTO musicians' hearts quite like so-called asymmetric ones. This is especially problematic for percussionists, regarded (for better or worse) within the musical community as authorities on all things rhythmic. Although quintuplets and septuplets aren't difficult in terms of technique, somehow running into these "odd" rhythms in a written part can set even the staunchest musical loins aquiver, for three good reasons:

1. "They ***look*** odd…" In simple meters (2/4, 3/4, etc.), only beat-(sub)division groupings of two, four, eight, etc. can be symbolized in a comparatively "natural" looking way. "Artificial" beat division into any other number must be distinguished by the obvious appearance of that number directly over or under the grouping itself.



2. "They ***sound*** odd…" Quintuplets, septuplets and other odd-number rhythmic groupings simply don't occur in western music nearly as often as even ones. When they do appear in a written part, many of us (especially younger players) have little or nothing in our musical experience to relate them to.

3. "They ***feel*** odd…" From a strictly physical standpoint, we invariably feel more comfortable when alternating sticking patterns consistently bring us out on the "stronger" hand. This, of course, happens only with even-numbered groupings, never with odd ones.



One relatively painless way around this dilemma is simply to substitute quintuplets, septuplets and other asymmetric rhythms for some of the even-number groupings typical of daily warm-up routines. This would guarantee hearing and feeling them regularly without the need to read them right away, since warm-ups are usually memorized. Once these "odd" rhythms begin to feel and sound as familiar as even ones, the transition to reading them should be relatively easy.

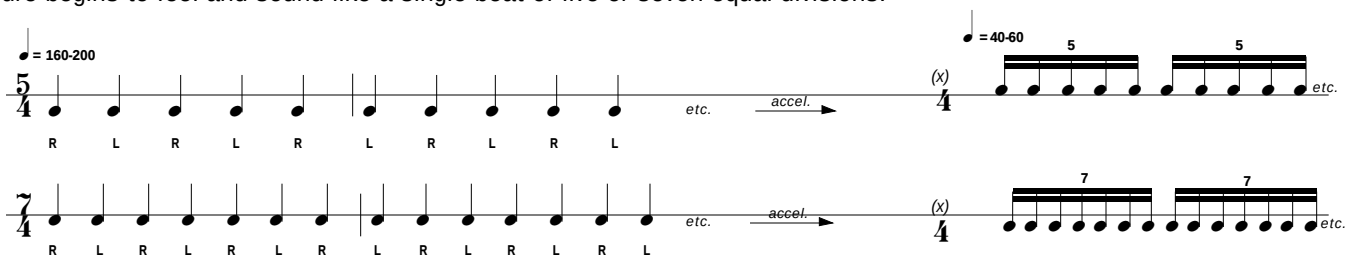
This simple strategy offers several other obvious benefits as well. For one thing, it allows quintuplets and septuplets to become a part of each player's rhythmic vocabulary in a natural way, without the added burden of yet another set of exercises artificially contrived just for that purpose. (With practice time always so limited, it actually seems downright inefficient to spend some of it slowly warming up with rhythms we already know so intimately.) Secondly, even in the unlikely event that a player is never called upon to actually perform a quintuplet or septuplet throughout his or her entire musical career, asymmetrical warm-ups still hold an advantage over others: Because each repetition automatically starts on the opposite hand, there's no need to duplicate

each exercise (and less concern about "one-hand heaviness").

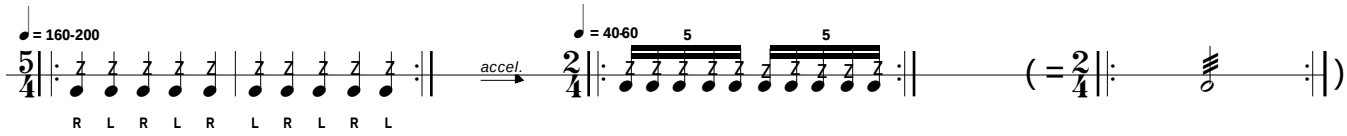
The most important advantage to this strategy is perhaps the least obvious. Many (especially younger students) find it awkward to start familiar warm-ups slowly; unfortunately, even "cold" limbs find it hard to resist the temptation to play as fast as possible right away. Because of this, warm-ups based on conventional even-numbered rhythmic groupings are not only inefficient, but potentially dangerous. With all the recent media coverage of musicians' susceptibility to carpal tunnel syndrome, tendinitis and other repetitive motion disorders, it's important to remember that the whole purpose of warm-up routines (as opposed to speed/endurance exercises) is to allow muscles to stretch gradually before attempting more aggressive movements. Because quintuplets and septuplets are less familiar than even-numbered groupings, we're less tempted to play them quite so fast (and recklessly) right away. And their relatively exotic nature makes them much more interesting to play slowly and carefully, saving the more familiar even-numbered patterns for subsequent speed/endurance exercises.

Included throughout this article are some simple suggestions for warm-up routines based on quintuplets and septuplets for snare drum, marimba, drumset, and even tambourine and triangle, followed by more elaborate ones for timpani (where these are especially well suited). Before going on to these warm-ups themselves, here's a straightforward, step-by-step way for percussionists (or any performers, at any level) to develop a feel for "odd" rhythms:

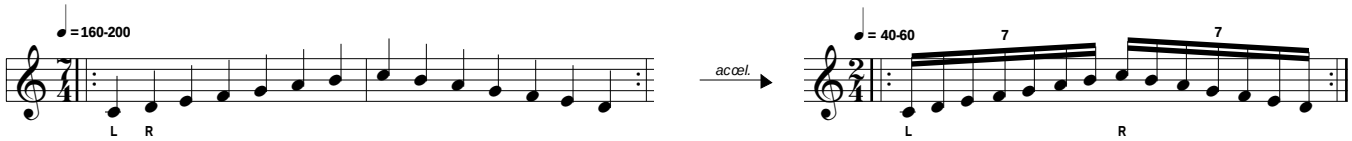
STEP 1. Begin each quintuplet and septuplet as an entire measure of quintuple or septuple meter, then accelerate gradually until each five- or seven-beat measure begins to feel and sound like a single beat of five or seven equal divisions:



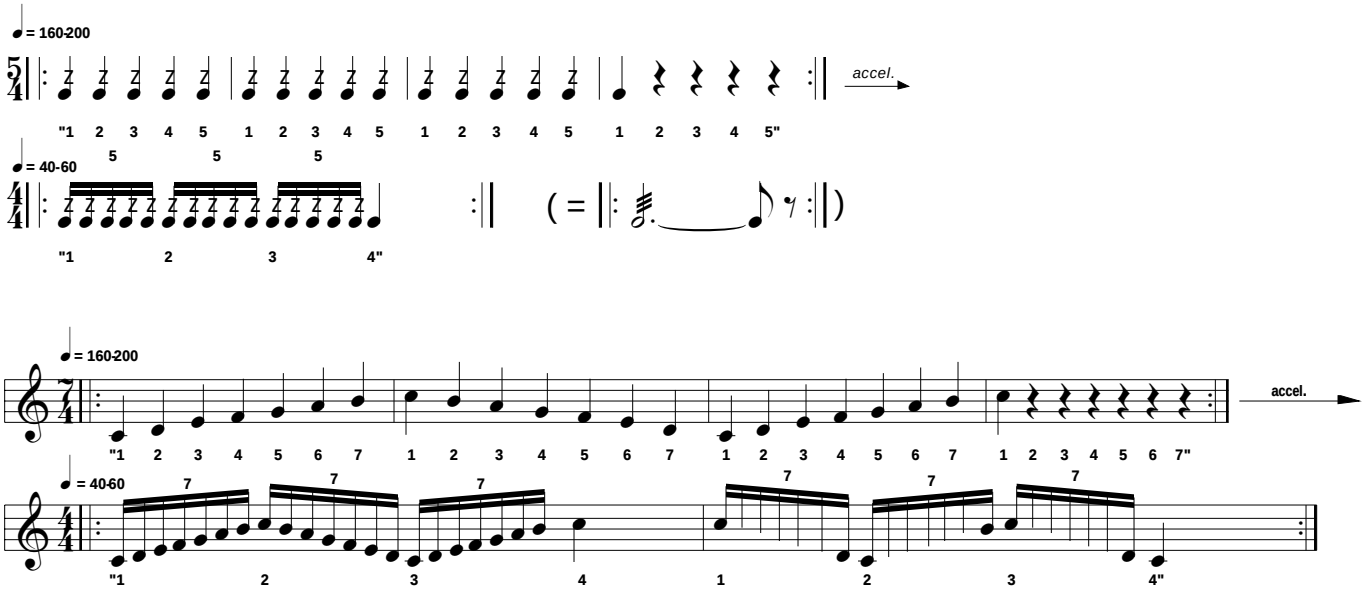
More systematic than just starting slowly and gradually speeding up, this first step initially forces the pulse to fit the rhythms, instead of the other way around, theoretically "raising" the asymmetry from the rhythm level to the meter level (where it's considerably less intimidating). As the tempo increases, the natural side-to-side oscillation inherent in these rhythms begins to replace the counting of each measure. (It may be helpful at first to accent each downbeat slightly, avoiding secondary accents elsewhere within the measure.) Here's Step 1 as a quintuplet rolling exercise for snare drum ("z" = "buzz stroke").



Now here it is as a scale exercise in septuplets for a keyboard instrument (C major illustrated, but A♭ phrygian or any other diatonic scale will work, since these all contain exactly seven pitches):



STEP 2. Stop each exercise on the downbeat of every fourth measure while continuing to count (or even "air-stroke") the remaining silent pulses, then accelerate until each four-measure phrase feels and sounds like a single four-beat measure.



The simple second step gradually eliminates the need to start each rhythm as an entire measure, instilling an internal sense of time between pulses as the tempo increases beyond the point where counting becomes cumbersome.

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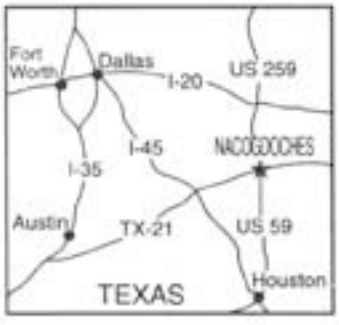

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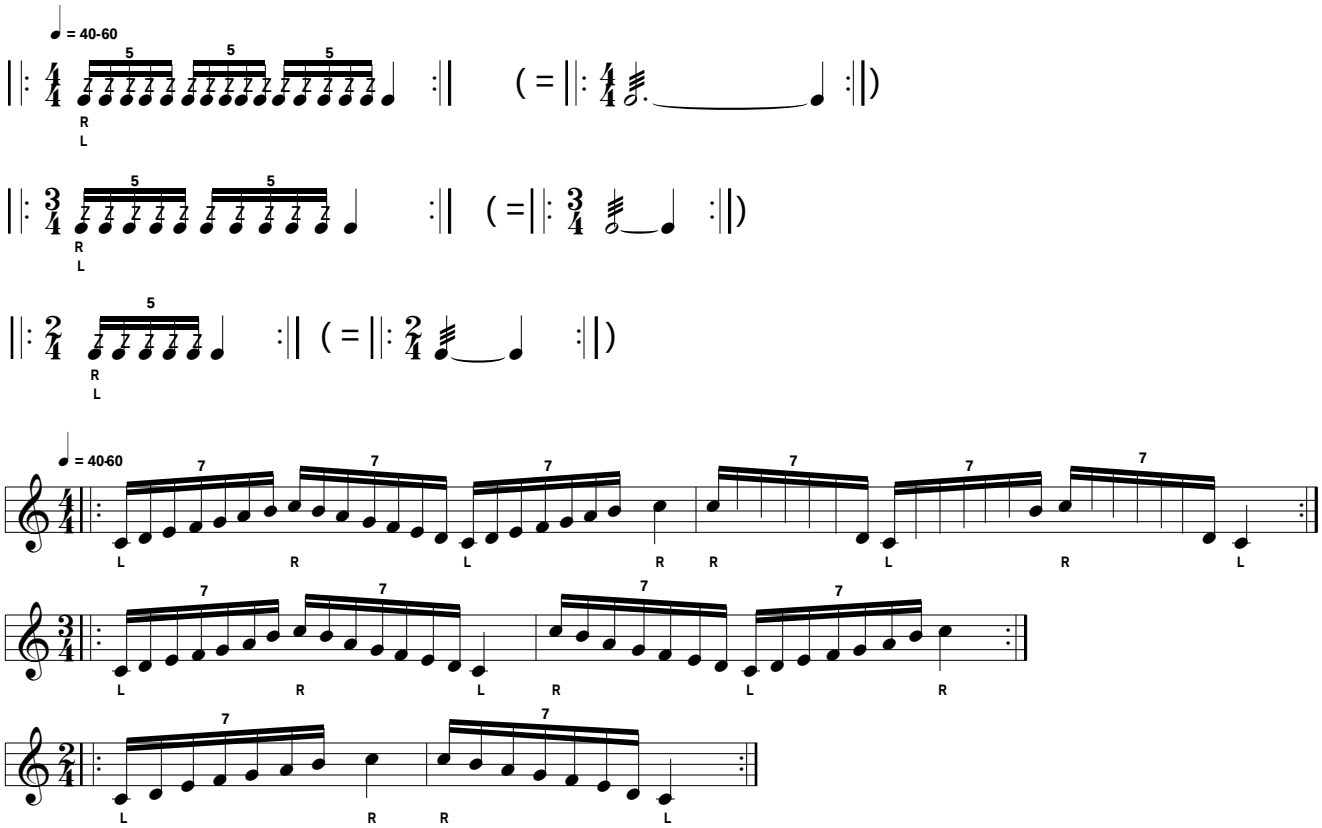
STEP 3. Gradually eliminate pulses from the beginning of each measure.

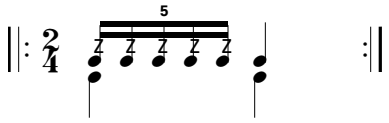


Hearing progressively fewer repetitions before stopping and starting again forces even more trust in this internally developed sense of space between pulses.

These three simple steps should allow performers at any level to become familiar enough with quintuplets and septuplets to incorporate them into daily warm-ups like those that follow. A few additional (equally straightforward) steps extend this procedure to cover performing asymmetrical rhythms across two (or more) consecutive pulses.

For example, even beginners could learn to play a quintuplet snare drum roll like that in Step 3 above over a duplet bass drum rhythm by adding the following simple steps:

STEP 3a. Add a quarter-note bass drum part to Step 3.



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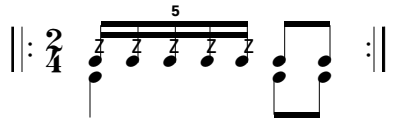
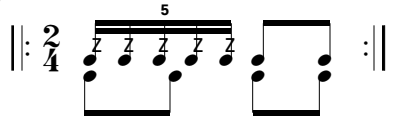
STEP 4. Divide the second quarter in both parts into two 8ths.



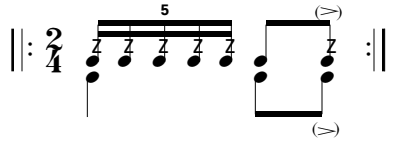
This simply acquaints the hands and ears with the feel and sound of quintuplets and duplets in close proximity.

STEP 5. "Back up" the 8th notes in the bass drum part from the second beat to the first.

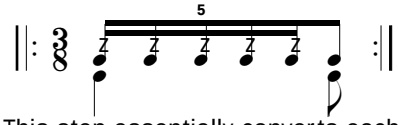


For many intermediate players, this last step, given enough practice, should suffice. If it's too abrupt, replace it with the following procedure.

STEP 5a. "Buzz" the second 8th note in the snare part, lightly accenting the second 8th in both parts.

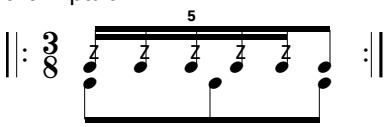


STEP 6. Eliminate the last 8th note in both parts.

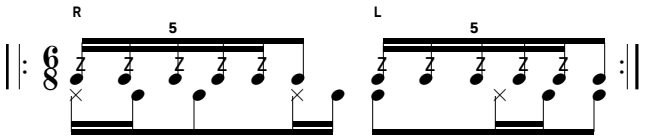


This step essentially converts each 2/4 measure into a 3/8 bar, with an important subtle distinction: The quintuplet, which used to span a single beat, stretches over two consecutive underlying pulses.

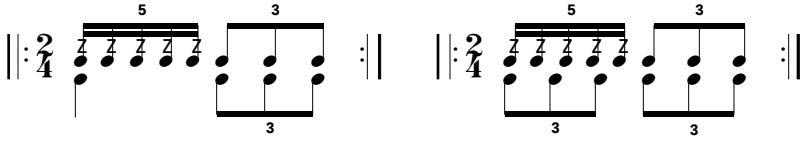
STEP 7. Fill in the missing second pulse in the bass drum part.



Besides its more gradual transition, this second procedure actually mixes groupings of 2, 3 and 5 in close proximity (the quintuplet roll over a duplet bass drum rhythm, all within triple meter). My own daily warm-up includes an exercise consisting of two (alternating) repetitions of this snare pattern over three repetitions of samba rhythm, permuted so that the hi-hat begins as shown below.

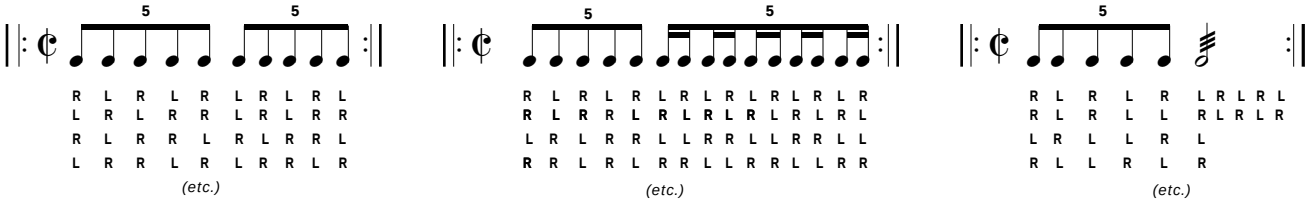


These steps can, of course, be altered to accommodate quintuplets over three, four, or any number of consecutive pulses. The polyrhythm 5:3, for example, might be learned efficiently in this roll warm-up (Steps 4 and 5).



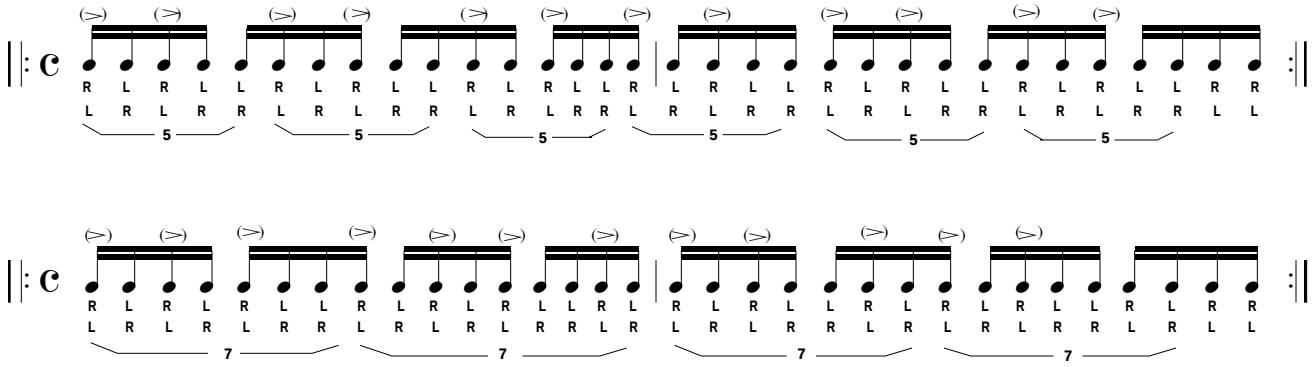
Those who are inexperienced in playing "odd" rhythms will find basic Steps 1-3 helpful in adopting the asymmetric warm-ups like those below into daily routines, while more advanced performers already comfortable with quintuplets and septuplets might enjoy experimenting with playing them as polyrhythms via Steps 3a-5 (or 3a-7). These warm-up routines, of course, should be considered merely as suggestions; readers are encouraged to generate their own.

Snare Drum—Most obvious in this set are the seemingly limitless number of possible warm-ups based on those in George Stone's classic *Stick Control*, particularly those on pages 5-7 and 10-12:

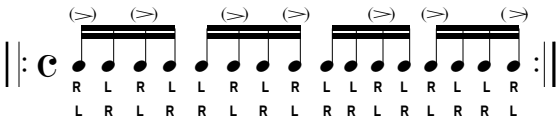


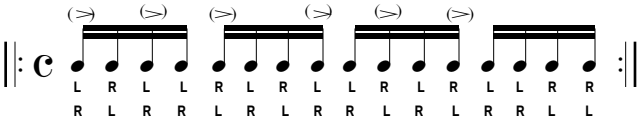
These are only some of the possible combinations of singles and doubles; possibilities increase exponentially when three, four and five of the same hand are included (not to mention "doubling the odds" by lightly accenting the middle 16th). If these offer some trouble (even after Steps 1-3), it might help to make a transition to these via some odd stickings within a more comfortable, even context by lightly accenting every fifth or seventh 16th in a series.

The substitution of occasional light accents and doubles produces a two-measure phrase of "one-short" double or triple paradiddles (with the final "diddle" or paradiddle completing the measure while setting up the repeat to start on the opposite hand).

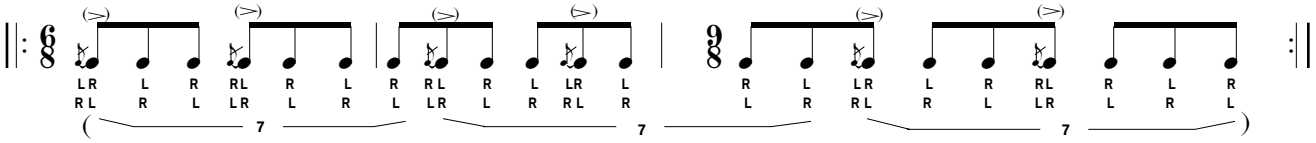


These can also be shortened to one measure.

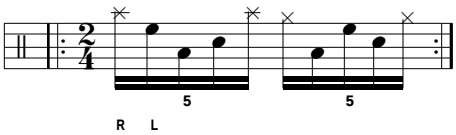




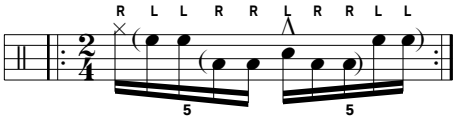
This compound-time alternate-sticking flam exercise phrased in sevens (3+4) across bars of 6/8 and 9/8 is also part of my morning warm-up.



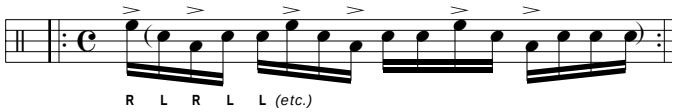
Drumset—For years now, drummers have adapted the exercises in *Stick Control* to various drumset applications, and the above variations on these exercises should be no exception. There are seemingly endless ways to distribute five-note single and double groupings around the set, along the lines of those in volume three of Gary Chaffee's *Patterns* series.

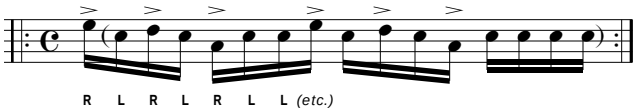


Exaggerating the difference between accented notes on beats 2 and 4 on the snare and unaccented ("ghosted") doubles around these, generates a rather elaborate "backbeat."



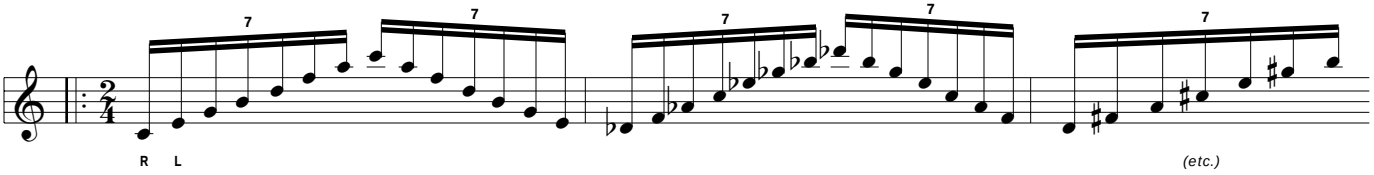
Again, inexperienced players may want to make a transition to these by playing the "one-short" double and triple paradiddles above "broken up" around the set (right-hand accents on toms, left hand "ghosting" on snare).



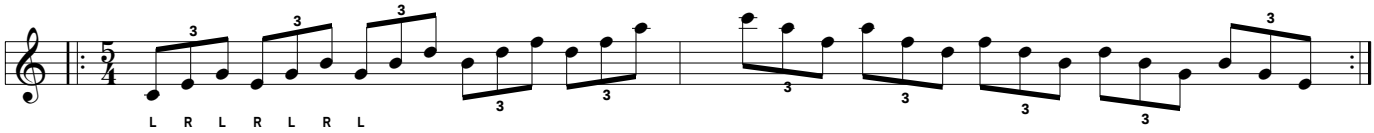


On the other hand, those already comfortable with quintuplets can try playing them over a samba rhythm on the bass drum and hi-hat.

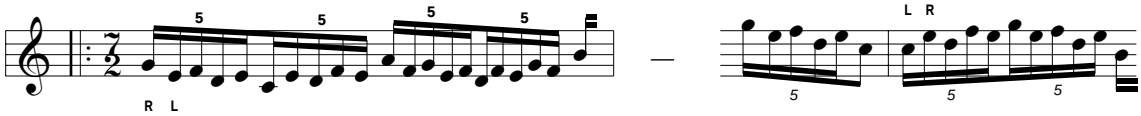
Keyboards—While all one-octave diatonic scales work ideally in septuplets, these can also be played in thirds for variety, essentially producing an arpeggiated 13th chord spanning two octaves. (I've dubbed this the "Britten" exercise, since it's somewhat reminiscent of the opening of his *Four Sea Interludes* from *Peter Grimes*.)



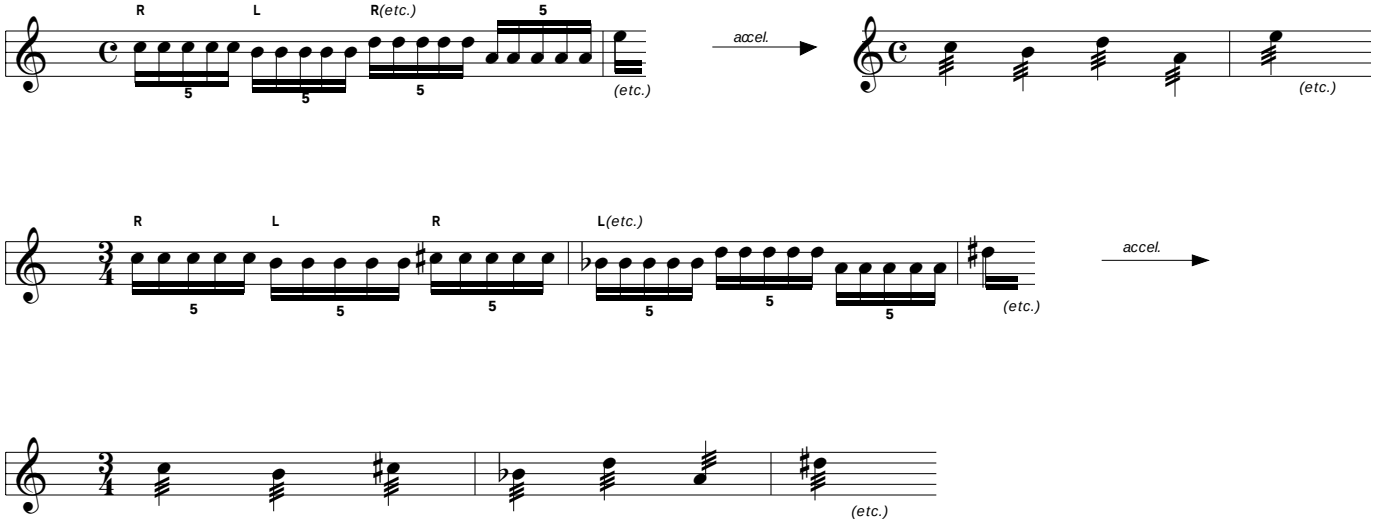
This arpeggio itself can be converted to “one-back” triplets in quintuple meter, essentially “doubling the odds.”



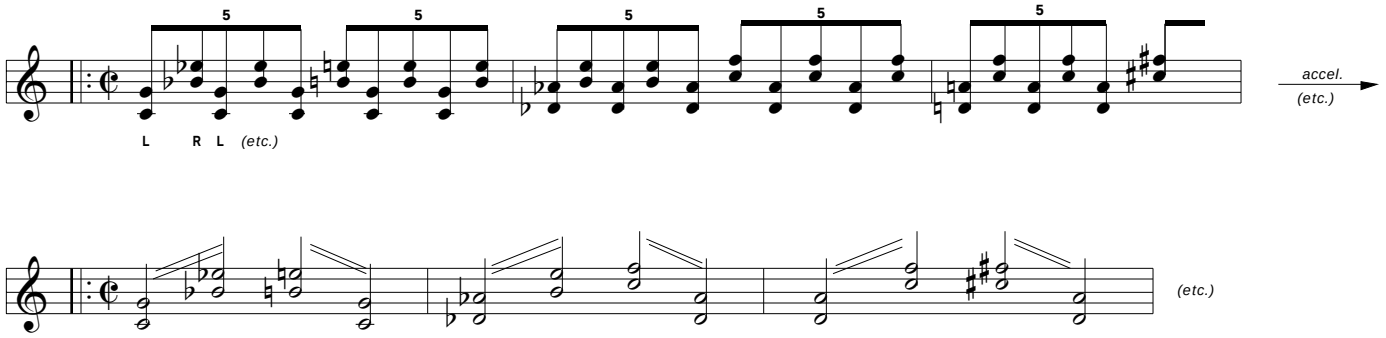
The odds can also be doubled in this quintuplet scale exercise in septuple meter.



To develop facility in legato two-mallet rolling from bar to bar, my students enjoy this contrary-motion/expanding-contrasting exercise, which can be done chromatically as well as diatonically.

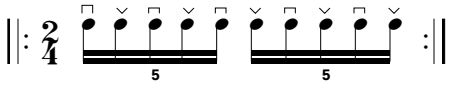


My students and I also like the following four-mallet exercise in quintuplets for developing a smooth hand-to-hand roll, in which the hands “chase” each other as the seventh chords expand from minor to major, then contract back again.

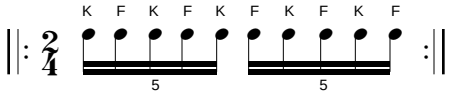


As you can see, the possibilities for adopting quintuplets and septuplets as warm-ups for any instrument seem unlimited.

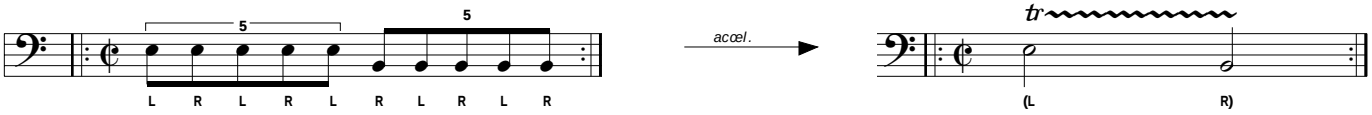
Accessories—With some imagination, they can even be adapted as a way to develop a smooth triangle roll ("upbow" and "downbow" = "upstroke" and "downstroke," respectively).



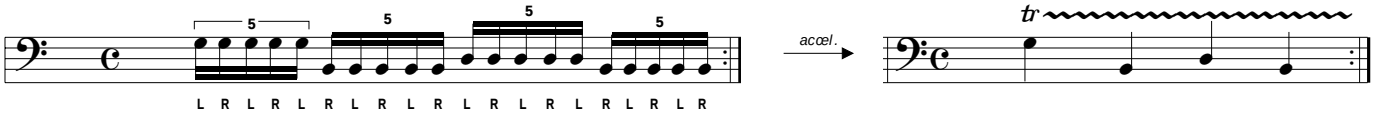
They could also be used as a way to work on knee-fist technique on tambourine (as in *Trepak*, for example).



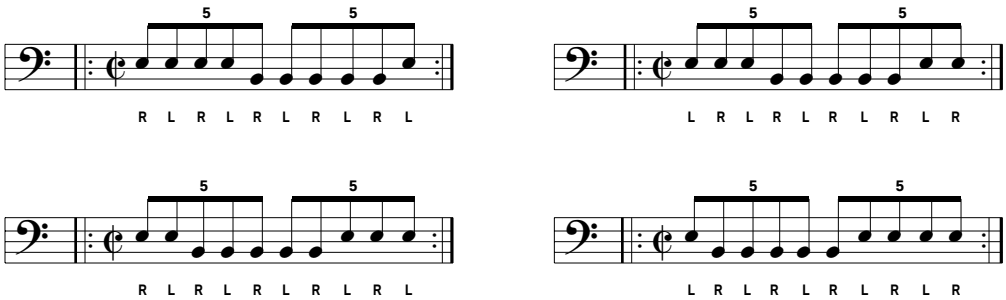
Timpani—As well as these "odd" rhythm warm-ups work for other percussion instruments, they're ideally suited to timpani, where the natural side-to-side oscillation inherent in these rhythms suits the shifting from drum to drum. For example, Step 1 above can easily become an exercise for rolling from any drum to its immediate neighbor (stickings indicated for "German" system; simply reverse for "American," or switch beats, since they're always mirror images of each other).



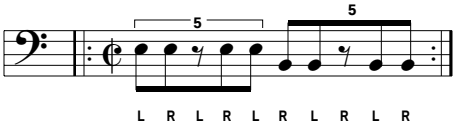
It can also be an exercise for going across one or more drums.



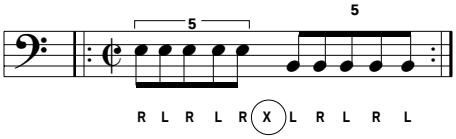
Simply by shifting the pattern one stroke, these in turn (like most of these patterns) can spawn four variations (with corresponding adjustment to sticking).



But the possibilities don't end there; simply by replacing any note with a rest, these same exercises become warm-ups for developing finesse at damping.



And starting any such pattern on the "wrong" hand converts it to a cross-sticking warm-up.



Needless to say, asymmetric rhythms make great warm-ups for all sorts of reasons, for all kinds of instruments. As mentioned above, those included here are only suggestions (and, by the way, deal only with groupings of five and seven; lots more can be generated with eleven, thirteen etc.). Readers are encouraged to try their own; the odds are better than even that you'll like them. PN

Improving Overlapping Double Lateral Strokes

BY JEREMY BRADSTREET

IN THE RESOURCES USED FOR DEVELOPing four-mallet marimba technique, a discussion of the overlapping double lateral stroke has been overlooked. Learning this stroke can develop more interdependence between the mallets, which can be applied to the different types of four-mallet playing such as classical marimba, ragtime xylophone or jazz vibraphone. This article contains exercises that can help develop the fundamentals necessary for playing the overlapping double lateral stroke.

What are Overlapping Double Lateral Strokes (ODLS)? To answer this we must first look at double lateral strokes. In Leigh Stevens' book, *Method of Movement for Marimba* (Marimba Productions), double lateral strokes are defined as "single motions that produce two successive pitches." Using the standard numbering system of mallets, 1-2-3-4 from left to right, an inside double lateral is played 2-1 and 3-4 in the left and right hand, respectively. An outside double lateral is played 1-2 and 4-3.

The key to understanding double laterals is that one single motion, derived from a quick movement of the wrist, produces two separate pitches. An ODLS is formed by combining two double laterals. Therefore, an overlapping double lateral stroke is two pitches struck in unison with separate hands (similar to a double stop) followed by each wrist rotating separately to produce two successive pitches; for example, the ODLS: (1,3)-2-4, (mallets one and three are struck together [notated by parentheses] followed by two and then four). This produces a left double lateral outside (1,2) overlapping a right double lateral outside (4,3).

The player must remember that the notes struck in unison must hit simultaneously to avoid a flam effect, or a grace note followed by a primary stroke. Once the player attempts the stroke, similarities between an ODLS and a Swiss Army Triplet will be obvious. This analogy is not exact due to the use of four mallets instead of two; however, it can help the player visualize the two notes that are struck together followed by the two single strokes.

Table A lists the eight different permutations found for ODLS, and Table B lists the permutations with the unison notes displaced to a different part of the order. These permutations can be played unaccented in groups of three as triplets or as 16th notes (see Exercise 1). Due to the fact that smaller intervals are harder to play, consider practicing the permutations with the mallets at a perfect fourth or fifth apart. As the stroke becomes more comfortable, expand and contract the intervals between the mallets.

Practicing the permutations with smaller intervals can strengthen the wrist muscles by causing more wrist rotation. It is also important to practice at different dynamic levels as well as different intervals. While learning the movement of the ODLS, it is important to note that the player can practice on a neutral surface such as a table instead of a marimba. This affords the opportunity to practice the movement of the stroke without having to be near an instrument, making practicing more practical for someone who does not have unlimited access to a mallet instrument.

Learning this stroke can help strengthen the hand/eye coordination as well as reinforce the interdependence needed to play with four mallets. Once you understand these basic concepts, you can create your own ideas for overlapping double lateral stroke exercises. This can provide hours of exercises and a greater knowledge of four-mallet technique.

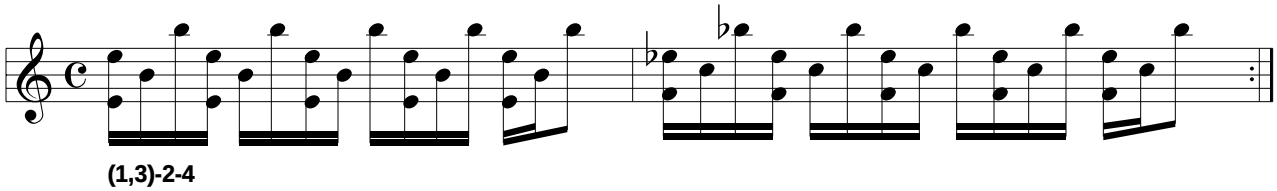
TABLE A

(1,3)-2-4	(1,3)-4-2	(1,4)-2-3	(1,4)-3-2
(2,3)-1-4	(2,3)-4-1	(2,4)-1-3	(2,4)-3-1

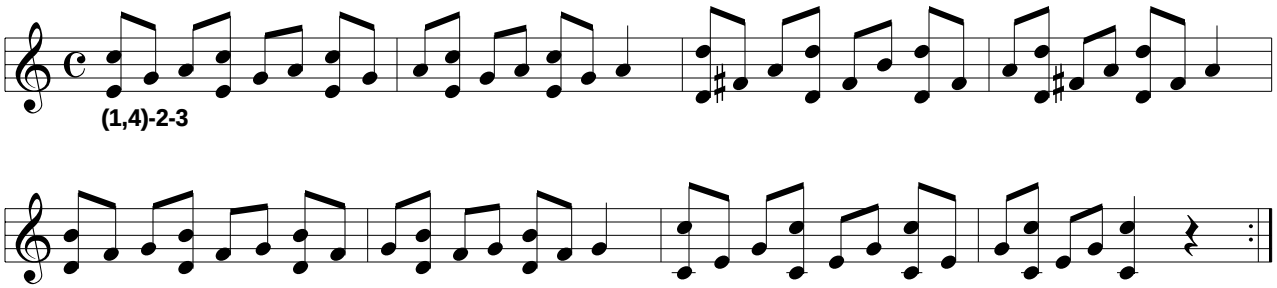
TABLE B

1-3-(2,4)	3-1-(2,4)	1-(2,3)-4	3-(1,4)-2
1-4-(2,3)	3-2-(1,4)	1-(4,2)-3	3-(2,4)-1
2-3-(1,4)	4-1-(2,3)	2-(1,3)-4	4-(1,3)-2
2-4-(1,3)	4-2-(1,3)	2-(1,4)-3	4-(2,3)-1

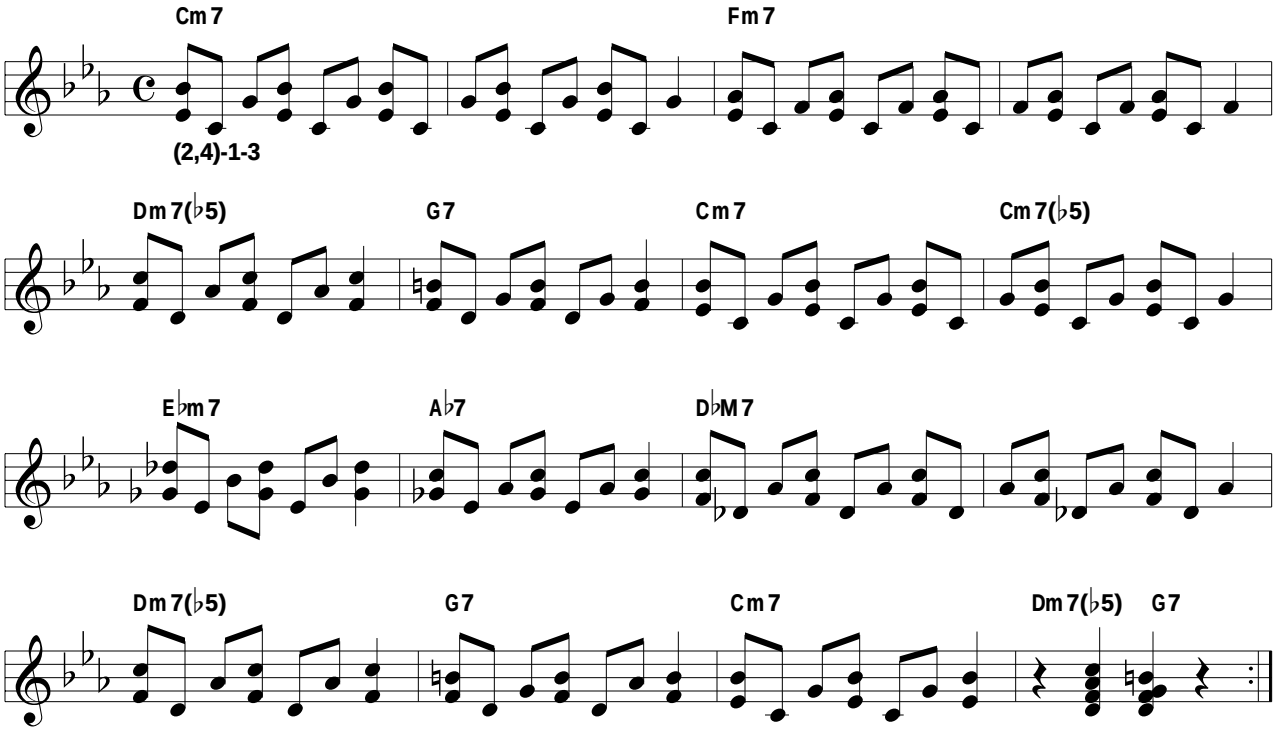
Exercise 1. Try this exercise as written or with a different permutation.



Exercise 2. This exercise emphasizes “swing” triplets while the rotation of the wrist stays the same. Play it in all keys.

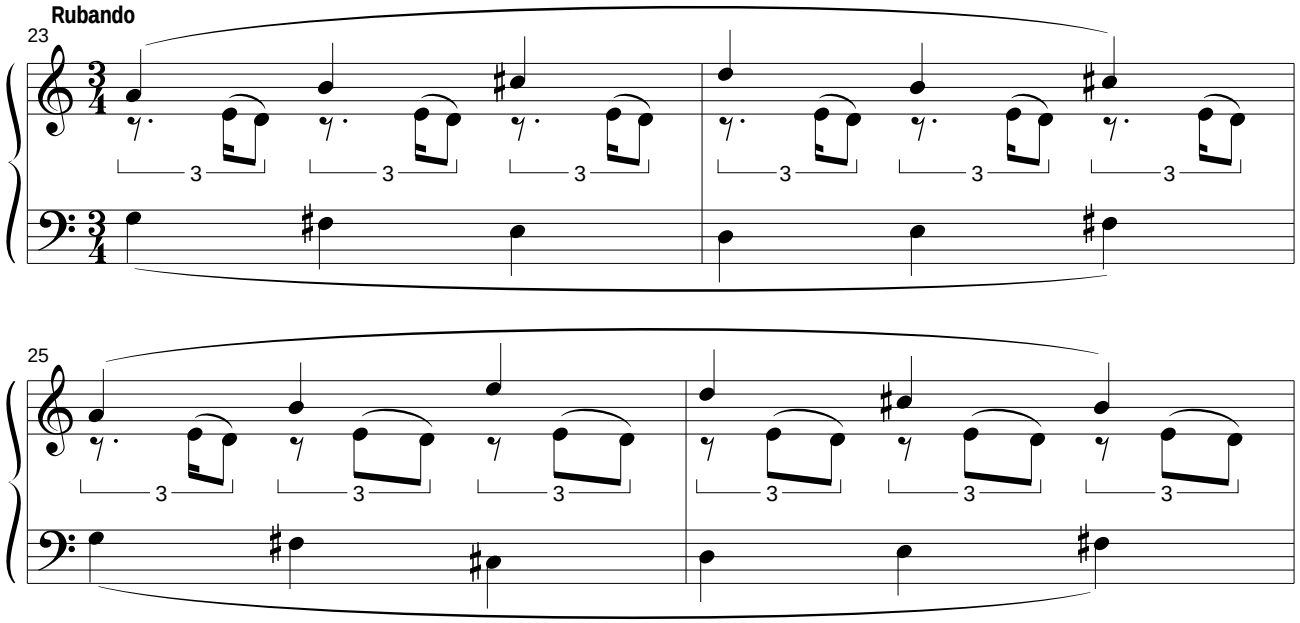


Exercise 3. This exercise shows how an overlapping double lateral stroke can be played as an accompanying figure over a chord progression.



EXCERPTS OF ODLS IN SOLO MARIMBA LITERATURE:

EXAMPLE 1.



Two Mexican Dances for Marimba No. 2 by Gordon Stout. Copyright © 1977 Studio 4 Productions
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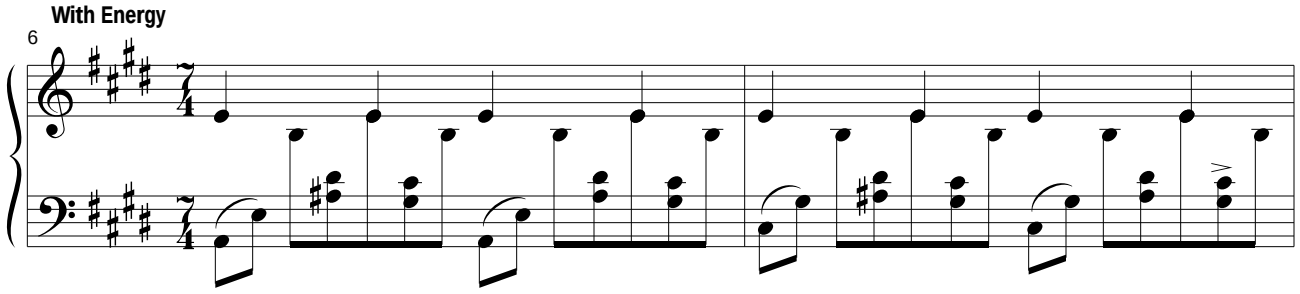
EXAMPLE 2.



Rhythm Song for one or more marimbas by Paul Smadbeck.
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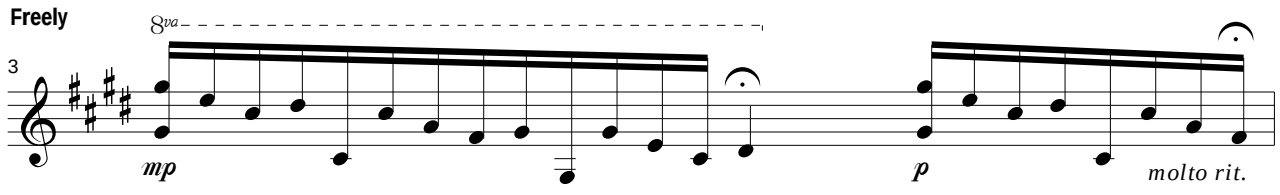
EXAMPLE 3.



Caritas by Michael Burritt.
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PN

Darius Milhaud's Concerto for Percussion

BY IGOR LESNIK

EVERY TRADITION NECESSARILY CONtains within itself a resistance against the new. Fortunately, tradition will occasionally give in to novelty and thus, refreshed and improved, will be carried on with pride. Serious music now belongs to all of us to enjoy. But let us not forget the toil of musicians, now dressed in tails, who have for centuries spread this invention of the European concert halls. The symphony, as the most representative performance apparatus without which there would be no such music, has all this time borne the most important role. However, it has not easily allowed new instruments into its permanent ensemble. Each has had to fight with the established instruments for an equal place. When a "visiting" instrument received the honor of performing as a soloist accompanied by the orchestra, it would be a sign that it had established its right to stay. Thus, the concert literature has had a direct influence on the orchestra and music as a whole, and percussion concertos are no exception.

THE COMPOSER

Few would disagree with what Italy, as opera's birthplace and homeland, means to the world of opera. By the same token, France can claim the same distinction as the birthplace of the percussion concerto. Her percussion literature, by virtue of its volume and quality, has contributed to percussion music's becoming an integral part of twentieth-century music. The distinction of composing the first percussion concerto goes to the great French composer Darius Milhaud (b. Sept. 4, 1892, Marseilles, d. June 22, 1974 Geneva), who wrote this work in Paris in 1929 as his Opus 109.

The work did not come about by happenstance. Milhaud showed great interest in percussion instruments earlier in his ballets *Les Choéfores* (op. 24, 1915) and *L'Homme et son Desir* (op. 48, 1918), which, along with a reduced or chamber orchestra, require up to fifteen percussionists. By the way, in 1918 another work appeared in Paris that was important for the development of percussion music and in which we can discern some influence of jazz: *L'Histoire du Soldat* by Igor Stravinsky.

One of Milhaud's most esteemed works is his ballet *La Création du Monde* (op. 81). It appeared in 1923, before certain works by Gershwin of the same genre and represents the cornerstone of "symphonic jazz" and foreshadows the opus 109, *Concerto for Percussion and Small Orchestra* of 1929. Since Milhaud nurtured a great love for the jazz of his era, we see the reflection of jazz music in his works from the twenties. Jazz, in turn, had an enormous influence on the usage of percussion in serious music, but it is generally agreed that the performance of the percussion concerto need not be unduly burdened by a "jazzistic" manner of interpretation.

That Milhaud's music is universal and carries something archetypical and profoundly percussionistic in itself is shown by another comparison. The initial theme of his percussion concerto with its parallel voicing and characteristic rhythmic figure reminds us of the folk music of the Croatian peninsula of Istria. In spite of continuous health problems, Milhaud, who came from a clime very similar to Istria's, loved to travel. It is, however, unlikely that he ever heard the sound of a sopile, an oboe-like instrument that is the hallmark of Istrian music. Perhaps this comparison is a bit far-fetched, but the thought could lead us eventually to a more imaginative interpretation of this concerto.

THE EDITIONS OF THE CONCERTO

The *Concerto pour batterie et petit orchestre* (*Concerto for Percussion and Small Orchestra*), opus 109, was commissioned and first performed by Theo Coutelier at the Palais des Beaux-Arts in Brussels in 1930 as part of the Pro Arte Orchestre concert series with the composer conducting. These concerts were organized by the well-known pianist and musicologist Paul Collaer (a great friend and admirer of Milhaud and supporter of new music), to whom the composition is dedicated. Coutelier jumped in as a replacement for a well-known French percussionist [Editor's Note: Christian Garros—Mike Rosen] who was suddenly indisposed for the first performance in Paris.

The work is published by Universal Edition A.G. Vienna (available in France at Durand S.A.) in the following formats: pocket-score format (UE 13866, 1966), piano reduction (UE 6453, 1931, revised 1958) with solo part possibly edited by Milhaud himself, and complete concert material (UE 13867, 1967) including the solo part identical to that in the orchestral score, which is available on rental. For the realization of the percussion part in the pocket score or from the solo part (UE 13866 or 13867), more than one percussionist is required, while the solo part from UE 6453 requires only one soloist. [Editor's Note: There is also a band arrangement of the concerto by Jerry Neil Smith, which is available from Presser, Ed.#145-040004, 1967.—M.R.]

This leads us to an interesting question: Was the percussion concerto written exclusively for one soloist or is a performance by more than one percussionist acceptable? Should we consider the several percussion lines from UE 13866/13867, which appear in bars 80 and 152, but do not appear in UE6453, to be a matter of choice for the performer? I personally do not exclude either possibility, but I would give priority to the version for a soloist. Moreover, directions in the introductory text are clear—for performance, only one soloist is foreseen. Let us nevertheless look at the advantages—or disadvantages—of both choices.

The version for more than one percussionist (UE 13866/13867) enables the realization of the score in full, without the usual compromise solutions that might

be necessary regarding the choice of sticks and/or mallets. There are numerous possible ways of dividing instruments among performers; an optional solution seems to be a timpanist, a snare drummer and one or two percussionists for accessories. [Editor's note: This version has been performed and recorded by the percussion section of the Philadelphia Orchestra.—M.R.] In some centers of serious music where there are not active percussion soloists, this simple solution would certainly contribute to the recognition of local percussionists. Otherwise, why should the public be deprived of this attractive concerto?

If we keep to the safety of the one-soloist version while mastering the piano-reduction version (UE 6453), certain questions arise. This version offers some solutions regarding the use of sticks and instruments and includes suggestions on dynamics and agogic finesses, which add to the interpretation. The selection and setup of the instruments is suggested in the introductory text. However, measures 50/51, 79/80, 143 and 152 are considerably different from those in the above-mentioned orchestral scores, UE 13866/13867. Each serious interpreter must think about the possible alternatives. How then to bring the written material to life?

The piano reduction (UE 6453), in measures 50/51 and 143, gives us the second whip (fouet). This all happens in places of great musical tension and sudden contrast, where the impression of the artist's conviction will play an important role. At measure 152, I admit that I prefer to play the bass drum and parade drum or tom-tom (tambourin provençal) together on the first beat. I play the series of 16th notes before with the right hand.

Measures 79 and 80 of UE 6453 also leave out the timpani part at the culmination. Here, I prefer the following solution: Instead of leaving out the timpani, I leave out the ratchet (crécelle). I end the tremolo just early enough to play the suspended cymbal (cymbale suspendue) *fortissimo* (the end of the tremolo is unnoticeable) and then I continue with the timpani crescendo. Purists would probably like the idea of an assistant percussionist who would play the ratchet and suspended cymbal in bar 80 and the tam tam in bar 152. I also play measures 9 and 12–14 from the UE 13866/13867 edition because I believe the timpani double-stops correspond better with the theme's key 16th-note motive.

There will certainly be those who view such observations as details unimportant to the final musical result. However, music is not (or not only) mathematics for the knowledgeable; a note more or less (but in the right place) can make the difference between an average performance and an exceptional one. At any rate, if you use these or any other solutions, you must not forget to note them in the score used by the conductor.

INSTRUMENT CHOICE AND SETUP

Instruments with skins make up the basis of the solo setup. Choosing instruments of smaller dimensions allows you to fit more appropriately in the thinned-out instrumentation of a chamber orchestra made up of twenty-eight musicians. Moreover, smaller instruments allow easier set-up and transport. It is simplest to use a standard set of four pedal timpani (32", 29", 26" and 23") with the largest on the left side. During certain parts of the concerto (e.g., mm. 1–74), you can lightly mute them with felt—more on the lower timpani than on the higher ones. In contrast, we can find examples like bars 78–80 where an open tone without a mute is more appropriate.

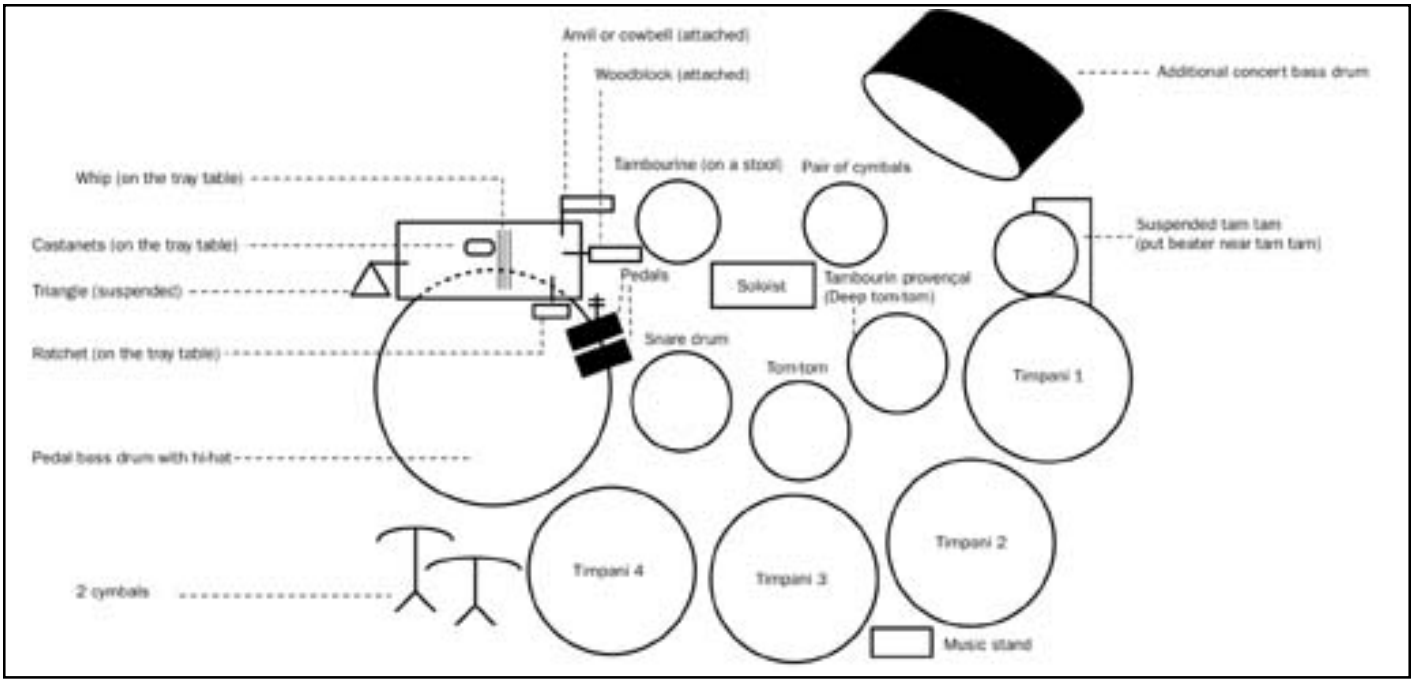
The smaller snare drum (caisse claire), the larger snare drum or parade drum (caisse roulante) and the tenor drum (tambourin provençal) should be used without snares. Measures 104–112 (especially 104 or 105) are a possible exception where, in spite of possible sympathetic resonance, one could play the snare drum with snares on. However, you can quite effectively replace these three instruments with a combination of a 14" snare drum, a 12" tom-tom on a snare drum stand and a 14" floor tom-tom. Both tom-toms should be tuned low. Consequently, the following elements, which will probably be left over from such disassemblage of your drumset, can be put to use: a 20" pedal bass drum, 14" hi-hat cymbals, a 20" ride cymbal and a 16" crash cymbal.

The pedal bass drum with removable cymbal (Grosse caisse pèdale avec cymbale décrochable), which has gone out of use with the invention of the hi-hat and is very difficult to find, can be replaced by a pedal bass drum (do not muffle it too much) with the hi-hat set up to its right. Try to keep the pedals as close together as possible, at such an angle that they can be used simultaneously with the right foot. With some practice you can soon achieve equal loudness between the bass drum and the hi-hat cymbals when playing them simultaneously. If you find difficulty with this arrangement, you can use this simple aid: Place a bar across the pedals allowing them to be pressed either simultaneously or individually. (By the way, another example of the use of the hi-hat as a replacement, but this time as a substitution for concert cymbals, is in the third movement of Bartok's *Sonata for Two Pianos and Percussion* of 1937.)

Starting with bar 81, this system is no longer necessary and, after that, you can use an additional concert bass drum (36") set on a stand with an adjustable angle near the tam tam (28") so that they can be played with the same mallet. Even though this represents the introduction of a "new voice" in the score, the musical result is so good that is justifies this effective addition of atmosphere to the second part of the concerto. If you are not using an additional concert bass drum, it is desirable that the pedal bass drum be of larger dimensions (24" or more) and muted as lightly as possible.

Instead of the holder for the tom-toms, we can mount the trap table (le plateau) on the pedal bass drum where the instruments that have to be picked up, or played without sticks, are kept. These consist of the tambourine (tambour de basque)—if we are not using a special stand for it—whip (fouet), ratchet (crécelle) and castanets. [Editor's Note: It is interesting to note that in the UE13867 edition the part calls for a baganella. This is clearly an editor's error. The instrument is a raganella. Notice too that in this edition all the instruments are indicated in Italian, while in the other editions they are indicated in French and German.—M.R.]

Accessories played with sticks, such as the woodblock (large), metal block (anvil or cowbell, which must be higher pitched than the woodblock) and the triangle (as high as possible but that reacts well to a wooden stick), sound best when fastened onto a special stand. [Editor's Note: I quote a letter to me from Darius Milhaud from 1973, which should clarify some questions about the instrumentation: "For the bloc de métal I prefer a kind of anvil, tambourin provençale is longer than



caisse roulante, deeper without snares." Note that Milhaud put an e on the end of provençale, which is a feminine agreement to the masculine word tambourin. It should read provençal. This was just an error made in haste. It is somehow comforting to us English speakers of French to know that even native speakers sometimes make mistakes with gender agreement!—M.R.] If you have no such stand, you can lay the blocks and the cowbell on the trap table and attach the triangle to its edge. Be sure to cover the trap table with a soft cloth or corrugated foam. If you find that an instrument starts to shift when being played (e.g., the cowbell) you can fasten it down with tape, but try not to mute the sound.

Concert cymbals (light 18", French type) are best kept in a cymbal cradle and the two other cymbals on stands near the trap table, in front of the smallest timpani on your right. For short, accented and loud notes (e.g., bars 80 or 157) use the smaller suspended cymbal. In situations like bar 92 or the tremolo in bars 153–156, play the larger suspended cymbal.

Such a selection of instruments and preparation of the setup separates the soloist from the concept of a big orchestra and allows one to achieve a somewhat more individual sound. In order to fully acquire a lighter, chamber performance, the selection of sticks/mallets must also be appropriate.

MALLET CHOICES

Timpani mallets with flannel heads and xylophone wooden balls on the opposite ends (as described in the introductory notes) will function without problems, especially if they have rattan shafts. At the time of this work's debut, such mallets were most commonly in use. If we desire a more contemporary sound, we can choose several combinations of mallets currently on the market. I recommend snare drum sticks of heavier wood with small round tips (for the first part of the concerto) with medium-hard, medium-size timpani heads on the other side (mostly for the second part).

The large soft mallet for the tam tam (in the German translation from the French of the introductory note, "mailloche" is incorrectly translated as "grosse Holzschlägel"—large wooden beater) needs to sound equally well on the bass drum that we have added to the set. [Editor's Note: A mailloche is best translated from the French as a beater such as a bass drum beater or a tam-tam beater. To an American percussionist this means a rather large, soft beater.—M.R.] Try to play these two instruments always with the mallet in the left hand. Bars 69–74, 92–101 and 112–126 are good examples. Other notes in these passages can be played only with the right hand. In measures 75–77, 134 and the last bar of the concerto, it is very effective to use a triangle beater for the triangle. These light flashes of silver can nicely set off the beginning motive, which is repeated in bars 144 and 157–160.

After finishing all these preparations, I recommend a little exercise: Improvise sequences using the entire set of instruments while trying to achieve a tone as balanced as possible in dynamics and in sound quality. If all the instruments react equally, it will confirm that you have made the correct use of the instruments and mallets. Besides being a useful exercise for warming up, this trick will allow you to establish complete control over your "new big instrument."

INTERPRETATION

Regarding dynamic and agogic changes, try out some of the following suggestions not mentioned in the score. Perhaps they will please you or help you find your own way through the music.

For instance, in bar 33 you can prepare a short fermata on the third beat with a slight ritardando and then continue at a little bit slower tempo. A little accelerando through bars 43–44 will bring you back to the beginning tempo in bar 45. Something similar can be done in bars 50 and 51–56. From bar 57 we can begin *piano* and build dramatically with a slight accelerando culminating in bar 68, where the transition to the calmer second part of the concerto begins. The decrescendo and the ritardando that starts slowly (bars 69–72) and becomes marked (bars 73–74) lead us to the fermata on the last chord in bar 74.

From this point (bar 75) on to the end of the work, the music must flow smoothly, and many interpreters continue at a considerably slower tempo. The accelerando in bar 80 is effective as well as the fermata on the barline before the Modére in bar 81. You can consider including caesuras in bars 103, 125, 126 and 143. Short fermatas fit well at the ends of bars 144 and 160. A complete

calming can be achieved through a slight ritardando in the last three bars.

In order to preserve the dramatic nature of the piece, Milhaud always refused to write the cadenza for this concerto. in 1959, however, conductor Igor Markevicz asked a very fine French percussionist, Jacques Rémy to play one [Editor's Note: Jacques Rémy is currently timpanist of the Orchestre de Paris.—M.R.] . The performance was warmly welcomed by the audience, but Milhaud was exasperated. Consequently, he suggested to Markevicz that next time he conduct the cadenza. I do not know if Markevicz ever did that, but I know it was the last time that Rémy ever played the piece, although his *Cadenze pour Percussion* was later published by Leduc (AL27576, 1989).

ENSEMBLE PROBLEMS

Even though soloists rehearse with piano accompaniment when preparing a concerto, the ultimate goal, of course, is to perform the concerto with an orchestra. The work that we have been talking about, unfortunately, lasts only about eight minutes, so it is quite advisable to have another work in your repertoire that can be played on the same concert. Most likely, you will be able to have, at most, one rehearsal with the orchestra before the dress rehearsal, and sometimes not even that. Therefore, it is absolutely necessary to have a rehearsal for the selection and set-up of instruments, since percussionists often cannot travel with their own instruments. Experience shows that it is best to request that the organizer of the concert, with the help of stage workers, be present along with a local colleague who will understand your needs and wishes. However, you will need to be ready for very unexpected surprises.

Do not allow your instruments, under any circumstances, to be set up in front of the audience. This is not only to avoid losing the magic of the concert evening but also to prevent you from tiring yourself out at the moment when you least need to. It may also hamper the proper setup of the instruments. After the dress rehearsal, leave your instruments in place for the concert.

PLACEMENT ON A CONCERT

This leads us to another important question: what is the best position for the percussion soloist performing with a symphony orchestra? Using a rather complicated multiple-percussion setup is not the same as simply playing a concerto for marimba or for timpani. Here is one practical example: For the performance of André Jolivet's percussion concerto, following the model of the majority of soloists, I chose a position next to the conductor. At the dress rehearsal, it turned out that, while performing the pieces in the usual program order, overture-concerto-intermission-symphony, the conductor was not able to establish the satisfactory contact with the orchestra during the overture while being "surrounded by all this percussion equipment like in some workshop." I, of course, was not willing to agree to set up my instruments after the overture and in front of the audience. The compromise was to begin the concert with the percussion concerto and then continue with the overture.

This, of course, is not an ideal solution, not only because it breaks with tradition, but also because beginning with an overture warms up both the orchestra and the audience and is necessary for the complete concert feeling. In addition, the proximity of the percussion instruments in most cases bothers the conductor and limits his ability to hear the orchestra clearly. The only definite solution is to set up all the instruments on a podium that can be moved freely about the stage. Unfortunately, such a solution is often not possible, even in the best of concert halls.

Therefore, in multi-percussion concertos, a position behind the orchestra on a raised platform creates the least problems. The dynamic possibilities of the soloist usually allow a good balance with the orchestra, especially since the soloist is on a raised platform. Besides this, the musicians are well accustomed to the percussion being at the back of the orchestra. If you are playing a work with a smaller group of instruments, such as Milhaud's *Concerto for Marimba and Vibraphone*, you can afford a position next to the conductor. After the overture, the instruments can be pushed out onto the stage behind the conductor, like a piano, and set up in the shape of a letter "V" pointed toward the audience.

[Editor's Note: For more ideas about interpretation, percussion terms and the instruments used in the *Concerto* I recommend the following *Percussive Notes* articles: "The Milhaud *Concerto pour Batterie et Petit Orchestre*," Vol. 25, No.2, 1987, page 87–88; "Milhaud *Concerto pour Batterie et Petit Orchestre*," Vol. 26, No.1, 1987, page 31; "William Kraft's Comments on Milhaud's Percussion Concerto," Vol. 27, No.2, 1989, page 39–40.—M.R.]

DISCOGRAPHY

The following is only a partial listing of the recordings of the *Concerto for Percussion* by Darius Milhaud.

1. BMG—RCA Victor, 1992
   Evelyn Glennie, solo
   Scottish Chamber Orchestra
   P. Daniel, cond.
2. CANDIDE, 1966 (CE31013)
   Daniel Fauré, solo
   Orchestra of Radio Luxembourg
   Darius Milhaud, cond.
3. CAPITOL (#CTL7094 and P8299)
   H. Rees, solo
   Concerto Arts Orchestra
   Leonard Slatkin, cond.
4. COLUMBIA (Version for more than one player)
   Alan Abel, Michael Bookspan, Fred Hinger, Charles Owen
   The Philadelphia Orchestra
   Eugene Ormandy, cond.
5. GEGA, 1991
   R. Mihailova, solo
   Sofia Philharmonic
   J.Y. Gaudin, cond.
6. MUSIC and ARTS
   Soloist unknown
   Südwestfunk Baden-Baden
   Leopold Stokowski, cond.

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A considerable number of books have been written about Milhaud, and he himself published several titles, mostly of an autobiographical nature. Below is a limited bibliography:

Collaer, Paul: *Darius Milhaud*. (Slatkine, 1982).

Milhaud, Darius: *Notes sur la musique, essais et chroniques*.(Flammarion, 1982.)

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Milhaud, Darius: *Entretiens avec Claude Rostand*. (Belfond, 1992.)

Dodge, Stephen W.: "The Concerto pour batterie et petit orchestre by Darius Milhaud With a Look at Percussion in his Musical Life" (*Percussive Notes*,Vol. 17. No.3, 1979, pg.58–59.

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PN

An Interview with James Holland

BY ANDREW P. SIMCO

JAMES HOLLAND WAS PRINCIPAL PERcussionist of the London Symphony Orchestra from 1962 until 1971, before moving to the same position with the BBC Symphony Orchestra, a position from which he has recently retired. In addition, he has been for many years percussionist with the London Sinfonietta, where he is still engaged, and has worked with such eminent composers as Karlheinz Stockhausen, Pierre Boulez, Oliver Knussen, Krystof Penderecki and Hans Werner Henze, just to name a few. He is the author of the book *Percussion*, published by Kahn and Averill as part of the Menuhin Music Guide Series.

The Scandinavian Percussion Symposium was held at the Norwegian State Music Academy in Oslo, November 10–12, 1995. Holland gave an informative and interesting two-hour presentation on Saturday, November 11, and on the following afternoon, the two of us sat down and taped the following interview.

Andrew Simco: *Jim, you might want to start off with telling us a little bit about your background.*

James Holland: I started percussion when I was about thirteen, I suppose. I was very friendly with a boy whose father had a dance band in the South End. They used to do the odd radio show, and there was always a trumpet lying about, and I could never even get a "raspberry" out of the thing. When we were about thirteen, we joined the Army cadets at school, so we thought we'd have a go for the band.

Simco: *You come from London?*

Holland: That's right. I thought it was no good me taking up the bugle, so I took the drum. Then I think I was a little jealous of my friend, because he was learning violin, and although I was learning the piano and was much further on, he was in the orchestra! I wanted to be in the orchestra, so I watched the lad play timps for two weeks, and then he left and went on to university. At the time I didn't know one end of the stick from the other. There was an amateur orchestra at home, and the conductor lived just down the road from us. Absolutely on the spur of the moment one afternoon, I saw his wife on the street and I asked her if there was anyone there who could teach me. That was how I started.

Simco: *You mentioned in your clinic that when you started, there were only about eighteen percussion instruments listed in the* Grove's Dictionary of Music.

Holland: Sixteen, and that was the *Oxford Dictionary of Music*!

Simco: *You also mentioned your first professional teacher, who was timpanist of the London Philharmonic at the time.*

Holland: That was Peter Allen, and he played on four hand-tuned drums. His skill and facility over those four hand-tuned drums always had my utmost admiration. I can remember later on, having to take over an Elgar symphony, it took all my time to read the piece and play it properly on pedal-tuned timpani. I remember thinking, "But Peter played this on four hand-tuned timpani!" I was amazed by this, but then again, all the London players at the time used hand-tuned drums. Jimmy Bradshaw, who was the timpanist of the Philharmonia and an incredible player, had a set of pre-war Leedy pedal timpani, but he de-activated the pedals by strapping them into place, and he used them as hand-tuned drums!

Simco: *As I understand it, the players in Britain at the time felt that the mechanics of the pedal timpani tended to dampen the sound of the instrument. They would rather have hand-tuned drums with a full, bell-like tone quality, rather than pedal-tuned drums with slightly less tone quality. Having had a chance to look at some of the instruments of that period, it seems as if the players of that period preferred a hand-tuned instrument with a very deep kettle. If tuned properly, they must have had a magnificent sound!*

Holland: That's right. I mean, Jimmy Bradshaw's sound on all those Philharmonia recordings in the 1950s was absolutely fabulous, as was Peter Allen's sound.

Simco: *You stated in your clinic yesterday that your original intention was not to be a professional musician, but to be a teacher.*

Holland: Right, but I very quickly realized that teaching wasn't for me. I was doing more and more playing and, of course, one had to do National Service, so I took the audition for the Central Band in the RAF, and ended up there for about three years, which meant that I could still take lessons, so I used to do my xylophone solos! Looking back, the RAF band was all good experience. But all these years later, I can remember going down to the audition, and being terribly disappointed by the instruments. I expected them to be new and gleaming, and it wasn't at all like that.

Simco: *You mentioned the instruments in the London Philharmonic during the period you studied with Peter Allen. He showed you what they had, and you stated that you were horrified to discover what they actually used.*

Holland: I just could not believe my eyes! They had four hand-tuned timpani of the Parsons-type, a single-headed bass drum of about forty inches in diameter and the pair of cymbals was a fifteen-inch and a sixteen-inch—not your matched pair of today. There were two deep snare drums, which only sat on trestles, so they could only be played at an angle of forty-five degrees and there was no adjustment for height, a tambourine with half the jingles missing, a three-octave xylophone, and a glockenspiel with all raised screws, so if you weren't totally accurate, you'd wind up hitting the screws instead of the bars. There were some triangles and a tam tam maybe twenty-six inches in diameter, which always reminded me of

kicking a dustbin lid. It was an absolutely appalling sound!

Simco: *In terms of instrument quality, when did things begin to change for the better?*

Holland: In the late 1950s there was a very good recording firm that began to make records in London. I believe it was the Everest label. Then, of course, as some of our players went abroad to shop, we began to get Avedis Zildjian cymbals and Paiste tam tams. Composers and conductors were traveling much more over the world, and they would see these ethnic instruments. The composers would write for them, and of course the film world and pop world all contributed to the influx of new instruments. This lead to the situation where a conductor or composer would ask, "Haven't you got a proper bass drum?"—by which they meant a double-headed bass drum.

Simco: *I've seen the single-headed bass drums only in pictures, but from what you said in your clinic, I understand that they are still in use. What are the advantages and disadvantages of this particular drum? I notice that the BBC Symphony has one such instrument.*

Holland: They are wonderful for certain pieces. For example, I use one in performing Stravinsky's *The Soldier's Tale*. The single-head drum offers a more focused sound, which I prefer. Last year, we recorded a Stravinsky piece which I had never come across before, a late work, called *The Flood*. This has a narrator, and while the narration is going on, there is a bass drum semi-quaver pattern underneath. I knew that it wouldn't be any good turning up with just one bass drum, and as it turned out, the single-headed bass drum, slightly damped, was just what they wanted.

Simco: *I imagine that it would work very well in the Verdi* Requiem *as well.*

Holland: Yes, sometimes. Perhaps in the solo in the "Dies Irae." However, there are even larger single-headed bass drums in London that would be more suited to that particular piece. In the *Rite of Spring* I would use the normal, or double-headed bass drum, and the single-headed bass drum flat, and slightly muffled for the end of Part One.

Speaking of the *Rite of Spring*, we did the 50th anniversary performance of the *Rite of Spring* under Pierre Monteux, and we were rehearsing at the Royal Academy of Music. This was a three-hour rehearsal, and Monteux, who was about eighty-five or eighty-six at the time, said to the orchestra, "We play now the whole piece." A voice called out from the back of the hall, "Oh no you won't," and up ran his wife, who proceeded in no uncertain terms to tell him off. He sort of waved her away, and then turned 'round to the orchestra and said, "Part Two."

Simco: *When did you switch over to using the double-headed bass drum?*

Holland: We started getting the double-headed bass drums around the end of the 1950s, but of course there were quite a few made in London. Of course, when Kurt came to the orchestra, we got one of the German-made bass drums where the depth of the shell is greater than the diameter of the playing surface. (Author's note: Jim is referring to Kurt Hans Goedicke, principal timpanist of the LSO from 1963 to the present.)

Simco: *I heard that drum when the LSO came to Carnegie Hall in 1974 or 1975. The sound of that instrument positively filled Carnegie Hall!*

Holland: It's a very interesting sound. I remember only a few weeks ago when I was in the car driving home, I switched the radio on, and they were broadcasting the *Symphonie Fantastique* of Berlioz. When I switched the radio on, the performance had reached the middle of the third movement, so I thought, "Interesting. Obviously a very good band." They reached the last movement, and there were proper bells, but I didn't really like the sound of them. Then it got to the bass drum, and I remember thinking, "Oh! I don't like that! It sounds like an overgrown tom-tom." I thought "Which orchestra is this?" It turned out to be the Berlin Philharmonic and Karajan!

Simco: *I guess that it must have been recorded a bit on the "dry" side.*

Holland: It's always a bit of an education when you're listening to something, and you have no idea who is actually playing!

Simco: *To get back to your studies, once you began to study with Peter Allen, you changed the focus of your education from teaching to performance. Was this at the Royal Academy?*

Holland: No, Trinity College. I was only with Peter Allen for a short time there, before I left, because as I said yesterday, it took them all of fifteen months to find a suitable instructor. I had a few kit (drumset) lessons with Max Abrams at the same time, although these were "under the table," so to speak. If Peter Allen found out I was studying kit, I would have been thrown out on my ear!

Also, I learned a tremendous amount from Charlie Donaldson, who was my predecessor as principal percussionist with the London Symphony. He was way ahead of his time in a lot of things. Everest actually gave Charles a whole session to experiment with different drums and sticks, just to see what they sounded like.

Simco: *Sounds like they were a very forward-looking recording company—very much like the Mercury "Living Presence" team. Speaking of Mercury, you did many of their sessions, did you not? (Author's note: The Mercury "Living Presence" recording team made many excellent recordings with the LSO, most of them conducted by Antal Dorati during the late fifties and early sixties. Most of these recordings have been re-released on compact disc.)*

Holland: That's right. They used these omni-directional microphones, and it was always the same with Dorati, who would always catch the first clarinet

player, Gervase de Peyer, reading a magazine at his stand. Dorati would get very upset with him, and then they would have to pacify him. That would take about half an hour, and then he'd come back in, and we could resume recording. Of course, Gervase managed to keep reading his magazine!

Simco: *Did you go the LSO right after attending Trinity College?*

Holland: No. I started with the London Philharmonic. I played with them for several years before going over to the London Symphony. I experienced the last years of Boult, then there was Eduard van Beinum, and later John Pritchard, who later had the BBC Symphony. I will always remember John Pritchard being the first person to address the musicians in the orchestra by their Christian name. Up until that point, one was always addressed by the conductor according to the instrument one played, for example "Mr. Clarinet" or "Mr. Timpani" and so on. Using Christian names in rehearsal was unheard of. When John Pritchard began to call us by our Christian names, I remember being quite taken aback. I also remember an incident involving Sir Malcolm Sargent and Dennis Clift, who was principal trumpet of the LSO at the time. Sir Malcolm kept on calling Dennis "trumpet." So Dennis held up the trumpet and said to the trumpet, "Well, go on, answer him. He's speaking to you."

Simco: *How long were you with the London Philharmonic?*

Holland: Five-and-a-half years. As I finished, we did a six-and-a-half week Far East tour. I returned from the tour to find that my wife had taken in a date with the London Symphony. I went to the Royal Festival Hall, and as I went up in the elevator, I ran into Ernest Fleischmann, who was the LSO's General Manager. He asked if I would be interested in the job as principal percussionist of the LSO. This was about 1962. I said, "Um…possibly."

This was *really* how I felt! I felt very loyal to the previous principal percussion player, Charles Donaldson, who had been very good to me. I phoned Charles up, and he advised me to take it. But he also advised me to hold out for certain conditions, one of the most important being the fee—seven pounds per service, I think—and he also advised me to insist on being able to be released for other engagements from time to time. I followed all of his advice to the letter, and it stood me in very good stead. In those days, the principal percussionist was regarded as a second-line principal, paid at the same level as the bass trombone—definitely not as a proper first-chair player. This was fairly common, as even in the States and Europe at the time, the timpanist was regarded as the only principal in the percussion section.

Simco: *At least in the USA, all that changed by the mid- to late-1960s, so that by approximately 1970 or so, you had the timpanist, who was a principal, but responsible only for the timpani, and you also had a percussionist designated as a principal and paid as such who was responsible for organizing the section and playing many, if not all, of the key percussion parts. Prior to that, the timpanist in many orchestras was in charge of organizing the section. This was due to several factors—one being the fact that since he played most of the repertory, he was "on hand," so to speak, and the conductor was used to dealing with him. Also, in many cases, he was also the most skilled of the percussionists available. However, as standards of instruction and tuition increased, more able percussionists joined the orchestras and it was easier to turn over the job of organizing the section to them.*

Holland: I see. I'd imagine that it would be very difficult, especially nowadays, for the timpanist to run the section, what with all the complex contemporary music we have today. I remember once, when I was still with the LPO, going to an interview for the principal percussion job with the Philharmonia. This was when James Bradshaw was still the timpanist. So I said to the management, "Obviously when Mr. Bradshaw retires I'd expect full control of the percussion section." They reacted with absolute shock and horror! They thought I had a lot a nerve!

Simco: *Referring back to the fact that when you started, there were only sixteen instruments listed in the* Oxford Dictionary of Music, *how many would you say there are today?*

Holland: Well, I am just working on a video. I'd actually like to have the instruments listed on some sort of CD-ROM, so that composers can actually see and hear the instruments as they write for them, and have a better idea of their capabilities. I think I am up to about two hundred by now.

Simco: *Quite a difference indeed! Speaking of composers, you spoke yesterday about working with Pierre Boulez. From the way you spoke of him, I gather that you have a great deal of respect for him. Can you tell us a little about him?*

Holland: Pierre first came to the BBC in the mid-sixties as a guest conductor,

and he created *such* an impact. His specialty was, of course, contemporary music and music of our century. I can remember doing a BBC recording of Webern's *Six Pieces for Orchestra* with the London Symphony, under a conductor other than Boulez, and people more or less played anything!

Boulez turned up at the BBC, and not only did he want the right notes, he wanted the right rhythms in the right places. Not only was it quite unprecedented at the time, it seemed quite unreasonable. I remember a woodwind player saying something to Pierre about a particular passage being impossible to play. Pierre said to him, "That is your problem. Next!"

I had heard so much about the way he rehearsed. He was used to rehearsing the various instruments on their own—the bass clarinet, the fourth horn, the vibraphone or whatever. And then there was the time I was asked to do one of the main keyboard parts of *Pli Selon Pli*, which is a huge work. This was about 1969. There were twenty rehearsals—*twenty*, mind you! And there were a couple of concerts in Paris, and a couple of recording sessions. It was very worthwhile financially, and I'd wanted to see what this chap was like since I had heard so much about him! I suppose the first five rehearsals were given over to the keyboard percussion and the harps, and he'd rehearse each of us in turn. "I take now the vibraphone," and that meant the vibraphone alone! And that person had to be at least ninety-five percent there! As long as one did one's homework and was conscientious, he could be the most patient man in the world. He is really a gentleman. But, if one was not prepared and was not conscientious, then that person would have problems.

I found that I enjoyed it very much, and then, moving on a year or so in time, I was getting a bit fed up with symphony orchestra life. I had already started with the London Sinfonietta, I was doing a lot of film work, and I was only doing about half of the work with the LSO. I had the feeling that they were not going to put up with this for much longer, and there was an opening in the BBC Symphony Orchestra. Boulez was just starting his tenure as chief conductor, and there was only one player left, Terry Emery, who was absolutely brilliant, and such a versatile player to have in a section. So I said, "If you're interested in me coming, I'm interested." So, we talked, and of course it's a contract orchestra. They work five days a week, and I only had to do seventy percent of that, which meant that I could do pretty much whatever I liked. And it was Boulez as chief conductor, which for me was wonderful. David Johnson, who was principal percussionist with the Philharmonia, came over as well, and Kevin Nutty, who was also with the Philharmonia, came along too.

Simco: *Who was the timpanist at the time? Was Eric Pritchard still there?*

Holland: No. Janos Kesztei started just as I came, and Gary Kettel. Gary had a great relationship with Boulez. I remember once when Boulez stopped the orchestra in rehearsal and said, "Gary, three bars after letter D, it is an F sharp." Gary looked at the part, stood up and said, "Well spotted!" The whole orchestra collapsed with laughter, including Boulez, of course.

Simco: *Do you have any closing comments?*

Holland: I've thoroughly enjoyed my time in percussion, but I have to say that if the repertoire had stayed the way it was in the 1950s, I'd have died of boredom long ago! It is such a different world. There are so many percussion students going through the colleges now, and although there aren't that many jobs, they still manage to find many different outlets. At home there are different percussion ensembles, and everybody seems to be having a ball! Percussion seems to be heading towards an unending evolution. I see no signs of it stopping.

Simco: *So, you would encourage the students to go for it, if they have the talent and ability?*

Holland: Yes. If they have the talent and the ability, they are always going to make it. PN

FreeStyle for PC

BY GERRY HESLIP

ONCE UPON A TIME, MUSIC RECORDING was done exclusively in expensive recording studios. Musicians, producers, engineers and tekkies all worked together to record their songs. With the advent of MIDI (Musical Instrument Digital Interface) and the personal computer, it became possible to record music at home with a MIDI "sequencer." While this was very cool, it meant musicians had to become as knowledgeable about the technical aspects of recording (which were previously handled by the engineer and tekkies) as they were with musicianship.

While many musicians jumped right in and embraced sequencers, others remained on the outside, frightened off by the shark-like techno-babble. Well, fear no more. The next step in the evolutionary process has occurred. The pioneers of the music software industry, Mark of the Unicorn, have released FreeStyle for your PC.

PROGRAM OVERVIEW

FreeStyle is a new-concept MIDI music sequencer and notation software package. Its goal is to hide the technology used to record your MIDI music, allowing you to focus on composing and performing rather than on setting up and altering your hardware.

FreeStyle has many attractive features, but three areas immediately stand out. With FreeStyle there is no need to endlessly search your sound module for an appropriate sound. Choosing an instrument sound is as easy as clicking on the instrument name. Along with this, FreeStyle automatically decides where to record that instrument, saving another step in the recording process.

Another FreeStyle stand-out is its method of recording. The program is set up to record music in sections (for example: intro, verse, chorus, bridge). These sections are then used as song building-blocks, although recording an instrument from start to finish is still an option.

In my opinion, the most radical feature of FreeStyle is the "take" concept. We've all made it to the end of a newly recorded track and wondered, "Is that the best I can do?" Seeking that perfect track, but not willing to lose this last close approximation, we decide to keep the track and record another. With other sequencers, you would then proceed to wrestle with the program in order to prepare another track for recording. With FreeStyle, just select "New Take" and you're off! Your inspiration isn't interrupted, and the number of individual takes you can have is limited only by your imagination.

HOW TO USE THE PROGRAM

FreeStyle has five main windows. The Control Palette houses the transport controls—play, record, pause, etc. It also displays the current playback location, tempo and the "record target" (for example, "Intro, Bass, Take 4").

The Ensemble Palette displays items pertaining to your players (for example piano, bass and drums). Active take numbers, sound patches and instrument volume are some of the other items displayed here.

The Graphic Editing window displays data as colored blips in piano-roll format. A piano keyboard on the extreme left of the window animates during playback.

The Notation window displays data in standard music notation—transcribed instantly. Record while viewing this window and you can actually watch the notes appear on screen. The notation is dynamic, as changing the notation changes the underlying data as well.

The Arrangement window displays song sections as blocks. These blocks are places in the song grid with which to make song arrangements.

The installation and setup of FreeStyle may be more involved than in other sequencers, as you are required to set up your MIDI device(s) for accessing sounds by name from within FreeStyle. FreeStyle is pre-programmed to handle all General MIDI instruments as well as a handful of other popular instruments. Non-General MIDI instrument setup requires more time (you must edit the player libraries), but the time spent in this one-time-only setup will save you hours of fiddling around (so to speak) when you want to record.

HOW TO RECORD

To record in a new FreeStyle document, choose an ensemble from the seven presets, ranging from a 6-piece Rock band to a Piano/Voice duet. Decide whether to record in sections, linearly or into only one section (i.e., bypassing the "building blocks" concept). The program defaults to record into Section A. To record in a different section, you must first create the section. To do this, simply choose New Section from the Song menu. To record linearly (i.e., record the song from beginning to end with each section being recorded as you "play thru"), create the sections for your song, and choose Follow Song from the Record menu.

FreeStyle will record only one instrument at a time. Assuming you have chosen to record section by section, click on the name of the instrument you want to record. The red light beside the now highlighted instrument name illuminates, showing that the instrument has become record enabled. The Control Palette will now display the record target. You can also choose a tempo by moving the tempo slider.

It's always a good idea to record with a metronome. FreeStyle defaults to a standard click from your PC's speaker (changeable to any sound from your MIDI gear). However, some may choose to use a Custom Riff, a pre-programmed drum track that lays down a groove. FreeStyle comes with seven riffs, plus 26 MIDI drum files that can be used as riffs and the capability to devise your own riffs. Personally, I found it much more inspiring to record with a drum track rather than a sterile click.

Okay, we're ready to record. On the Control Palette, after ensuring that the red Record button is illuminated, press Record. FreeStyle will then cycle in a "pick-up bar" waiting for you to play a note before starting to record. (To turn this option off, de-select Wait for Note from the Record menu.) Notes played in

the pick-up bar will be considered part of the section that the pick-up bar precedes. FreeStyle records until you stop playing, expanding the section you are recording into as necessary. Notes recorded in the bar after a section will be considered as part of that section and will be seen in an "overhang bar."

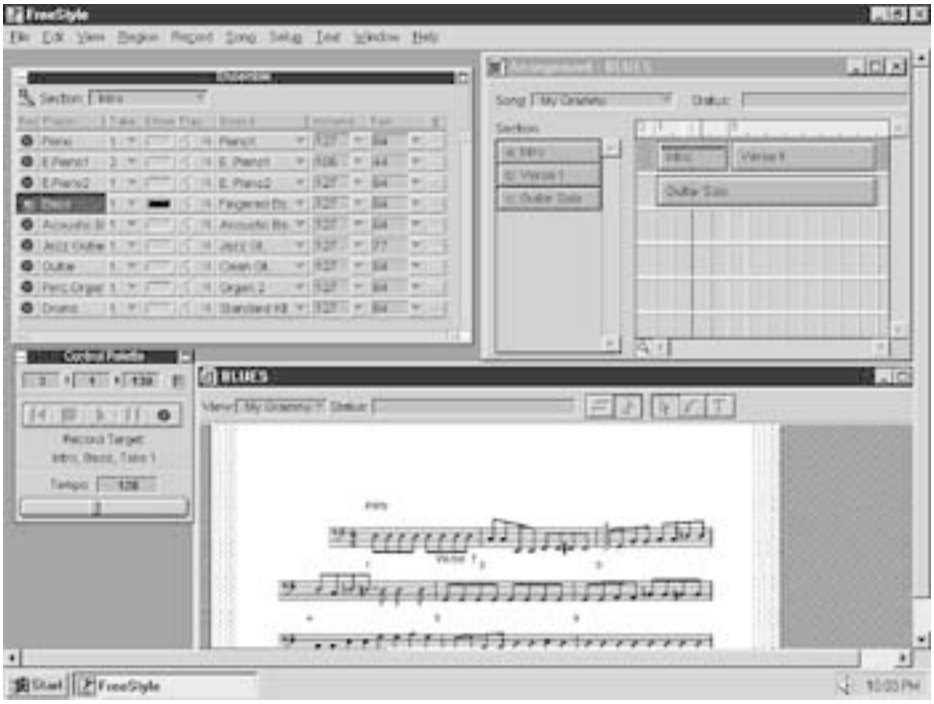
Not sure that you liked what you played? In the Ensemble Palette, next to the instrument name you are recording, choose Take and New. Hit rewind, record/play, and wail away.

To make a song out of your sections, go to the Arrangement window. Each section you have created will be displayed as a block in the left column. The grid to the right represents a timeline, with bar numbers at the top. To create your arrangement, you can either type in letters (displayed with your section blocks—ex. a, b, c, etc.) or mouse-click on the section and drag a copy of the block onto the timeline. You can continue doing this until your song is completely arranged. When you're ready to hear your masterpiece, press Play and check it out!

To see your music in printable standard music notation, click the 8th note on the button bar; this takes you to the Notation window. I found FreeStyle's notation and transcription algorithms to be very advanced, as they consistently generated very acceptable notation. I had FreeStyle transcribing triplets and sextuplets as well as odd groupings like fives and sevens. A "straighten swing" function allows music that is played in a swing style to be written straight—that's a useable feature! Also, FreeStyle affords you control over page layout, spacing, text and a host of other print-oriented items.

FreeStyle possesses many other features of interest. Your MIDI instrument can be used as a remote controller for all of FreeStyle's transport and recording controls (anyone who has used a KAT will be familiar with this concept). Since your hands are on your instrument when you're recording, why move them to your computer keyboard between takes if you don't have to?

FreeStyle provides you with two different types of loops. A "playback" loop repeats one or more measures of a take as many times as you wish. The loop affects only the instrument that the loop has been created for; all other instruments play back normally. Using this feature to repeat a drum groove can save a great deal of copying and pasting, uses less computer memory, and makes editing the part easier. (A change to the original part affects all the "virtual" parts, but a change to a "virtual" part only affects that bar.)



A look at four of FreeStyle's windows—the Ensemble window, the Control Palette, the Arrangement window and the Notation window

A "record" loop causes playback and recording to endlessly repeat over a section. On each repeat, notes are added to what was previously recorded. This is extremely useful when recording drum tracks.

Another noteworthy feature of FreeStyle is the playback "wiper." This "wipes" over your music and plays it, frontwards or backwards, slow or fast. Also noteworthy is the ability to edit data either graphically, numerically or notationally. All three environments are user-friendly.

Percussionists can use this program in numerous ways:

- use the record loop to sequence drum tracks, then use them as a hip metronome to practice with
- use the excellent transcription/notation features to print out your favorite warm-ups, write that marimba solo you've been thinking about, or play/write in the etude you're working on and hear it up to speed
- make your own "music minus one" tunes
- write that pop tune you've had in your head.

THINGS I'D LIKE TO SEE

FreeStyle did fall short of expectations in a few areas. I'd like to see FreeStyle have the capability to: sequence multi-metered music, make tempo changes within a song, notate key changes in a song, transcribe grace notes and dynamics, and transcribe drum parts by note name rather than note number, which will result in parts that look like they were written for drums rather than for a piano.

HARDWARE REQUIREMENTS

Minimum computer hardware requirements to run FreeStyle on your PC are a 486 processor, Windows 3.1, 8 megabytes of free hard-disk space, and 8 megabytes of RAM. You'll also need a multi-timbral sound generator (capable of generating more than one sound at a time) such as a sound card or keyboard, and its interface.

FreeStyle is priced at $195. Contact Mark of the Unicorn, 1280 Massachusetts Ave., Cambridge MA 02138; 617-576-2760; http://www.motu.com

SUMMARY

Musicians who used to feel intimidated by all the techno-babble of software sequencers should feel at ease using this program. While some of the differences may seem subtle when described, when actually using the program you'll appreciate just how valuable FreeStyle's innovations are. If you want your computer to help you write music, not slow you down, this is the program for you. PN

Lou Harrison and Harry Partch: A Brief Comparison

BY STEPHEN D. FIERZ

Composers Lou Harrison and Harry Partch have led vastly different musical lives that, ironically, are intertwined by similar interests in American experimental music, Just intonation and Asian musical influences.

Partch, an enigmatic and hermetic figure, was born in 1901 in Oakland, California, grew up in the desert towns of the southwest United States and died in 1974. Very early in his musical career Partch disregarded European influences in his music, preferring instead to forge a path of his own, in some ways becoming a musical apostate. Influenced by the writing of Helmholtz[1] and Joseph Yasser, Partch embraced the pure, whole-numbered intervals of Just intonation and decided, critically, to build his own plucked string and percussion instruments. He modeled the instruments on those of ancient Greece and Asia, which would allow tuning in his 43-tone Just scale.

This family of instruments, divided into marimba-like percussion instruments and Greek-influenced Kitharas, corresponds directly to the ethnomusicological distinction of idiophones and chordophones, respectively. There are so many of these unique and original instruments that Peter Yates, in his book *Twentieth Century Music*, asserted that, "Harry Partch has been the most creative innovator of new instruments during the [twentieth] century since Adolphe Sax."[2] This broad assertion certainly does not intend to compare Partch's creations directly with the wide dissemination of Sax's wind instruments in the classical and popular musical canons. However, it does indicate the pronounced contribution that Partch made to instrument design, albeit less widely known or recognized.

Similarly, Lou Harrison, born in 1917 in Portland, Oregon, has made important contributions in this area as well, but mainly through the adaptation of existing instrument families and the incorporation of instruments from other cultures in his compositions. In particular, the Javanese gamelan has fascinated Harrison since the early 1970s. He, along with Bill Colvig, built the aluminum "American Gamelan" for Harrison's "puppet opera," *Young Caesar* around 1971[3] and the gamelans Si Betty and Si Darius/Si Madeline in 1977.[4] In 1978 Harrison purchased a bronze Sundanese gamelan called Sekar Kembar, which means "paired flowers" or "matched melodies." This gamelan retained most of the original Sundanese characteristics in construction, but was adapted to Harrison's choice in tuning. Harrison has also used Asian instruments, sometimes adapted, such as the Korean *piri* and the Chinese *cheng*, often in conjunction with Western instruments.

Partch's rejection of European influences and his desire to fashion new, unique and original instruments was more extreme than Harrison's. Partch chose to build an entire ensemble of percussion and stringed instruments, tuned in his 43-tone Just scale. These instruments were visually stunning and designed almost exclusively for his large music theater works such as *The Bewitched* (1955), *Revelation in the Courthouse Park* (1961) and *Delusion of the Fury* (1969). Partch rarely incorporated traditional Western instruments; yet, in the rare instances when he did incorporate them, they would be required to play in Just intonation.[5]

Corporealism, Partch's stated definition of a music emanating from resounding bodies—percussion—and ideally existing in a total, integrated ritual music/theater, was a strong impetus for his musical compositions. Corporealism was the core of a philosophy that Partch expressed theoretically in *Genesis of a Music* (1947, 1974), and that had Just intonation as its basis. Both Harrison and Partch used Just intonation as a reaction against the predominant idiom of European twelve-tone equal-temperament and the serialism that supported its use.

Harrison was a student of Arnold Schoenberg's at UCLA, and although he did not utilize serial techniques, Harrison did adhere to Schoenberg's principle of keeping musical textures thin and clear. As Peter Yates writes, "Harrison is a melodist, one of the most gifted of this century, but his conception of melody is pre-harmonic, linking the tone-row with the earlier Renaissance polyphony, exploring a Western elaboration of Oriental pentatonic scales."[6]

The germinal basis for Harrison's "pre-harmonic" conception of melody is found in the basis and evolution of intonation, pitch, scale and the primary and largely ignored building blocks of music, tem-

Many composers and performers are unaware of the basic tuning systems and simply accept equal temperament and its often unstable sonorities without question.

perament and tuning. According to Yates, once the temperament (or the tuning system) has been decided upon, the composer is free to unleash the creative, musical process.

Many composers and performers are unaware of the basic tuning systems and simply accept equal temperament and its often unstable sonorities without question. Just intonation has been the most neglected dimension of the field of sound, though it has been known in precise mathematical usage for 2,500 years. The theoretical reassertion of Just intonation by Hermann Helmholtz and other devotees, whose ears rejected the obvious imperfections of equal temperament, was realized as a practical mode for composition not only by Partch and Harrison but also Dutch physicist Adriaan Fokker.

The neglect of Just intonation is probably due to the emphasis in contemporary art music on serialism, which has until recently eclipsed the work of Harrison, Partch and others. Because of changing musical interests, neglected composers like Harrison, Partch and Ben Johnston are receiving increased recognition of their work. Harrison, in particular, is drawing much scholarly inquiry and exhibits positive appeal in mainstream press. Several doctoral dissertations, master's theses, and numerous articles attest to Harrison's continued and increasing attention in the scholarly world.

The reason for this attention is also based on the longevity of Harrison's contribution in the past. Brunner writes that "Harrison's music is clearly an important contribution to the twentieth century repertoire. His early pieces for percussion ensemble, contributions to Just intonation, the melding of Eastern and Western influences, and music for gamelan have, for some time, received attention from contemporary critics and writers."[7]

Harrison, like Partch, is essentially a humanist. He has written many works, like *Nova Odo*, *The Political Primer* and the sixth movement of *Pacifika Rondo*[8] as a protest against war and nuclear weapons. Harrison's politics are left-wing, and his musical stance, though experimental, is essentially conservative.

Harrison shares with Partch a similar dislike for technology in music, and instead prefers to imbue his music with the communal and ritual spirit of the gamelan. Partch was often outspoken about technology in music, expressing his dislike for the experimental electronic music that was emerging in universities in the United States and Europe in the last two decades of his life. However, both Harrison and Partch embraced recording technology as the one "high-tech" solution to the documentation of their musical works.

In *A Lou Harrison Reader*, Peter Garland describes Harrison's role in "postmodern" America, summarizes his musical stance amidst the apparent chaos of Post-World War II serialism, and shows how his awareness of other cultures has provided a humanistic antidote to the modern world. He says: "[Harrison] has likewise refused to accept the 'scientific' separation, especially in the twentieth century, of emotional and intellectual meaning—this stance backed up by awareness of other musical traditions. Harrison stands, a Whitman-like figure in an American landscape rampant with militarism, continued colonialist domination of the third world, roller-coaster-like unchecked technological expansion and pollution, and commercial-political manipulation of culture through the media, that have altered the very nature of the cultural, political and ethical crises we face now at the end of the twentieth century. Harrison continues to face all these factors and pursue, and pass on, his own vision—and that of the centuries-old tradition he inherited and stepped into—of another cultural possibility."[9]

END NOTES

1 Hermann L. F. Helmholtz, *On the Sensations of Tone as a Physiological Basis for the Theory of Music*. 1885. This book provides insight into temperament and the psychological and physiological basis of Just intonation.

2 Peter Yates, *Twentieth Century Music*, 14.

3 Heidi Von Gunden, *The Music of Lou Harrison*, 204.

4 Ibid., 246, 294

5 Partch did this in *The Bewitched*, using clarinet, bass clarinet, piccolo and a cello.

6 Yates, 292

7 Brunner, *The Choral Music of Lou Harrison*, Preface, xi

8 Entitled "A Hatred of the Filthy Bomb." Interestingly, the sixth movement is the only one of seven in *Pacifika Rondo* that does not use Just intonation. Harrison wrote that movement using serial techniques and felt that the dissonant intervals of equal temperament were a product of the European/American culture that created the Atom bomb, and that they represented the horrific and apocryphal power of nuclear weapons.

9 Peter Garland, *A Lou Harrison Reader*, 11.

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New Percussion Literature and Recordings

Publishers and composers are invited to submit materials to Percussive Notes *to be considered for review. Selection of reviewers is the sole responsibility of the Review Editor of* Percussive Notes. *Comments about the works do not necessarily reflect the opinions of the Percussive Arts Society. Send two copies of each submission to: James Lambert, Percussive Arts Society, 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 BOOK

Musical Instrument Design: Practical Information for Instrument Making
Bart Hopkin
$18.95
See Sharp Press
P.O. Box 1731
Tucson AZ 85702

Jon Scoville, in his introduction to Hopkin's 192-page text, praises it as "a Rosetta stone to understand the tools, resources, and formulas that will equip you to enter the world of instrument construction." With all due respect for the hyperbole of a testimonial, this book is impressive on several accounts: first, by the omniscience of the author in dealing with a comprehensive subject that embraces all the instrument families; second, by the fact that, unlike other texts dealing solely with instrument construction, Hopkin's book, in addition to providing a host of practical ideas and suggestions for making a number of instruments, attempts to convey an understanding of the basic acoustic relationships between instruments and investigates the fundamental design principles in music instrument construction. The author brings a wealth of experience to his writing, having served since 1985 as editor of the journal *Experimental Musical Instruments*. His talents as an illustrator are also exhibited in the more than 200 detailed illustrations that are so vital in a text of this sort.

The opening chapters impart practical information about sound and the principles of acoustics as it relates to instrument design. Next, the text focuses on design principles dealing with specific instrument types—idiophones, aerophones, membranophones and chordophones. From suggestions on playing musical glasses, to instructions for making a tuned gong set, this text offers the percussionist a wealth of information. For example, there is the chapter on idiophones, which deals with marimbas, chimes, other "free-bar" instruments such as claves, bar tuning, "finding the nodes," resonator, "mounting systems," kalimbas, tongue drums, "boos," friction rod instruments, tuning forks, bells, cymbals and gongs. Also of interest is the chapter covering "beaters, scrapers, and friction makers," which includes instructions and plans for constructing an indispensable friction device often required for percussionists in contemporary music performance—an all-purpose bow.

Percussionists will also want to examine the chapter dealing with membranophones, covering everything from "preparing animal hides as drumheads," to the acoustic effects of different drum body shapes. It explains the fashioning of drum hoops, discusses drumhead attachment methods, pellet drums, snares and friction drums, and includes instructions for making a coffee-can cuica. Adding to the value of the text are an index, glossary, bibliography and appendices, including information on tools and materials, frequency and tuning charts, and information on amplification, microphones and transducers. Hopkin's text is highly recommended, not only for its obvious utilitarian value, but also for some enjoyable bed-time reading.

—John R. Raush

TIMPANI

Dirge **III**
$2.00
Chaconne **V**
$5.00
Rigoroso **III**
$2.00
Variations **III**
$2.00
Misterioso **III**
$2.00
Pesante **III**
$3.00
Brioso **III**
$3.00
Waltz **IV**
$4.00
Raynor Carroll
Batterie Music
P.O. Box 90014C
Pasadena CA 91109

The timpani solos listed above are printed as separate publications using a durable stock that should withstand heavy student usage. (They are all found in Carroll's *Timpani Method*.) *Dirge*, for two drums, is framed as a gradual crescendo/decrescendo (pp-ff-pp) with the unusual tuning scheme of low E and A, and requires the precise rhythmic rendition of dotted 8th/16th-note patterns. *Chaconne* is a melodic study for two drums set in a variety of meters, moods and tempi, with a constantly changing melodic line, cleverly crafted to fit the limitations of the two-drum format. It should test the mettle of a fairly advanced player. Both *Rigoroso* and *Variations* will challenge younger students, with rapid movement over three drums using triplet and 16th-note patterns. Another three-drum solo, *Misterioso*, features subtle dynamic shadings of rolls, especially at the *piano* and *pianissimo* levels, and some tuning changes. *Pesante* and *Brioso*, both written for four drums, require techniques such as double-stop performance and the employment of all four drums in fast-moving passagework, although tuning changes are not required. However, *Waltz*, for four timpani, set in a fast 3/4 meter, also features challenging tuning changes.

The striking feature of all the solos is Carroll's emphasis on melody and expression, using numerous dynamic and tempo changes, even including such subtleties as *tempo rubato*. That alone puts these compositions into a relatively small class of intermediate and moderately advanced timpani solos currently on the market, in which musical parameters are given the highest priority.

—John R. Raush

Rahter Orchester-Studien (Pauken): Peter I. Tschaikowsky
Siegfried Fink
$39.95
D. Rahter
Selling agent Theodore Presser Co.
1 Presser Place
Bryn Mawr PA 19010

This book of orchestral excerpts for timpani focuses upon the orchestral music of Tschaikowsky, and contains the complete timpani parts to all six of his symphonies, the concertos for piano and violin, the *Overture 1812, Capriccio Italien* and *Manfred*. In a brief preface, Fink offers important comments concerning proper study of these orchestral examples, including the importance of examining the full orchestral scores of the pieces included in the volume, and the usefulness of using various recordings of the works to become acquainted with different interpretations. The text also provides information about the selections included, such as the year they were composed, and the dates, locations and conductors of their world premieres.

—John R. Raush

Exercises, Etudes, and Solos **III-VI**
Raynor Carroll
$18.95
Batterie Music
P.O. Box 90014C
Pasadena CA 91109

This outstanding textbook for timpani is uniquely and creatively well organized. There are sections de-

voted to practice, tuning, stroke styles, individual hand exercises, muffling, rolls and solos. There are more exercises devoted to tuning than can be found in most texts, and there are clear instructions and explanations for each topic. What is really unique is Carroll's discussion of stroke styles or techniques, each followed by relevant orchestral excerpts. It is not uncommon for a text to include excerpts, but Carroll has taken care to provide the specific orchestra passages in which the technique that is explained is used. The solos that are included are worthy of consideration for the solo contest or for a recital program. This is truly one of the more creative texts written for timpani.

—George Frock

Panorama for 4 Timpani **III-IV**
Saul Goodman
$4.95
Belwin
c/o Warner Bros. Publications, Inc.
15800 NW 48th Ave.
Miami FL 33014

Panorama is a short solo for timpani with piano accompaniment. The four drums are tuned to an A major chord in second inversion (E, A, C# and E) throughout the solo, and there are six meter changes. The tempo is fairly quick, so technical proficiency will be needed in the 6/8 passage near the end. There are numerous dynamic changes and an accelerando and ritard included for expression. A few sticking suggestions are included in the faster passage where skips of drums occur. This is an excellent contest solo for the young timpanist.

—George Frock

Pieces Classiques for Timpani **III-V**
Patrice Sciortino
$12.50 Vol I
$12.25 Vol II
$13.25 Vol III
$16.50 Vol IV
Gérard Billaudot
Selling agent Theodore Presser Co.
1 Presser Place
Bryn Mawr PA 19010

Pieces Classiques is a set of five volumes for timpani and piano, each containing six to eight short arrangements of classical-style training pieces. (This reviewer was provided with four of the volumes.) Most of the selections are associated with piano literature for young students, but there are a few arrangements of orchestra themes in the later volumes. Composers represented include Lully, Bach, Couperin, Beethoven, Hummel, Clementi, Haydn, Mozart and others.

Each arrangement is for piano and four timpani, with the thematic material normally presented by the piano with the timpani providing fanfare or counter-rhythmic material. Sets I and II are graded easy, and the later sets are graded medium to advanced. There are tuning changes in every piece, but as expected, the changes occur faster and are more difficult in the later volumes. The print is clearly presented, and most of the arrangements are printed on less than one page. All dynamic and tuning changes are clearly marked.

This is excellent material with which to provide musical experience for the school timpanist. The pieces could also be used for studio recitals. Even though the cost is a little high if the entire set of five volumes is purchased, this should be considered as a good source for anyone teaching timpani.

—George Frock

Fantasy **IV**
Raynor Carroll
$2.00
Batterie Music
P.O. Box 90014C
Pasadena CA 91109

Fantasy is an expressive solo for three timpani, and pedal movements must be employed to produce the five-note scale used in the body of the work. The tempo is quarter note = 60, but the use of 16ths and sextuplets provide flair. This solo includes several dynamic changes, but the range span is limited to pp-mf, thus some maturity and control will be needed, particularly in the faster passages. *Fantasy* is included in the Raynor Carroll text *Exercises, Etudes, and Solos*, but it is nice that it is also available as a solo publication. Hopefully this fine solo will be added to the prescribed or required solo lists for contests.

—George Frock

Outstanding Chapter President Award

PERCUSSIVE ARTS SOCIETY PAS

Nominations are now being accepted for the 1997 Outstanding PAS Chapter President Award. The winner of this annual award—now in its seventh year—will receive an engraved plaque and a $1,000 grant for his or her chapter.

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

Nominations should include supportive information and must be received by July 1. Self nominations are acceptable. Send nominations to PAS, P.O. Box 25, Lawton, OK 73502-0025.

Modulations **IV-V**
John Beck
$6.95
Belwin
c/o Warner Bros. Publications, Inc.
15800 NW 48th Ave.
Miami FL 33014
Modulations is a six-and-a-half-minute solo for four unaccompanied timpani. The title refers to the use of metric modulations that serve to move the solo from one section to another. The common ones include a dotted-8th note to a quarter, one note of a triplet equaling the 8th of a new meter, and a group of notes or accents moving to a new pulse. The solo is aggressive and makes use of jazz or popular music feels. This is an excellent solo for teaching both musical interpretation and technical development. The solo includes counterpoint between the hands, dynamic changes, mallet changes and contrasting styles. The print is clear, and pitch and mallet changes are clearly presented. This is an excellent piece for solo contests and studio recital programs.

—George Frock

Chorale for Four Timpani **V**
Raynor Carroll
$2.00
Batterie Music
P.O. Box 90014C
Pasadena CA 91109
Chorale is a short solo for timpani that is deceptively difficult. There are no instructions or suggestions provided, so a choice of pitch assignments and drums is left up to the performer. *Chorale* is intended to be performed on four drums, and numerous pedal changes are required. All phrases are clearly indicated, but there are no dynamics or mallet suggestions included. *Chorale* is also included in the Raynor Carroll text *Exercises, Studies, and Solos*, but hopefully by making the solo available as an individual publication, it will encourage students to use this solo for contests or studio recital programs. This is an excellent publication for teaching legato technique and advanced tuning.

—George Frock

Adagio-Allegro **V+**
Raynor Carroll
$4.00
Batterie Music
P.O. Box 90014C
Pasadena CA 91109
Adagio-Allegro is a solo for four timpani. It is taken from Raynor Carroll's book *Exercises, Etudes and Solos for the Timpani*. As the title implies, the work starts with an Adagio (quarter note = 62), which requires a great deal of pedaling, particularly for the highest pitched drum. Most of the changes are by scale steps and once they are learned there should be no problems. The Allegro (quarter note = 124), which is in 3/4 meter, requires wooden mallets and for the most part is free of pedal changes. There is a brief return to an Adagio reminiscent of the original one; however, this one has a different key center. The Allegro returns with wooden mallets and the solo ends with a slight embellishment of the original Allegro.

Adagio-Allegro is well-written and quite idiomatic for timpani from both a melodic and technical standpoint. It would be excellent for a high school or college recital.

—John Beck

Prelude **V+**
Raynor Carroll
$3.00
Batterie Music
P.O. Box 90014C
Pasadena CA 91109
Prelude is a solo for four timpani. It is taken from Raynor Carroll's book *Exercises, Etudes and Solos for the Timpani*. At first glance one sees many 16th notes, a few 8th notes and five quarter notes. The tempo is quarter note = 108. One might think that perhaps this is too difficult or too busy to be a good solo; however, Carroll has written a challenging and idiomatic solo for a good high school player or college student. There are some pitch changes on the inner drums while the outside drums remain the same. The left hand is quite busy moving from drum to drum, but all the 16th notes move smoothly and the player is rewarded with a sense of accomplishment while becoming adept at timpani playing. *Prelude* is a well-written solo that would be excellent for a recital. Because of its brevity, it could be used as an encore.

—John Beck

KEYBOARD PERCUSSION

Three Shells **V**
Christopher Deane
$12.00
Innovative Percussion
P.O. Box 270126
Nashville TN 37227-0126
Three Shells is a work for solo marimba (a 4 1/3 octave instrument will suffice) that is probably already familiar to many serious marimbists. It has been available since 1992, the year it won second prize in the PAS composition competition, and can now be heard on Mark Ford's CD, *Polaris*. *Three Shells* is an excellent example of a composition that exploits a particular idiomatic technique used in the performance of an instrument—in this case, the execution of double lateral strokes, played simultaneously by both hands, and also alternated, hand-to-hand fashion. Of course, in the hands of a good composer, applications of a particular technical approach would be used only as a means to a musical end. This is the case with Deane's piece, which can certainly stand on its own musical merits. His use of the rapid, dependent rotary strokes sets up an interesting, kaleidoscopic effect, as right and left hands interact in various combinations. The repetitious motor rhythms set up by these interactions are broken up by contrasting slower, lyrical sections that utilize a rich harmonic palette. Any serious college marimbist, who has mastered the requisite techniques and spends the necessary time to learn this solo, should be amply rewarded for the effort.

—John R. Raush

Orchestral Repertoire for the Glockenspiel, Vols. I and II
Raynor Carroll
$12.95 each
Batterie Music
P.O. Box 90014C
Pasadena CA 91109
Percussionists who are preparing for orchestral auditions or playing in college or professional orchestras can offer up a collective "thank you" for this two-volume set compiled by Raynor Carroll. These publications will help eliminate the time-consuming spade-work required to dig up relevant glockenspiel excerpts. These volumes provide both the original and transposed versions of excerpts that extend out of the standard range, as in the case of music written for the keyboard glockenspiel, which has a larger range than the orchestra bells. Carroll gives as much of the original part as is practical, including measures rest, musical directions and cues.

Volume I includes bell parts from *La Mer*, the "Indian Bell Song" from *Lakme*, Mahler's Symphony no. 4, Prokofiev's *Alexander Nevsky* and Piano Concerto no. 1, *Daphnis and Chloe*, *Pines of Rome*, *Russian Easter Overture*, *The Carnival of the Animals*, *Also sprach Zarathustra*, *Petrouchka* (1911), *The Sleeping Beauty*, "Forest Murmurs" from *Siegfried*, and "Wotan's Farewell" and "Magic Fire Music" from *Die Walkure*. Volume II includes *The Sorcerer's Apprentice*, Glazounow's Violin Concerto, *Hary Janos*, Mahler's Symphony no. 5, "Dance of the Hours" from *La Gioconda*, Prokofiev's *Romeo and Juliet*, Suites 1 and 2 and the *Scythian Suite*, Rachmaninov's Symphony No. 2, Ravel's *Mother Goose*, *Fountains of Rome*, Scriabin's *The Poem of Ecstasy*, *Don Juan*, *Capriccio Italien*, the *Nutcracker*, "Dance of the Apprentices" from *Die Meistersinger von Nurnberg* and "Siegfried's Rhine Journey" from *Die Gotterdamerung*.

—John R. Raush

Ten Progressive Etudes for the Marimba **I-III**
Raynor Carroll
$6.00
Batterie Music
P.O. Box 90014C
Pasadena CA 91109
This compilation of ten etudes is directed at beginning to intermediate mallet students. Carroll's etudes are characterized by attractive melodies based on interesting harmonic progressions, but written with an eye to the skill level of the younger student. The etudes would best be used as supplemental material for the student's daily routine of study. Suggestions given in the preface, such as adding rolls to longer note values and transposing etudes to other keys, give the text even more versatility. With his gift for writing for younger students,

one hopes that Carroll maintains his interest in the creation of pedagogical literature.

—John R. Raush

L'Indépendance: Exercises et Etudes pour Vibraphone ou Marimba III-VI
Emmanuel Séjourné
$28.40
Alphonse Leduc
175, rue Saint-Honore
75040 Paris cedex 01

"The study of independence is vital for anyone wanting to play the vibraphone or marimba." With that truism, Séjourné introduces his text of 37 exercises and 22 studies "designed to develop independence when playing jazz, funk or bossa-nova rhythms, as well as pieces of contemporary music." The text fills a noticeable void in the pedagogical literature for the percussionist, who now faces demands of hand independence in virtually all arenas of percussion performance. However, achieving the degree of independence found in four-mallet playing requires the mastery of several types of coordination that the exercises in Séjourné's text address, such as the simultaneous performance of two or more melodic lines, the coordination of two or more different rhythms, the performance of contrasting dynamics, or various combinations of these. For example, some exercises are devoted to the ability to play a right- or left-hand melody *forte*, while the other hand accompanies at a softer level, which is so important in marimba and vibe performance. The text also explores interesting rhythmic juxtapositions, including duplets set against triplets and triplets against quadruplets, and combinations of syncopated 16th-note and triplet patterns such as demanded in Latin, funk and jazz music.

The text ends with a tantalizing glimpse of what one could expect in a sequel to this volume—exercises for developing independence between the two mallets of each hand. Incorporated in the text are references to several specific contemporary works that feature notable problems of independence, such as a brief example from Keiko Abe's *Dreams of the Cherry Blossoms*, in which one hand plays a gradual accelerando against a steady rhythmic ostinato in the other.

One can readily applaud the goal of this text and the thought put into the exercises, which are graduated in difficulty. It is far from a comprehensive study of the problems of independence, though, and one can only hope that this author, or someone else, will continue to focus attention on developing those skills in students at all levels.

—John R. Raush

Ole South IV
J.S. Zamecnik
Arranged by George H. Green
Edited by Val Eddy
$7.50
C.S. Records
3341 Central Ave.
Spring Valley CA 91977

Zamecnik's *Ole South*, subtitled "A Plantation Patrol," gives today's players and audiences the opportunity to savor a nostalgic return to a genre of music popular in the early decades of this century. Arranged for xylophone solo with piano accompaniment in a jaunty 2/4 march-like medley, the listener can play "name that tune," as Zamecnik quotes such favorites as Stephen Foster's "Old Folks at Home" and "My Old Kentucky Home," concluding with a uptempo "Turkey in the Straw," complete with a "shave-and-a-haircut" ending.

—John R. Raush

The Apocryphal Still Life VI
Christopher Deane
$12.00
Innovative Percussion Inc.
P.O. Box 270126
Nashville TN 37227-0126

The Apocryphal Still Life is a solo for vibraphone dedicated to the virtuoso vibist Jon Metzger. Basically the composition is in an ABA form with the A section being slow (quarter note = 56) and the B section being in double time (8th note = quarter note). The focus of both sections is mainly triplets; however, the triplets of the A section are used as an effect rather than a pulsating rhythm. Many special effects are required to perform this work: one-handed rolls, preparing the D and E (middle range) to sustain freely in spite of the pedaling, one-

handed harmonics and dead strokes. All of these effects are clearly explained on a detailed performance notes page. *The Apocryphal Still Life* is an excellent solo for vibraphone. It was written at the request of the Percussive Arts Society to be performed by contestants for the vibraphone competition held at PASIC '96. Its special effects and idiomatic style would be rewarding for both the performer and the audience at a college-level recital.

—John Beck

Points of Departure **VI**
Chin-Chin Chen
$43.00 (w/tape)
Media Press, Inc.
P.O. Box 3937
Champaign IL 61826-3937

Points of Departure is a nine-minute composition for solo vibraphone and tape, which had its premiere on April 29, 1996 in Urbana, Illinois, by percussionist Mel Mobley. This work for the most part is free in its interpretation, although there are sections that require a strict tempo and good ensemble between the vibes and the tape. There is a "ghost" vibe part on the tape that creates the illusion that there is another vibe part often being played in response to the solo vibe part. There is an extended cadenza for the solo vibes, and pedaling is clearly marked throughout, as are motor and damping indications. Two sections require that the bars be bowed. Various tempi are used, from quarter note = 60 (the opening and closing of the work) to quarter note = 90 and quarter note = 30.

Points of Departure is an excellent solo for vibes and tape. A mature performer of both musical and technical skill is required to realize the full intent of the work. This composition is suited for a college recital and is of particular interest because of the unique tape and ghost vibe part.

—John Beck

Polaris **VI**
Mark Ford
$15.00
Innovative Percussion
P.O. Box 270126
Nashville TN 37227-1026

Mark Ford has distinguished himself as a scholar, a fine performer and as the composer of popular percussion works such as *Head Talk* and *Stubernic*. In *Polaris*, Ford delivers another winning composition. *Polaris* is an unaccompanied one-movement composition requiring the use of a 4 1/2-octave (low-F) marimba.

Mainly in 7/8 time, *Polaris* is in rondo form utilizing two ostinato patterns to help unify the work. The work opens with a brief chorale setting. The intervals between the notes of the chords used in this section become the foundation of much of the melodic material to come. *Polaris* proceeds into a fast, driving pattern-oriented *tour de force* for advanced four-mallet marimbists. Beginning subtly, the ostinato patterns are established, the melodic material presented and eventually developed. The work is primarily of a tonal nature, in minor modes, but does employ a recurring melodic motive of a perfect fourth to a minor second to another perfect fourth. This motive is also material for development. Adding interest as the work progresses, the melody shifts from one voice to another and reappears in thirds and sixths. Rhythmically, *Polaris* incorporates much constant 16th-note material with sections of syncopated motives.

Approximately 9 1/2 minutes in length, *Polaris* possesses a substantial amount of interesting melodic, harmonic and rhythmic material. This composition not only will challenge the marimbist, but will satisfy performers and audiences alike. Rightfully so, I expect *Polaris* will find its way to a variety of percussion recitals.

—Rich Holly

KEYBOARD PERCUSSION ENSEMBLES

Three Phases **V**
Anthony J. Cirone
$24.95
Warner Bros. Publications, Inc.
15800 NW 48th Ave.
Miami FL 33014

The "three phases" of this marimba quartet for college-level students (revealed in the titles to its three movements) are "distress," "melancholy" and "relief." The entire first movement is developed contrapuntally using an eight-note bass melody set in octaves and presented in fugue-like fashion. This eight-note "theme" is heard in various voices and guises (including inversions) throughout the movement. In the second movement, several chromatic motives are woven into a polyphonic fabric. The third movement features a two-bar ostinato and a lilting rhythm pattern set in 5/8 meter. The work is effectively scored, and should display the full tonal spectrum of the marimba ensemble. The publication contributes to the substantive literature for a genre that is not overburdened with good material.

—John R. Raush

PERCUSSION ENSEMBLES

Big Yellow Mambo **II**
David Steinquest
$30.00
Row-Loff Productions
P.O. Box 292671
Nashville TN 37229

Start with a catchy melody, add a number of percussion instruments, arrange the parts so that younger students could either play one of the static rhythm parts or a simple two-mallet part, and you have *Big Yellow Mambo*. Written in 2/2 time, the melody is slightly syncopated, but repetitive enough to enable most young mallet players to easily master the parts. This two-minute, 11-player ensemble featuring a Cuban mambo-esque melody would be suitable for a good middle school/high school ensemble. Bass guitar is required in addition to the 11 percussion players, who play congas, bongos, bells, xylophone, marimba, vibes, claves, maracas, guiro, timbales and cowbell.

—Terry O'Mahoney

Outbound **III-IV**
Chris Crockarell
$45.00 (w/tape)
Row-Loff Productions
P.O. Box 292671
Nashville TN 37229

Chris Crockarell has written a 3 1/2- minute percussion nonet that has a techno-rock feel (due primarily to its sequenced performance tape). The use of repetitive rhythm parts and syncopated countermelodies lend a dense, mechanical quality that gives the work a great deal of drive. The melodic parts are quite catchy and would be appealing to both audience and ensemble alike. Some four-mallet work is required, but most mallet parts are

only moderately difficult two-mallet lines. Sixteenth-notes are the most difficult subdivision in any part. The tempo of the performance tape is fixed, and therefore requires each player to play up to tempo (4/4, M.M. = 116).

Instrumentation includes bells, xylophone, marimba (two players), vibes, chimes, two suspended cymbals, three timpani, sleighbells, three toms, triangle, tambourine, shaker, vibraslap, crash cymbals, snare drum, mark tree and a small P.A. system (with speaker for both the ensemble and audience). Many high school or college ensembles would find this an invigorating and energetic piece.

—Terry O'Mahoney

The Saul Goodman Memorial Percussion Ensemble Collection IV
Saul Goodman
Edited by Anthony Cirone
$39.95
Warner Bros. Publications, Inc.
15800 NW 48th Ave.
Miami FL 33014

This special collection of four Goodman percussion ensembles—*Scherzo for Percussion* (a trio) and *Theme and Variations* (a quartet), both first published in 1957, *Proliferation Suite* (a quartet written in 1977) and *Canon for Percussion* (a sextet written in 1958)—have been issued here as a dedication "to the life and memory of Saul Goodman… to provide generations to come a chance to experience the magic and musicality of Saul's legacy."

When the *Theme and Variations* and *Canon for Percussion* were first published, there was a dearth of good percussion ensemble repertoire, making Goodman's publications that much more valuable. His compositions display a penchant for melodic writing, especially for the timpani. In *Theme and Variations*, for example, the timpanist plays the melody of "America." Written for traditional orchestral instrumentation, his ensembles appeal to players and audiences alike.

The publication comes with some lagniappe—the 1981 Goodman interview that first appeared in *Modern Drummer* magazine and excerpts from the 1996 tribute that appeared in *Percussive Notes*. What better way to honor the memory of Saul Goodman than through a collection that can make a valuable contribution to percussion education.

—John R. Raush

Percussion Partita IV-V
Graham Whettam
$48.00
Meriden Music
Selling agent Theodore Presser Co.
1 Presser Place
Bryn Mawr PA 19010

Written in four movements, *Percussion Partita* is a 21-minute percussion sextet written in a classic percussion ensemble style that features an extensive array of instruments: glock, crotales, five timpani, eight toms, three tam tams, four gongs, two sets of temple blocks (5 and 6 respectively), two marimbas, two vibes, two sets of chimes, log drum, assorted snare drums and small percussion.

The first movement, entitled *Ritual*, opens with a timpani statement before the mallets enter with a recurring four-note motive, followed by a dense timpani/mallet accompaniment to a glock melody. A timpani/mallet interplay section concludes the movement. *Incantation*, the second movement, begins *lento* with a xylophone melody in seconds before a *moderato* section comprised of tom-tom/temple block/bongo countermelodies begins. The movement closes with a return to the mallet melodies (often containing tritone leaps).

Fantastic Dance (movement three) is a lively allegro in 5/8 and 7/8 meter that features fast, challenging mallet lines and snare drum/mallet interplay. *Finale* begins as a dissonant *largo* chorale that dramatically climaxes before slowly dying away.

Melodic lines are often very dissonant and call for a mature musical sensibility. Frequent timpani pitch changes, fast mallet lines, four-mallet chords, meter changes, metric subdivisions (e.g., 32nd notes) and stylistic considerations make this work appropriate for the college or professional ensemble.

—Terry O'Mahoney

Three Movements for Multi-Percussionist and Percussion Quartet V
Murray Houllif
$29.95
Belwin
c/o Warner Bros. Publications, Inc.
15800 NW 48th Ave.
Miami FL 33014

Three Movements for Multi-Percussionist and Percussion Quartet is a Percussive Arts Society Composition Contest Winner. Its contrasting movements provide the soloist with

a three-dimensional approach to percussion. The first movement is a real multiple percussion setup using four concert tom-toms, snare drum, tambourine, five temple blocks, three suspended cymbals and medium triangle. Movement two is for vibraphone, and movement three is for four timpani. The quartet parts are: orchestra bells, xylophone, vibraphone and marimba in the first movement; three triangles, crotales, eight rice bowls and three gongs for the second movement; snare drum, bongos/timbales, medium tom-toms and low tom-toms for the third movement.

The first movement solo part is written in a two-staff style dividing the multiple percussion instruments into the following groupings: top staff—triangle, suspended cymbals and temple blocks; lower staff—tambourine, snare drum and tom-toms. This makes for easy reading. The first movement is in several tempi: quarter note = 76, quarter note = 92 and dotted quarter note = 72, and basically contains 16th-note groupings of four, five, six and seven, which wander around the instruments. Movement two, which is lyric in style, is marked Calm, quarter note = 48-52, with a Piu mosso, quarter note = 69, at the end. Movement three, which contains rapid 8th and 16th notes, is marked Fast, quarter note = 176, at the beginning and then moves into various tempi of quarter note = 144, quarter note = 96, quarter note = 132, finally returning to the original quarter note = 176. Movements two and three both have brief cadenzas.

Three Movements for Multi-Percussionist and Percussion Quartet is an excellent composition for a percussion soloist. Both the solo part and quartet parts are challenging musically and technically and require a strong ensemble approach to fully realize the intent of the piece. This composition would be excellent on a college percussion ensemble concert or for a recital.

—John Beck

MULTIPLE PERCUSSION

Portraits for Multiple Percussion III-V+
Anthony J. Cirone
$14.95
Warner Bros. Publications, Inc.
15800 NW 48th Ave.
Miami FL 33014

Anthony Cirone has adapted 50 etudes from his widely used *Portraits In Rhythm* snare drum book for multiple percussion setup in a text that is a welcome addition to the percussion literature. Each of the short, one-page studies contain a wide variety of rhythms, meters, meter changes and metric subdivisions that would form the groundwork of any percussionist's education. The rhythmically challenging pieces, now combined with the element of multiple-surface performance, will add another dimension to students' repertoires.

One important feature of the book is the single setup required for all of the etudes: four toms, bass drum, bongos, five temple blocks, three woodblocks, three cowbells, two cymbals, triangle and gong (although not all pieces use the entire instrument list). This feature would allow a teacher to permanently assemble the setup and instruct many students on different etudes simultaneously. Each piece is musically sound and efficiently orchestrated, with stick choices and recommended stickings included.

Cirone has, once again, provided the percussion world with a musically useful vehicle for instruction and performance situations. Good high school or college students would find this book challenging and rewarding for concert or recital situations, as several movements could be combined to form a suite.

—Terry O'Mahoney

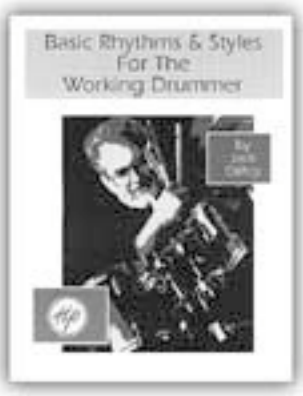
MIXED INSTRUMENTATION

Deux Dechiffrages V-VI
Piotr Moss
$39.25
Editions Max Eschig
Selling agent Theodore Presser Co.
1 Presser Place
Bryn Mawr PA 19010

This is four-minute duo for alto saxophone and one multi-percussionist who provides a variety of percussion colors, including marimba, tom-toms, and numerous wood and metal accessories. The work is presented in two brief movements, each having a wide variety of tempi and moods. There is no suggested setup, so some thought will be needed in arranging the instruments in the best manner. There are several complex rhythm patterns and meters in each movement. The print is clear, and while the saxophone part is printed alone, the percussionist must perform from a score, and so page turns must be addressed. This is a piece well-suited for the advanced or degree recital program, and should be looked on with favor by percussionists and saxophonists alike.

—George Frock

DRUMSET



Basic Rhythms and Styles For The Working Drummer
Jack Gilfoy
$14.95
Hal Leonard Publishing Corporation
7777 West Bluemound Road
Milwaukee WI 53213

Jack Gilfoy, Henry Mancini's drummer for thirty years, has assembled a collection of useful patterns for drumset that would benefit any drummer who is called upon to play a large variety of styles. The 24-page text is divided into five main categories—Early Jazz/Swing, Rock, Country, Latin American and West African Rhythms. Some of the rhythms are well-known (e.g., bossa nova) and some less well-known (Ghanan Highlife music). This is a quick and handy reference that would be suitable as supplemental material for any course of study.

—Terry O'Mahoney

Contemporary Africa Drumset Styles—Book One: Soukous III
Chris Miller
$25.00
Chris Miller
P.O. Box 838
Carmel Valley CA 93924

This 33-page text contains numerous one-bar exercises/patterns for drumset that are derived from the African pop music known as Soukous. Soukous has its origins in the Congo and Zaire, and is often heard in the United States on the National Public Radio program *Afropop Worldwide*. Although many of the patterns feature 16th notes played on a closed hi-hat, the vast majority do not contain a standard backbeat on beats 2 and 4—in stark contrast to American pop music. This "shifted backbeat" gives the music its characteristic feel. A discography would have been a welcome addition to the text, but that should not deter intermediate to advanced drummers from using this text to expand their musical horizons to include some "world beat" grooves.

—Terry O'Mahoney

Give The Drummer Some! IV-V+
Jim Payne
$29.95
Manhattan Music
c/o Warner Bros. Publications
15800 NW 48th Ave.
Miami FL 33014

The famous saying by singer James Brown provides the title for this book, which chronicles the development of rhythm & blues, soul and funk drumming. From the New Orleans influence of Earl Palmer to the work of David Garibaldi, the book uses interviews, photos and transcribed examples to tell the story of the many drummers who created some of the most widely recognized drumset patterns of the past four decades.

The book is divided into four sections—New Orleans, Drummers who recorded with James Brown, Masters of Funk and Soul, and Rhythm Transcriptions. Earl Palmer discusses his early work in the 1950s and '60s, drummers who recorded some of James Brown's classic songs are featured (including Melvin Parker, "Jabo" Starks, Clyde Stubblefield and others) and many session players who recorded with numerous artists round out the book (Al Jackson, Roger Hawkins, Bernard Purdie, Quinton Joseph, Harold Brown, Greg Errico, Maurice White, George Brown, Ray Torres, James Williams, Andy Newmark, James Gadson and Mike Clark).

The interviews are quite extensive and lend a real insight into the whole era of music created between 1950 and today (including information about recording, band personnel, influences and selected discographies of each drummer). The Rhythm Transcriptions section includes 120 musical examples, 90 of which are performed by Payne on the accompanying CD. Although

the bulk of this 266-page book is historical in nature, its rhythmic transcriptions are very challenging. Recommended for drummers with good reading skills who would like to expand their knowledge of funk, soul and rhythm & blues.

—Terry O'Mahoney

Drummer's Guide To Hip Hop, House, New Jack Swing, Hip House, and Soca House **III-IV**
Bill Elder
$21.95
Belwin
c/o Warner Bros. Publications, Inc.
15800 NW 48th Ave.
Miami FL 33014
Drumset students are often frustrated by the lack of correlation between what they hear on the radio and what they are currently studying in drum lessons. The *Drummer's Guide To Hip Hop, House, New Jack Swing, Hip House, and Soca House* book attempts to bridge this gap. Many of the patterns in this 42-page book are rock or shuffle derivatives and would be suitable for the intermediate student with basic 8th-note reading skills.

The Hip Hop examples are rock grooves with 16th-note bass drum figures, the New Jack Swing studies are half-time rock shuffle patterns (with 16th-note triplet notation), the House examples are 8th-note ride patterns with 16th-note triplet embellishments, and the Soca exercises are calypso based grooves with no backbeat on beats 2 and 4. The book concludes with a double bass drum section and selected discography. A CD is included with the book.

All of the patterns are useful exercises for developing a solid understanding of the dance grooves associated with today's music, and should provide aspiring drummers with some incentive to practice.

—Terry O'Mahoney

INSTRUCTIONAL VIDEOS

The Making of Burning For Buddy (Parts 1 and 2)
Various Artists
$39.95 each
DCI Music Video
c/o Warner Bros. Publications, Inc.
15800 NW 48th Ave.
Miami FL 33014
These two videos document the recording of the compact disc *Burning For Buddy*, the tribute CD recorded by the Buddy Rich Band and many of the world's top drummers (many of whom also participated in the Buddy Rich Memorial Concert shows). Each drummer speaks about Buddy's influence, then warms up at the drumset and plays a tune with the band. Neil Peart (of the rock group Rush) narrates the series, which includes rehearsal footage and some rare Buddy Rich solos.

Part 1 features performances by Neil Peart, Marvin "Smitty" Smith, Dave Weckl, Kenny Aronoff, Bill Bruford, Ed Shaughnessy and Steve Gadd. Part 2 Features Billy Cobham, Steve Ferrone, Omar Hakim, Joe Morello, Rod Morgenstein, Simon Phillips, Steve Smith and Matt Sorum. The different styles, approaches and even drum sounds that each artist use are only a few of the many interesting aspects of these films. The tunes were recorded in their entirety and feature some great solos from band members (including saxophonist Steve Marcus). Each video is over 80 minutes in length and would make excellent additions to any drummer's video library, if for no other reason than to see this many drummers play in a big band style.

—Terry O'Mahoney

Conga Masters—The Masters Meet Again
Giovanni Hidalgo/Jose Luis "Changuito" Quintana
$19.95
DCI Music Video
c/o Warner Bros. Publications, Inc.
15800 NW 48th Ave.
Miami FL 33014
Often the best "lessons" are taught without uttering a word. Such is the case with *Conga Masters*. Giovanni Hidalgo and Jose Luis "Changuito" Quintana are the featured artists in this 40-minute performance video that demonstrates what happens when two masters perform together. Hidalgo is one of the world's foremost conga players and Quintana is a legendary Cuban percussionist best known for his 20-year association with the group Los Van Van.

Three songs are performed with a rhythm section (piano, bass, drumset), but the *tour de force* of the video is a 20-minute conga duet that clearly demonstrates the variety of hand techniques and sounds available from the conga drums when played by a virtuoso. Hidalgo and Quintana square off, each with three congas, and set about redefining the limits of conga playing. They display numerous stylistic patterns (including *guaguanco*) and amazing telepathy as they vacillate between 6/8 and 2/2 time.

Some knowledge of basic conga technique would be helpful to the viewer, because no explanations are offered during the video. The video features some excellent timbale, bongo, piano and bass solos in addition to the inspirational conga playing. The solos and accompaniment patterns demonstrated in the video would benefit interested pianists and bassists as well as percussionists.

—Terry O'Mahoney

In The Tradition
Giovanni Hidalgo
$39.95
DCI Music Video
c/o Warner Bros. Publications, Inc.
15800 NW 48th Ave.
Miami FL 33014
Giovanni Hidalgo is one of the leading, if not *the* leading, conga virtuosos of our time. His incredible technique and great sound makes him the guy to watch in terms of ideas and approach. *In the Tradition* demonstrates not only his solo abilities but also his knowledge of the conga patterns associated with the most frequently played styles of Cuban music—son montuno, bolero, charanga and danzon.

This 60-minute bilingual video includes information on the four basic conga sounds, basic tuning, ideas for improvisation within the framework of the basic patterns ("riffing"), as well as conga and timbale patterns for son montuno, bolero, charanga, danzon and conga. Each pattern is played, then repeated in slow motion to allow the viewer to examine the motions associated with each part. Hidalgo also performs four songs (one in each style) with the help of his friend Jose Luis "Changuito" Quintana (on timbales), piano, bass, sax, trumpet and drumset. His solo (*Peace*) demonstrates the wide variety of sounds he is able to achieve through imagination and musical sensitivity.

The 32-page accompanying booklet includes all of the important patterns demonstrated on the video, a brief history of each style, as well as the names of groups that typify each genre. The patterns covered in this video have not been previously presented on video. Conga players, as well as drummers who would like to incorporate timbale/cowbell patterns into their playing, would benefit from this video.

—Terry O'Mahoney

The History of Songo
Jose Luis "Changuito" Quintana
$39.95
DCI Music Video
c/o Warner Bros. Publications, Inc.
15800 NW 48th Ave.
Miami FL 33014
Jose Luis "Changuito" Quintana is a legendary figure in the world of Cuban percussion. As a member of Los Van Van, the Cuban supergroup, he has been at the forefront of drumset/percussion performance in Cuba for almost two decades. This makes Quintana imminently qualified to explain and demonstrate aspects of the Cuban musical genre known as *songo*.

In this 94-minute bilingual video, Changuito discusses the growth of songo from its roots in

the early 1970s to its performance by today's players. *Songo* is a *style* of music, and therefore has many different rhythmic patterns. Changuito is responsible for many variations and embellishments of the basic songo style as well as the introduction of drumset and the use of a timbale/cymbal/double cowbell/bass drum setup. In the video, he demonstrates each drumset pattern, followed by the corresponding conga patterns and/or variations. Each of these demonstrations is accompanied by a clave pattern, and all are repeated in a slow-motion replay to enable the viewer to see and hear the patterns clearly.

Cuban musicians often combine elements of several musical genres to create a new sound. An example of this approach is *merensongo*, a combination of *merengue* and *songo*. In addition to *merensongo*, Changuito demonstrates three other Cuban musical styles—*conga*, *pilon* and *mozambique*, in addition to his numerous songo patterns. He performs four songs during the video, accompanied by piano, bass, trombone and conga.

Rebeca Mauleon-Santana, the noted pianist and composer, does an excellent job as both narrator and translator. The 54-page booklet that accompanies the video is very clear, concise and contains accurate transcriptions. Changuito's performances are excellent and the information contained in the video should fill a large void in the musical education of many drummers.

—Terry O'Mahoney

PERCUSSION RECORDINGS

Never Give A Sword To A Man Who Can't Dance
Rich Goodhart
$15.95
Beginner's Mind Productions
P.O. Box 744
Guilderland NY 12084

Rich Goodhart performs original compositions on a vast array of percussion instruments on this compact disc recording he categorizes as "World Beat/Progressive (music) with a 'global village' perspective." Many of the pieces use static or slow-moving harmonies that showcase the importance of percussion sounds and colors. His use of bamboo flute, wordless vocals and choir, as well as instrumental percussion sounds from around the world, create a meditative quality that many listeners will find appealing.

—Terry O'Mahoney

Ethos Percussion Group
$15.95
Ethos Percussion Group
P.O. Box 397
East Elmhurst NY 11369

This premiere compact disc recording from the New York-based Ethos Percussion Group is a truly enjoyable, accessible work that features a percussion ensemble classic by John Cage and three modern pieces that prove that the concepts of melody, harmony and rhythm have not been exhausted.

The recording opens with *Rhythm Song* by Paul Smadbeck, a minimalist piece originally composed for "one or more" marimbas, artfully arranged by Ethos to include percussion instruments that add some excellent color to the piece. The opening section (in 7/4 time) contains an engaging, memorable melody that segues into an African-sounding section in 6/8 time. The second selection, John Cage's percussion ensemble classic *Third Construction* (written in 1941), is then given a sensitive reading by the ensemble. Although written in 2/2 meter, the use of polyrhythms and found instruments (e.g., tin cans), juxtaposition of metal, wood and skin sounds, and classic percussion ensemble compositional approaches make this a timeless work.

Marimba Spiritual by Minoru Miki, originally written for Keiko Abe, is a marimba concerto that typifies the modern Japanese composition school. It begins with a somber requiem, followed by an allegro section that contains extensive single-note melodic lines (expertly played by Joseph Gramley), and accompaniment inspired by Japanese Kodo drumming. The use of Japanese instruments and sonorities make this a very enjoyable 13-minute work.

The recording concludes with a rendition of David Hollinden's *The Whole Toy Laid Down*, a ten-minute program piece that represents the actions of a mechanical wind-up toy. It begins with a section that is reminiscent of the work of Charles Ives (both rhythmically and harmonically), followed by a drumset solo portion, a short snare soli, and concluding with an Ives-inspired coda section.

The Ethos Percussion Group has produced a compact disc filled with challenging, yet understandable percussion music. Listeners of all persuasions would find this recording musically satisfying. Non-percussionists often find recordings of percussion music difficult to understand or outright objectionable. The Ethos Percussion Group has succeeded in their attempt to draw the listener in by programming intellectually credible music that does not alienate the listener by its esoteric elitism.

—Terry O'Mahoney

WSMA Presents Percussion from the List: 561 a Percussion Ensembles
Sandy Schaefer
$15.95
Wisconsin School Music Association
4797 Hayes Rd.
Madison VI 53704

You will probably not understand the title of this new CD unless you are a music educator from the state of Wisconsin; however, you need not live in that state to find this CD helpful. Directors of percussion ensembles at the intermediate level anywhere can benefit from this useful recording.

The CD is the result of an ambitious project, the goal of which was the improvement of the performance level of high school percussion ensembles in Wisconsin. It was felt that one impediment was the lack of recorded examples, and this particular CD, which contains compositions on the state's Class A list, is an effort to address that problem. The recording was accomplished without the use of a percussion ensemble. Sandy Schaefer, Assistant Professor at the University of Wisconsin, Oshkosh used an over-dubbing process and played all the parts.

Works recorded on the disc are *Phase Dance* by Pat Metheny and Lyle Mays, arranged by Houghton, Jared Spears' *Windstone Suite* and *A Time for Jazz*, Ron Keezer's *For Four Percussionists*, F. Michael Combs' *Antiphon*, Lawrence Weiner's *Perspectives*, Vic Firth's *Encore in Jazz*, Michael Colgrass' *Three Brothers*, *Sabre Dance* by Aram Khachaturian, arranged by Moore, and Eric Osterling's *Samba for Mallets*.

Schaefer demonstrates his versatility and expertise, wringing as much music out of these ensembles as could be hoped. The over-dubbing method has worked admirably, resulting in the clear delineation of each individual line. Perhaps this successful project will inspire similar efforts in other states.

—John R. Raush

Tambuco
Mexican Percussion Quartet
$15.00
Quindecim Recordings
Cerro del Tigre 28
Romero de Terreros
Mexico D.F. 04310

Glancing at the title of this CD, one might think that this disc, featuring the Mexican Percussion Quartet, would be devoted entirely to the rich heritage of Latin American music and composers. Instead, one encounters music of an international provenance, with the Dutch composer Henk de Vlieger's *Toccata* (1979), the English composer Paul Braker's *Four Quartets in Three Movements* (1994), a taste of traditional West African djembe music, and three Mexican composers' works—*Cuarteto #2* by Raul Tudon, Eduardo Soto-Millan's *Corazón Sur* (1994), and Santiago Ojeda's *Zappaloapan* (1994).

The program notes explain the rationale for the music recorded by Tambuco—Alfredo Bringas, Raúl Tudón, Iván Manzanilla and Ricardo Gallardo—which "includes some of the most significant works of the repertoire…performed during Tambuco's first year of existence"—music written for and dedicated to the quartet. It would be difficult to

find six examples of music for percussion that feature more contrasts in terms of style and instrumentation than the music on this CD. The first two tracks, Vlieger's *Toccata*, written in a mildly dissonant, minimalist vein, and Toledo's *Cuarteto*, feature the keyboard-mallet instruments, from which the quartet coaxes a variety of sounds, using an assortment of implements. In Barker's *Four Quartets in Three Movements*, the focus shifts to membranophones (19 drums are used in the first movement) and cymbals. In its final movement, the "King of all drums"—the bass drum—is serviced by all four players. *Corazón Sur* speaks to primal emotions, featuring a frenetic display of hand drumming. In their tribute to West African djembe music, the quartet, inspired by the complex rhythmic polyphony in which they are engaged, launch into virtuoso solos that display the sonic possibilities of the instruments.

The most interesting track on the disc for this listener, however, was *Zappaloapan*, explained as a percussion piece that "describes an imaginary canoe journey of Frank Zappa to the southern coast of the Mexican State of Veracruz...his arrival at the Fiesta of La Candelaria...[and] the festive atmosphere and colorful landscapes perceived through Frank Zappa's eyes and ears." The quartet proves up to the Herculean task of portraying this musical odyssey, with much assistance provided by their expertise in mallet playing.

The quality of the performances heard on this CD is a testimonial to the abilities of this quartet. The disc makes a strong statement on their behalf as contenders for a niche alongside the premier percussion ensembles in the world.

—John R. Raush PN

PERCUSSIVE ARTS SOCIETY SCHOLARSHIPS NOW AVAILABLE!

PAS announces the Fred Hoey Memorial Scholarship. To apply for this scholarship send PAS an application form, a three-minute video, and 100- to 200-word essay explaining how the scholarship would be used (college, summer camp, special course, private teacher, etc.); and why you qualify (financial need is **not** a consideration). All application materials must be in the Lawton, Oklahoma PAS office **no later than June 2, 1997**. Winners will be contacted around June 16, 1997.

Fred Hoey Memorial Scholarship eligibility: Student must be an incoming college freshman during the 1997-98 academic year enrolled in the School of Music at an accredited college or university. Student must demonstrate knowledge and playing ability on drums (snare and/or drumset), keyboard percussion, timpani, latin (bongos, conga, timbales), and hand-held percussion. One $750 scholarship will be awarded.

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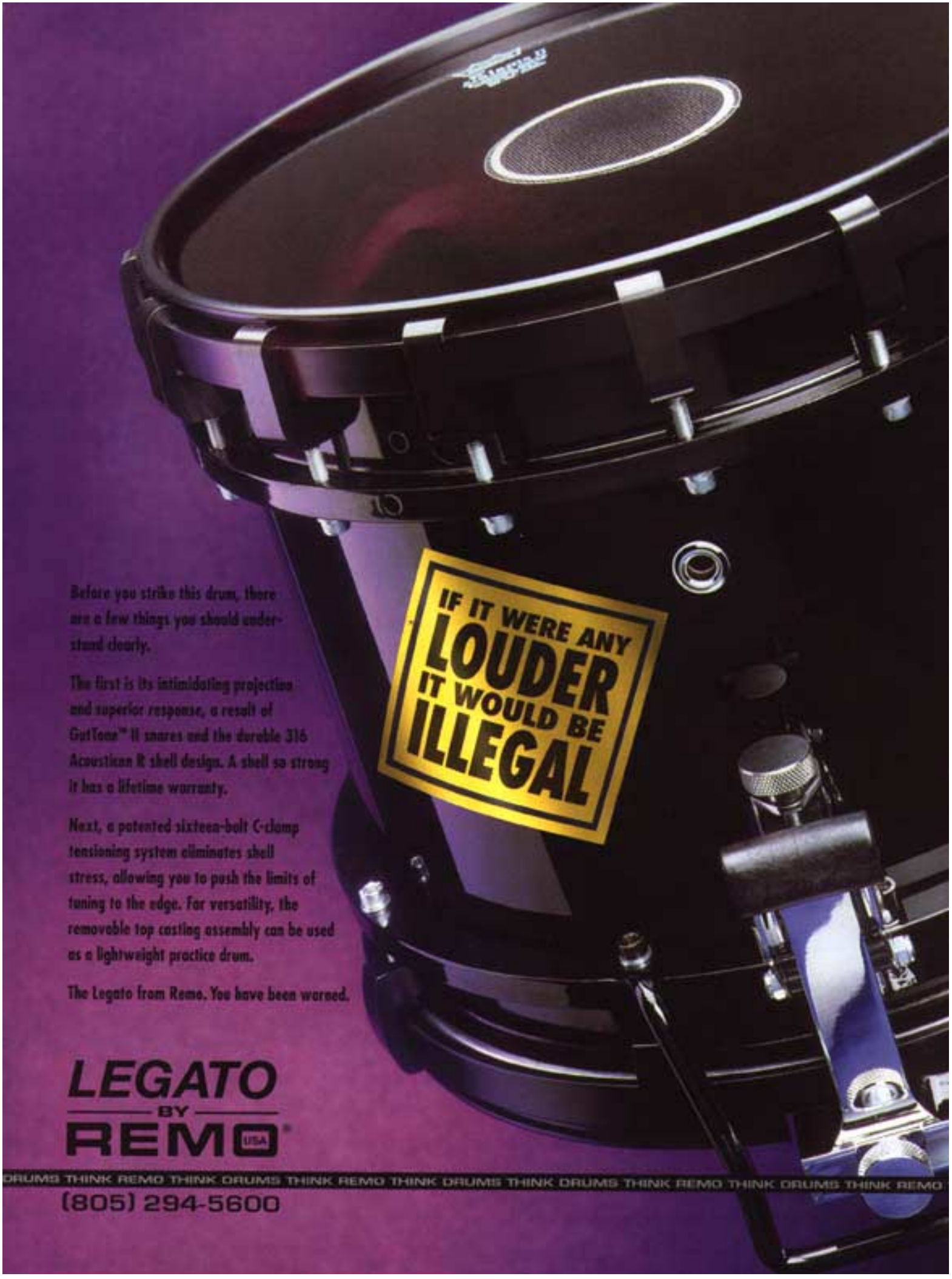

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