Percussive Notes

The journal of the Percussive Arts Society • Vol. 36, No. 2 • April 1998

Goodbye, Al Payson
Hello, Ted Atkatz

A Change in Chicago

Dave Weckl Transcriptions
Indoor Drum Lines
African Rhythm

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Paul Price, 1975
Buddy Rich, 1986
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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

Promoting PAS

BY GENARO GONZALEZ

I would like to take this opportunity to inform you of some of the latest PAS activities. In December, Executive Director Randy Eyles represented PAS by manning a booth at the Mid-West Band and Orchestra Convention in Chicago. There he met prospective new PAS members and promoted PAS to music educators. In January, Randy and I traveled to the National Association of Music Merchants (NAMM) Convention in Los Angeles. The NAMM Convention is the largest music trade show in the U.S. and features hundreds of exhibitors from around the world. At the NAMM Convention, we were able to meet many potential new percussion exhibitors who seemed very excited to get information about PAS and PASIC '98.

The timing of our trip to the NAMM Convention coincided with our mailing of the Exhibitor Packets for PASIC '98. These packets contain all the information our PASIC exhibitors need to reserve their booth space at PASIC '98. With the addition of the many new percussion industry contacts that Randy and I made at the NAMM Convention, a record number of PASIC '98 Exhibitor Packets were mailed in early February. This means you should see a record number of exhibitors displaying their percussion products at PASIC '98 in Orlando, Florida.

In February, I represented PAS at the Texas Music Educators Association Convention held in San Antonio. Additionally, Texas Chapter President Lauren Vogel Weiss hosted the PAS booth in the exhibit hall and recruited approximately 50 new members for PAS. The Texas Chapter of PAS also sponsored three percussion clinics at the convention.

As you can see, we are doing many things to promote PAS to the percussion industry, music educators and convention attendees. However, I believe that we can all do more to promote the educational importance of PAS to potential student members. I encourage those of you who have contact with junior high or senior high school students to promote PAS to these students by forming a PAS Club. A PAS Club is an excellent way for a young student to be a member of PAS. At the reduced rate of $20.00, this is a very affordable membership that should be attractive to students. Club members receive all the benefits of being a PAS member including State Chapter Day of Percussion activities, reduced registration at PASIC, and our monthly *Percussive Notes* and *Percussion News* publications (one *Percussive Notes* for every two club members). A minimum of four students is required to establish a PAS Club.

As a current PAS member, you realize the valuable educational opportunities PAS membership has to offer. If you are a music educator promoting drums and percussion to your students, I encourage you to fulfill their educational needs and experiences by forming your own PAS Club with your young students.

For further information on starting your own PAS Club, please contact PAS at P.O. Box 25, Lawton, OK 73502; phone, (580) 353-1455; fax, 580 353-1456; e-mail, percarts@pas.org.

Genaro Gonzalez

Correction from March *Percussion News*

For hotel information on John Beck Tribute, May 3, 1998 write Dave Mancini, P.O. Box 812, Pittsford, NY 14534.

HOW TO REACH THE PERCUSSIVE ARTS SOCIETY: VOICE (580) 353-1455 [leave message between 5 p.m. and 9 a.m.] • FAX (580) 353-1456 [operational 24 hours a day] • E-MAIL percarts@pas.org • WEB http://www.pas.org • HOURS Monday–Friday, 8 A.M.–5 P.M.; Saturday, 1–4 P.M.; Sunday, 1–4 P.M.

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CONCERTS AND RECITALS

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PASIC '98 is Going to be Great!

BY BETH RADOCK

GREETINGS FELLOW PAS MEMbers and friends! Mark your calendars. Six months from now, you can be in beautiful, sunny Orlando, participating in what could be the largest ever Percussive Arts Society International Convention. I would like to thank Randy Eyles, Genaro Gonzalez and Karen Hunt for participating in the site inspection at the Orange County Convention Center. We had two days of productive meetings concerning all aspects of convention planning. Karen had a great time exploring the facility's nooks and crannies to help plan the massive logistical miracles she delivers at every PASIC.

The half-mile long Orange County Convention Center is AWESOME! The 2,600-seat auditorium is a professionally designed and equipped concert hall providing a stellar venue for PASIC '98 concerts. The Clarion Park Plaza Hotel, which is the convention headquarters and host hotel, is conveniently located next door to the Convention Center.

One of the PASIC '98 Showcase Concerts will feature the diversity of The Percussion Art Quartet of Germany, The Amores Percussion Trio of Spain and world-renowned United States marimba soloist Michael Burritt. This collaborative effort began when all three parties performed at the International Convention in Valencia, Spain in October 1996. Since then, they have worked together on several occasions in Europe. Their program will feature works of composers from Spain, Germany and the United States. The concert will include a newly orchestrated performance of "Shadow Chasers" by Michael Burritt, as well as the premiere of a new work for solo percussion and percussion septet by Frank Wiley.

The topic for Wednesday's New Music Research Day is "Percussionist as Composer." The day culminates with the world premiere of Mike Udow's opera, "The Shattered Mirror."

Percussion ensemble events will be featured in the auditorium on Thursday. The High School Percussion Ensemble Showcase Concert will begin at 9:00 A.M. From 11:00 A.M. until 1:00 P.M. the High School Percussion Ensemble Festival will be held. This brand-new event will feature ten groups that will be evaluated by an all-star panel. If your high school ensemble would like to be a part of this exciting event, please e-mail (percbeth@aol.com) or call 407-646-2419. Each group will be allotted ten minutes to perform and be evaluated. Tapes should be sent to Beth Radock, PASIC '98 Host, Rollins College Dept.of Music, 1000 Holt Ave.–2731, Winter Park, FL 32789, by May 15. The Percussion Ensemble Literature Session at 2:00 P.M. will provide a great opportunity to hear a wide variety of percussion ensemble literature.

Another exciting aspect of Orlando and PASIC '98 is Walt Disney World's participation. The Saturday evening concert will be a collage of entertainment featuring the Magic Kingdom Big Band, featuring drumset, vibraphone and world percussion artists from PASIC '98. What a great way to end the convention—seeing a potpourri of incredible artists with a great big band!

In addition, we are proud to announce reduced ticket prices to Disney properties for PASIC attendees. Attendees and their families will be able to get one-, two-, three- or four-day park-hopper passes to all four parks with free Pleasure Island tickets. One can order a special PASIC-only reduced-price ticket to all parks. Call Adventure Travel at 800-540-9030 for additional information.

Finally, I would like to thank the PASIC '98 Committee and the PAS Executive Committee for their hard work in the artist selection process for PASIC '98. We received numerous highly qualified applications, and narrowing the field was very difficult. Check future issues of *Percussive Notes* for the most up-to-date information about PASIC '98. The incredible diversity and talent of PASIC '98 applicants tells us that the art of percussion is definitely alive and thriving around the world.

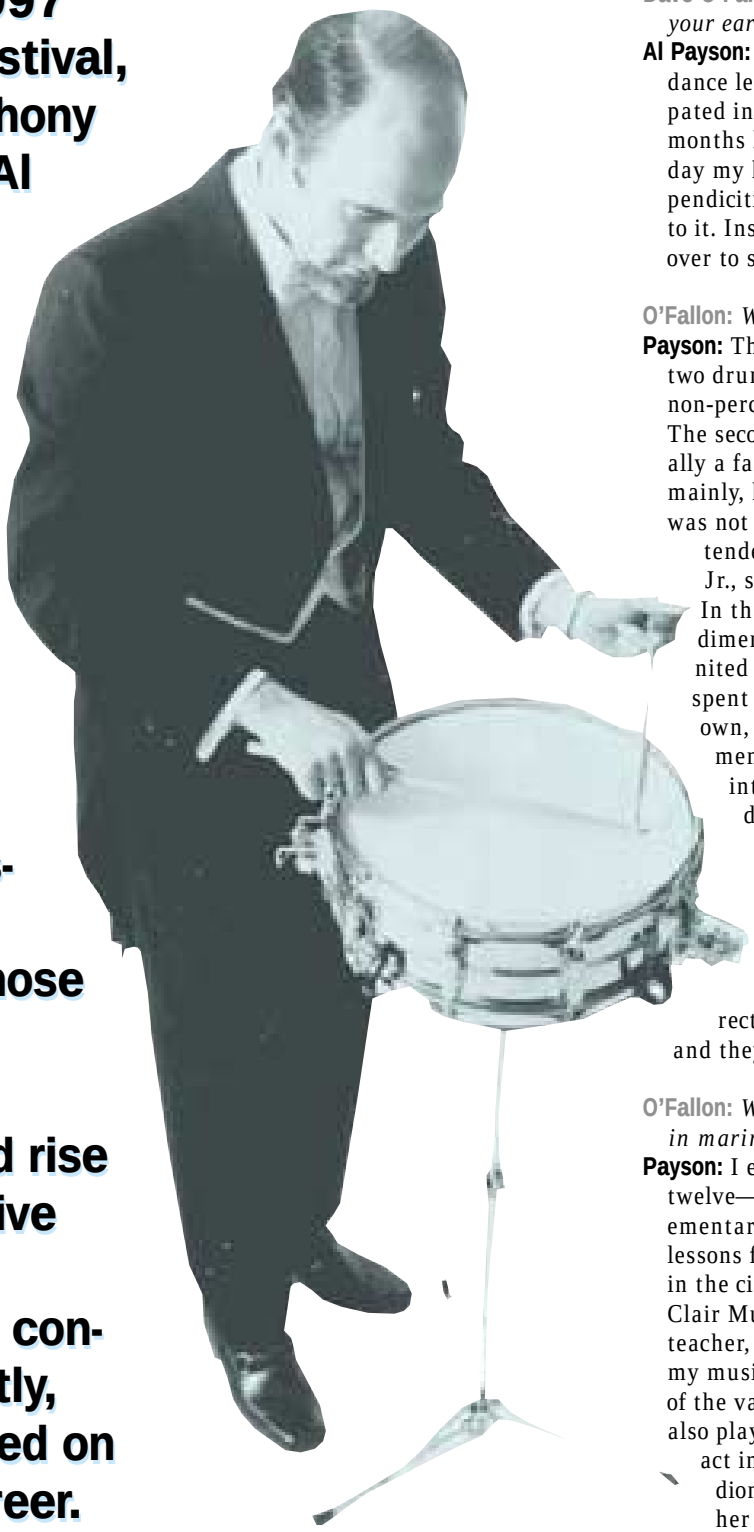
See you in November!

Beth Radock

An Al Payson Retrospective

By Dave O'Fallon

After the 1997 Ravinia Festival, Chicago Symphony percussionist Al Payson retired after a distinguished forty-year career that included Fritz Reiner's legendary tenure with the CSO and the phenomenally successful years with Georg Solti. Those decades also witnessed an incredibly rapid rise of the percussive arts, to which Payson helped contribute. Recently, Payson reflected on his life and career.



Dave O'Fallon: *What was the nature of your early musical training?*

Al Payson: My mother started me on tap-dance lessons at age four, and I participated in my first class recital a few months later. Right after my fifth birthday my hoofing was interrupted by appendicitis surgery, and I never got back to it. Instead, my mother switched me over to snare drum lessons.

O'Fallon: *Who was your teacher?*

Payson: Through elementary school I had two drum teachers, both of whom were non-percussionist school band directors. The second one, a clarinetist, was actually a fairly accomplished drummer; mainly, he taught me how to read. I was not much into rudiments until I attended a clinic given by Bill Ludwig Jr., sponsored by a local music store. In that clinic he ran down all the rudiments, slow to fast. That clinic ignited my interest in drumming and I spent the next several weeks, on my own, learning most of the 26 rudiments. Also at that clinic Ludwig introduced us drummers to a new device: the field-drum leg rest. After parades, our left legs would be deeply bruised—literally black and blue—just above the knee from banging against the drum as we marched along. Our band director immediately ordered them, and they spared us a lot of pain.

O'Fallon: *When did you develop an interest in marimba and timpani?*

Payson: I entered high school at age twelve—I skipped two grades in elementary school—and began marimba lessons from the only marimba teacher in the city, Evelyn Ingels, a student of Clair Musser. Besides being a good teacher, she had a great influence on my musical goals. This was the tail-end of the vaudeville era and Evelyn, who also played piano and accordion, had an act in which she played both accordion and marimba. Upon seeing her act I immediately became

stage-struck. I was also impressed by the fact that the drummer in the most popular big dance band in Springfield made $11.00 for a three-hour dance job, while Evelyn made $35.00 for a fifteen-minute marimba/accordion routine. At age twelve, economics raised its ugly head! I learned some pieces and started playing women's club luncheons, amateur variety shows, banquets, etc.

Concerning timpani, I was a member of the high school band, and at the first rehearsal of my sophomore year the band director handed me a copy of *The Ludwig Timpani Instructor* and said, "Here, study this. You're now the timpanist." That was the sum total of my timpani instruction, and from that point on I played timpani in the concert band and field drum in the marching band.

At that time in Springfield there was not even a community symphony orchestra. The only professional concert group I heard live was the annual concert by the Marine Band. The star percussionist of the band was Charles Owen, the timpanist and marimba soloist—"show biz"! Usually for afternoon performances he would play a fast two-mallet solo with band accompaniment, followed by a slow four-mallet encore without band. For the rest of the concert, in addition to playing timpani he had a field drum set up next to them, which he played on marches, joining in with the regular snare drummer. He was my idol, and I patterned myself after him as much as possible. For the spring band concert in my senior year I played a fast two-mallet solo with band accompaniment, arranged by Charles Owen, followed by a slow four-mallet encore. And I had a field drum set up next to my timpani, which I played on marches. I wonder if service band percussionists realize how much they influence small-town percussion students.

O'Fallon: *When did you decide to go to college and major in music?*

Payson: By the end of my high school days I could see that the "show biz" era was ending, at least as far as live musical acts. I decided to go to college to become a high school band director.

O'Fallon: *Did your parents ever worry about you choosing music as a career?*

Payson: My mother didn't, but my father did. He had been hit very hard by the Great Depression. He lost his job plus all his savings when the local bank failed. He later became a tradesman—a painter and decorator. He told me that if I took up his trade and joined the union I would have a secure future. Well, at least I took half his advice. I jointed the union—although a different one than his—at age eighteen, and have been a member ever since.

O'Fallon: *Why did you choose the University of Illinois?*

Payson: It was a no-brainer. There were only two universities in Illinois at that time that had percussion departments: The University of Illinois and Northwestern. My parents couldn't afford Northwestern or to send me out of state. At that time the tuition at the University of Illinois was $75.00 per semester.

O'Fallon: *Tell me about Paul Price and the percussion ensemble.*

Payson: Paul Price, who preceded me at the University of Illinois by two years, was a musical dynamo whose main interest was the cutting edge of the avant-garde. He also had the novel idea that the percussion ensemble—which did not exist anywhere at the college level prior to his arrival there—was a viable means of musical expression. When I arrived at the University of Illinois in 1950 he had just established the percussion ensemble as an accredited course, the first in the nation. Mind you, we didn't play "pop" music or transcriptions, as he felt it would debase the legitimacy of this brand-new medium. He programmed only serious, heavy works—music of Varese, Harrison, Chavez, Cowell, Cage and so on. This was mostly because he had difficulty convincing some members of the school curriculum committee that there was sufficient repertory for the medium to warrant its inclusion in the curriculum. In fact, it took Price two years to get the committee to accept the course.

We rehearsed one hour every weekday, and I found myself very much attracted to this music, and I immersed myself in learning the reading and technical skills that it required. This included learning complex meters, polyrhythms, various types of aleatoric

Chicago Symphony Orchestra Archives

notation, multiple-percussion setups, etc.

Also in my first year, I heard a symphony orchestra live for the first time. Unfortunately, after one year, college was interrupted by the Korean War, and I spent two years in an army infantry-division band.

O'Fallon: *Did your military service provide you with any opportunities to use your skills as a musician?*

Payson: In a word, no. The band basically played music outdoors on the march during that entire period. Rare "concerts" amounted to simply playing one march after another from a seated position.

Upon my return to the University of Illinois a new percussion student in the department had a background in *show biz*. Gerry Shramek had a marimba act that she had performed in nightclubs in Chicago—her hometown—and around the Midwest. She, too, saw the end of an era, and had come to the University of Illinois for "retraining." With that and many other common interests, we became an item and married in my senior year.

Also by the time I returned to school—this was September of 1953—word was getting around about the percussion ensemble, and we were touring a great deal. Every day of the yearly Spring break was spent on the road. Audiences were at once stunned and delighted with our concerts. We were a huge success. Probably the high point was our ensemble concert at the MENC national convention in Pittsburgh. Word had gotten around that something unusual was going to happen, and the house was packed with thou-

sands of music educators, almost none of whom had ever seen or heard a percussion ensemble before. At the end of the concert we received a standing ovation, and the applause seemed to last forever. By my senior year, it seemed apparent that the percussion ensemble was on its way to becoming accepted as a means of musical expression, and my wife and I were among the pioneers! Those were heady times.

O'Fallon: *By your senior year I take it you were no longer interested in pursuing a career in music education.*

Payson: Right. My goal had shifted to playing in a symphony orchestra. By the Spring of my senior year I had my excerpts ready for an audition, but there was not a single opening at that time. I graduated in June of 1956 with a performance degree and absolutely nothing in the offing.

Finally, an opening came up in August with the Louisville Orchestra. I went down and auditioned and got the job. As it turned out, my training was very well-suited for the position. The Louisville Orchestra had received a large grant from the Rockefeller Foundation to commission, perform and record works by American composers. The composers were required to write works for the L.O. instrumentation, which was fifty musicians, including one timpanist and just one percussionist. Since the composers were limited to one percussion player, many of the parts were for multiple percussion, some requiring large setups, and very busy. So here I was playing new music for multiple-percussion, something I had been doing for years. It was a wonderful and satisfying season in that regard.

The bad news was that the Rockefeller grant ended at the close of that season, so from a financial standpoint I felt I had to move on. That summer my wife and I, now with a son, returned to Chicago and wondered what the future would bring. Fortunately, we didn't wonder very long, because in July a percussionist with the Chicago Lyric Opera Orchestra died, and I moved into that spot. Then the following season, in 1958, I moved into the Chicago Symphony.

O'Fallon: *What was life like in the CSO in those days?*

Payson: First of all, the music director, Fritz Reiner, was the last of the great tyrants. He fired eight or nine players every year. And in his five years there before my arrival he had fired the entire percussion section, and my chair twice—I was the third snare drummer. To try to keep my mental equilibrium, I went in considering it one season's work. It almost was.

O'Fallon: *How so?*

Payson: Unlike the Louisville Orchestra, the CSO job was one for which I was ill-trained. In the first place, the opening was for snare drum. Reiner required specialization in the percussion section—no moving around. It was snare drum, cymbals, and mallets/bass drum. A fourth percussionist was added the very next season, so it was snare drum, cymbals, mallets, bass drum. Whenever there was a cymbal part, Sam Denov was expected to play it; for a snare drum part it was me; mallets—Gordon Peters; bass drum—Jim Ross, Sr. The problem was that virtually all my concert experience was timpani and a little general percussion. Almost all my snare drum work had been in marching bands, and my "chops" were geared to heavy, non-finesse type playing. This worked to my detriment, and when I think back to my early days in the orchestra I honestly believe I should have been fired. Probably what saved me was some luck and a great deal of help from the other members of the section.

Another thing that greatly affected almost everyone in the orchestra was the fact that we had only a thirty-four-week season, and eighteen weeks of layoff—without pay. And the eighteen weeks occurred at the time of year when there was very little outside music jobbing work. So most everyone scrambled to make ends meet financially. Besides the obvious teaching thing, there were other non-music avenues that many pursued. Grover Schiltz, the English horn player, had a commercial dog kennel. Milton Preves, the principal violist, sold insurance. Warren Benfield, a bassist, sold real estate, and so on.

O'Fallon: *And what about yourself?*

Payson: My dream of getting into "show biz" finally became a reality—at least, in a small way. One of the other percussionists in the section, Jim Ross Sr., was of an older generation and had worked in vaudeville in its heyday with a marimba act. He still got his act booked occasionally, and I went to see it. It was a spectacularly visual piece of work. One segment featured a puppet dancing on the keys, illuminated by blacklight with the rest of the stage dark. Another segment featured flaming mallets. Yes, they were actually on fire. Many vaudeville performers used lighted mallets powered by batteries, but that was too tame for Jim. And he once almost set a theater on fire with them. Still another segment featured him spinning plates atop long sticks. The act closed with sparklers and American flags popping up on each side of the marimba, accompanied by "The Stars and Stripes Forever."

By the end of the '60s, everything had dried up for that kind of act except children's shows. At that time, *Bozo's Circus* was airing on TV five days a week at noon. My two kids watched it avidly. The show hired some of the best acts in the nation. Jim worked the show regularly, about once a month.

Anyway, I formed a percussion quartet with him, Gerry, myself, and a drumset player to play demonstration concerts in elementary schools. Jim was the emcee, and he was marvelous with kids. Within two minutes he had them enthralled. So there I was, finally, in SHOW BIZ—with two seasoned veterans. It was great fun. Funding came from various sources. Our high-water mark as far as bookings was forty in one year. I forget the exact year, but it was when Lyndon Johnson was president. Under his "Great Society" program, the federal government provided funds for cultural enrichment programs for children, and our group was engaged to participate. After Jim retired and moved out of the area, we continued for a while, but it wasn't the same, and then Gerry became busy with our little business, so we disbanded.

O'Fallon: *Was this your business of making timpani mallets?*

Payson: Yes. It started with no intention of marketing a product—just to develop something for my own use. I wanted to have timpani mallets with a shaft material that had the weight and balance

of bamboo, but without the disadvantages of cracking, splitting and inconsistent diameter. I tried various materials and the best seemed to be tubular aluminum. The drawback was that aluminum had a cold and slick feel in the hands. The solution was a lightly textured vinyl grip. I also devised a way of drawing very firm felt over a core, seamless. I started using them around 1965, and colleagues and students started asking me to make some for them. It took off from there. I started making them one pair at a time, then a dozen at a time and so on, until about five years later, to my utter amazement, I was selling thousands of them. And this was—and still is—without one cent spent on advertising.

At this point Gerry was running the business. It couldn't have happened without her. The limited time I had during the symphony season was devoted to quality control.

O'Fallon: *But now you make only wood-shaft mallets. What happened to the aluminum?*

Payson: About fifteen years ago we started getting many requests for a wood shaft, so we added a line of mallets with a wood shaft—same heads as the aluminum-shaft mallets. Within a few years, sales of the metal shaft fell so low that we finally dropped them. It's interesting how preferences change. After I introduced aluminum shafts, many manufactures followed suit, not only for timpani mallets but also for bass drum beaters, snare drum sticks and various types of marching mallets. Now they've virtually all disappeared. Maybe someday metal will cycle back in.

Shortly after I started selling timpani mallets, Harold Jones, a drummer with the Count Basie band, came to me with an idea. I had met "Jonesie," as his classmates called him, years earlier when he was working as an usher at Orchestra Hall while attending the American Conservatory of Music two blocks away. He wanted a soft stick bag to carry to jobs where the drumset was provided, and that would hang on the snare drum or floor tom. He got the idea from the soft trumpet bags that had recently become popular, dubbed "subway bags." It seemed like a good idea to me, although he had no sample or even a drawing—just a vague idea.

I made a drawing, and Gerry made the first sample on her home sewing machine out of leftover drapery material. Two brainstorming sessions with Jonesie and two samples later, I found a commercial sewing house to make the "Jonesie Stick-Tote." At first, sales were slow, because as with our timpani mallets, we did no advertising—the thing had to sell itself. But in the third year it really took off through word of mouth, and we sold over a thousand.

Then we got a lesson in the hard-ball world of business. A music distributor began importing an exact copy from overseas and selling them for twenty-five percent less. When I say an exact copy, I mean *exact*. They didn't have the courtesy or creativity to change a single stitch. Our sales fell immediately. We countered by introducing a model with greater capacity, which sold fairly well, but eventually we discontinued it. Now, of course, virtually every drumset player and percussionist has some version of the "Jonesie Stick-Tote," and it would be nice if Harold Jones could be acknowledged for coming up with the concept. The last time I saw him, he was working with the pop singer Natalie Cole.

O'Fallon: *How did your invention of timp-toms come about?*

Payson: Mike Colgrass was a colleague of mine at the University of Illinois, and he later became a composer. Sometime in the early '60s he called me and said that he had received a commission from Emanuel Vardi, an eminent violist, to write a chamber piece for viola and percussion. For the percussion, Mike had in mind a set of four drums that would be like timpani in two respects. First, they should have the clarity to be tuned to specific notes, and second, one should be able to change the pitch quickly and easily. Unlike timpani, he wanted them to be able to be tuned to pitches up in the viola range.

I experimented a bit and came up with a drum that met those specification. The pitch was changed simply by turning the drum. I called them "timp-toms," because they were timpani-like tom-toms. I sent them to Colgrass and he scored for them in his *Variations for Four Drums and Viola*. The work was subsequently recorded by Vardi and Colgrass, using those drums, but the record is now out of print. Remo Belli became interested in those drums and decided to manufacture them, and he changed the name to Roto-Toms.

One of my more gratifying experiences was back in 1989 when, for the occasion of the 100th anniversary of the CSO and the 100th anniversary of Carnegie Hall, those two organizations jointly commissioned the English composer Michael Tippett to write a work. When the music arrived, much to my surprise and delight, he had scored for twenty-five Roto-Toms! Arranged in keyboard fashion, they stretched fifteen feet and required three players—me being one, of course.

O'Fallon: *You have taught young percussionists and coached percussion sections for many years. What advice would you give to a young percussionist intent on pursuing a career in performance?*

Payson: So many young players seem to have the cart before the driving force. I once read a comment attributed to James Blades. He said that so-and-so was an *excellent* percussionist, but unfortunately not a very good musician. Students need to adopt a mindset of first becoming a good musician, then becoming a good percussionist. This might entail going outside the percussion sphere. I believe that what did more for my timpani playing than any other single thing was singing in the university chorus for one year. And I would not want to give up the courses I took in piano and composition. Dave, I know that you spent two summers playing viola in the Chicago Civic Orchestra and a year singing in the Chicago Symphony Chorus. Also, you have many compositions to your credit, one of which I heard performed last summer. When I look at you, I see a musician who happens to be a percussionist, which to me is the proper order.

Dave O'Fallon is a composer, freelance percussionist and private teacher in the Chicago area. He is also the leader and pannist in the Caribbean-style group Jamaican Breeze, and he is a former PAS Illinois Chapter officer. **PN**

Meet Ted Atkatz—the Chicago Symphony's New Percussionist

By Dave O'Fallon

It had been twelve years since the last percussion vacancy in the Chicago Symphony. Last spring, 124 hopefuls auditioned for the vacancy created by Al Payson's recent retirement. The audition committee and Daniel Barenboim chose Ted Atkatz, 26, of Queens, New York. Atkatz discussed the audition and his new life with one of the world's great orchestras during intermission of a CSO concert on February 7, 1998.

Dave O'Fallon: *What has your life has been like since early December when you arrived in Chicago to start your new job?*

Ted Atkatz: It's been very exciting! It's really a thrill to be a part of such a high-caliber orchestra. The musicians have been very welcoming, which has made starting off here enjoyable. It seems I've come into the orchestra at a transitional time with the loss of Georg Solti last year. Also, the CSO is adapting to the newly-renovated hall, and including myself, the orchestra has added seven new members this season.

O'Fallon: *The CSO's schedule this winter has turned out to be an unusually full one for the percussion section. Could you comment on your first concert and some of the other works you've played here in the last couple of months?*

Atkatz: The first concert I played here included Nielsen's "Sixth Symphony," and I played the triangle part. I wasn't particularly familiar with it, but in studying the piece, I realized that the second movement started and ended with solo triangle! I thought I might be in a bit of trouble, but I made sure that I thoroughly knew my part and things went smoothly.

O'Fallon: *Then came the Corigliano symphony.*

Atkatz: The Corigliano "Symphony No.1" was a big endeavor for the entire orchestra! I think that Corigliano's intent in his writing was recognized by the players as well as the audience. To comment on other concerts, we did an all-Bernstein program in January that included "On the Town," "Overture to Candide," "On the Waterfront" and his "Symphony No. 2." This week we have been playing the premiere of Harrison Birtwistle's "Exody," which was commissioned by the CSO. It contains some interesting writing for percussion, particularly for the mallet instruments.

O'Fallon: *Regarding the audition itself, does anything in particular stand out about the experience?*

Atkatz: One of the hardest things was the amount of time between the preliminaries and the semi-finals. The prelims, for me, were in mid-April. Then, after finding out that I was advancing, I had a good number of months before the semi-finals in which to ponder and realize the magnitude of the situation. So, by the time the eighteen semi-finalists arrived back in Chicago in October, some pressure had built up. I think everyone was experiencing that. So, the hardest thing for me was trying to deal with the time and being ready when the long-awaited day came to play the semi-final round.

O'Fallon: *The semi-finals and the finals took place within a day of each other?*

Atkatz: Right. We went from eighteen semi-finalists to just one of us going to the final round, which was a surprise to everyone—including me. At first, I thought that was a lot of weight to put on one person. Then interestingly, that day, I felt that if it's not going to be me, then it's no one. So, in that way, it took some of the pressure off.

O'Fallon: *Besides the listed excerpts and the required material for the finals, was there anything that Barenboim asked you off the top of his head to see how you would react?*

Atkatz: Yeah, he did a lot of that! He asked for some interesting phrasings on some of the mallet excerpts, particularly "American in Paris," "Sorcerer's Apprentice" and "Lakme," and I tried to react the best I could to what he wanted. One of the more interesting things he asked for was having me play "Bolero" three times at three different tempos. I played it first at the tempo I was used to, then he said, "Okay, now play it here," and he proceeded to conduct at an unusually fast tempo.

O'Fallon: *You were alone on stage and Barenboim conducted you from the audience?*

Atkatz: He conducted from the audience! Then he conducted it at an extremely slow tempo. So it was interesting to see him testing the waters, finding out how I would react to different tempos, two of which were completely unexpected.

O'Fallon: *You didn't start with the CSO right away because you had won another audition that fall. Can you tell me about that?*

Atkatz: After the CSO preliminaries, there were auditions for the New World Symphony, and I won a position with them that started in September. The New World was a great experience, and I was in a section with two other percussionists who had also advanced to the semi-final round in Chicago. The New World facilities were great, and there was some time to practice. The three of us did mock auditions for one another just about every day in the two weeks prior to the semi-finals in Chicago. We took these seriously, and they were a difficult, but invaluable part of the process. I would encourage anyone preparing for an audition to play for as many people as possible, especially people who might be intimidating, or who make you feel like you're on the "hot seat," in order to offset the pressure in that singular moment of the audition.

O'Fallon: *Tell me briefly about your background and training.*

Atkatz: My first teacher was Andy Lewis from New York. I studied with him at the Bloomingdale House of Music—no relation to the department store!—starting at age eleven. He was a tremendous influence, in that he was the one who got me to figure out what a marimba was, and that there was more to percussion than banging along to "Sgt. Pepper's Lonely Hearts Club Band"!

O'Fallon: *Did you start as a set player?*

Atkatz: I studied drumset with Andy at the same time he was introducing me to mallet instruments, timpani and snare drum technique. I then went to the Manhattan School of Music Preparatory Division, then on to Boston University studying with Tom Gauger. After a year of teaching general music in Worcester, Massachusetts, I went on to the New England Conservatory to study with Will Hudgins, and from there, to a professional studies degree at Temple University, where I studied with Alan Abel. All of these teachers had a tremendous influence on me in gearing me toward taking auditions.

O'Fallon: *Again, congratulations. I know you have to get back on stage to play Tschaikovsky's Sixth.*

Atkatz: Thank you. Yes, it's time for me to hit the bass drum! PN

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The Art of Drumset Transcriptions

BY PAUL BISSELL

LEARNING TECHNIQUES AND phrasing ideas from transcriptions is a highly rewarding venture. Passages once appreciated only from a listening perspective can be practiced until the underlying concepts are learned. Transcribing the passage yourself enhances this aspect in many ways. It is also very demanding—a labor of love.

When discussing drumset grooves or solo material, there are many different views of what a transcription provides. I have found that the greatest pleasure in capturing music off a recording comes from understanding the concepts behind the music. The way in which a passage works in a musical situation is revealed. This is most definitely true in styles of drumming in which phrasings are more complex.

What I'm describing is the reasoning, the gist, the grand "a-ha" behind and beyond the notes that are written on the page. Drummer and transcriber John Riley puts it in more elegant words: "Music is a language. Transcriptions are a way to learn from the masters. A transcription gives you greater insight into the music and makes you experience a different kind of phrasing and other possibilities on the drumset. I transcribe when I hear something that I want to understand more completely—not necessarily that I want to play it verbatim, but that I want to manipulate it into a personal experience and weave it into my current vocabulary."

Transcribing is an art form unto itself beyond the act of writing down the notes. Decisions must be made in order to correctly notate the most accurate interpretation of the music. Analyzing a recording at half (or less) of "real-time" speed can bury the music in a pile of details. While this may seem to be a cut-and-dried issue ("Just write the correct notes down!"), getting the most accurate transcription of a complex piece of music requires one to make decisions between the ear and the hand. In fact, in a moderately complex situation like the "Step It" solo, which accompanies this article, the transcriber's philosophy can determine much of what ultimately appears on the page.

REFERENCE AND RESEARCH

Before transcribing a drum performance, it is helpful to know the artist's standard equipment and setup. For example, knowing Dave Weckl has a right-hand X-hat and a left-hand floor tom helps to visualize the motion and flow of the phrases. Also, knowing that a drummer uses only two toms will keep pitch choices to a minimum during an extended tom passage. If videos are available of the artist performing, take notes on patterns, habits and actual passages the artist typically performs. I recommend making an audio tape from the video and transcribing a section. This way, if you get into a jam, you can refer back to the video for help.

The job of transcribing "Step It" was made much easier by the *Contemporary Drummer plus One* packages, numerous videos and Riley's transcriptions of other Weckl performances. Getting an idea about how a drummer typically plays is very helpful. It should be noted that Ken Ross did a valiant effort of transcribing "Step It" in 1986 for *Modern Drummer*. This was before any of the above materials were available; thus our transcriptions are considerably different.

The more you know about an artist, the easier it is to make judgments when the details get obscured. Riley points out, however, that there is a redundancy in transcribing works of an artist with whose style you are very familiar. "I transcribe because I'm curious about why something works in a particular way, and I'm drawn to things that are different from what I do," Riley explains. "If I were really familiar with a drummer and recognized a particular lick, then I wouldn't transcribe it. I'd be spending my time checking out someone I was less familiar with."

COMMON TRANSCRIPTION TECHNIQUES

To do the best job possible, you must feel comfortable and be able to accurately hear the details of the recording. Sit down at a table with the speakers placed close by, or use headphones, and have the playback unit within easy reach. Keeping the speakers near will minimize room reflections or other sonic distortions. This can ruin the stereo imaging of a recording, and thus a tom panned to the left might sound more in the center.

All stereo systems and speaker combinations have a different equalization of frequencies; that is, the same recording will sound slightly different on each system. If possible, listen to the recording on different systems to see which one most clearly brings the drums out of the mix. You'll be amazed at how the details will pop out at you sometimes. I personally make a high-quality cassette and play it back in my car when in fine-tuning mode, looking for details I hadn't heard before. (Hint: don't turn on the engine!) Some things you never heard on a larger system will resound with surprising clarity. Don't be afraid to try different configurations of headphone, speakers and environments to get the clearest picture of what is happening on the recording. One playback system might help you isolate the low-frequency sounds (bass drum, large toms) while a different system might better allow you to hear the nuances of a hi-hat part.

GEAR HEADS

If possible, start with a CD of the musical passage. If you are going to use a cassette as your master for the transcription, be sure the levels are recorded hot to reduce the amount of hiss. While you will often be listening at full speed (normal playback) as you are transcribing, playback at a slower speed will help you find details that go by too fast for your ears to catch. The classic method for slowing down a recording is to use a reel-to-reel deck or a cassette deck with a variable pitch control. The pitch-control will slow tapes down a little (which may be all you need for a particular passage), but reel-to-reel machines can slow down the recording by half.

The downside is that the pitch will drop as the tempo gets slower, and a half-

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speed playback will be an octave lower. This makes high toms sound like low toms and low toms sound like T-Rex footsteps. The benefit of half-speed analog tape, however, is that it does not add to or subtract from the audio quality; it just drops the pitch an octave lower. The half-speed switch (with octave drop) can also be accomplished by recording into a sampler or computer and playing the sample back on a different "root key." This allows you to play the selection back at a variety of tempi.

One can also add a high-pass or low-pass filter to help pick out the fine details or to help mask the unwanted frequencies. The only thing bad about this is that Analog-Digital/Digital-Analog conversions must be made, and depending on the sampler or computer that you use, your sonic results may vary. A computer sound card that advertises "16 bit CD-quality audio" may only refer to playback (output)—NOT recording (input). Buyer beware.

Once the music is in the computer or sampler you can loop certain sections or isolate individual subdivisions for analysis at any speed. This is very helpful for nailing down individual drum attacks in a complex passage and putting you deep "inside" a passage, allowing intense scrutiny of the performance. (We'll talk about the caveats of super slow-motion interpretation later in the article.)

It is also possible to change the speed of the sample without changing the pitch. If your computer or sampler has this function (called Change Length, Change Duration, Time Stretch, etc.), it can really help when making pitch judgments—like which tom was struck. Before you get excited and conclude that this is transcribing nirvana, there are two drawbacks. One is the AD/DA-conversion distortion mentioned before. The second is that the computer performs this time-stretching feat by duplicating audio data by whatever degree you lengthen the sample. This duplication adds sonic distortions as the notes are digitally stretched across time. In particular, drum attacks are duplicated, giving a buzzing quality on sharp attacks. The higher the degree of time-stretching, the more false attacks and distortion.

The type and brand of program you use for this digital manipulation will also affect the outcome. Using a good digital audio program made for professionals will really help. While shareware and freeware programs may work fine for small amounts of stretching, these programs often don't have a professional algorithm to keep distortions to a minimum. Another great reason to use a digital audio file for transcription is that you can select any portion of the file for playback. This way, you can listen to the same section repeatedly without having to rewind, or having the starting point change each time.

Regardless of the equipment used in the process, these methods are tools. You can use them all, or just a few depending on the complexity of the music you are transcribing. Riley uses a cassette tape and two different pitch-variable decks—one capable of 30% slower (Sony Pressman) and the other 50% slower (Marantz), for playback. This is the case

with his video transcriptions as well. "Not only is the rewind function on a video remote not very accurate," he explains, "but I would get distracted by seeing the next phrase and would start to work on that instead of the one I was actually trying to get. So I transcribe everything from audio tape as accurately as I can, and then I check that against the video to make sure I have the right toms and for other accuracies."

My personal gear includes the use of Bias' Peak for most digital audio (and all the digital tricks mentioned) running through the built-in 16-bit (44.1Khz) AD/DA converters on my Power Macintosh. One other trick that can be employed is to put the audio file in a digital audio sequencer such as Logic Audio or Cubase. If you enter the tempo of the song into the sequencer, the wave forms of the audio file can be displayed along with the metric bar and beat divisions. This is really handy for getting a solid handle on long hemiola figures that get phrased way across the barline.

More gear does not ensure better transcriptions, of course. You should use those items with which you feel most comfortable and efficient. Riley says that using a video for direct transcribing was ineffective for him. Also note that the best equipment is nothing when paired with lousy ears. I do my best transcribing early in the morning and late at night. Take breaks every two hours or so to relax and get away from the music. Many things are clearer after such a rest.

GETTING STARTED

Everyone has their own method of madness when it comes to getting the notes off the record and onto the page. After determining the meter or metric scheme of the piece, I listen to a one- or two-bar section at normal speed and lightly sketch the overall rhythm above the staff in pencil. This keeps me on track in terms of bars and beats, and supplies a grid in which to write the notes. Upon further hearings I write in the most obvious notes and phrases in the staff, going from macro to micro—the large events to the small details. When I feel good about the overall passage, I'll listen for individual drums, relating them to the notes I have sketched into my grid. Did I miss any snare notes? Bass notes? I'll then listen for the hi-hat and see if it was keeping time with the foot and was obscured by the loud ride bell, or other such details that are easy to overlook.

At this point the gist of the passage should be clear and the kinesthetic motion of the artist playing should be appearing in your mind. Check to see if there are any glaring errors with what you have written down. Play through the part (air drumming). Does it lay well? Listen at a slower speed. Does anything new pop out of the mix?

When Riley is transcribing "time" playing, he starts with the instrument that is most regular in the pattern. "I tend to gravitate to the ride cymbal or the hi-hat." Riley explains. "I'll notate four bars of that and then try to line up the other parts beneath it so I have some type of architecture to hang it on." When it comes to solos, Riley first looks for phrases. "This is a more difficult situation, as there are many ways to interpret what the individual was going for conceptually," he says. "If the solo is in time, I try to determine its length and whether the player is thinking of two-bar phrases or four-bar phrases."

BRICK WALLS AND LADDERS

After notating a few passages or phrases, you may hit a section that will require more effort to get down on paper. If the rhythm is the source of confusion, use key ensemble points as guides. How does the drum part line up with the other instrumental parts? In "Step It," the guitar and bass play a repeated eighth-note-based ostinato. Knowing what those instruments were playing helped me place the drum notes within a given area of time. What are the structural rhythms of the passage? Many tom and bass-drum flurries are bound to a simple, underlying rhythm. At half speed, the rhythm gets distorted, and while the sequence of the toms and bass is clear, the overall view is tough to distinguish. Step back and look at the big picture.

If the difficulty lies with hearing which tom note was placed in a sequence, use the digital-change duration to help you out. Again, this will add some sonic distortion, but may help clear up your doubts regarding the sequencing of the drums. A low-tech way to help determine what drum was hit is to check the stereo panning. Many times the drums will be panned high to low—left to right, or reverse order. Sometimes they are mixed up. If you can identify the stereo placement of particular drums in a later or earlier passage, this can help you determine which one was played based on its stereo location. You can do this comparison aurally or by looking at the stereo waveforms on your digital audio screen. Just don't forget that all the other instruments (bass, guitar, keyboards, etc.) are also stereo panned and will produce identifiable spikes as well.

The best thing to do is to work hard, finish the tune and put down your best effort. After you finish the transcription, take a day off. When you come back to your work, follow the transcription while you listen to the original recording with fresh ears. Do you hear things differently now? Obvious errors will jump out at you. Re-analyze each passage. Do you get the same results? Is it really two different toms or one tom played with a different velocity (causing a pitch bend)?

In the "Step It" example, the third and fourth choruses revealed a few secrets after a good day's rest. Riley has a similar approach. "When I come to a particular section that baffles me completely, I skip over it and fill in the rest. Usually, by the time I finish the rest of the song, I will have become more familiar with that person's vocabulary and way of thinking, and that will make it easier to hear the thing that was giving me a hard time." Sometimes a passage played earlier is performed in a later part of the solo, but with greater clarity, making for an easier transcription. Try not to get bogged down by a few measures in the first pass at the notation.

ZEN AND THE ART OF...

Now we enter the grey area of the grey matter. With the above techniques, it is very possible to look at the performance in extremely slow motion. The most minute timing details, flaws and features will appear larger than life. In essence, reality in slow motion can cause distortion of reality at normal speed. Where does one draw the line on rhythmic accuracy? Did the performer really mean to swing those sixteenths in an erratic pattern? It doesn't sound erratic at normal speed.

Many sounds on the recording will obscure drum notes played at the same time or shortly thereafter. What if you know that the player is playing a certain note (because of repetition or other

clues), but you can't actually hear it on the recording? If you can't hear it, does it exist? Where does your interpretation of what was played differ from that which can actually be documented? How accurate can you claim your transcription to be if you can't be certain the note even exists? What if you know what the notes are, but the notation would make Elliot Carter look like Haskell Harr? How can you justify your transcription by watering down the rhythms that half-speed or slower playing reveal are a part of the music?

There is no single, correct response to these questions. Your own beliefs and philosophy will guide you to your personal decision. You must make the most appropriate choice for the appropriate place—no easy task in many complex transcriptions.

"In a situation where the guitar obliterates the drums at a particular point, you have to assume that the drummer is playing some type of continuum," Riley says. "Just because you can't hear it, you shouldn't assume it isn't there." When asked about the problem of notating minute half-speed details and other technical problems relating to the sonic differences between real-time and half-speed, Riley stated, "I try to notate it so it works both ways. I use the insight that I gain from listening to it at half speed to help me refine what I observe at full speed, but I don't want to make the transcription look complex unless it is absolutely necessary for the feel. I try to make it look logical, and not make it a mental project for someone to decipher. I don't want to spend a lot of time transcribing the solo. I want to get the information and then go deal with it on the instrument. You're cheating yourself if you spend two days trying to get four bars, and you don't get to practice."

CONFESSIONS (LOOKING FOR MR. DIDDLE)

In order to illustrate the thought process undertaken in this transcription, I would like to discuss some of the actual details I sweated over while writing the final copy.

• Bar 22 illustrates a problem that happens when we can slow time down to the Nth degree and scrutinize minute details very closely. At half speed it is revealed that the first two notes on the toms are actually closer together than the second and third notes. While imperceptible at normal speed (or even 3/4 speed), one must ask if that is a wide flam, a deliberate attempt to swing the internal beats of a split sextuplet, or just a small irregularity in performance? For clarity of the overall form I ignored the detail and notated three even notes leading into beat two.

• Bar 26: When this measure is played at half speed, the snare note on the "and" of three is heard after the tom. Is this a flam? In real time it doesn't sound that way. Again I erred on the side of what is perceivable and chose to notate a simultaneous hit.

The previous examples deal with notes I actually heard. What about the notes I *think* are there? In the sixth chorus, bar 41, starting on beat two, Weckl plays a quarter-note triplet accent pattern on the snare and toms with the right hand while diddling the left hand on the snare. He does this consistently, except for the diddles that occur on beat three. The videos and other materials on the market show this is a common phrase he plays during solos and fills (although varying the starting and ending points to fit each musical situation). In these other performances, however, the left hand diddles throughout the entire passage. Why change now? Why does this one phrase lack one diddle?

In this example I used reality as perceived at half speed for my notation. There is no problem hearing this phrase, and on repeated listenings in a variety of situations I never heard the second note (diddle) I was searching for. If I were asked to demonstrate this pattern and explain how the overall phrase works, I would diddle all the notes. That is usually the way it is done—but not this time. I would also notate all the diddles if this were going into a "Style and Analysis of ..." book, but it isn't. I'm left with the burden of proof. I could mention other examples from this transcription, but I think these three show my concerns in different areas.

THE GRAND A-HA

This transcription will be viewed in different ways by different people. I took on the project to find structure and the unique phrase organizations that were played spontaneously across nine choruses of eighth-note based ostinato. The quarter-note triplet phrasing that appears in the first two choruses was revealed to start on each of the three eighth-note triplets. This phrasing comes back in other choruses in different forms (chorus six, seven and eight). After transcribing chorus seven, playing "around" the transcription and getting the rhythm and flow of the phrasings in my blood, variations that appear on other recordings by Weckl and different drummers becomes much more obvious to me. The "a-ha" revelation is complete. That which was once foreign is now a part of what I can hear and understand to a greater extent.

To make the transcription appealing from most percussionists' standpoint, I sweated a few details. I worried about absolute accuracy more than I probably would if this transcription's fate was simply to find its way to my music stand and then be filed away among others I've done. After all, I know what I was listening for in the first place, and the notation I used directly reflects that. There is no way of being sure any complex transcription is 100% perfect, but that was never the point. All along the goal was to discover the bigger picture. I found what I was looking for.

Paul Bissell is the Professor of Percussion at Del Mar College in Corpus Christi, Texas, where he instructs all percussion curriculum as well as the music technology classes. He has taught at Louisiana Tech University and the Leander and San Marcos, Texas I.S.D., and he currently performs with the Corpus Christi Symphony. PN

Dave Weckl on "Step It"

INTERVIEWED BY PAUL BISSELL

Have you done any transcription recently?

No, I haven't done any in a long time. I did most of my stuff by ear. I transcribed for practice—to write out the rhythms and see what they looked like on paper. I think one of the main benefits of transcribing is that it teaches you what the rhythms look like, so that if you have to read the figure later, it isn't such a frightening thing.

Do you think it is important to do the transcription yourself, or do you think you get the same benefit from reading someone else's work?

A lot of people ask me for transcriptions of my work, but I refuse. I tell them to do it themselves. You get much more out of it by doing it yourself. By reading a solo, time or lick, you are only getting fifty percent of what is actually going on. You're getting just the notes, which doesn't have a lot to do with the music and the emotional part of the sound. By doing it yourself, whether you know it or not, you are listening to the feel of the music—the emotion of it. Although you're trying to write down the notes, you're hearing the spirit of the person who is playing, and that has a lot to do with the way you would attempt to copy or play it.

What would catch your ear and would make you want to write something out?

For me, I've pretty much ascertained that anything I've listened to that I have enjoyed has an emotional value. It's much more than just the technique. Many people hear a technique and miss what is really going on. It kills me that Buddy Rich used to get blasted because of that. People used to say, "He's just a technical guy" or that he couldn't swing. That's ridiculous. I was always turned on to the emotional value of the music.

You say that you don't do your own transcriptions? What about the Contemporary Drummer Plus One *package?*

Those were the one-and-only transcriptions I did and that I'll ever do—to that detail.

Do you peruse and check transcriptions that are done for you?

Briefly. I don't like to do it. It is very time-consuming, and from an artistic standpoint, I don't like to do it.

Regarding the "Step It" session, how much rehearsal time did you have before the recording?

Tons. Although Tom (Kennedy, bassist on the recording) and I didn't get much credit, we pretty much co-wrote that entire record and did a lot of rehearsing. I don't remember the time-frame exactly, but I would say two to four months of rehearsing, playing and writing, and then we went in and recorded the record.

What was the origin of the pieces?

Bill Conners would have an idea for a tune—maybe a phrase or a melody. Tom and I came up with most of the rhythm parts—all the grooves and counterparts to what Bill was playing.

Did you use a click for "Step It"?

I don't remember. Something tells me we did.

I ask because there is a place in the solo where the guitar drops out. It sounds like you might have tricked him with a rhythm.

Well, probably so. I was playing pretty abstract. I seem to remember it being an issue if we were going to use a click or not. In the end I think I wanted to because I wasn't really free to play what I wanted to play otherwise.

Do you recall how many takes you played on this track?

Everything was probably one or two takes because we had rehearsed so much.

So the solo wasn't a drop-in or anything like that?

Definitely not. There wasn't any overdubbing. That was the take.

Why nine choruses? Was it a planned length or a cue?

It's hard to remember, but I'm pretty sure there was a visual cue to signal the last time around.

Did you have control over the way the drums sounded and were recorded?

Not from a real technical aspect, but from a sound perspective, yes. It was my first statement as far as getting the

PHOTO BY LISSA WALES

Dave Weckl, PASIC '97 drumset clinic

sound of the drums as I envisioned them. It was really nice to hear the recording again; I hadn't heard it in a long time.

Listening back now, do you like what you expressed in the performance?

Yeah, I do! I think it is probably one of my better recorded performances, because it was a band. We rehearsed a lot and I was a part of the writing. The [triggered] sounds are a little dated, but I still think it's very good. [Author's Note: While triggers are used on a few of the album cuts, there are no triggers used on the title track "Step It."]

Do you always pan the drums the same way, if you have control?

I pan the drums like I'm sitting behind the kit.

After your clinic at PASIC '97, I checked out the Chad Wackerman clinic and Allen Holdsworth was there. The tunes that they were playing sounding very similar to "Step It."

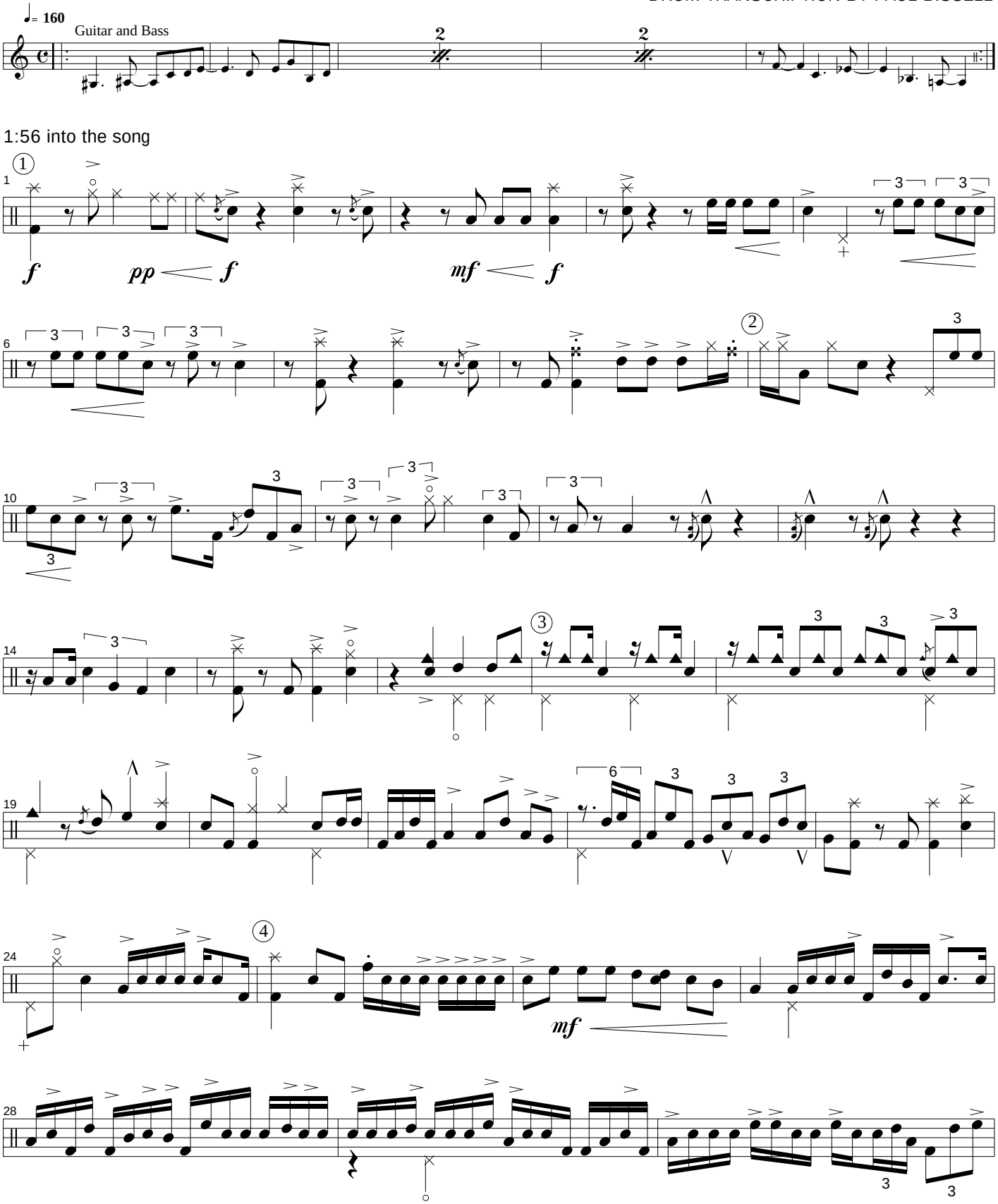
I know that Bill was a big Holdsworth fan, or visa versa. But I think that for the most part that band [Conners, Weckl, Kennedy] and that music was quite a bit different from what Holdsworth was doing at that time—nowhere near all the meter changes, much more groove oriented, like a power rock-funk trio. Steve Khan produced it, and he thought the group was special and we had a good opportunity to get something good on tape.

Anything else you would like to say about the recording?

Only that I wish it would have gotten out there some more. I think it is one of those landmark recordings in that style. It was really the beginning. It was my first recording that I actually said something in a real creative way with my own voice, my own statement. PN

"Step It"

DRUM TRANSCRIPTION BY PAUL BISSELL



"Step It" from the recording *Step It* by Bill Conners, recorded in 1984.
Available on Evidence Records ECD 22080-2
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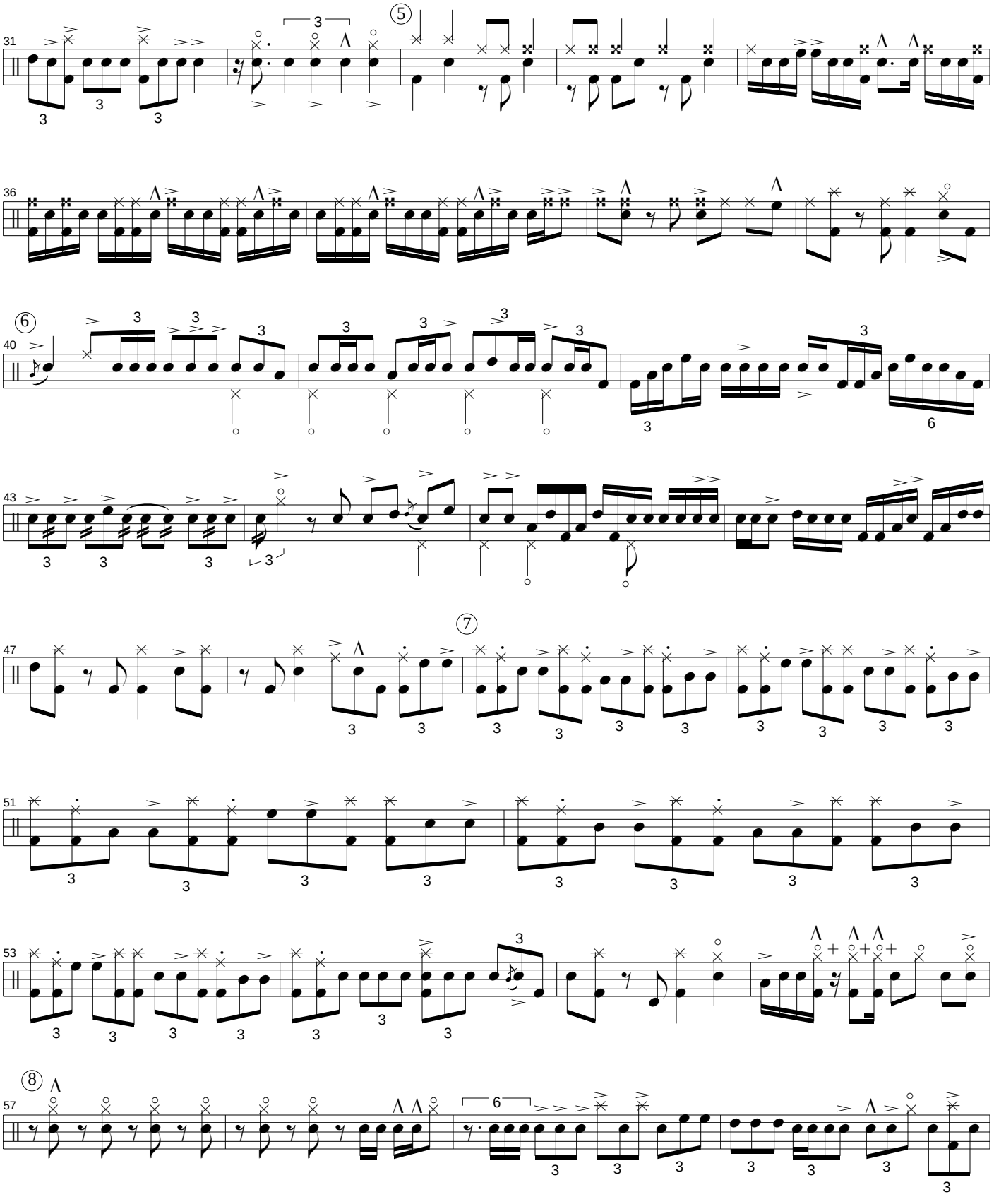
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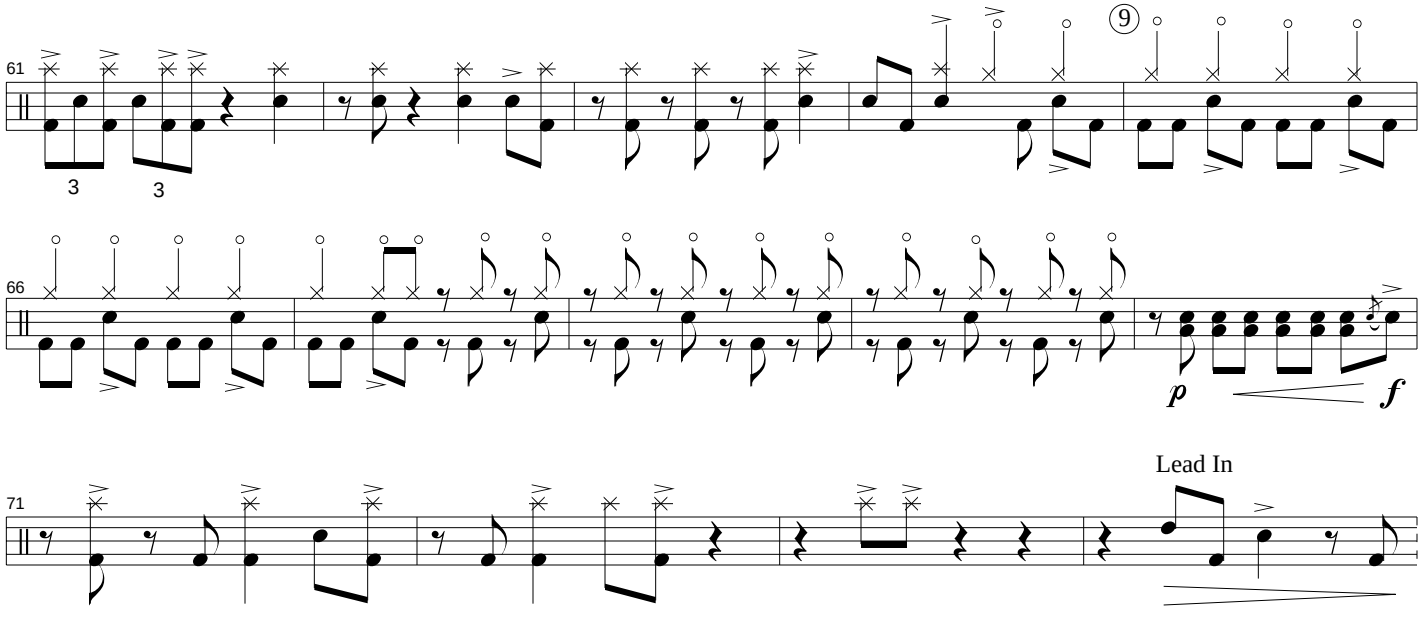

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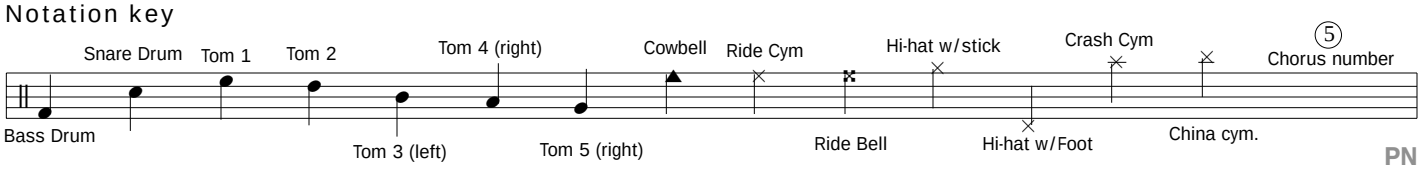


PN

Hints for Positioning Drummer and Drumset

BY R. RICHARD MACDONALD

THE STUDY OF DRUMSET IS AS UNIQUE AS THE instrument itself. When most musicians begin their training they are given step-by-step instructions on how to assemble and hold the instrument, care and cleaning of its parts, and any number of other helpful suggestions for producing a pleasing sound. Indeed, many instruments would be virtually unplayable without these initial steps.

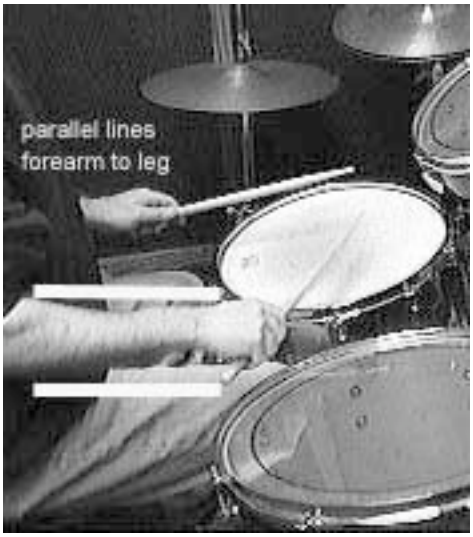
Drummers, on the other hand, see a bunch of "neat stuff" to play on and proceed to improvise their way through the process of learning to play the instrument. In fact, this is one of the beauties of the instrument—that most begin playing for the sheer love and enjoyment of drumming before formally studying the instrument. This can create problems, as many run the risk of developing habits that inhibit their progress toward becoming accomplished players.

In my teaching experience, I have noticed that the drumset is widely misused in schools—particularly with regard to positioning the player. Too often, situations do not allow drummers enough time to position the drums and cymbals to suit their individual needs. The ideas presented in this article can help the drumset student achieve maximum efficiency and develop a solid foundation for positioning the body and the set. I will take these "pieces" of the set one at a time.

Throne Height: Throne height is critical since the rest of the set will be positioned relative to its position. Start by positioning yourself so that when you sit with both feet flat on the bass drum and hi-hat pedals (heels down) and with your back straight, the height of the throne is such that the angle created with the bending of your knees is a little larger than 90 degrees. Your upper legs (torso to knee) are nearly parallel to the floor.

Throne Proximity to the Pedals: With the throne height established, position the throne so that with both legs, the knee is behind, or even with, the heel of the foot. This gives maximum flexibility in the ankles and feet whether the heel-up or heel-down method is used on the bass and hi-hat pedals. Less flexibility is the result of having the knee in front of the heel.

Snare Drum Height, Placement and Angle: The positioning of the snare drum is closely related to the positioning of the throne. Think of these items in tandem so they create a parallel line between the forearms and the upper leg. Coupled with the leg position parallel to the floor, there are now three parallel lines: forearms, upper legs and floor. Adjust the height of the snare drum so it fits between the legs (which are positioned on the pedals), high enough so that the legs will not be struck while playing; yet low enough to maintain the parallel line between the forearms and legs.



Another 90-degree, or slightly larger, angle is thus created between upper and lower arms. (These angles represent a relaxed position; when playing, the angles will change depending upon the stroke and portion of the set being played.) The arms should be relaxed, elbows at the sides. With the arms in this position, place the snare drum relative to the throne so that the sticks will reach the center of the drumhead without extending the arms in either direction from a relaxed position. Angle the snare drum relative to the grip being used. If the heel-up method of playing is used, adjust the snare drum height accordingly to allow for a slight lifting of the knees.

At this point, the positioning of the throne, snare drum, hi-hat and bass drum pedals should be such that, with a straight back, the snare drum can be played with arms relaxed and elbows at the sides. The hi-hat cymbals should be positioned so they can be reached easily for playing with either hand.

The Left Foot: Depending upon the style of music being played, the open space between the hi-hat cymbals should be adjusted so that when using the foot to get a "chick" sound (as on beats 2 and 4 of a standard swing pattern), the top cymbal is not inhibited by the stand, interrupting the top of the open stroke. The foot must be in control of the stroke at all times. For many, this will involve opening the space between the hi-hat cymbals to a space of two to three inches, depending upon the stand.

Note: For maximum control and flexibility, it is important to

remember that at no time should either foot leave the surface of the pedal. Always feel the pedal as part of the stroke. If, to get more sound, a foot is being pulled off the pedal, adjust the spacing on the hi-hat cymbals or the space between the beater and the bass drum head—whichever is needed to keep control.

The Ride Cymbal: There is a wide variety of opinion on placement of the ride cymbal. I approach the placement from two perspectives: 1. placement relative to the snare drum, and 2. height relative to arm length and extension.

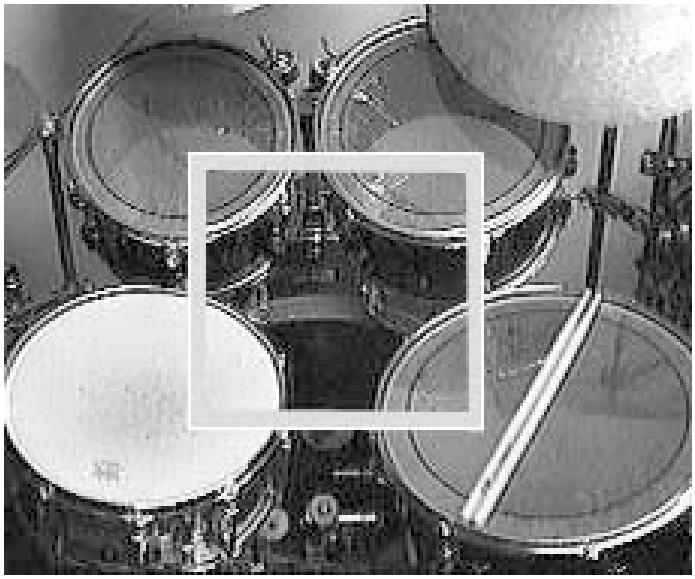
1. I position my ride cymbal between 1:00 and 2:00 in relation to the snare drum. When playing the ride I simply turn my wrist over from the mostly flat position for the snare, to a thumb-up position for the ride. My right elbow remains in approximately the same relaxed position to strike either the snare or the ride. It should be mentioned that the best playing spot for most ride cymbals is about halfway in from the edge to the bell. Many play the ride to near the outside edge; that's not a desirable sound, especially for the jazz/big band style. Keep this in mind when positioning the ride cymbal.

2. With a 5-piece drumset, the ride cymbal height may be affected by the positioning of the right-side mounted tom. With a four-piece set this is not an issue. Either way, the ride cymbal should take precedence over the tom position because of its fre-

quency of use. I prefer the standard tom setup of an 8x12 for the left mounted tom and a 9x13 for the right mounted tom. The deep-shelled toms are not only problematic for smaller players, but require a higher height for the ride cymbal to avoid contact with the right mounted tom.

The primary ride cymbal should be easily accessible without overextending the arm. To reach the bell of the cymbal some extension is needed, but should be kept to a minimum. The ride cymbal height should be even with, or slightly below, the shoulders. This will help to minimize extension and maximize control of the stroke.

Mounted toms: These tom-toms should be positioned so they can be accessed with minimum arm movement. Think of the mounted toms as being on one plane, while the snare drum and floor tom are on another plane a few inches lower. These two planes need to be spaced very close together, with not more than an inch or two between them. Place the smaller tom (left) up close to the snare, with the larger tom (right) immediately to the right just underneath the ride cymbal. This positioning basically allows the same stroke to be used for both the right tom and the ride cymbal. With the floor tom placed close to the right leg and on the same plane as the snare, and positioned just under the right mounted tom, the snare, mounted toms and floor tom form a square.



Crash Cymbals: When positioning the crash cymbals, remember that they are to be struck with a glancing stroke, using the shoulder of the stick. As with the rest of the drumset, the least amount of movement required to reach the crash cymbals will produce the best results.

All of these suggestions are aimed toward creating maximum control with a minimum of effort. I hope these few tips will result in a solid foundation for the study of the drumset.

R. Richard MacDonald is an Assistant Professor of Music at Winona State University, Winona, Minnesota. His responsibilities include percussion lessons, percussion methods and music theory, as well as directing the percussion and jazz ensembles. MacDonald is active as a percussionist in classical and jazz ensembles, and he has performed with Milt Hinton, Slide Hampton, Arturo Sandoval, George Benson and Eddie Daniels. He received bachelor's and master's degrees from the University of North Texas and is completing a Doctor of Arts in Percussion Performance at the University of Northern Colorado. PN

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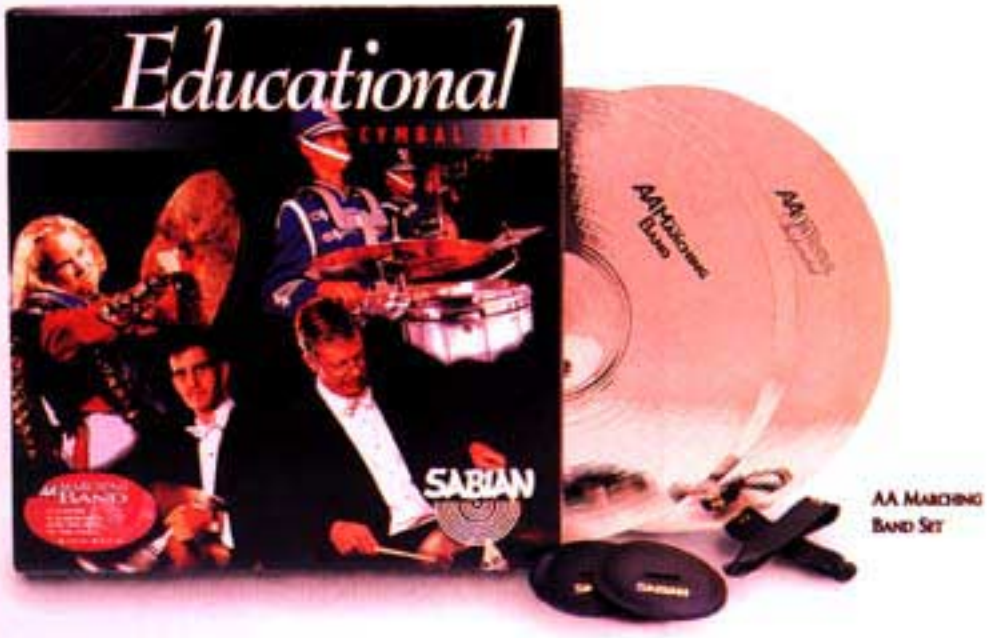

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A Chat With Dennis DeLucia

BY CHRIS CROCKARELL

DENNIS DELUCIA IS ONE OF the most respected percussion teachers, arrangers, clinicians and judges in the United States. He is best known for his accomplishments with championship corps such as the Hawthorne Muchachos, Bayonne Bridgemen, Star of Indiana, Crossmen and Magic of Orlando. His drum lines have won numerous titles, including the only "triple crown" in drum corps history. He has appeared as an expert analyst on the D.C.I. (Drum Corps International) Championship telecast and is the first percussionist to be inducted into both the D.C.I. and World Drum Corps Hall Of Fame. DeLucia teaches at Rutgers University and makes appearances for Premier, Sabian and Vic Firth. He will soon have a new book published by Row-Loff Productions, titled *Drummers Daily Drill*.

Chris Crockarell: *Dennis, I won't embarrass you by mentioning your age but you have been active in corps before the existence of D.C.I. some twenty-five years ago. How has the role of the percussion section in corps progressed throughout this time period?*

Dennis DeLucia: Pre-D.C.I., which is before 1972, the drum corps movement was governed by the American Legion and the V.F.W. Under these organizations the percussion rules were very strict. For example, no melodic percussion was allowed at all! There was even a list of illegal implements and instruments. For instance, you could use timbales but you couldn't mount a cowbell on them. You could play your snare drum with sticks, but you couldn't use brushes or your hands! It wasn't until D.C.I. was formed in 1972 that the artists began taking control over the making of the rules. So in the first ten years of D.C.I. virtually all of the "old school" rules were eliminated. By 1974 D.C.I. had "legalized" the use of two marching percussion mallet instruments, and by the late seventies this expanded to four. It wasn't until the early eighties that we were allowed to "ground" percussion equipment in what we now call the "pit" or "front ensemble." So I would say that one of the major advances in the twenty-five years of D.C.I. is the growth in "legalized" instruments.

Another advancement has been the ability to write for the musical ensemble. Nowadays the selection of music is much more sophisticated than it was in the past, and there are many more instruments to write for. There's so much opportunity to create a wide variety of colors within the percussion section. Unfortunately, there is a downside to having so many instruments: over-writing! Too many writers just overdo it. They don't seem to understand how important "textural" orchestration is.

Visual demand has also changed dramatically over the past ten years. There was once a concert number in which the corps remained in one spot. Now, it seems that the corps is constantly on the move from the first downbeat to the last note.

But back to the role of percussion. I always view the role of percussion in a drum corps or marching band as having two main functions: one is to "drive the car." Without the motivation and rhythmic flow of the percussion, most band and corps charts are flat. The second function of the percussion section is to color the picture. We take the chart that the orchestrator has given us and color it with percussion.

Crockarell: *In what ways has judging changed over the years for drum corps, and do you see any major flaws in the current system?*

DeLucia: When D.C.I. started there were twelve judges on the field—four per caption. There were two execution judges for percussion, two for brass and two for visual, which was called "marching" at that time. There was also one analysis-type judge and one effect judge for brass, percussion and visual. The scoring was on a "tic" system. Whenever a judge heard a mistake, he or she would put a "tic" mark on the score sheet. This was a tenth-of-a-point deduction and was subtracted from the total points allotted.

In the mid- to late-seventies, we went from twelve judges to nine by eliminating the second execution judge in each of the three captions, then eventually down to seven judges. The "tic" was eliminated in the mid-eighties and replaced by a totally subjective build-up system. To me, the great flaw in the judging system is the lack of reward given to the corps that can make an emotional connection with the audience. I think that there are ways within the scoring system to do this that have not yet been explored.

Crockarell: *What are your feelings about electronics and amplification being used in the front ensemble?*

DeLucia: Up to this point, I've been opposed to allowing electronic instruments, such as synthesizers, into drum corps. I'm primarily concerned about the expense involved, and I'm afraid that drum corps would create a situation in which the playing field

would no longer be level. Those corps that had endorsement relationships with electronics manufacturers would have decided advantages. My mind is open to this, however.

Amplification, on the other hand, is a different matter. I would like to see amplification allowed in the pit. Maybe use a couple of mics on the vibes and marimba, or for accessories, solos or narration. I would clearly be in favor of amplification if there were a way that D.C.I. could supply the P.A. systems for all the shows and the individual corps did not have to buy amplification systems for themselves. This would also ensure that when a corps appeared at a contest, they knew how many mics to expect, what type of mixing board they would have in front of them and so on. This way, everyone comes in, they plug in and "boom"—everybody's on the same, level playing field.

Crockarell: *What are your thoughts on the intense technical writing used in marching percussion today?*

DeLucia: In my opinion, even with the advancement and opportunity to write for all sorts of instruments, one of the problems I've found is that too many people just flat out over-write. To me, the music at hand always sets your parameters as an arranger.

Part of the fun and challenge for a percussion arranger is to take a brass arrangement or woodwind-and-brass arrangement that is devoid of percussive interest, drive and color, and put the percussive palette in front of you. Then create, within the parameters of the sketch at hand, the most interesting, textural and effective way to support the music so that the composition sounds much better with your contribution of percussion than it does without it.

That's the way I tend to listen to corps and marching bands. I listen as if it were a stereo with all the percussion coming out of one speaker and all of the non-percussion out of the other speaker. I try to imagine that I'm turning off the volume completely on the percussion channel and trying to get a feel for what the brass or the brass and woodwind sections are saying to me musically. Then I gradually "feed-in" the percussion channel and ask myself, "Is this now a better composition than it was before, is it neutral, or did the percussion ruin the intent of the chart?" And those are pretty concrete assessments for me when I'm judging; the music has to come first. You have to write in a way that will enhance the musical score that you are given. Period.

Crockarell: *Do you feel that the manufacturing industry has done a good job in supporting all areas of percussion and their continuing growth?*

DeLucia: It's been very exhilarating for me, as an instructor from the beginning of D.C.I. in 1972, to have seen and been a part of the innovations that have come out of the percussion industry—better drumheads, stronger hoops, better shells, better tuning concepts, a wider variety of cymbals, nicer sticks and mallets, and the list goes on and on. All of the manufacturers are to be commended for their willingness to learn from and to give back to the world of percussion via input from drum corps artists and teachers. The entire range of instruments—kits, tuned, marching and orchestral—has benefited from the corps experience.

Crockarell: *What advice could you give a young person in search of performing with a top-twelve drum corps?*

DeLucia: First of all, if you want to be with a corps that's at the open-class, top-twelve level, you must be a very good performer before you audition. This is a dramatic change from twenty-five years ago, when even the top-twelve corps actually taught their members. Nowadays, they don't teach you how to twirl a flag or play a flam-tap as much as mold you into their particular style. So if you want a top-twelve experience, you should be well prepared before you audition. I think that the division II–III corps are better at teaching new members the basics of their instrument or equipment.

My advice would be to start out with a local corps that has good management—one that has a staff that is educationally driven. It's important to find a corps that treats every member with respect and maturity. Make sure the buses and vans are safe and roadworthy, and that the corps is financially sound and well-run.

Another point to consider is the style of show that a particular corps may represent. If you enjoy playing jazz, you should seek out a corps that tends to offer a jazz and Latin repertoire, and so forth.

I always like to ask young people to prioritize for themselves five goals by asking the question, "Why do you want to be a part of drum corps?" The five goals are: to perform, to learn, to entertain, to compete and to grow as a person. If they search out the corps that has priorities that line up with theirs, the chances of a fulfilling experience are greatly enhanced.

Chris Crockarell is a free-lance drummer in Nashville, Tennessee, and is President and co-founder of Row-Loff Productions. PN

Creating a Successful Indoor Drum Line

BY MIKE NEVIN

AS THE BEGINNING OF THE winter indoor drum line season approaches, I have been spending time on the Internet checking on gossip about who's going to the Winter Guard International Finals in Dayton, Ohio to compete, and what they are going to play this season. In the process, I see a lot of messages saying, "I'm putting together an indoor drum line and I don't know where to start. PLEASE HELP!"

That made me think about my thought process every year around this time. How do you get a competitive percussion ensemble going and, more importantly, how do you keep it going successfully every year? I hope the following outline will help those who want to start a competitive winter ensemble as well as those who already have a program going.

Much of my approach is based on the Winter Guard International competition. Several drum lines from the United States and Canada compete in WGI and related circuits every spring. The WGI philosophy stresses the visual aspect of the show; however, the scoring has been painstakingly analyzed and revised to make music the dominant factor in the final outcome. In order to have a successful program in this arena, you must take all judging captions—Music, General Effect and Visual—into consideration. In a nutshell, you've got to play great, look great and give the audience an incredible show. Here are the questions I ask myself every year:

Should I have a marching or concert ensemble?

Your decision should be based on your instrumentation, playing ability of the group and, most importantly, your educational philosophy and direction of your program. If you have enough battery players, front ensemble players, and equipment for them, you may consider marching. If you have a good solid marching section in the fall and you want to give your students a different experience in the spring, a more traditional concert group (without battery or drill) might be a good choice. This is a personal choice.

What music should we play?

Once you've chosen which type of ensemble to have, you can make a decision about the music. The choice is wide open for a contemporary percussion ensemble. In today's contest environment, both marching lines and concert ensembles are performing a wide range of music—from jazz to classical, and from marimba solos arranged for large ensembles to movie soundtracks. Choose music that will be interesting, challenging and educational to your students for the whole season and entertaining to the audience. (Notice that I'm not going to talk about pleasing the judges. If you do what's best for your students and entertain the audience at the same time, you've already won!)

Be realistic about the musical level of your ensemble. What are your strengths and weaknesses? If you know a lot about jazz-fusion, you may want to do a Pat Metheny show or some Mike Stern tunes. If you've never listened to Mozart or Beethoven, you may wish to avoid choosing classical music as a show source. If you don't feel comfortable arranging the music, there are many resources of published music for both concert and marching ensembles, as well as good percussion arrangers writing for marching and concert ensembles.

When you are choosing music, think of the overall program. If you are going to do a four-to-eight minute show, you need to make sure that you have peaks and valleys in the music to keep the audience interested. Playing *forte* for four minutes straight isn't a good idea. (Neither is playing a ballad for four minutes.) A good rule of thumb is to have a peak about every thirty seconds. Once you've got all of your music together, look at the direction that it's going. Does it have a beginning, middle and end? Is it leading to a conclusion? Is it like walking through a desert eating saltines, or taking a scenic drive along the coast in a convertible?

How do I get the right sound?

Now that you've chosen the music, the next step is getting it to sound great. Remember that you are no longer outside and the acoustics of a gym are very different. Every arena that you play in is going to have different acoustics. Try to find the sound that works in all venues. Besides training your ensemble to play with the best technique and sound quality possible, there are some other elements that can help you in your quest for the best sound.

Tuning is a huge factor in sound production. First of all, make sure that the heads on all equipment are in tune with themselves. In a gym, you may have to tune the tenors and basses higher than usual so that the tenors can be heard and the basses aren't too "boomy." Get a good interval separation between each bass drum and each drum of the tenors.

If you are using drums in the front ensemble (drumset, bombasts [single-headed bass drums], concert toms) you may also want to tune those higher than you would outside to get them to speak clearly in the gym.

If you have all of the equipment in tune and it still sounds too "grey" or boomy, try different muffling. "Zero rings" on the tenors may make them sound more articulate. Try adding muffling patches to the bass drums to dry them up a little bit. I know instructors who fill the basses with newspaper or styrofoam peanuts to get a more articulate sound. Be creative! Last year at Gateway High School, we used multiple bass drums as bombasts in a concert ensemble. At first, the drums were too ringy to hear any clear beats, but we painted the heads and put "Falam Slams" in the center of each head. This dried-up the sustain considerably without sacrificing the tone quality and volume that we wanted.

If you still aren't able to hear all of the voices in the ensemble clearly, try experimenting with different sticks and mallets. Those big, fat, long sticks and huge bass mallets that you're using outside may be too powerful for indoor playing. Find sticks and mallets that still get a good sound from the drum or keyboard, but that also get the clean articulation you're looking for indoors. Try smaller sticks on the snares, use snare sticks on the tenors, check out wood mallets on the bass drums.

Experiment with other implements on the battery instruments. Brushes and Blasticks may work great for some "tasty" playing behind delicate keyboard lines. In the front ensemble, I have had much success using latex wrapped mallets on the vibes and marimbas, and vibe mallets also on the marimbas. Look for a mallet that has higher density to get a warm fundamental, but with a high degree of articulation in all ranges of the keyboard. Use the beater that provides the most articulation while still getting a good sound from the instrument. Many companies are starting to develop sticks and mallets specifically for indoor use, due to the rising popularity of the indoor drum lines.

Many indoor and outdoor percussion sections are using P.A. equipment to enhance their sound. Sound equipment can enhance your blend and balance indoors, if used properly. If you are using a bass guitar, guitar or synthesizer in your ensemble, you are going to need amplification. By turning the highs up and the lows down, you can get a clearer sound from these instruments. If you want to put mics on your keyboards, this can help enhance the articulation of each instrument. Don't try to be the Rolling Stones. Do what you need with the sound system to best enhance the ensemble's sound. Just remember, a big sound system can't take the place of acoustic balance and good technique on any instrument.

The real key to judging what your ensemble sounds like is to get back and listen to them as if you were an audience member. Would you be excited to see this show if you were just an average Joe off the street? While you're at it, grab some-

one in the hallway and have that person listen to it. I value the opinions of non-musicians, because most of them are going to be the audience at a show!

Am I going to need a drill writer and props and costumes?

The visual aspect of the indoor drum line has evolved so rapidly in the last few years that you are going to need a person to deal with the visual aspect of your show. That person may be you, depending on the level at which you want to compete. Study videotapes and become familiar with what is currently going on visually with some of best indoor drum lines. If you feel visual design is over your head, talk to a drill writer or colorguard instructor. Some of the best indoor visual packages for drum line are being created by colorguard instructors.

Props and costumes are optional. They may really enhance the overall effect of your performance and add to the entertainment value of your show if used correctly. Props themselves aren't judged in a show, but how you use them is. You could have the biggest, most expensive props in your show, but they don't count if you don't use them to enhance your visual package.

Do I have the support I need?

You may be thinking that it is a little late in the process to be asking this question. Actually, it isn't. My desire to have a percussion ensemble in the first place was enough to get the project going. I'm lucky to work for band directors and band-parent organizations that care enough about their students to support new ideas and musical activities. Parents can also be a big help with building instrument carts, props and homemade instruments. You are going to need funding along the way, but don't be intimidated by ensembles with big budgets. Some of my best ensembles had so little money that they should have been sponsored by the manufacturer of duct tape!

You don't have a big staff? Oh well, wonders can be done if *your* desire to make it work is big enough. As your program develops, you can add to your staff and get new equipment. If the parents and band director see that the percussion ensemble program is having a positive effect on the students and the rest of the band program, they will be eager to support your needs as the seasons pass.

If you need more help, check with your area percussion circuit (or the one closest to you). Also, the Internet is a great way to search for people who can help you answer your questions. In the end, the success of your program will be measured by the technical and musical level that the students reach every year, the amount they learn, and whether or not they have a great time putting it all together. Give them your best and they'll give you their best.

Mike Nevin holds a Bachelor of Music Education degree from Montana State University and a Masters Degree in Percussion Performance from the University of Northern Colorado. He is the percussion instructor at Gateway High School and Bear Creek High School in Colorado and is front ensemble arranger and instructor for the Blue Knight's Percussion Ensemble. Nevin serves on the Board of Directors of the Rocky Mountain Percussion Association and the Winter Guard International Percussion Advisory Board. PN

African Rhythm: Perceptions of a Westerner

BY DAVID SCHMALENBERGER

"ETHNOMUSICOLOGY IS AN APPROACH TO understanding **all** musics and music—making in the contexts of performance and of the ideas and skills that composers, performers, and *listeners bring* to what they define as *musical situations*." [italics added][1]

Every listener perceives music in a unique fashion. What we bring to a musical situation depends, in great part, on our frame of reference—our cultural background and musical training. We cannot eradicate our cultural heritage, and in many ways, this cultural encoding defines how we perceive music. By the same token, we cannot eliminate our musical frame of reference (i.e., our musical education and experience). Is it possible, for instance, for a Western-trained symphonic musician to erase all awareness of music notation?

My musical training stems from Western-European sensibilities such as reading music, subdividing beat durations and phrasing towards downbeats. Certain axioms will forever ring true in my mind: 6/8 meter is compound, 2/4 is duple; four sixteenth notes equal one quarter; etc. It is possible, however, to learn anew and to augment our education and experience. We may learn from another culture's musical situation, develop new listening skills and bring a fresh perspective to any music we encounter.

The purpose of this article, then, is twofold: to chronicle my initial perceptions of select West African rhythms, and to observe how these impressions changed during a three-week workshop held in Ghana, West Africa.

What John Blacking refers to as "humanly organized sound" (music, in the conventional Western sense) is but one component of an African aesthetic experience.[2] The African experience also includes the visual arts, dance and dramatic events. In fact, many African societies have no word to describe "music" as a separate entity. Any discussion, therefore, of African *musical* notation is ethnocentrically founded—an attempt to fix the "African organized sounds" within a Western-European framework. As John Miller Chernoff points out, "African music should not be studied out of its context or as *music*."[3]

Totodzi, Kagan, Kidi, Gankogui and Atoke

African music evolved through aural tradition and has been preserved through performance. Africans learn to play their indigenous music by watching and listening, by mimicking the actions of others. Speech syllables that duplicate rhythms and convey timbral subtleties are also an effective African teaching tool.[4] African musicians will sometimes tap a rhythm on their student's shoulder, thus allowing the apprentice to internalize the *feeling* of the musical pulse. These teaching methods have little to do with Western musical notation.

In order for Western-trained musicians to listen intelligently or to perform traditional African music, we must first understand the values inherent within this musical tradition. Rhythm, more than any other element, defines the African musical experience. According to A. M. Jones, "rhythm is to the African what harmony is to the Europeans, and it is in the complex interweaving of contrasting rhythmic patterns that he finds his greatest aesthetic satisfaction."[5] West-African music, in particular, is so complex that non-Africans often cannot comprehend the rhythmic relationships.

Father Denis de Carli offered the following "critique" of African music on his journey through the Congo in 1666–67: "This harmony is grateful at a distance, but harsh and ungrateful near at hand, the beating of so many Sticks causing a great Confusion."[6]

The good Father is not alone. Historically, Westerners have had trouble understanding, much less appreciating, African music. Some find the music repetitive and boring; others are baffled by the rhythmic intricacies.[7] Western-trained musicians can usually sense a pulse, but we have trouble locating the downbeat (i.e., "one"). This, for us, creates a very uncomfortable, unfamiliar situation. After all, if the basic meter is not apparent, how can two or more people play together?[8] It is precisely this process, the acknowledgement of African aesthetic priorities and the attempt to *listen* from the Africans' perspective, that ultimately brings an understanding of African rhythmic performance.

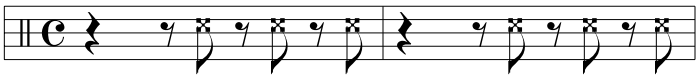
SIKYI

One type of "humanly organized sound" I experienced while in Ghana was Sikyi [see-chee], a recreational dance music from the Ashanti people. Sikyi is fairly straightforward in its rhythmic relationships (i.e., not so complex as other West-African musics), yet it proved to be a source of great confusion for me.

All the Sikyi parts (supporting drum parts, rattles and master drum part) must relate to the **timeline**—a recurring rhythmic framework that guides the whole performance (See Example 1). The Sikyi timeline is either played on a small, boat-shaped iron bell called atoke [ah-toe-kay] or on the metal finger castanets known as frikyiwa [free-chee-wah]. Iron bells are often used to perform timeline patterns since the loud, piercing sound can be heard by all the participants.

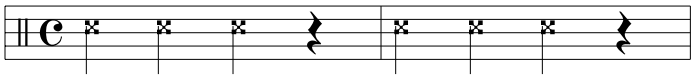
Example 1: Timeline A

Atoke bell



This particular timeline is common in West African music. My initial perception of this rhythm (during a 1990 workshop with African master drummer Abraham Adzenyah) is notated below:

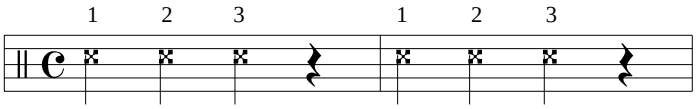
Example 2: Timeline B



This perception stemmed from my Western training and rhythmic sensibilities. Generally speaking, a Western-European musical phrase begins on, or leads into, beat "one." We come to expect this pattern and, more often than not, our expectations are realized. It took several weeks for me to retrain my ears and reposition my rhythmic sense with regard to this timeline. Nevertheless, I was able to "flip" this bell pattern and to hear it as "offbeats" (i.e., to hear Timeline A).

I came to the 1996 African workshop in Ghana with this newfound rhythmic awareness in tow.[9] I remember feeling a bit smug when Kemeh Johnson, a native Ghanaian and our workshop drum instructor, introduced the Sikyi timeline. "A-ha, I know this one," I thought. I began tapping my foot *on* the beat (in relation to what I heard as Timeline A) and noticed that most everybody else was tapping their foot in the "wrong" place. In other words, they were hearing Timeline B as the reference point. My heart sank when Kemeh began counting along with the bell:

Example 3



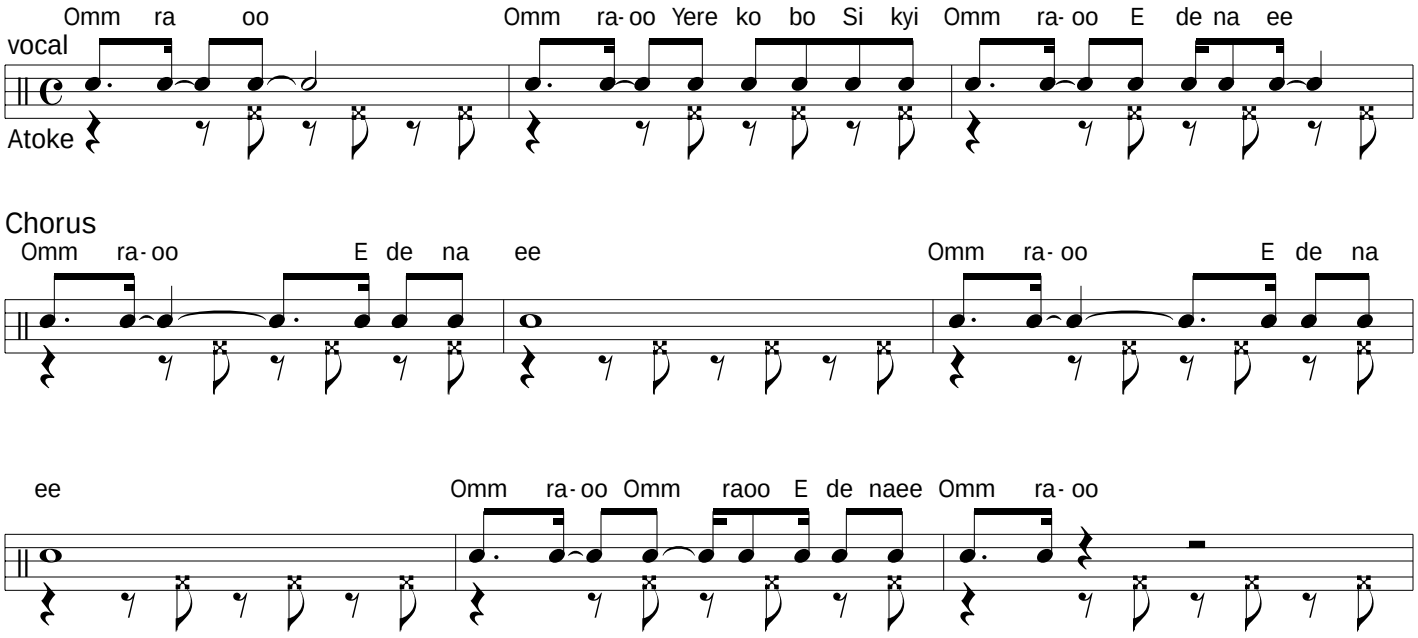
I struggled through the next few drum classes, oscillating between the two timeline patterns, adjusting my perspective as I went. The process of moving between A and B, of perceiving the supporting parts in relation to either version, was challenging and worthwhile. As Blacking has noted, "the aesthetic value of music does not lie in any objective product but in the subjective processes of composing, performing, and listening to the music."[10]

Be that as it may, a Sikyi performance was looming, and I was slated to play the master drum part! I needed to choose one timeline pattern in order to perform confidently, so I internalized the Sikyi parts in relation to Timeline B.

My timeline choice proved adequate, until we began working on the Sikyi dance. Immediately, I had problems moving my body with Timeline B. The dance movements did not feel right with this timeline. So, once again, my rhythmic perception began to vacillate between the two patterns. I felt paralyzed by this simple(?) rhythm, and I couldn't "feel" the music at all. Unfortunately, as Chernoff has noted, it is the listeners/dancers who must supply their own beat in African musical situations. The listener must, in fact, be *actively engaged* in making sense of the music.[11]

The Sikyi song we learned helped to clear up the matter. With Timeline A as the reference point, the vocal phrases all begin on a "downbeat" [see Example 4]. I found that I could coordinate the Sikyi dance movements more easily with Timeline A. I now could drum, sing and dance, and I was actively engaged with the music.

Example 4



According to Richard Waterman, Africans maintain a musical pulse through their "metronome sense," an awareness developed by listening to and emulating other musicians.

> From the point of view of the listener, it [metronome sense] entails habits of conceiving any music as structured along a theoretical framework of beats regularly spaced in time and of co-operating in terms of overt or inhibited motor behavior with the pulses of this metric pattern *whether or not the beats are expressed in actual melodic or percussion tones*. Essentially, this simply means that African music, with few exceptions, is to be regarded as music for the dance, although the "dance" involved may be entirely a mental one. [italics added][12]

Therefore, the pulse of an African musical construct need not be presented in an obvious manner. This "metronome sense" allows the African musician to play freely "around" the beat. "When the beat is actually sounded, it serves as a confirmation of this subjective beat" [i.e., the underlying main pulse].[13] "If the objective beat is omitted, however, the co-operating auditor becomes very much aware of the subjective beat, which thus attains for him greatly increased significance."[14]

African musicians assume that their musical colleagues and the audience members supply the basic pulse through their metronome sense—that they are actively engaged with the performance. Chernoff believes: "we begin to 'understand' African music by being able to maintain, in our minds or our bodies, an additional rhythm to the ones we hear."[15]

Herein lies the challenge for the Western musician, for this metronome sense, in "the individual conditioned only to the norms of European music, usually lies somewhat dormant."[16]

ATSIAGBEKOR

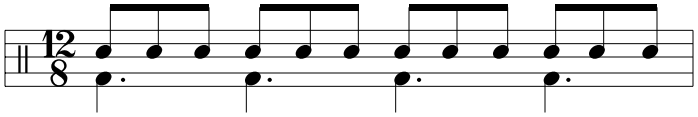
Another musical form I experienced during the 1996 workshop was Atsiagbekor [ah-cha-beh-koh], a warriors dance from the Ewe-speaking peoples of southern West Africa. Atsiagbekor makes use of the following constructive principles: the time span, divisive rhythms, additive rhythms, hemiolas and cross-rhythms.

Time Span: The interrelationship of rhythmic patterns or phrases in strict time is controlled by relating them to a fixed *time span*, which can be broken up into an equal number of segments [divisive rhythm] or pulses of different densities [additive rhythm].[17]

The concept of the time span is common to Western and African traditions. A "measure" represents one type of Western-European time span; the "timeline" (e.g., the Sikyi timeline) is typically used in Africa.

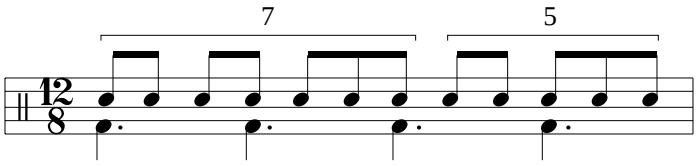
Divisive Rhythms: According to Nketia, divisive rhythms are "those that articulate the *regular* divisions of the time span," or those that are "broken up into an *equal* number of segments." [italics added][18] Example 5 is a Western time span (12/8 meter) separated into "regular" divisions:

Example 5



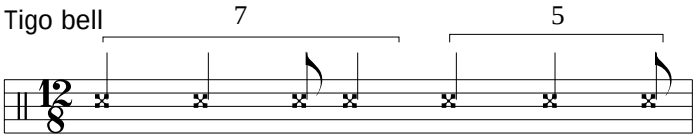
Additive Rhythms: The note values and/or the phrase groupings within additive rhythmic structures do not correlate with the regular divisions of the given time span.[19] Example 6 depicts 12/8 meter with *additive rhythmic* phrasing:

Example 6



The Atsiagbekor time span is typically notated with a 12/8 timeline pattern [see Example 7]. This pattern is usually played on a double bell called gankogui or tigo.

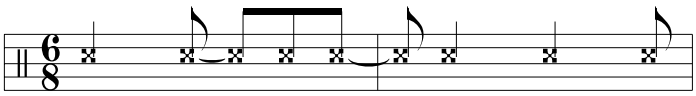
Example 7



(Note: Examples 6 and 7 both have the "irregular" division, 7 + 5)

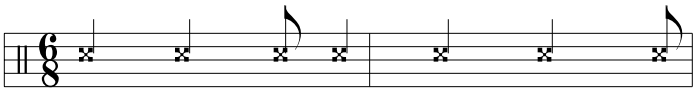
The notation used to present the Atsiagbekor timeline has profound implications upon its realization. Is 12/8 the best choice to denote this timeline/time span? We could write two measures of 6/8, but the 12/8 rendition is more effective for two reasons. First, 12/8 meter is aligned with the twelve-count phrase structure of the bell. Second, and more important, the 6/8 rendition, written within the limitations of our Western musical notation, cannot adequately express additive rhythm, as can be seen in the following example.

Example 8



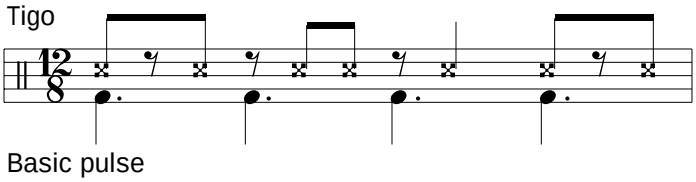
Example 8 is easy to read, but the tied notes (which are necessary in order to maintain six eighth notes per measure and to follow the "split bar" axiom) weaken our visual perception of the additive phrase. In other words, Example 8 visually implies a 6 + 6 *regular* division rather than a 7 + 5 *irregular* (additive) division. Western musical notation requires that we adhere to the barline. Therefore, it is thoroughly confusing for a Western-trained musician to read the following arrangement of beat durations and measures:

Example 9



Example 10 depicts a more "Western" rendition of the Atsiagbekor timeline (as compared with example 7):

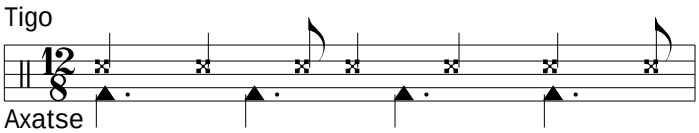
Example 10



Example 10 is easier for those of us trained in the Western-European tradition to read. It would also sound *similar* to Example 7—in the sense that an A-sharp and a B-flat sound similar, depending on their surrounding context. However, the feeling generated in the performer/listener is very different. An essential element within African music performance is the kinesthetic experience—how the players perceive their part in relation to the whole, how they realize that part, and how the music "feels" to them. Robert Kaufmann describes the African approach to rhythmic structure as follows: "African musicians...use the more dynamic tactile term, 'feeling,' to express what Western musicians more abstractly call 'meter.' Thus, it would seem that meter in African music involves both patterning plus the determinative and organizing basis of the rhythm."[20]

The Atsiagbekor timeline hints at, but does not clearly state, the *pulse* of the music. Rather, the axatse [ah-hot-say] rattle provides the basic beat for Atsiagbekor:

Example 11



The axatse provides the pulse to which the dancers respond—a sonic manifestation of the participants' metronome sense. Upon comparison, we see that the bell pattern (timeline) plays "around" the rattle part, stating the pulse on the first and tenth eighth notes.

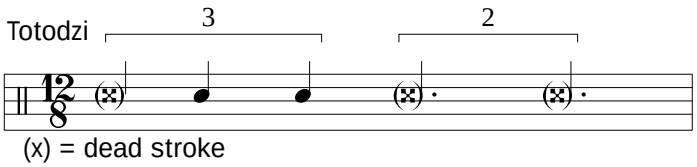
The majority of African musical time spans can be divisive *potentially*, since their lengths (typically 8, 9, 12 or 16 counts) can all be divided evenly.[21] By contrast, many examples of additive rhythm found in Eastern Europe can *only* be derived through addition (e.g., 5, 7, 11 or 13 counts).[22] This is significant, for as Kaufmann notes:

> African "additiveness" in contrast to some non-African additive structures is determined exclusively by internal organization rather than by total length. This could be one of the reasons that African rhythms are so often considered syncopated. In other words, there is a temptation to view the African additiveness in relationship to the Western divisiveness.[23]

In essence, African musicians and listeners perceive "irregular rhythms" as whole patterns, or gestalts, and not "as uneven subdivisions of a regular meter or accretions of different meters."[24]

Hemiola: Nketia defines hemiola as the linear interplay of duple and triple rhythms.[25] Rose Brandel argues that what is often identified as syncopation or off-beat phrasing in music may be better described as hemiola.[26] The totodzi [toe-toe-jee] drum part, one of the Atsiagbekor supporting parts, is based on the hemiola principle. In this instance, a triple rhythm is followed by the duple rhythm:

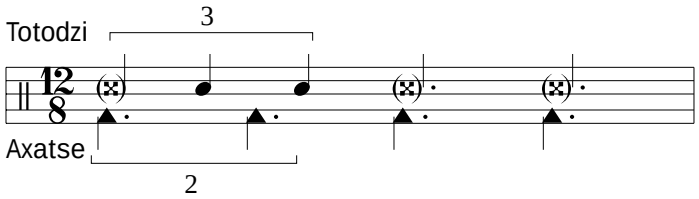
Example 12



According to Nketia, "the use of additive rhythms in duple, triple, and hemiola patterns is the hallmark of rhythmic organization in African music."[27]

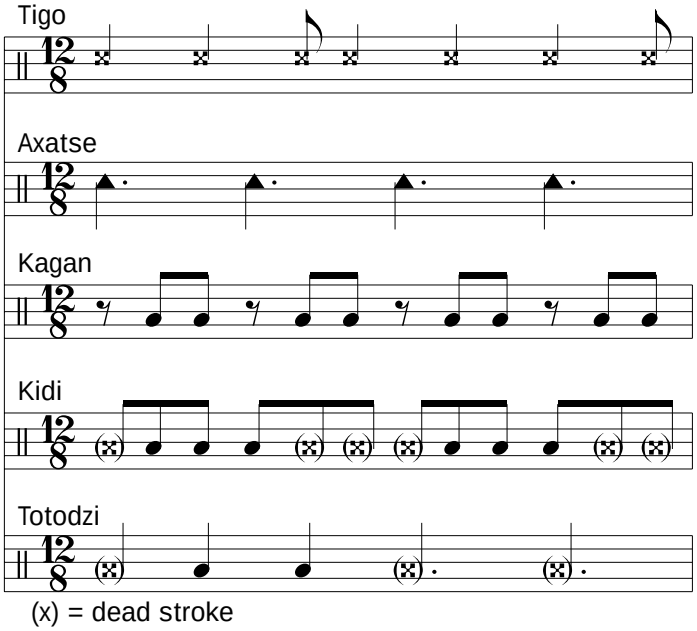
Cross-Rhythms: Nketia refers to cross-rhythms as the vertical interplay of duple and triple rhythms.[28] If we compare the triple division of the totodzi part with the duple rhythm of the axatse rattle, we find a vertical 3:2 relationship:

Example 13



Example 14 presents the Atsiagbekor supporting drum parts (Kagan, Kidi, Totodzi), bell and rattle in a 12/8 time span. With regard to the drum notation, the "normal" noteheads indicate open, louder tones; the "x" noteheads signify softer, muted tones produced with a "dead" stroke (i.e., by pressing the stick into the drumhead). The axatse marks the basic pulse.

Example 14



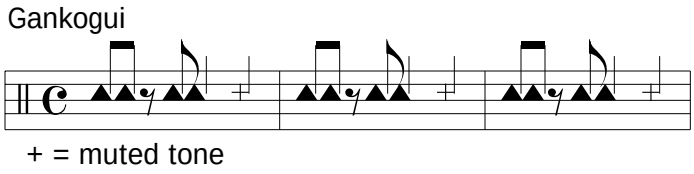
None of the open drum tones (the louder tones in relation to the dead strokes) occur on the first or third rattle beats, and only the Kidi [kee-dee] drum aligns with the second and fourth rattle beats. In other words, the supporting drum parts do not emphasize the main pulse of the music. The musicians mentally "fill in" the unsounded beats with their metronome sense, thus demonstrating how African "rhythm is more than an aural image, and that what happens in the mind of the listener, as performer or audience, is significant."[29]

ADZOGBO (KADODO)

The most unique and thought-provoking music I heard while in Ghana was Adzogbo , a recreational dance music of the Fon people from the Republic of Benin.[30] Adzogbo [ah-joe-boh] literally means "elephant song": in the Fon language, "bo" means "elephant" and "Adzo" means "song" or "interlude."[31] The traditional Adzogbo narrative depicts a tug-of-war between an elephant and a crocodile.

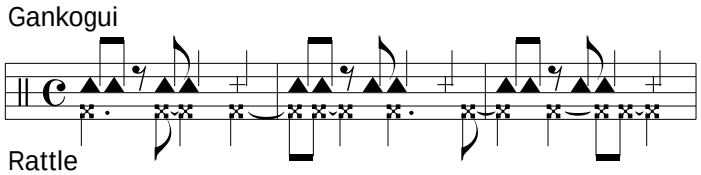
There are many different sections to Adzogbo. The opening segment, known as Kadodo, is danced exclusively by women. Originally, I perceived the timeline for Kadodo as follows:

Example 15

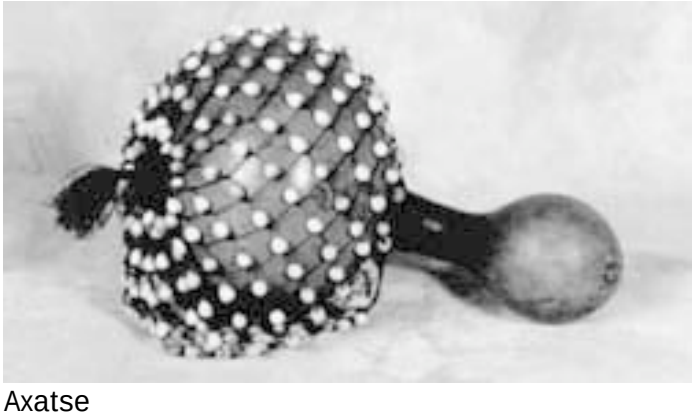


I noticed that the musicians playing the rattles were articulating a very different "pulse." The rattle part sounded like a cross-rhythm to me; a cross-rhythm in relation to the bell:

Example 16

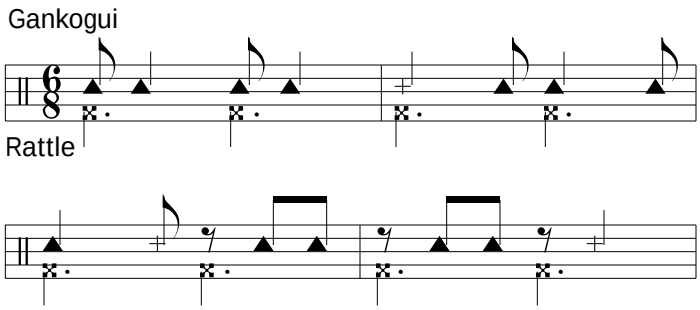


I then observed the dancers' feet moving in sync with this rattle part and my confusion was compounded. African dancers typically move on "the beat"—that is, they move to the basic pulse. Generally, they would not move in relation to such an extended cross-rhythm. I soon realized that my metronome sense was skewed and that Adzogbo is more accurately represented as follows:



Axatse

Example 17



I chose to notate the Adzogbo timeline in 6/8 meter, but it could be written in 12/8 or 24/8 as well. Which, if any, of these is the most "African" rendition? Perhaps 24/8 would best represent the 24-count time span. On the other hand, graphic notation might be more effective, since this avoids the metric issue entirely. The inadequacy of Western-European notation reflects a glaring problem: "we can choose any of several rhythmic approaches, yet we have no way to judge the proper one."[32]

I am not African, and I can never truly understand African music from an indigenous perspective. By the same token, Kemeh Johnson will never completely grasp the Western-European musical aesthetic. However, "when we are aware of the many dimensions of a cultural time sense, of musical forms, of rhythmic patterning, and of rhythmic relationships, more possibilities of understanding become available."[33] We can learn from another culture's musical situation, develop new listening skills and, subsequently, bring a fresh perspective to any humanly organized sound we encounter.

ENDNOTES

[1] John Blacking, *"A Common-Sense View of All Music" —Reflections on Percy Grainger's Contribution to Ethnomusicology and Music Education*. (New York: Cambridge University Press, 1987), p. 3.

[2] John Blacking, *How Musical is Man?* (University of Washington Press, 1973), p. 10.

[3] John Miller Chernoff, *African Rhythm and African Sensibility*. (University of Chicago Press, 1979), p. 50.

[4] Ruth M. Stone, "In Search of Time in African Music," *Music Theory Spectrum*. Vol. 7 (1985), p.142.

[5] A. M. Jones, "African Rhythm," *Africa*. Vol. 24, No. 1 (Jan. 1954), p. 26.

[6] Angelo, Michael and Denis de Carli, "A Curious and Exact Account of a Voyage to Congo in the Years 1666–67," *A Collection of Voyages and Travels*. (London: 1704), p. 694.

[7] Chernoff, *African Rhythm*, p. 27.

[8] Chernoff, *African Rhythm*, p. 42.

[9] I was participating in the second annual Summer Course in African Music and Dance held in Ghana. This workshop is sponsored by the International Center for African Music and Dance (J. H. K. Nketia, Director) and the West Virginia University World Music Center (Dean Philip Faini, founder), and was organized by my teacher Paschal Yao Younge.

[10] Blacking, *A Common-Sense View*, p. 123.
[11] Chernoff, *African Rhythm*, p. 50.
[12] Richard A. Waterman, "African Influence on the Music of the Americas," *Acculturation in the Americas*. Proceedings and Selected Papers of XXIXth International Congress of Americanists. (1967), p. 211.
[13] Waterman, "African Influence," p. 211.
[14] Waterman, "African Influence," p. 213.
[15] Chernoff, *African Rhythm*, p. 49.
[16] Waterman, "African Influence," p. 211.
[17] J. H. Kwabena Nketia, *The Music of Africa*. (New York: W.W. Norton,1974), p. 126.
[18] Nketia, *The Music of Africa*, p. 130.
[19] Nketia, *The Music of Africa*, p. 129.
[20] Robert Kaufmann, "African Rhythm: A Reassessment," *Ethnomusicology*. (September 1980), p. 408.
[21] Kaufmann, "African Rhythm: A Reassessment," p. 408.
[22] Kaufmann, "African Rhythm," p. 409.
[23] Kaufmann, "African Rhythm," p. 409.
[24] Blacking, *"A Common-Sense View,"* p. 76.
[25] Nketia, *The Music of Africa*, p. 135.
[26] Rose Brandel, *The Music of Central Africa: An Ethnomusicological Study*. (The Hague, Netherlands: Martinus Nijhoff, 1961), p. 15.
[27] Nketia, *The Music of Africa*, p. 131.
[28] Nketia, *The Music of Africa*, p. 134.
[29] Stone, "In Search," p. 140.
[30] Royal Hartigan, *Blood Drum Spirit: Drum Languages of West Africa, African-America, Native America, Central Java, and South India*. (Ph. D. dissertation, Wesleyan University, 1986), p. 712.
[31] Hartigan, *Blood Drum Spirit*, p. 713.
[32] Chernoff, *African Rhythm*, p. 52.
[33] Kaufmann, "African Rhythm: A Reassessment," p. 413.

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Angelo, Michael and Denis de Carli. "A Curious and Exact Account of a Voyage to Congo in the Years 1666–67." *A Collection of Voyages and Travels*. A. and J. Churchill, eds. 4 vols. (London, 1704) p. 694.

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On Stage: The Art of Performing

Part I: Developing Musical Integrity

BY LINDA MAXEY

AS MUSICIANS, WE SOMETIMES ARE CAUGHT IN the trap of feeling that a perfect performance consists of playing all the right notes with the correct tempo and dynamic markings. But if music is an art, what distinguishes a live performance from a computer-generated, flawless production? Why do we prefer one violinist's performance of the Mendelssohn "Concerto in E-minor" over that of another equally well-known artist? What insight does an artist bring to the music that makes that performance distinctively his or her own?

PLAYING WHAT IS NOT WRITTEN

Music, as an art, depends on communication. Technique is a means to this end—the building-block material from which music is created. Although playing the correct notes and dynamic markings is basic, it is merely the beginning of the communication process. Music moves into the realm of art when the performer brings insight into what does *not* appear on the printed page. It is the interpretation of music that breathes life into the dots on the page.

If you have a choice of seeing a play by an amateur drama club or a professional theatrical group, you are likely to choose the latter. The professional actors would be more convincing in their roles; they would project the spirit of the play. You might even forget that they were actors and instead think of them as being the characters they play. In music the performer has the responsibility not only to present the music in its external form with the notes and dynamic markings properly in place, but also to reveal the inner life of the work, to play the spirit of the music—i.e., to play what's *not* written.

INTERPRETATION

Two great artists will not interpret a given piece in exactly the same way. Indeed, there is no one right way to do so. Interpretation is an individual quest and reflects the musical understanding of the performer. We must determine what we are trying to express through the music. The performer must communicate the spirit, the feeling, the essence of the work.

In order to understand the music inside and out, we need to develop our own musical integrity. This involves an understanding of theory, historical styles and common performance practice. It also includes having an ideal sound in our mind for our instrument and the music.

MAKING CHOICES

Musical integrity involves making choices regarding interpretation. Somewhere along the continuum of options there is an undefined line between what is acceptable and what is not. There are no fixed rules to help us know where that line is. Therefore, we must be careful in arriving at our interpretation, and we then must believe in the decisions we have made, realizing that we may change our minds upon further reflection. It is exciting to discover new insights into a piece that we have played many times.

DEVELOPING MUSICAL INTEGRITY

What can we do to develop musical integrity?

1. Accept no wrong notes in the preparation of a piece, realizing at the same time that performances are never without flaws.
2. View the work as a whole while being aware of the minute details that comprise that whole.
3. Study the piano/orchestral score and understand the piece as a totality—not just your solo part.
4. Know the characteristic styles of the various historical periods of music. This will affect articulation, dynamics and the use of unwritten rubato. Be particularly aware of Baroque phrasing, because the unwritten note groupings of that period can make a difference in the phrasing of music through the centuries, including the contemporary repertoire.
5. Study the music away from the instrument. Look for patterns and then notice if repetitions are exact or altered.
6. Look for melodic and rhythmic patterns. Frequently, patterns are stated three times. Should you vary the way you play each repetition? Does the phrase, when repeated, have the same meaning as the first statement of the phrase?
7. What is the mood of the piece? How does it change during the piece? What images come to mind as you think about the mood? What feeling does the music evoke?
8. Engage the imagination in order to capture the mood. Some music comes to life when you create a scenario for the music and think about that as you perform. This also helps with memory. You can make up words to fit the character of the piece, or think of the sections as questions and answers.
9. Notice any unusual harmonies. Why are they there? How does an unusual harmony change or color the mood of the piece? What would the piece sound like if the expected harmony had been used?
10. Where do the musical phrases begin? Notice that they usually do not begin on the downbeat. Don't confuse bowing markings or articulation markings with phrase markings. Look for the long phrase-line to avoid playing short, choppy phrases. However, there may be times when the music calls for short phrases.
11. Sing the phrase. This will help determine how to shape the line, where to play legato, where the phrase can be broken.
12. In general, phrases do not start with an accent, and they usually taper (diminish) in sound at the end.
13. With a sequential repetition or the recurrence of a section, should you vary the sound or change the color? Often, thinking of a different orchestral instrument for each part is effective.
14. One way to decide how much time to allow in a ritard is to fill in the space with a subdivision of the beat.
15. Listen to recordings by internationally recognized musicians—pianists, violinists, chamber groups. Analyze how they shape the music they play. Think about what you have learned from studying their interpretation, and then look for ways to incorporate these ideas into your repertoire. As you listen to how other musicians interpret music, you build an inner knowledge

of what sounds right.

Developing musical integrity is an illusive task because there are no set parameters. A crescendo in Mozart may have less energy or dynamic contrast than a crescendo in Rachmaninoff. How do you express a *lamento*? How do you capture the spirit of "lively"? When does *un poco rubato* become too much? As you study, analyze and think about the music you are preparing, you will gain insights that help with your interpretation.

"Developing Confidence in Performing" will be the topic next issue in Part II of this article.

Linda Maxey, the first marimbist on the roster of Columbia Artists Management, has performed hundreds of concerts in the U.S., Canada and Europe. She was the first marimbist to perform at the International Festival de Musica in Portugal (1995) and to concertize in Lithuania (1996), where she played concerts with orchestras and conducted masterclasses. She was an adjudicator for the national MTNA competition in percussion (1996), and a featured soloist at PASIC '90 in Philadelphia and PASIC '88 in San Antonio. PN

An Interview with Vibist Ed Saindon

BY MICHAEL BLAKE

A LEADING PROPONENT OF four-mallet playing, Ed Saindon has applied a "pianistic approach" to the vibraphone, based on the styles of pianists prominent in the stride and swing traditions. Saindon has performed and/or recorded with trumpeter Warren Vache, pianist Dave McKenna, drummer Louis Bellson, trombonist Phil Wilson and others. He has performed throughout the U.S. and internationally at jazz festivals, concert halls, jazz clubs and universities.

Active in music education, Saindon is a clinician for Ludwig/Musser and author of vibraphone articles for percussion magazines worldwide. He has been the principal vibraphone instructor at Berklee College of Music in Boston since 1976. His most recent CD is titled *Swing on the SunnySide*, released by Challenge/A Records in the Netherlands and distributed in the U.S. by the Allegro Corporation, Portland, Oregon.

Mike Blake: *When you first attended Berklee, is it true you were primarily a drumset player?*

Ed Saindon: Yes, I went to Berklee right out of high school. I went in as a drummer and studied with Alan Dawson and Gary Chaffee. In my sophomore year, I had a mallet lab with Gary Burton, and I just gravitated towards the vibes more and more. While I was pursuing my music-education degree, I lived for the vibes. Any minute I had free I practiced, worked on theory and ear training, listened to records, transcribed solos and tunes, did sessions—I did anything and everything I could to improve on the instrument and became a well-rounded musician.

When I was ready to graduate in 1976, Gary asked me if I would be interested in teaching at the college. Bill Molenhof had been teaching, but he was going to be leaving. I jumped at the opportunity. I started out teaching private lessons, piano class, ear training/solfege and ensembles. I've really enjoyed teaching and being on the faculty.

Blake: *One thing that has always struck me is your ability to perform successfully in any style: standards, bebop, new age, fusion, etc. Most musicians stay with one genre, but you have performed and flourished in many.*

Saindon: First of all, I enjoy all kinds of music. But more importantly, as a teacher, I feel it's my responsibility to be able to help students with any style of music that they're into. Whether it's bop, fusion, new age or swing, it's all the same. As Duke Ellington said, "There's only two kinds of music, good and bad." The more styles a vibist can play, the more playing opportunities arise.

Blake: *In your early years, I noticed a unique style developing—almost a George Shearing, Bill Evans vibes style with moving parts and lines underneath the solo line, as well as bass lines. This concept of "pianistic" playing has always been a signature of your style.*

Saindon: Playing the vibes as a piano has been my focus since I took up the vibes. I was definitely into Bill Evans, Keith Jarrett, Herbie Hancock and Chick Corea. The goal is to try and adapt pianistic techniques on the vibes. When I was studying vibes at Berklee and even now, I learn tunes and work out lines on the piano. If you can execute the concepts and techniques on the piano, then it's easier to apply that to the vibes. In playing the piano, one has a broader picture of what's happening musically; after that, it's just a matter of editing and adapting the techniques for the vibes.

Blake: *With* Swing on the SunnySide, *it sounds like you're adapting techniques of the stride and swing pianists. It sounds like two vibists playing at the same time, but the liner notes indicate that the vibes were not double tracked.*

Saindon: I've studied the pianists from the stride and Swing Era, legends like James P. Johnson. Fats Waller, Earl "Fatha" Hines, Teddy Wilson, Erroll Garner and Art Tatum. The music those pianists played was timeless and amazing. The concept of transferring to the vibes what those pianists played is a lifetime pursuit.

Lately, I've been listening a lot to Tatum. There's so much music in even eight measures of what he played. I don't think any pianist to this day has been able to play what he played on the piano, never mind on the vibes. But all of those stride, Swing Era and Ragtime pianists were wonderful. Ragtime pianists like Willie "the Lion" Smith, Luckey Roberts and Jelly Roll Morton were incredible. They were "two fisted" pianists in that their style was based on a very active left hand combined with an active right hand. This makes for a big challenge to adapt for the vibes, but that's what I like about it. Certainly, things cannot be duplicated note for note, but the basic concepts, lines and the techniques can be simulated.

Blake: *Besides pianists, who else in the*

Swing Era has influenced you?

Saindon: I've listened to a lot of tenor players like Coleman Hawkins, Ben Webster, Lester Young, Illinois Jacquet. From there it's a logical progression to listen to guys like Stan Getz and Zoot Sims. Other players include the master himself, Louis Armstrong, Bix [Beiderbecke], Bobby Hackett, Benny Goodman, Artie Shaw, Sidney Bechet and Joe Venuti. I'm also a big fan of all the Eddie Condon things.

Blake: Swing on the SunnySide *has a wonderful collection of musicians and songs. They seem to depict the title perfectly.*

Saindon: The CD features Herb Pomeroy on trumpet and Dick Johnson on clarinet. They're both very inspiring to play with. Herb is 67 and Dick is 72. I'm happy just to comp for them and listen to the beautiful lines that they constantly create. Every gig I have with them is a learning experience. With all of their years of experience, the depth of their music runs very deep. The rhythm section is rounded out by Barry Smith on bass and Matt Gordy on drums. They're both very sensitive players. I purposely left out guitar and piano in order to give me more room to fill things out. The CD features the vibes in a variety of instrumental combinations from solo all the way to the quintet tracks.

As far as the songs are concerned, one of my favorite tunes is "On the Sunny Side of the Street," which was a big number for Louis Armstrong. It's such a great tune with a positive vibe to it—no pun intended! I like to play music that is positive, happy and swings. "On the Sunny Side of the Street" was the perfect tune to represent that, hence the title of the CD and name of the group. Jazz impresario Norman Granz, who put on all of the Jazz at the Philharmonic concerts, said music should be happy, fun and swinging; it shouldn't be depressing. That's exactly how I feel the music should be.

As far as tunes are concerned, the tunes written in the twenties, thirties and forties by such composers as Hoagy Carmichael, Harold Arlen, Jimmy VanHeusen, Jerome Kern and Harry Warren are brilliant compositions. No matter how many times those tunes are played, something fresh seems to come out. One of my favorite players and friends, Ruby Braff, has played those tunes since the forties. Every time I hear him play on those tunes, it sounds like he's playing them for the first time. That's the beauty in it. The melodies of those songs are timeless, and melody is at the top of the list for me.

Blake: *What can we look forward to in the future concerning your recordings and musical direction?*

Saindon: I'm currently working on a few projects that are basically in the same direction as *Swing on the SunnySide.* I'm working on a joint project with cornetist Dick Sudhalter, who is also a Challenge Records artist. Dick is also a jazz historian and writer who is very knowledgeable about the history of jazz. We're working on some early Red Norvo things as well as some other compositions that were recorded in the thirties by a musician named Adrian Rollini, who played bass sax and vibes along with Bobby Hackett. When you hear their music, it's hard to believe it was recorded over sixty years ago. I'm also planning to do a tribute to the pianists of the stride and Swing Eras. A few of the pianists I would like to include are James P. Johnson, Eubie Blake, Fats Waller, Teddy Wilson, Art Tatum, Earl Hines and Erroll Garner.

Blake: *Any advice for beginning vibists?*

Saindon: It all comes down to being a good musician—knowing the tunes, having a good ear and sense of time, playing logical lines with integrity, having the ability to listen and react to the other players, etc. Being a good musician transcends playing any specific instrument. Granted, the ability to play the instrument and have some technical skill is necessary, but the ultimate goal is to be able to be musical on whatever instrument, in whatever situation one is presented with.

So the idea is to concentrate on the basics of music. Develop a good sense of time, melody and harmony. Develop the ability to hear changes, tensions and melodies. Try to learn tunes from the recording as opposed to the sheet music. Learn a repertoire of tunes and try playing them in as many keys as possible. Play along with recordings and learn by listening to and imitating the masters. Keep the focus on the music, not the instrument.

Michael Blake is an Assistant Professor and Director of Jazz Studies and Applied Percussion at the University of North Dakota, where he directs the jazz ensemble and percussion ensemble, and coaches jazz combos. He is active as an adjudicator and clinician for the Ludwig/Musser division of Selmer, and he has composed a series of snare drum contest solos to be published by Studio 4 Music. **PN**

Developing a One-Handed Roll

BY JEFF MOORE

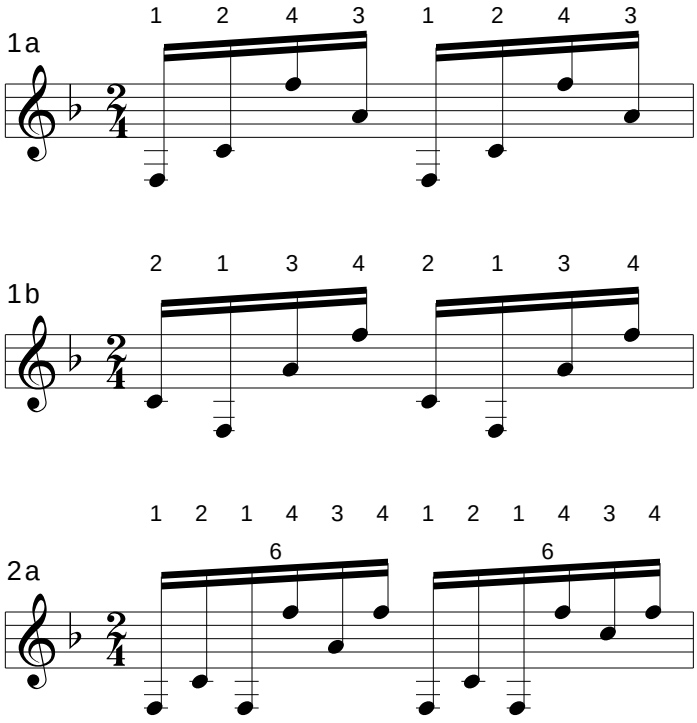
OF THE MANY TECHNICAL CONCERNS EXPERIenced by marimbists, one is of particular concern for those of us who teach: the concept of the one-handed roll.

Many articles have been written to guide players in the development of a smooth rotation in the wrists (see Michael Burritt's article "The Independent Roll" in *Percussive Notes*, Feb. 1992, Vol. 30, No. 3), but putting those motions together presents a different set of challenges. Whether the Stevens, Burton or traditional grip is utilized, the concept is common throughout—independence of motion.

We must first define the concept itself. One hand must continue a smooth rotation from side to side, varying the speed depending on the register of the instrument and/or the musical effect being achieved, while the other hand executes a myriad of tasks that may include eighth-note double stops, an Alberti-type broken chord, or possibly an *accelerando* or *ritard*.

This concept is not unique to percussion. Pianists, organists and harpsichord players all struggle with aleatory independence. When I queried my colleagues about this subject, their approaches were similar to the method I learned: hold the tremolo consistently in one hand and slowly add the opposite hand, striking random notes and rhythms, until it can be done consistently.

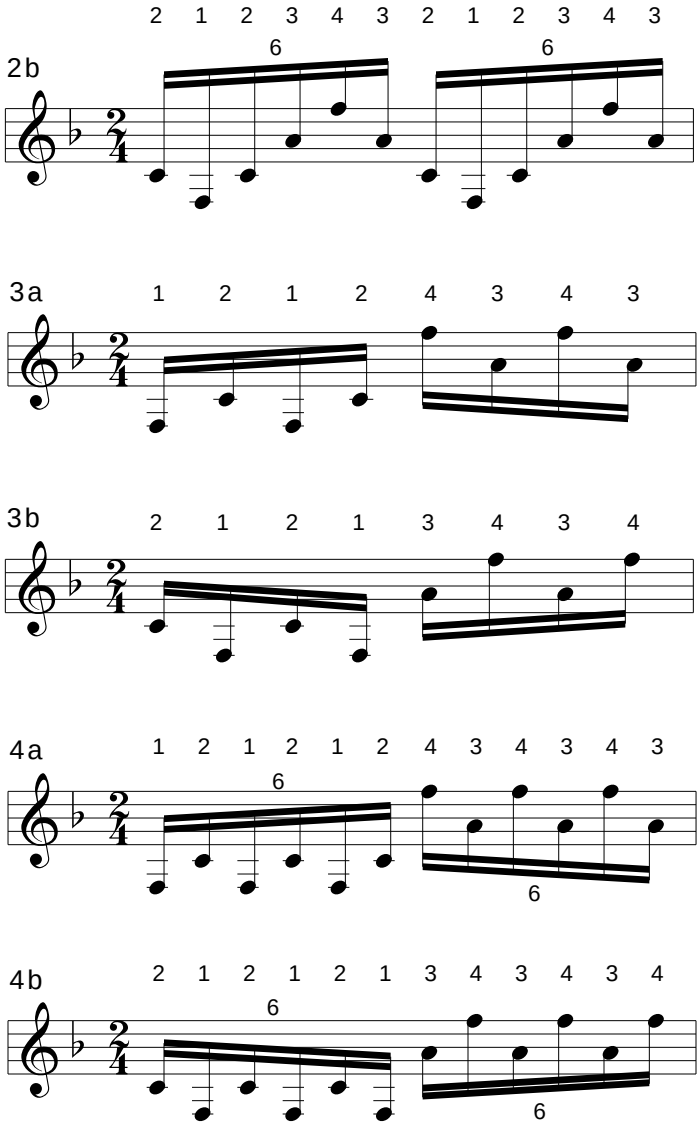
This system works. But I have often wondered if there were not a quicker way to teach the "independence" concept. Those thoughts led me to a new method of presentation and teaching of the concept.

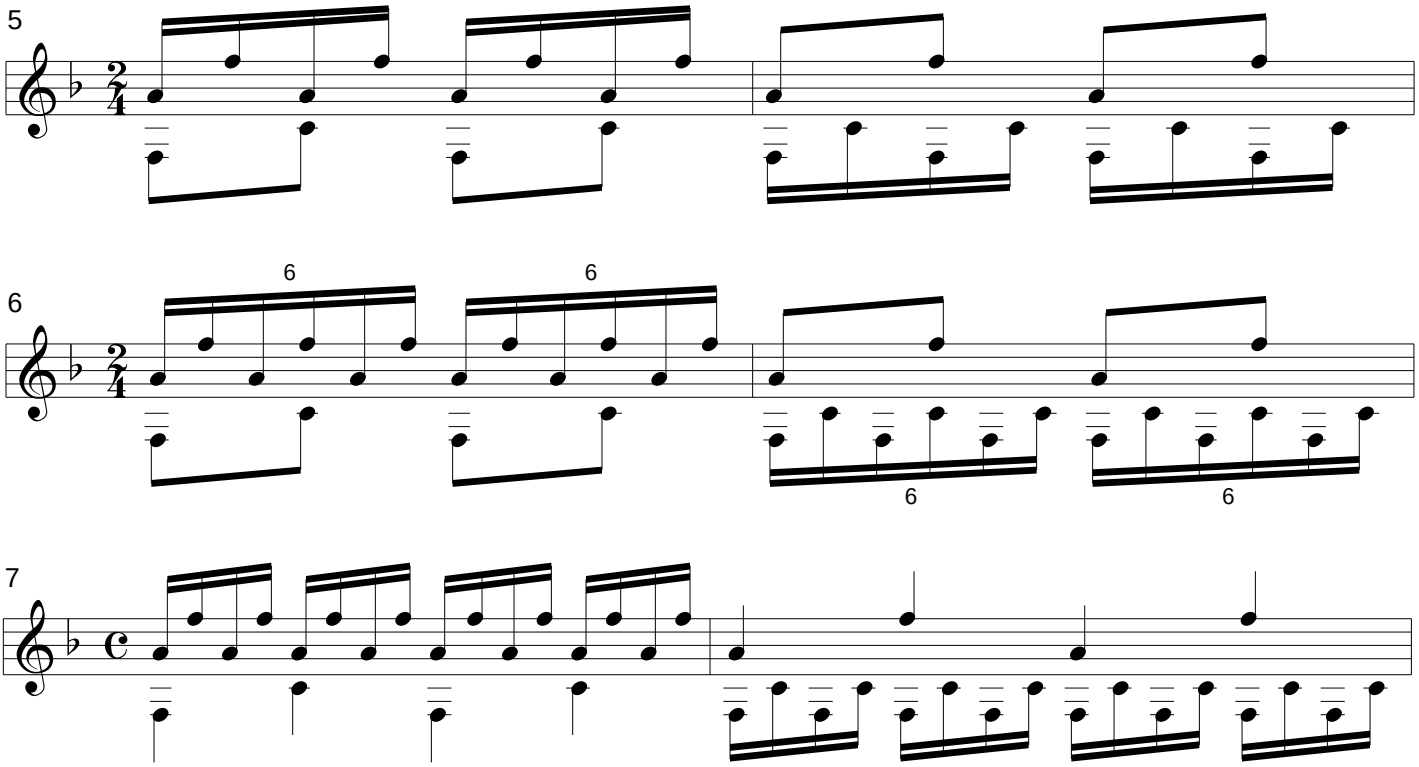


Assuming the player has mastered exercises like those in exercises 1–4, the player should have the ability to keep a consistent tremolo in each hand. The next step is to coordinate the hands with the mallets playing patterns together, as in exercises 5–7.

These exercises should be played until the player gets a smooth, rotating motion in one hand while the other hand pivots with independent motion for each eighth note. One should play all the exercises with either hand playing eighth notes, while the other executes the sixteenth notes or sextuplets.

After this foundation is laid, the player is ready to begin steps toward gaining greater independence. One challenge is the ability to keep a smooth tremolo with one hand while the opposite hand plays a slower rhythm, with the mallets some-

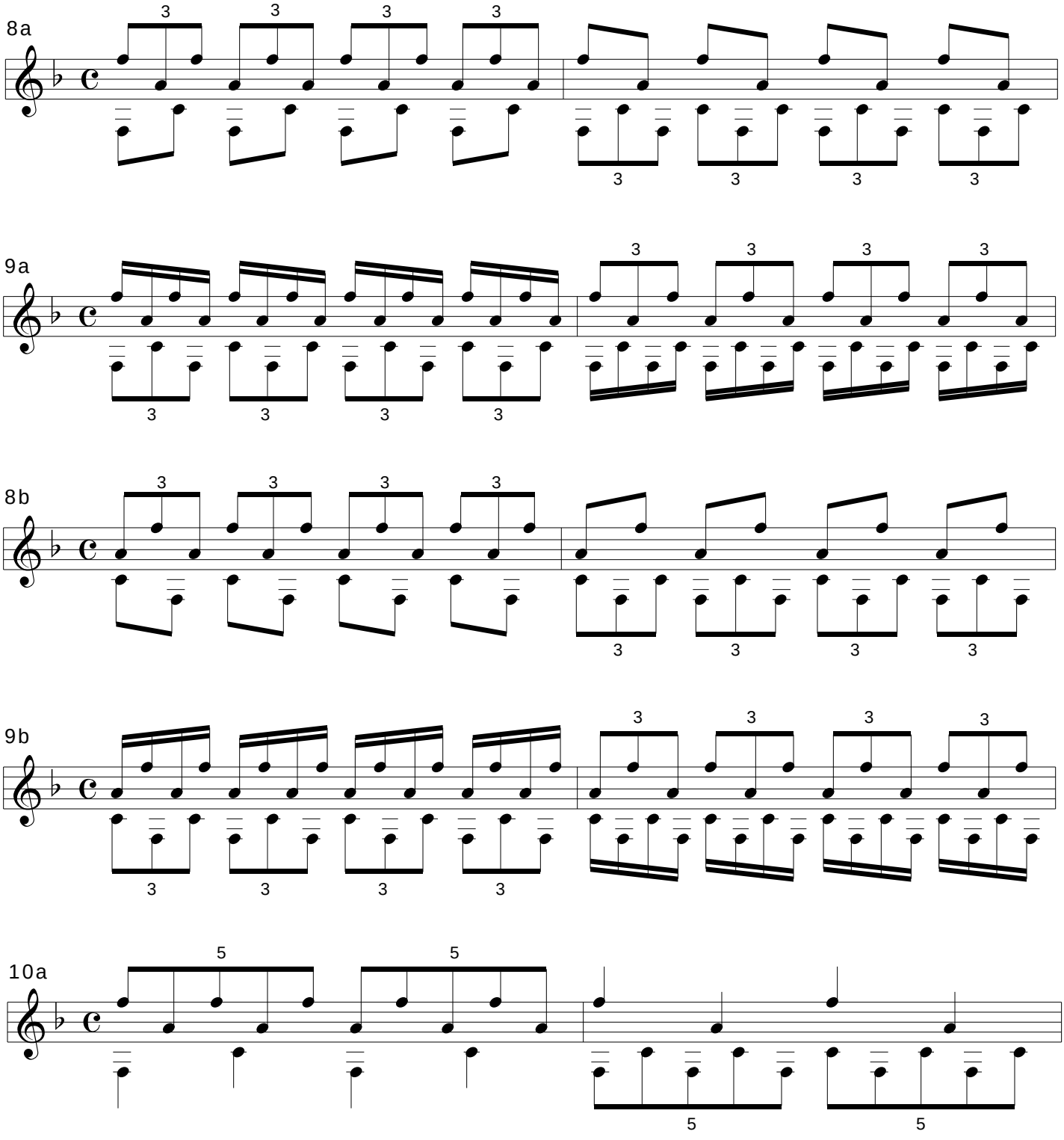


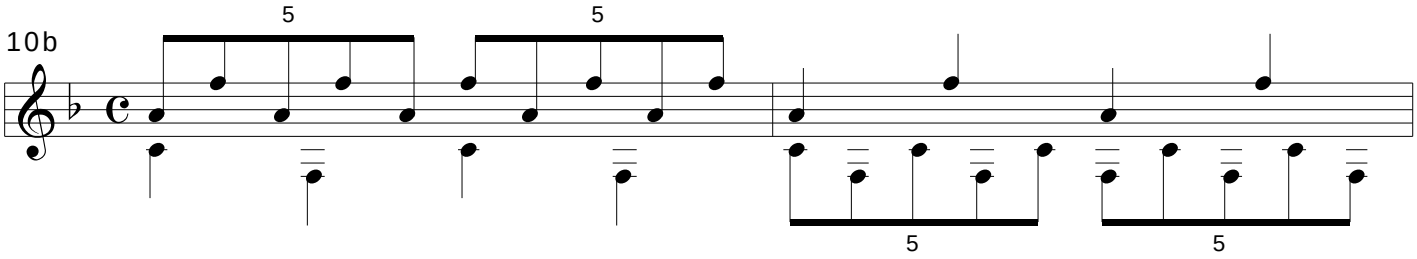


times falling together and sometimes in between the tremolo rhythm. This ability to play "in the cracks" of the tremolo can be very challenging at first. To help accelerate the learning process, I give my students a series of polyrhythmic permutations.

We start with the basic 3:2, alternating the hands after four repetitions, as shown in exercise 8a. Exercise 9a is 4:3, again alternating the hands after four repetitions. Once the student has a firm grasp of playing on the beat and also in the cracks, I then switch the permutations so both the inside and outside motion is practiced, as in exercises 8b and 9b.

After the student feels comfortable with these motions, I elongate the tremolo rhythm and decrease the accompanying rhythm. I have the student play 5:2 and 7:2, as shown in exercises 10 and 11. These exercises challenge the student to "feel"

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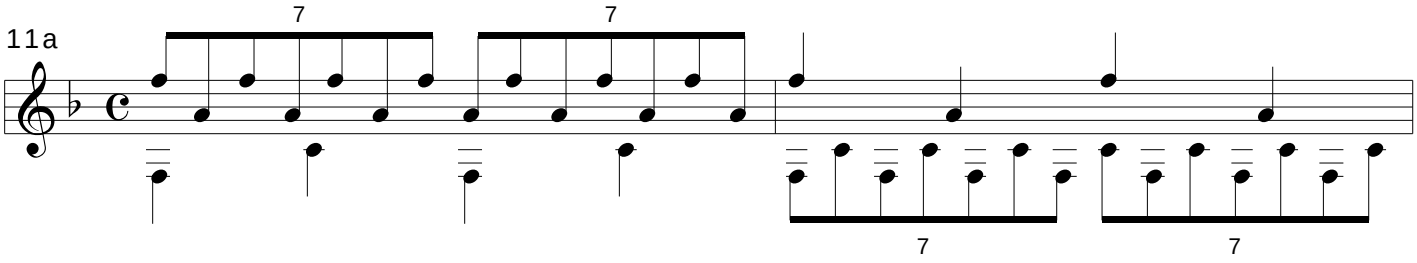
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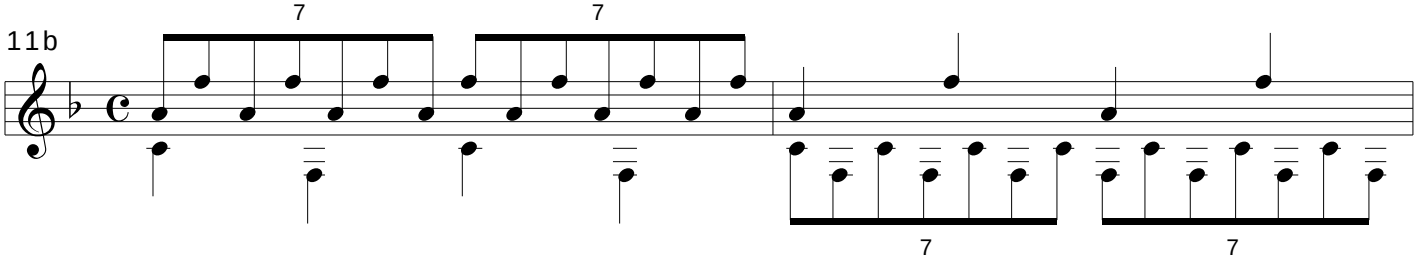
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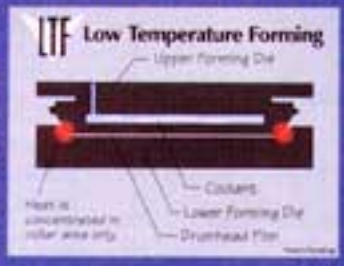

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HALL OF FAME NOMINATIONS

HALL OF FAME

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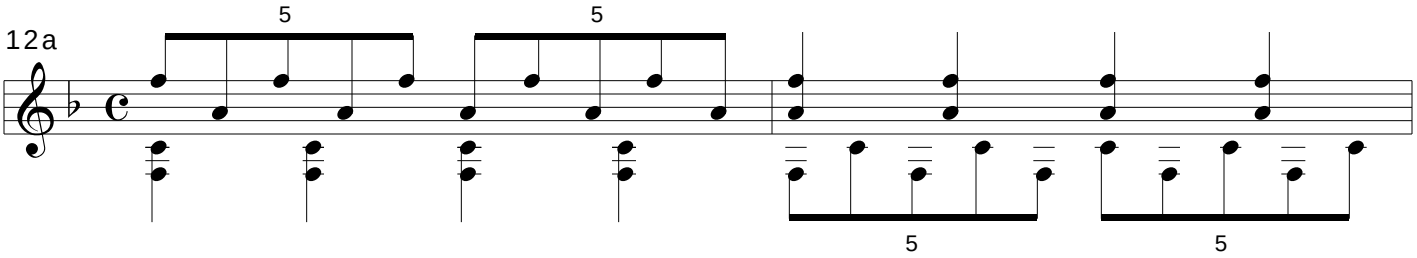
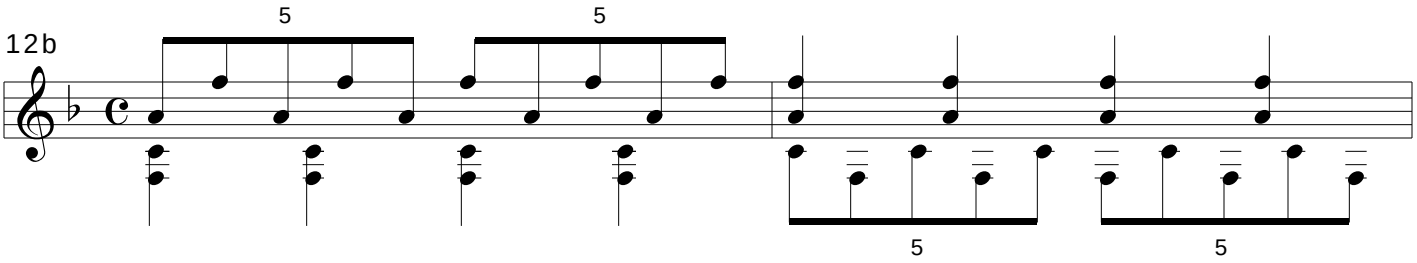
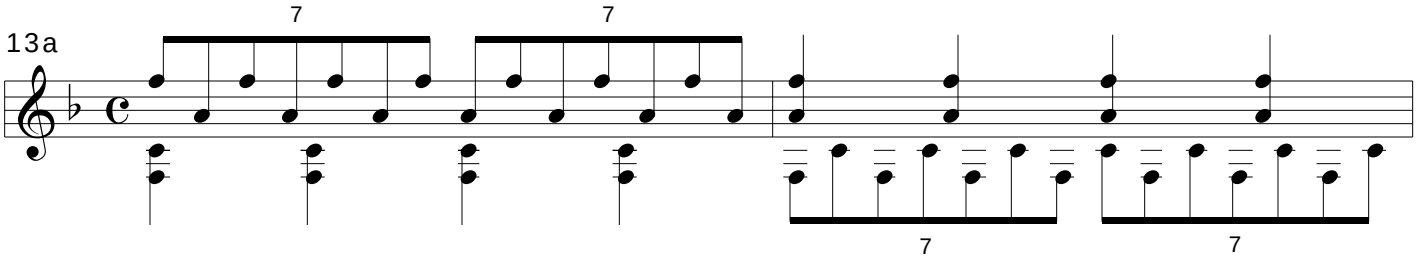
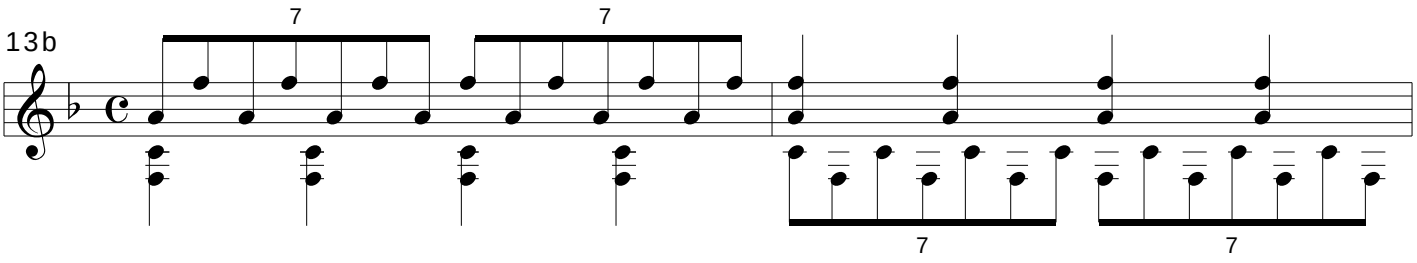
Deadline for nominations is June 15, 1998.

the tremolo rhythm and movement independently from the slower accompanying rhythm. I then have the student play the "2" part of the polyrythm as double stops, alternating after four repetitions, as in exercises 12 and 13.



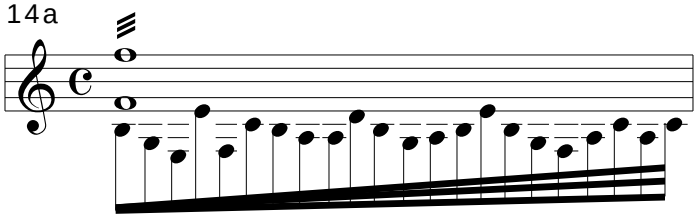




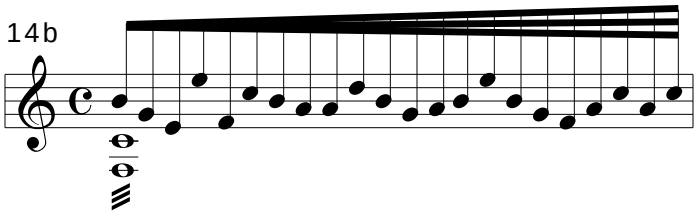


For the "final exam," I have the student sustain a tremolo while playing random aleatory rhythms, followed by an even Alberti bass, as shown in exercises 14 and 15.

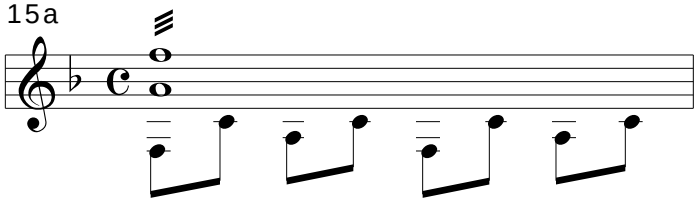
14a



14b



15a



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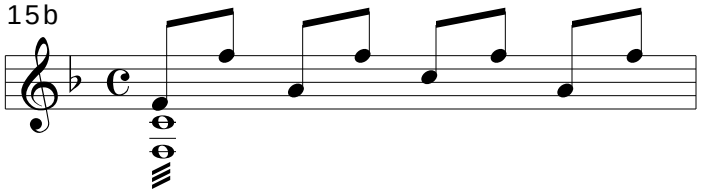

Care should be taken to point out the different tremolo speed required in the different registers when the student alternates to the opposite hand. The control learned from the previous polyrhythmic exercises will serve the student well at this point.

The ultimate goal of any system is independence and a smooth, controlled, one-handed roll. When implemented and augmented, this particular process not only achieves the desired goal, but also improves the student's ability to hear and play polyrhythms. The feedback teachers can give, based on observations of motions and sound, is invaluable in accelerating the learning process.

Jeff Moore is Professor of Percussion at the University of Central Florida, where he conducts the Pop Percussion Ensemble, the Chamber Percussion Ensemble, the Marimba Band and the UCF Steel Drum Band. He also instructs and arranges music for the Marching Knights drum line and is Percussion Director of the Madison Scouts Drum and Bugle Corps. PN

Keiko Abe's Quest
Developing the Five-Octave Marimba

BY REBECCA KITE

I HAVE HAD MANY DISCUSSIONS with Keiko Abe about marimba sound, design and construction, but I had never before heard the full history of her work with Yamaha in designing the five-octave, YM 6000 marimba. This article is a compilation of information from an interview I conducted with Abe in December 1996 during a visit to Japan, from various unpublished articles written by Abe, and from an article by Yamaha Corporation published in a record album booklet.

Keiko Abe was born in Tokyo to a family of distinguished doctors and businessmen. Her grandfather was one of several people who first brought grand pianos into Japan during the Meiji period (1868–1912). As a child Keiko studied piano, composition, xylophone (in 1947 the xylophone was designated as a musical instrument to be used in elementary-school music programs in Japan) and many percussion instruments. At the age of twelve she heard a performance by the Lecours Mission group (from the U.S.) that included music on the marimba—the first marimba ever brought to Japan. From that moment, the marimba became her instrument of choice for her personal musical expression.

After graduation from music school, Abe organized the Xebec Trio, a marimba trio with two other young women, which was quite successful commercially, playing light classics and popular music. In addition to performances, they recorded albums of popular songs.

Increasingly, Abe felt limited by this music. She disbanded the trio and turned to the music that she found most sympathetic to her own musical spirit, contemporary "serious" composition. Her visionary quest began in earnest. In 1962 she joined the Tokyo Marimba Group. Because of the limited repertoire for the marimba, Abe requested original marimba music from various composers. That year saw the first performance of "Conversation" by Akira Miyoshi.

The period from 1962 through 1968 was one of increasing activity. Abe performed regularly with the Nippon Hoso Kyokai (Japan Broadcasting Corporation) symphony as a mallet specialist. She became quite active as a recording artist (thirteen albums in five years), had her own NHK television program (in the school programs division) for instructing the xylophone, and was heard each morning on Radio Kanto on the program *Good Morning Marimba*.

In 1963, the Yamaha Corporation decided to begin the research involved in designing and manufacturing marimbas. Shigeo Suzuki, Yamaha's engineer for marimba research, began this project by interviewing professional marimbists in Japan to find out their ideas about marimba design. After these meetings and many discussions, Yamaha decided that Abe's concept of marimba sound was the clearest and most useful. It was also the most original. They chose Keiko Abe as their marimba design consultant.

Abe had very specific musical requirements for the marimba. She wanted an instrument with impeccable intonation, capable of a wide dynamic range, with excellent projection, and a clean brilliant sound in the high range and a rich mellow sound in the bass. She foresaw a future where the marimbist would play in ensembles equally with other instruments, so the marimba must have a clear, focused sound with pure intonation and timbre—not the sound of ethnic and folk instruments. She advised Yamaha not to copy the existing instruments, but to build a completely new instrument with these musical goals in mind.

In 1968, Abe gave her first full solo marimba recital of contemporary music, performing on a Musser four-octave marimba. This concert was also the first where she used two-tone mallets for "Time" and "Torse III" (mvts. 1, 2, 4). Abe had worked with Hidehiko Saito (percussionist with the Japan Philharmonic) to come up with a mallet design that worked.

Meanwhile, Yamaha was working on its design. Abe spent many hours meeting with Suzuki, trying out different bars shapes and harmonic tunings. In 1971, Yamaha finished the YM 4500 four-octave marimba, which Abe began using for concerts. (Today, the model number for Yamaha's four-octave instrument is YM 4000.)

Through the 1970s, Yamaha's development of marimbas with larger and larger ranges was the direct result of Abe's musical ideas. She believed the middle and high range of the marimba is supported better by having a rich bass. She requested that the resonators be individually adjustable to get the best sound in different concert halls. As her musical ideas developed, she knew she needed a low-F instrument. This instrument was completed in 1973, and became Abe's standard performance marimba.

This was the marimba Abe brought to the United States in 1977 for her first U.S. tour, which was organized for her by Michael Rosen. Abe was able to bring Japanese marimba music to thirteen different universities and to PASIC '77 in Knoxville. The marimba she used was a prototype labeled YM 5000, which was the precursor to the five-octave YM 6000 in frame design and bar size. (It was not the same design as the current YM 4900 four-and-a-half octave marimba.)

Some of the processes involved in designing the YM 5000 marimba for Keiko

Abe were described by Yamaha in a short article that was included in a double-LP album titled *Keiko Abe Reveals the Essence of the Marimba* (Denon GL-7001/2, 1976). Following are excerpts from that article:

> [T]he Marimba for Keiko Abe was designed to incorporate the following features:
>
> 1. Deep, full-bodied resonance in the lower registers.
> 2. Clear, bright, penetrating tones in the middle and high registers.
> 3. Volume and carrying power sufficient to fill the largest auditorium.
> 4. Appearance befitting the concept of grand marimba music, unique, impressive dignity.
>
> It is not easy to design such an ideal instrument. In the first place the various elements such as resonance, tonal quality, volume, and appearance may not each be considered separately, for the design approach must simultaneously comprehend both the physical and psychic aspects attendant upon the developing of a great new instrument.
>
> In drawing up the specifications for Keiko Abe's Marimba, some parts were relatively easy to decide upon, while others took much time. It was necessary to find common meeting ground, acceptable compromises, for certain parts which mutually limited each others freedom of design. For example, in designing the tone bar of a low register tone, to make it ideally large from the standpoint of acoustics would make it too unwieldy functionally. To make the tone bar thick for sound power would necessitate a deeper tuning hollow, which could make the effective thickness of the block so thin as to invite splitting under a forceful mallet blow. In designing a tone bar, still other factors, such as sound emitting efficiency and resonator response must also be considered.
>
> A simplified technical explanation of the process involved in designing and making a tone bar may be interesting:
>
> 1. The tone bars have been lengthened, their mid sections thickened. Within the limits of leaving leeway for second harmonic tuning, the thickness of the bars over the entire tone range was decided intuitively, using a "sixth sense" gained from years of past experience.
> 2. Each bar was suspended by a string attached exactly at a node of the bar, and all sources of impediment to free vibration were removed.
> 3. Throughout the entire tonal range, the cross-section area was increased, and the attainment of sound volume as well as full-bodied mellowness was aimed for.
> 4. In consideration of the listening characteristics of the human ear, the pitch of the low register tones was slightly lowered, while those of the high register were tuned, in graduated degrees, slightly higher.
>
> In the final tuning of the tone blocks, infinite care was taken to adjust for clean first and second harmonics in relation to the fundamental frequency. This step is especially necessary to obtain improved sound carrying power.

As Abe performed on the four-and-a-half-octave instrument, it became clear to her that she needed additional low-range pitches for her music. The design demands of a five-octave instrument meant wider bars and a new approach to mallets and performance. Abe was not completely sure that the five-octave instrument would be practical, but in 1980 she asked Yamaha to make an extension to the existing four-and-a-half-octave instrument to test the idea.

Having a five-octave range gave Abe the energy and inspiration to write her own compositions, such as "Variations on Japanese Children's Songs," "Wind in the Bamboo Grove" and others. Abe toured the United States in 1981 using the four-and-a-half-octave marimba with the extension, performing at colleges and universities, Carnegie Hall and PASIC '81 in Indianapolis.

The experiment with the extended range was a success. Abe asked Yamaha to build a five-octave instrument. She also wanted a slightly richer, warmer sound in the new marimba. Working again with the engineers, Abe asked for the bars in the lower end of the marimba to be longer and wider than those of the YM 5000. The low F bar on the YM 5000 was 55 cm long, 6.0 cm wide; on the new YM 6000, the length became 57 cm and width 7.5 cm.

Yamaha finished the design of the YM 6000 in 1984. Abe used this new instrument in her 1984 tour of the U.S., where she performed at PASIC '84 in Ann Arbor. Since that time, the YM 6000 has been her standard performance instrument.

The five-octave marimba has become a standard that is used by many composers and marimbists today. After the YM 6000 marimba became available from Yamaha, a number of other manufacturers developed high-quality five-octave marimbas. Today, marimbists not only have a wide variety of music for an instrument with a five-octave range, but may select from instruments made by such companies as Adams, DeMorrow, Malletech, Marimba One and Kori.

Abe says: "This day, I believe that if marimbists want to have serious concert activity, they must use a five-octave marimba. For a range lower than five octaves, very special bass mallets are necessary. For a higher range, a xylophone is already available. I believe for the near future that five octaves will be the standard marimba range."

Rebecca Kite lives in St. Paul, Minnesota where she performs as a marimba soloist and as a freelance percussionist. She teaches marimba and percussion at the University of St. Thomas and Hamline University. She first met Keiko Abe in 1981 and since then has studied and performed with her. Most recently, Abe invited Kite to appear as a marimba clinician at Toho Conservatory. PN

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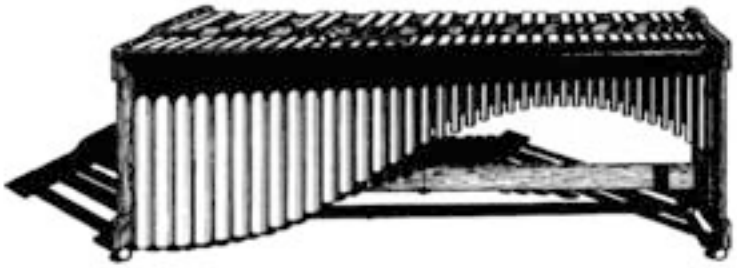

Nancy Zeltsman: "I've never felt 'at home' on any marimba the way I do on a *marimba one*. Their particular timbre, the evenness of resonance across the keyboard, the range of articulation and colors I can draw from them, and the depth of the fundamental tone are all unparalleled. The shape and spacing of the bars is narrow and sleek enough to accommodate wide interval reaches within one hand which are impossible on some other makes. The five-octave model which I recommend may be enormous but still feels embraceable."

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Performance Problems in the Suderburg Percussion Concerto

BY REGINALD KLOPFENSTEIN

ROBERT SUDERBURG'S "CONcerto for Solo Percussionist and Orchestra" was completed in January of 1978. This beautiful and important work was commissioned by Michael Bookspan, Principal Percussionist of the Philadelphia Orchestra, in the spring of 1974. The premiere was given by the Philadelphia Orchestra on April 19, 1979 with Bookspan as soloist and Eugene Ormandy conducting.

Suderburg was originally motivated to pursue two artistic aims: "first, to write a percussion concerto in which the soloist is truly at the gestural-heart of the music; and second, to provide as broad and varied expressive-gestures as possible for both the soloist and the orchestra"[1] Another important factor was the lyrical quality the composer perceived in Bookspan's playing, which stimulated Suderburg "to attempt to write a work in which the solo percussionist 'sings,' is lyric and reflective as well as percussive and aggressive."[2] The composer was very familiar with Bookspan's playing, having led many concerts of contemporary music for which Bookspan was percussionist.[3]

Bookspan played an integral role in the compositional process of the concerto, working with the composer from 1975–1977 on the choice of instruments, character of gestures and timbre combinations.[4] The solo instruments are divided, according to their timbre, into two main groups: metal and membranes. In the score, Suderburg refers to these groups as the metal choir and the head choir. The metal choir consists of five suspended cymbals (two small, two medium, one large), five Thai gongs (of specified pitch), two tam-tams (medium and large), crotales, glockenspiel and vibraphone. The head choir utilizes five tom-toms (tuned to an a-minor triad); bass drum and tambourine (mounted on a stand). One instrument, xylophone, falls outside these two timbre choirs and is used only in movement three.

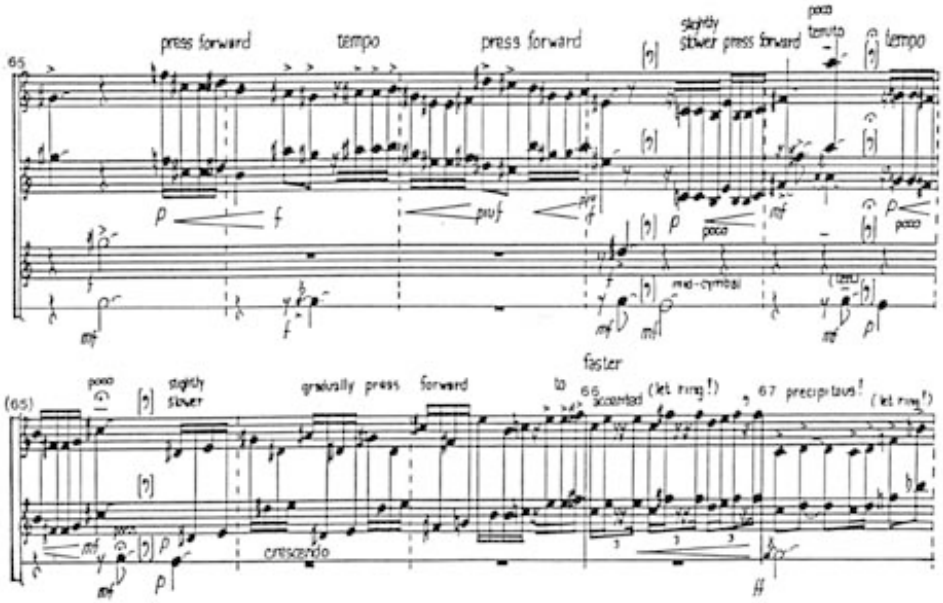
Performance problems involved in the concerto may be clearly seen via the following topics: notation, setup, instrument and mallet selection, technique and balance considerations. The information presented draws on my own experience with the work as well as that of Michael Bookspan and the composer.

NOTATION

The method of notation and the ease with which it can be read varies widely within the percussion concerto repertoire. Suderburg utilizes a combination of staff notation and line-score notation.[5] The only instruments notated on a line-score are the suspended cymbals, the tambourine and the two tam-tams. The other instruments are indicated on the conventional staff. The line-score segments are generally located above the staff or staves (up to three staves are used at once). However, in movement two Suderburg notates the cymbals above, between and below the staves, whichever seems to be the easiest to read. The tam-tams, used only in movement three (mm. 173–183), are also located below the staff. This location is visually clear and acoustically logical, the tam-tams being low in pitch. Instrument and mallet specifications are indicated in English, at times in the form of abbreviations.

Suderburg's notation is generally very clear and easily understood. The notation for the Thai gongs is sometimes a little difficult to read due to the wide pitch range of the five instruments (two octaves plus a perfect fourth). This wide range sometimes makes it necessary to change from bass clef to treble clef within a single musical gesture (e.g., movement one, mm. 47–49 and movement three, mm. 170–173). In movement one, mm. 67 and 70, the A Thai gong is erroneously notated one octave too high (bass clef, top line, rather than bass clef, bottom space). Only one A Thai gong is used in the concerto, and its exact pitch is clearly indicated in the score preface, as well as at the beginning of movement one.

The notation for the five tom-toms and bass drum is generally clear. In some of the busiest passages of movement one (e.g., mm. 193–210), initial recognition of individual instruments within the head choir is a bit difficult because of the somewhat cluttered appearance of the



Example 1: Robert Suderburg, "Concerto for Solo Percussionist and Orchestra," excerpt from the cadenza of movement two. Order of instruments from top to bottom: glockenspiel, vibraphone, crotales, suspended cymbals.

notation. In the tom-tom passages of movement three (e.g., mm. 19–35) Suderburg effectively notates the melodic notes with stems up, thereby distinguishing them from accompaniment notes. The most daunting passages to read occur in movement two, where up to three staves (for vibraphone, crotales and glockenspiel) are combined with a line for suspended cymbals (see Example 1). These passages must be studied slowly and with particular care if the performer is to become comfortable with the notation.

SETUP

A workable arrangement of the percussion instruments, one that provides for efficiency and freedom of movement, is an essential element in any successful multiple-percussion performance. The setup plan provided by Suderburg is excellent and reflects the influence of Michael Bookspan in its development (see Figure 1). In my own performance of the work, I made only minor adjustments to the printed setup, finding it to be very workable. The setup can be viewed as one large entity, with three parts: head choir, Thai gongs, tam-tams and three suspended cymbals; crotales, vibraphone, glockenspiel and two suspended cymbals (comprising what Suderburg refers to as "metal keyboard"[6]); and xylophone. Movement one uses only the first group of instruments. Movement two emphasizes the second group but also utilizes group one briefly. The third movement uses all three groups, though group one is used more than either of the other groups.

In movements one and three it is important that the gong wall be placed as close as possible to the head choir. On the gong wall, the individual instruments should be arranged in the order shown and as close together as possible. The gong wall stand I used was made of strong metal pipes but could be constructed in a various number of ways. It is helpful to put the medium tam-tam on a tall stand positioning it above, rather than beside, the large tam-tam and thus bringing it closer to the other instruments with which it is played (see movement three, mm. 173–183). In order to make the setup even more compact, I suggest overlapping the three suspended cymbals (located next to the tom-toms) while staggering their height.

The metal keyboard is the focus of movement two. The solo part is very demanding, from a technical and logistical standpoint, so the instruments should be arranged as compactly as possible. The printed setup for the instruments of the metal keyboard is very helpful. The crotales and glockenspiel should be raised above and overlap the corners of the vibraphone, but should not overlap each other, as the diagram implies. I suggest tilting the glockenspiel toward the player, though Michael Bookspan used a flat stand for this instrument.[7] The cymbals, in turn, should slightly overlap the crotales and glockenspiel to bring them closer to the percussionist. It is important that the player view these instruments (vibraphone, crotales, glockenspiel, suspended cymbals) as one large instrument, with several components. Examination of the solo part makes it obvious that this is how the composer conceived the percussion part of movement two.

One addition that can be helpful is to use a separate large cymbal for movement two, rather than reaching for the large cymbal positioned near the head choir (see cadenza of movement two). I suggest that the extra cymbal be placed to the left of the medium cymbal, located next to the glockenspiel. I also suggest

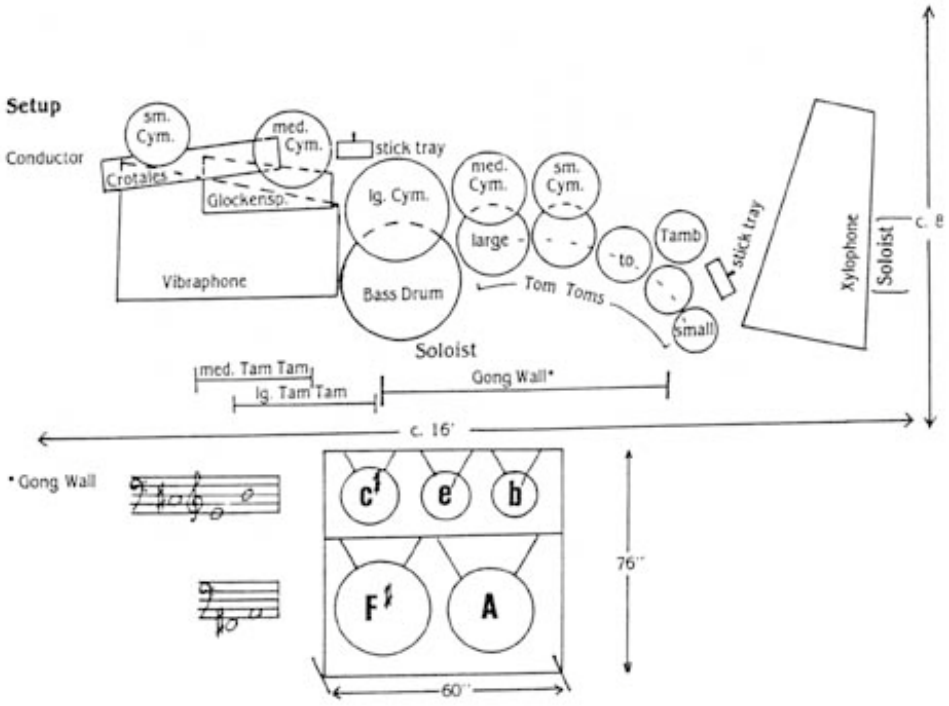


Figure 1: Robert Suderburg, "Concerto for Solo Percussionist and Orchestra," setup plan provided in the solo part.

that the player drape a small towel over the mounted tambourine during the first and third movements, in order to eliminate sympathetic vibration of the tambourine jingles. Of course, the towel must be removed for movement two so the tambourine can be played. (It is used only in mm. 43–48.)

Finally, my arrangement of stick trays for the Suderburg differs slightly from the printed setup. I suggest using three stick trays: one to the left of the vibraphone, one to the right of the tambourine (as shown in the diagram), and one behind the large end of the xylophone. These locations give the percussionist quick and easy access to the mallets needed in the work.

INSTRUMENT AND MALLET SELECTION

In regard to the Thai gongs, it is interesting to note that Bookspan selected the individual gongs not necessarily for their pitch but because, of the ones available to him, these sounded the best. Suderburg then composed the work with those pitches in mind.[8]

For the head choir, Bookspan used tom-toms ranging in diameter from ten to eighteen inches and a 28-inch bass drum.[9] The tom-toms and bass drum must be muffled to control the resonance of the instruments. I muffled the tom-toms with pieces of plastic from old drumheads, which were graduated in size to fit the different tom-tom sizes. This created a warmer yet more articulate sound. Bookspan muffled the tom-toms with small pieces of felt, also graduated in size.[10]

The cymbals should be sufficiently different in size to clearly project distinctly different, albeit indefinite, pitches. Pitch differentiation between the cymbals is particularly crucial in movement one, during a recurring triplet motive on the three suspended cymbals. If three distinct sounds (low, medium and high) are not heard, the motivic cohesion of the movement will suffer.

Some ambiguity exists concerning the exact pitch range of the crotales, used in movement two. Crotales are commonly available with a range of two octaves, but are most frequently used in either the lower or higher octave. In my own experience, the upper octave is the set most commonly owned by orchestras and educational institutions. Bookspan, however, suggests that the lower octave be used because its timbre will clash less with the glockenspiel, adding that the lower octave set also is an advantage in terms of accuracy.[11] It should be noted that in m. 10 of movement two the G crotale is notated one octave too low. In order to play this note as written, the percussionist would need a two-octave set of crotales, which is not the composer's intent.

Suderburg's mallet designations are generally quite specific. As in most percussion writing, the player still must decide what specific mallet will best match the composer's description. The first mallet request in the work is for medium-soft mallets (m. 20 of movement one). These mallets are utilized during much of the movement and are used on suspended cymbals, Thai gongs, tom-toms and bass drum. The challenge of finding mallets that are soft enough to achieve a vocal-like attack on the Thai gongs, yet hard enough to clearly articulate the rapid head-choir passage is a substantial one, inevitably involving some compromise. I chose an old pair of medium yarn mallets that were rather worn, thus giving them a slightly harder attack sound than if they were new. These mallets worked well on the disparate instruments on which they were used.

In movement two Suderburg indicates that the player should use two mallets in each hand, vibraphone mallets in the inside position and medium-hard glockenspiel mallets in the outside position. The harder mallets are used on glockenspiel and crotales. The vibraphone mallets are used on vibraphone, suspended cymbals and the head-choir instruments. I suggest a medium pair of yarn mallets for the inside mallets. The outside-position mallets I used had soft plastic heads. While many percussionists would consider these mallets to be softer than the medium-hard description given by Suderburg, I found that the soft plastic heads allowed the brightness of the crotales and glockenspiel to project without overpowering the timbre of the vibraphone.

For the passages in movements one and three that specify timpani sticks, I suggest that the player use small-headed timpani sticks with a thin felt covering. The sticks should be rather lightweight so the head-choir instruments do not take on an unduly dark timbre. The choice of felt covering should facilitate articulation and clarity on the head-choir instruments without creating a harsh attack on the cymbals and Thai gongs.

TECHNIQUE AND BALANCE CONSIDERATIONS

In the final section of this article I will combine the topics of technique and balance considerations, since addressing problems of balance often involves technical concerns. Much of the solo playing in movements one and three involves the instruments of the head choir, especially the tom-toms. The player should remember that the larger, lower-pitched tom-toms will need to be played with a slightly stronger stroke in order to project as prominently as the smaller tom-toms. It may also be necessary at times to use a slightly firmer grip on the mallets to achieve clear articulation on the bass drum and low tom-toms. Measures 194–210 feature very active and generally loud playing on the head-choir instruments. Though the soloist should be prominent in this passage, the orchestra may need to play slightly louder than indicated in order to adequately balance

the percussionist.

Suderburg's tom-tom writing is generally idiomatic and the patterns tend to lie comfortably for the player. Occasionally I found it advantageous to use a consecutive sticking ("doubling") to avoid an awkward cross-sticking. In measures 90–95 of movement one, for example, I began each measure with the left hand, even though this created a double sticking. This eliminated any cross-stickings while enabling me to phrase the repeated gesture in a musically consistent manner.

In movement one Suderburg occasionally specifies that the Thai gongs be played with the heels of the player's hands. This technique makes it possible for the percussionist to approximate the sound of a soft and somewhat heavy mallet (often used on such an instrument) without changing mallets, for which there is no time. The "heel" refers to the base of the palm, near the wrist. This area tends to be soft enough to bring a vocal-like quality out of the Thai gongs. However, the player must play the gongs rather firmly, being careful not to risk an injury, or they will not balance the sound of the other percussion instruments. (See mm. 29, 39 and 49.)

The rapid, 180-degree movements from the gong wall to the head choir and cymbals (movement one, mm. 22–51, 275–277) present a substantial technical challenge to the soloist. A compact setup, in which the soloist has become thoroughly comfortable, is essential. Rapid, relaxed and efficient body movements are also a must. Lastly, memorization of these passages will free the player to look at the percussion instruments.

There are several instances, during mm. 20–51 of movement one, where the percussionist must switch very quickly from playing the suspended cymbals with the yarn ends of the mallets to playing them with the reverse ends of the mallets. I experimented with some commonly used techniques, such as exchanging (and thus reversing) the mallets between the hands, but found that none could be accomplished in the time allotted. I eventually decided to swing the mallet upward while retaining the same fulcrum location on the handle of the mallet, which meant I was now holding the mallet near the new playing end (the tip). The new position and grip could be likened to holding a pencil, and proved to be a very workable and efficient solution.

Accurate and controlled performance on the metal keyboard of movement two is the most difficult technical aspect of the concerto.[12] The different playing surfaces with different size bars, played with two different pairs of mallets, creates a visual and kinesthetic challenge for the player. If possible, the movement should be memorized. Careful practice with a metronome (very slowly at first, gradually increasing tempo) will yield the best results in performance. The percussionist may be somewhat dismayed to learn that, despite all its technical challenges, much of the music for the metal keyboard is actually accompaniment and therefore must be softer than the melodic material.

Much of the movement-two cadenza requires the right hand of the soloist to play the glockenspiel while the left hand simultaneously plays the vibraphone, creating problems of balance and independence. Practicing the two hands separately, being careful to compensate for the glockenspiel's more penetrating timbre, is helpful in this section. I also found it helpful to operate the vibraphone pedal with my left foot, rather than the more commonly used right foot, since the player's body must be shifted toward the glockenspiel for most of the cadenza.

The xylophone is used only in the third movement, but the part is nevertheless challenging to the percussionist. The hands of the player frequently play octaves (sometimes separated rhythmically by one sixteenth note) and must negotiate two large and very quick leaps (see mm. 75–76, 149–150). In addition to slow and careful practice, I would suggest keeping the mallets close to the bars for better accuracy. The percussionist must be careful to not overplay the accents in the two xylophone passages (mm. 65–82, 131–152). These accents are generally higher in pitch than the non-accented notes and will tend to project more prominently anyway.

Measures 178–183 of the third movement require the soloist to move quickly from suspended cymbals to tam-tams to the Thai gongs several times. Complete familiarity with the location of the instruments and memorization of this brief

passage are essential to accurate performance.

Finally, a few comments regarding the three cadenzas of the Suderburg. The composer has written out each of these. However, he indicates in the score preface that in movements one and three, "the soloist is invited to expand and/or write his own cadenzas...in the gestural character and timbre, as well as length, appropriate to the given movement."[13] I chose to deviate very little from the cadenzas of movements one and three, finding them to be musically logical and virtuosi. Naturally, I took certain liberties with the phrasing and pacing of the material to suit my own taste. The cadenza for movement two, played primarily on the metal keyboard, must be played as written so that it coordinates accurately with the orchestral accompaniment.

Bookspan also generally adheres to the printed part. However, in an April 1993 performance he altered the cadenza of movement three, beginning it with a passage based on the tom-tom melody that begins at m. 19.[14] This addition is very effective, integrating one of the primary motives of the movement into its cadenza.

The printed cadenza of movement one utilizes all the solo instruments of the movement. However, the third movement cadenza omits the Thai gongs, tam-tams, vibraphone and xylophone. The latter two instruments would be difficult to use because of their distance from the player. However, the gongs and tam-tams could be easily incorporated, if desired, to expand the timbre possibilities of the cadenza.

Care must be taken, nevertheless, to not create a cadenza that is disproportionately long or out of character with the dance-like mood of the movement.

Robert Suderburg's percussion concerto presents many challenges to the percussionist. I have attempted to address these and offer possible solutions for future performers in the hope that it will lead to more secure and musically effective performances. This dramatic and often lyrical work is a major contribution to the solo multiple-percussion concerto literature, one worthy of the substantial effort required in its preparation.

ENDNOTES

[1]Richard Freed, "Notes," *Philadelphia Orchestra* (April 1979): 12C.

[2]Ibid.

[3]Robert Suderburg, telephone conversation with author, 7 June 1995.

[4]Freed, 12C.

[5]For a detailed discussion of notational systems for percussion see: Reginald Smith Brindle, *Contemporary Percussion* (London: Oxford University Press, 1993), 5–17.

[6]Robert Suderburg, telephone conversation with author, 7 June 1995.

[7]Michael Bookspan, telephone conversation with author, 6 July 1995.

[8]Ibid.

[9]Ibid.

[10]Ibid.

[11]Ibid.

[12]Ibid.

[13]Robert Suderburg, "Concerto for Solo Percussionist and Orchestra," (Theodore Presser Company, Bryn Mawr, PA, 1978).

[14]Robert Suderburg, "Concerto for Solo Percussionist and Orchestra," Philadelphia Orchestra, Luis Biava, conductor, Michael Bookspan, soloist. Tape recording: April 1993.

Reginald Klopfenstein is Assistant Professor of Music at Bethel College in Mishawaka, Indiana, where his duties include teaching percussion, music theory, and directing the percussion and jazz ensembles. From 1982–91 Klopfenstein was Associate Principal Timpanist and Percussionist with the Honolulu Symphony Orchestra. He holds D.M. and M.M. degrees from the Indiana University School of Music, where he also earned the Performer's Certificate, and a B.M. degree from the Wheaton College Conservatory of Music. PN

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Performing the Timpani Parts to "Symphonie Fantastique"

BY ANDREW P. SIMCO

Editor's Note: To get the most out of this article, I suggest following the original timpani part while reading the following text. The complete timpani part to "Symphonie Fantastique" can be found in Orchestral Excerpts from the Symphonic Repertoire for Timpani *by Scott Stevens (International Music Co., New York). The measure numbers referred to in the following article are not indicated in the Stevens book; therefore, I suggest that readers mark measure numbers at the beginning of each line, so as to derive the most benefit from the text.*

—Michael Rosen

The timpani parts to the "Symphonie Fantastique" by Hector Berlioz are among the most intriguing in the orchestral literature. What makes these parts intriguing, and how can one best interpret them correctly in order to elicit a rewarding musical experience?

First, we must consider the work itself and when it was written. Some of the effects in the composition sound so fresh, so novel even on the brink of the twenty-first century, that it is difficult to believe that it was composed in 1830, just three years after the death of Beethoven. At the time, Berlioz was twenty-six years old, and already had several works to his credit, including a "Messe Solenelle," the opera "Franc-Juges," the overture "Waverly" and "L'Morte de Cleopatre." His creative and imaginative powers were at fever pitch, and this work bears eloquent testimony of this. The actual composition of the symphony took place between January and April of 1830. It is in five movements, which are arranged as follows:

Episodes In The Life Of An Artist;
A Fantastic Symphony In Five Movements
By Hector Berlioz, Opus 14

Movement One: Reveries, passions
Movement Two: A Ball
Movement Three: Scene in the country
Movement Four: March to the scaffold
Movement Five: Dream of a witches' sabbath

Originally, Berlioz placed the movement titled "A Ball" third, with the "Scene in the country" coming second, but changed the order of the movements to their present position at a later date. This made much more sense to the highly creative composer, and it is in this form that the work has stood the test of time.

Considering the work from the viewpoint of an orchestral timpanist, the last three movements of the symphony pose the biggest challenge for several reasons. First, Berlioz uses the instruments in chords, in order to simulate thunder at the end of the third movement. This necessitates the use of four players, each with a timpano to themselves. Player one has the high F; player two has the B-flat; player three has the C; player four has the A-flat.

The fourth movement requires two players for the most part, with a third player coming in to play the low-G roll at the very end of the march. The fifth movement uses two players throughout the entire movement.

MOVEMENT ONE

The first movement is played by one player, who is assigned two pitches, C and G. The part is fairly straightforward, with precise indications from the composer as to how the movement is to be played and with what type of timpani mallets. (This is typical of Berlioz throughout nearly all of his output.) In the latest edition of the symphony, published by Barenrieter Verlag and Breitkopf & Härtel, three different types of mallets are specified, and Berlioz lists them as follows: A. Wood-headed sticks covered with leather; B. Sponge-headed sticks; C. Wood-headed sticks.

Berlioz was among the first composers to specify a particular type of mallet. His concept of tone demanded such specificity, as the normal wood- or leather-covered mallet in use at the time was incapable of producing the type of sound he required at bar 329 in the long, almost solo roll on C, or at the *Religiosamente* at bar 511, near the very end of the movement. They most certainly would not do for the thunderstorm sequence near the end of the third movement, which requires playing with the utmost sensitivity and touch.

Note that Berlioz requires sponge-headed mallets for these last passages. Felt was not yet in general use as a covering for timpani mallets, so Berlioz, who was a percussionist of sorts himself, experimented with sea-sponge and was most satisfied with the effect produced by that material. Today, timpanists use various grades of piano felt as covering for the mallets, and these work very well, particularly on modern instruments, most of which are equipped with plastic heads.

However, with the re-appearance of calfskin heads and period instruments, it might be useful to try a pair of sponge-headed mallets, and gauge the effect of what Berlioz was asking. I have done so, and have found the effect interesting.

In regard to leather-covered wooden mallets, their place has been taken by hard felt mallets, which do a very good job of producing the type of sound required by the composer. I use a pair of bamboo-shafted mallets that have a thin covering of piano felt for the passages at bar 64, bars 113 through 325, and bars 427 through 437. These work well with either calfskin or plastic heads.

MOVEMENT THREE

As mentioned previously, the third movement calls for the timpani to play chords near the end of the movement, requiring four players. The passage at bar 106, which is written for players One and Two, is usually played by Player One with wooden sticks as specified in the score. Do not try to use another type of mallet here. The music is extremely intense, and the sound of the timpani must be equally intense—almost shatteringly so! However, at bar 143 one can use a hard-felt mallet instead of a wood mallet, as the pitch of the F here must be fairly secco (dry), but clear in intonation as well.

The famous thunderstorm sequence begins with Players Three and Four at

bar 159, with Player Three on C and Player Four on A-flat. Sponge sticks are called for, but it is possible to use fairly soft ball mallets, ones that bring out the pitch yet are capable of some degree of articulation when required. (All four players are so equipped at this point.) Player Two enters at bar 177, with Player One following on the high F at bar 178. Dynamics must be observed scrupulously in order to make the most of this particular passage. Player Three makes a second entrance at bar 182. A word of caution: Watch your dynamics, and choose your mallets carefully! This scene *must* be effective, or the work loses its impact. (Literally!)

The placement of the drums must be carefully calculated, along with the assignment of the players. The whole piece can be played on four drums, if necessary, but common practice is to allot two sets of timpani between timpanists One and Three, who are the principal players throughout the remainder of the work. In the score and in the parts themselves, Berlioz divides them as follows: Timpani I (Players One and Two), and Timpani II (Players Three and Four).

This is pretty much how we do it in the Oslo Philharmonic, except that I play the part assigned to Player One, which includes all of the first movement, both parts at bar 106 in the third movement, the high F in the rest of the movement, and the first timpani part throughout the fourth and fifth movements. Player Two is responsible *only* for the B-flat in the thunderstorm sequence of the third movement. Our principal percussionist has usually taken this part, going back to play percussion in the fourth and fifth movements.

Player Three's role is taken by my associate timpanist, who is responsible for the C's in this movement. He then plays the second timpani part throughout the remainder of the symphony. Player Four is responsible for the low A-flat in this movement, and other than the low-G roll at the end of the fourth movement, is pretty much confined to those passages.

In regards to the instruments themselves, the arrangements are fairly straightforward. Players One and Two share the first set of timpani, and Players Three and Four share the second set. Player One has the option of playing the high F either on the smallest drum of his set (the 23-inch), or the 25- or 26-inch, while Player Two plays the B-flat on the 28- or 29-inch drum. On the second set, Player Three plays the C either on the 25- or 26-inch drum, or on the 28- or 29-inch.

Nowadays, most players use the larger drums for the C to obtain a rounder, fuller and warmer tone. Berlioz was very fond of using the upper register of the instrument, so playing the C on a larger drum with its added tension is actually complying with the wishes of the composer! (Ditto having the high F on the 25- or 26-inch drum as opposed to the 23-inch.) Player Four plays the A-flat either on the 29-inch drum, if the third player is not using it, or (as is usually the case) the 31-inch drum.

In preparing this work for performance, it is advisable that all four players rehearse the sequence as a group,

each player getting a feel for the passage and the instrument. This can be done during a short group rehearsal, in which the players also decide on what type of mallets they feel most comfortable using. Whatever make or type of mallets one uses, it would be well to make sure that they are capable of producing a round tone as well as some degree of articulation.

In addition to a group rehearsal (which should take place before the regular orchestral rehearsals begin), it is usual for conductors to rehearse this passage separate from the regular rehearsal in order to properly balance the passage. Be alert, responsive to suggestions and flexible in your attitude. This will go a long way towards making for a good, musically rewarding performance.

MOVEMENT FOUR

We now come to the famous "March to the Scaffold," or as the French would have it, "Marche au Supplice." This movement is mainly performed by two players, with the assistance of a third player towards the very end. The opening bars of the movement are among the most famous passages in the orchestral repertoire, and require the most careful consideration in order to interpret them correctly.

Berlioz is very specific in his instructions as to how the passage is to be played: "The first quaver of each half-bar is to be played with two drum sticks; the other five quavers with the right hand drum stick." Translate the term "quaver" into American terminology and you have "eighth note." By playing the first eighth note of each half bar with two sticks, Berlioz is by no means suggesting that this be played as a flam. No way! He wants them played *together*, as he is looking for the sound of muffled drums in the distance, with a slight accent on that first eighth-note.

The following five eighth notes are to be played by the right-hand mallet alone. If taken at the tempo marked at the beginning of the movement, which is half note = 72, this is not a problem. However, many conductors play this movement at a slightly faster tempo, which poses a problem for the timpani player, as it becomes increasingly more difficult to execute the passage cleanly if the tempo is increased to any great degree. In my own case, my right hand will not function much beyond the tempo indicated by the composer—at least not with the sticking as indicated. So I have two choices: One, I can use a *third* mallet in the left hand, playing the first eighth note with the two mallets of the left hand, and playing the others with the right. This remains true to the spirit of Berlioz' intentions, while adjusting to the faster tempo. My second option is to play the first eighth-note with both mallets as indicated, and then alter the sticking of the following eighth notes as follows: first eighth-note (both sticks as indicated), then LRLRL.

This sticking has the advantage of helping to maintain the faster tempo, but the disadvantage is that, unless one practices this sticking assiduously, there is a tendency to make a flam on the first eighth note, which dilutes the effect of the passage somewhat. I prefer to use the first option, as it is closer in spirit to what the composer had in mind.

In our own performances of the symphony, our conductor takes the opening at, or at least very close to, the tempo as indicated by Berlioz, so we are (thankfully) able to play it exactly as marked. However, the tendency is to pick up the tempo after the opening bars, so I am still faced with the choice of the above options. After bar 50, the texture of the orchestration is thick enough that I can use either option without compromising the effect Berlioz had in mind. This applies to Player One's part, which carries this same rhythmic figure repeatedly from bar 32 until bar 47. Player Two has the exact same sticking in the opening bars of the movement, but nowhere near to the same extent and frequency as Player One.

I mentioned earlier that Berlioz was looking for the effect of muffled drums at the beginning, and that the effect should be as if they were in the distance. The dynamic here is *piano*, which implies distance. On modern timpani, most of which are equipped with plastic heads, the effect of the opening bars can be somewhat boomy, unless they are muffled. In the Barenreiter edition, Berlioz does not indicate that mufflers are to be used, but the way he scores for the instruments here implies, at least in my opinion, that this was the effect he was looking for. We use very light mufflers for the opening bars, and remove them later as the music changes character. With calf heads, this works very well, as the calfskin gives an earthy, almost military-drum character to the opening.

Whatever type heads you use, muffle the drums at the opening of the fourth movement. Make sure that the mufflers are light enough to let some pitch through, but heavy enough to take out the brighter overtones. The rest of the movement is fairly straightforward, and if played as the composer indicates, there should be no real problems.

At bar 169, Berlioz brings in a third player for the long roll at the end of the movement. This is indicated in the part of the second timpanist. The notes are G and D, with the second timpanist playing the D and the third player on the low G. The first player is rolling on B-natural here, and this makes for a nice chordal passage. The practice up until recently was to have the second player do a double-roll on the G and D; although this

works all right, with wooden sticks, one can hear the difference. We obey the score and have a third player come in for the chord. It is much more effective, and what Berlioz wanted!

MOVEMENT FIVE

The fifth movement, "Dream of a witches' sabbath," is played by two players throughout the entire movement. The opening is extremely interesting, as Berlioz calls for the players to play their opening notes simultaneously, giving the effect of chords, albeit with only two of the notes present. Player One has an E on the first two bars and a B in the corresponding passage at bars 12 and 13. Player Two has a C-sharp on the opening bars and a G-sharp at bars 12 and 13. Immediately after bar 13, Player Two is instructed to change to C and G. Do so quickly, as there is a very important C at bar 17!

At the Allegro (6/8) passage at bar 21, Player Two takes the reins for a bit by playing double-stops on C and G for four and a half bars, then is joined by Player One on the second half of bar 25 (Player One has the B) until the Allegro Assai at bar 29. This passage should be played with sticks covered with hard felt, as articulation is important here. The drums are accompanying a solo C clarinet, and the effect is supposed to be macabre. Be aware of this, and play accordingly.

Throughout most of the movement, the parts are straightforward, and it would be well for Player One to remember that Player Two usually has the tonic and dominant of the piece, as well as the leading rhythmic pulse. (See bars 399 through 403.) Player One's part should be carefully balanced with that of Player Two, in order for both parts to project effectively. This is always a problem when faced with a part requiring more than one player. The music is exciting, so the temptation is to play loud, fast and furiously. Here is another case of where less is more. Play with vitality, but use musical judgement at all times and don't overplay!

Finally, let me mention the passage at bar 496, which can be played either by doubling or by cross-sticking. It has become tradition to play this particular passage using cross-sticking, which works very naturally here and is visually exciting as well. However, there can also be a case made for doubling, especially if the conductor changes the dynamic. Berlioz marked the passage *forte,* and using cross-sticking is no problem at all at that dynamic. However, our conductor has changed the dynamic to *piano,* with a gradual crescendo to bar 506. This tends to make the conscientious player a bit wary of over-playing, so it might be best to leave the histrionics aside and use doubling, especially if the conductor insists on the *piano* dynamic with a crescendo.

Whichever you choose, you will find that performing "Symphonie Fantastique" will provide an experience that adds a new dimension to your playing, especially in the area of tonal production. May you savour the experience!

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

MIDI and Dance

BY KURT GARTNER

THE STRONG CONNECTION BETWEEN MUSIC AND dance is almost as old as the arts themselves. Certainly, the symbiosis between percussion performance and dance is arguably the greatest, on many levels. Rhythm is inherent in dancing, and motion is inherent in percussion performance. Interdisciplinary composition, choreography, and performance of music and dance are both challenging and rewarding. Composers and choreographers learn each other's needs (and languages) in the construction and performance process. As I made this discovery, I also learned about the fantastic usefulness of MIDI as a tool in the entire creative process.

The process of composing a dance work is an ongoing dialogue between composer and choreographer. The first step is to find a choreographer with whom you can implement a shared vision. This step was rather easy for me. I contacted Carol Cunningham, the director of the dance department at Purdue. We were aware of each other's work, and had been anxious to work together.

The design process is analogous to creating a clay sculpture: Find a general concept, then refine the idea collaboratively. As the sculpture takes shape, the focus becomes increasingly detailed. Carol had a concept for a piece called "Mizike," which would combine the urban with the primal, both musically and visually. Although I originally intended to compose a work for a live percussion ensemble, the "Mizike" concept lent itself to the use of sequences, loops and sounds best achieved via MIDI. Furthermore, Carol wanted extreme precision of tempo, which would put her student dancers more at ease.

We arrived at a compromise in which I would sequence the entire work, except for an improvised solo percussion part, which I would perform on an acoustic instrument. As the choreography took shape, Carol suggested that I perform the solo on stage, to augment the music/dance interaction. Although I would be at a fixed location, the dancers would focus toward me, and my improvisation would be influenced by the motion I saw from the dancers. I decided to play the solo on bongos with sticks, because the instrument blended well with the numerous hand-drum patches I had layered on the sequencer, and because the instrument was visually unobtrusive. Ultimately, this allowed the audience to focus its visual attention on my playing more than the instrument itself.

The MIDI approach paid countless dividends I had not anticipated at the beginning of the project. For example, revisions of the composition were possible right up to the day of the performance. Carol thought of compositional forms in small increments (e.g., sets of eight counts) as well as larger increments (e.g., minutes). When Carol asked for "another ninety seconds of building intensity," I was able to weave new material smoothly into the existing composition, or simply loop an existing pattern. As the music took shape, I had complete control over balance and overall volume levels. The dancers were able to work with each compositional revision the day I finished it.

This approach of making multiple revisions allowed Carol and me to truly tailor the work to the dancers for whom we wrote. Although the sequenced portion of the composition was executed identically at each performance, the improvisational elements of the choreography and the instrumental solo made the work fresh and unique each time.

My primary MIDI setup comprised a KAT DK-10 for performance input, a basic sequencing program for PC, and a Roland Sound Canvas. With my notebook computer and Sound Canvas PCMCIA card, I could take my studio with me and perform edits at any time. For example, when Carol asked, "How would a tempo change sound here?" I could demonstrate immediately. This maximized the efficiency of our limited time. It also minimized the number of gadgets and wires I had to tote around campus during the design and rehearsal phase of the project.

Another great advantage of a sequenced composition was the tremendous flexibility in numbers and types of instruments that can play simultaneously. The beginning of "Mizike" called for the gradual addition of one instrument after another. I was able to bring over twelve independent rhythms together, including my improvisation. Eventually, individual instrument entrances became subservient to the composite "ensemble" rhythm. This made the subsequent transition and thin texture more effective in context of the entire piece. The number of instruments that can perform simultaneously via MIDI is virtually limitless. In fact, my restraint in using "only" twelve voices was compositional, not practical.

Although the "Mizike" sequence was recorded to digital audio tape for performance, it could have been executed directly from a sequencer. This has led me to study the possibilities of using controllers to further shape a work during performance. This could include controlling dynamics, tempos, sound events, or even visual events—another possible layer of multimedia performance.

With MIDI performance of a dance composition, you can push the envelopes of rhythm, tempo, instrument combinations or any other parameter of music. And, you can apply any combination of sequenced and live music. You can use the sequenced music to blend or contrast with acoustic parts, sampling sounds limited only by your imagination. Additionally, you can pre-determine as much or as little of any aspect of the music as you wish. Finally, your sequenced composition can be performed practically anywhere, with a reliable standard of performance guaranteed.

My "Mizike" experiment has led to several other compositions for dance, which have involved various uses of MIDI. Although there will never be a substitute for live music and musicians, the application of MIDI is an excellent musical complement. MIDI is, in its own right, "the real thing."

Kurt Gartner is on the faculty of the Purdue University Department of Bands. As a drummer, he has performed with Bill Waltrous, Bobby McFerrin, Jim Pugh and Marvin Stamm. PN

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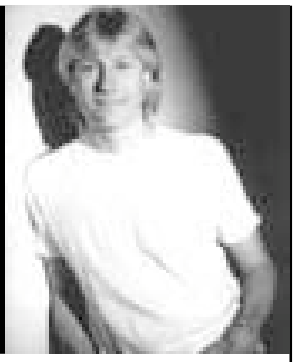

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The Ideal Pivot Point

BY ED MOSSER

HAND INJURY AND INEFFICIENT drumming technique can often be attributed to an improper fulcrum, as well as to an incorrect pivot point on the stick shaft. The fulcrum is the hand and finger pivot point that supports the stick and allows it to pivot in the hand. The stick has its own pivot point, which can be thought of as an axis on which the stick pivots or rotates.

Each drumstick has an ideal pivot-point location. A percussionist should test for this ideal pivot point by producing single-stroke, double-stroke and multiple-bounce rolls while moving the hand and finger fulcrum up and down the stick shaft until the highest rebound height, greatest number of bounces, and least amount of force at the fulcrum is achieved.

This ideal pivot point should be between the balance point and the butt end of the stick. The ideal pivot point varies among stick models, but is usually about one-third the length of the stick from the butt end. On a typical sixteen-inch long 5A stick, it is about five and a quarter inches from the butt end. Although each stick model has a different pivot point location, for any one model of stick, the ideal pivot point will be the same for each pair.

When testing to determine the ideal pivot point, the stick should be held fairly parallel to the drumhead at the start and finish of the stroke, so the impact force is perpendicular to the flat plane of the drumhead (see Illustration A). This provides the loudest impact sound, highest rebound heights and most bounces for a given stroke. If a softer sound is needed, use a less forceful stroke. If the stick bead hits the head with the stick inclined at, say, a forty-five degree angle, less sound and bounce are achieved for the same stroke.

A benefit of holding a drumstick at the ideal pivot point with only the fulcrum is receiving no force reaction or "sting," no matter how hard you hit a drumhead. As an experiment, hold the stick lightly with only the tip of the thumb and index finger, with the fingertip lying on the side. Pivot the stick near the end of the butt and let the bead drop onto a drumhead or pad with the stick parallel to the head at impact. The stick will jump downward out of the light finger pivot upon impact. If pivoting the stick at the balance point, a slight upward force at the fingers will possibly knock the stick upward out of the two-finger hold. But by pivoting at the ideal pivot point, the stick will not be knocked out of the light finger grip, even with a fairly hard impact.

To further understand the ideal pivot point, consider the following example. Notice that a drumstick looks like a miniature baseball bat held upside down. On a baseball bat, the "sweet spot" on the heavy end of the bat is the place to hit the ball for nice, clean hits and home runs with no "sting" at the hand position at the handle of the bat. If one hits the ball elsewhere on the bat or changes hand pivot, a sharp sting to the hands or breaking the bat could occur. If the bat is turned upside down, miniaturized into a drumstick, and pivoted at the "sweet spot," the tip or bead of the drumstick becomes the "sweet spot" resulting in lack of sting sensation, high rebound heights and many bounces (see Illustration B).

According to the laws of physics, the "sweet spot" is the center of percussion and oscillation. A perpendicular impact at this center causes no force reaction at one certain pivot point, and the structure will oscillate around this pivot point. In regards to a drumstick, this implies that the stick will rebound higher and produce more bounces.

Some percussion method books and instructors advise students to hold the drumstick at the "balance point." This is incorrect. The stick should be held at the necessary pivot point for "no sting." The center of percussion and oscillation of a drumstick should be referred to as the "ideal pivot point" instead of the "balance point," which is one of the worst places to pivot the stick.

Some percussionists hold and pivot the stick near the butt end for greater reach and/or louder impacts. By holding and pivoting a stick at this location, a repeated light sting to the hand may result, causing injury. Also, the stick may break due to loud impacts on a drum or cymbal. The resultant sound from a position near the butt of the stick is dead and/or

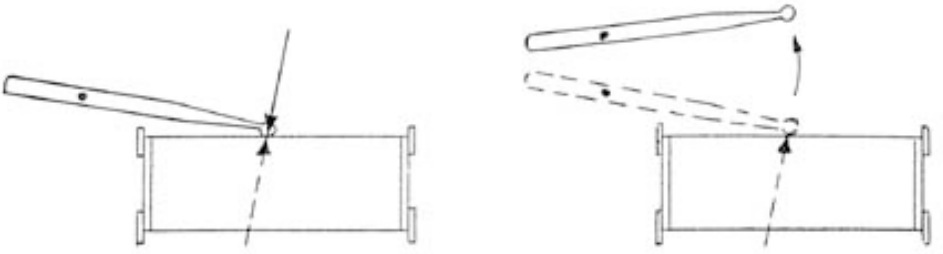

Illustration A

When the stick makes an impact force on the drumhead, there is an instantaneous equal and opposite impact force made by the drumhead on the stick. Let this drumhead force on the stick ricochet the stick back up so you don't have to use much of your own energy to lift the stick for the next stroke in a single-stroke roll. You should move your hand up with the stick ricochet to cock your hand, but the stick gets largely kicked up.

If you pivot the stick at its ideal pivot point, you get the highest rebound or ricochet and the stick will exactly pivot around the hand fulcrum with no sting or force reaction to lift against. Therefore, you can make extremely fast rolls.

muddy with less stick rebound height and less bounces.

Additionally, percussionists should not hold a stick tightly with the hand and fingers, as though it were a hammer. This makes a solid connection with the hand and stick, causing a large force reaction in the hand and wrist pivot and resulting in possible wrist and/or hand injury.

Along with giving the best drum sound, pivoting the stick at the ideal pivot point provides the best ride cymbal sound with the highest stick rebound off the cymbal and the most bounces for fast ride tempos. The same considerations as shown in Illustration A regarding perpendicular impacts and stick rebounding apply to cymbal playing. For example, ride cymbals can be angled or tilted. The stick, hand and arm follow the tilt angle, which provides good rebounds and bounces; however, a ride cymbal angled vertically will not allow the stick to bounce well because the stick is too vertical for gravity to rotate it back.

Some percussionists claim that different tonal shadings can be achieved by changing to different stick pivot points. But many pivot points produce dead sounds. By holding the stick at the ideal pivot point, the stick performs so efficiently it practically plays itself. Additionally, this ideal pivot point allows the performer to easily transmit a sense of tonal feel and touch, as well as precise and clean sounds for all tonal shadings. For instance, there is an ideal pivot point for striking a drum with the butt end of the stick. Once again, experiment to find that ideal pivot point. The performer should not stifle a good natural arm, hand, and stick swing rotation by having the snare up too high or titled forward too much, as it reduces a large amount of natural stick rotation.

Whether using French grip, matched grip or traditional grip, percussionists have the possibility of receiving finger, hand, arm and back injuries by not utilizing the ideal pivot point of the drumstick. With any grip, holding the stick properly and at the correct fulcrum, pivoting the stick at the ideal pivot point, making strokes so the stick is parallel to the drumhead, and positioning the drums and cymbals within reach, results in minimal or no injuries as well as efficient playing.

Ed Mosser is a jazz drumset player, retired engineer, machine designer and inventor living in Burbank, California. PN

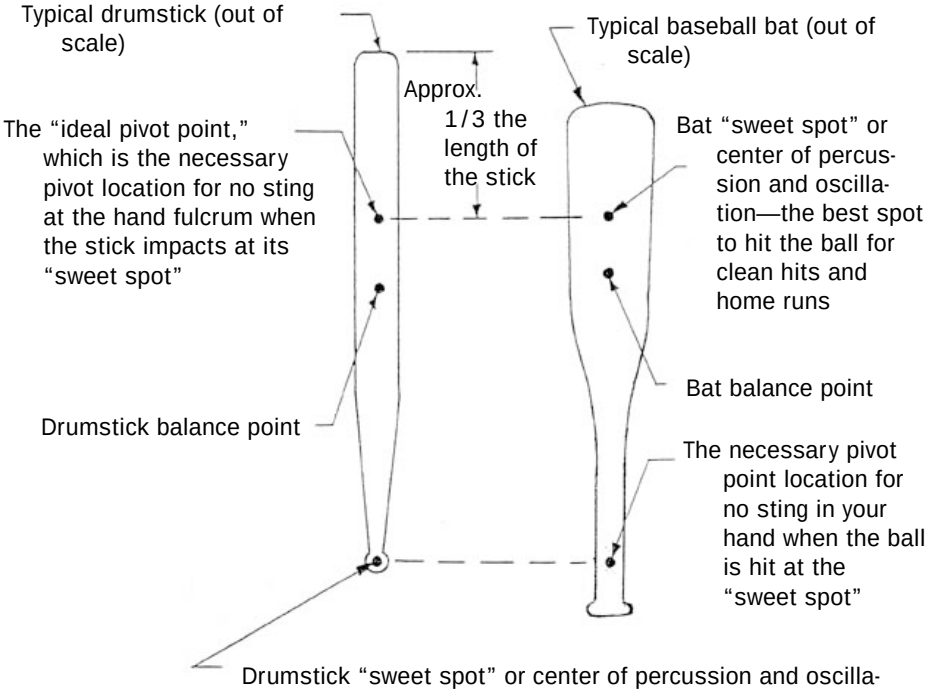

Illustration B

This illustration shows an analogy between a baseball bat and a drumstick (a miniature baseball bat turned upside down) and describes their centers of percussion and oscillation with the necessary pivot locations for no sting where these centers and pivots are conjugate points that are interchangeable.

New Percussion Literature and Recordings

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REFERENCE/RESOURCE TEXTS

Orchestral Repertoire for Bass Drum and Cymbals
Raynor Carroll
$14.95
Batterie Music/Carl Fischer
This repertoire book for bass drum and cymbals includes standard orchestral repertoire that appears most frequently on audition lists. The 82 pages include 21 compositions in their entirety, except for extended periods of rests, which are abbreviated with "tacet" indications. The book includes Berlioz: "Roman Carnival Overture" and "Symphonie Fantastique"; Bizet: "Carmen," Suites 1 & 2; Debussy: "La Mer"; Dvorák: "Carnival Overture"; Enesco: "Rumanian Rhapsody No 1"; Mahler: "Symphony No 1" and "Symphony No 3"; Mussorgsky: "A Night On Bald Mountain"; Prokofiev: "Violin Concerto No. 2"; Rachmaninov: "Piano Concerto No. 2"; Rimsky-Korsakov: "Capriccio Espagnol" and "Scheherazade"; Rossini: overture to the opera "William Tell"; Sibelius: "Finlandia"; Stravinsky: "Pétrouchka" (1911 and 1947) and "The Rite of Spring" (1947); Tchaikovsky: overture to "Romeo and Juliet," "Symphony No. 4" and "The Nutcracker Suite."

Features of this book include excellent reproduction of the parts; the size and clarity of the notes almost make the excerpts seem "user friendly." The Preface clearly outlines the intent of the book and gives excellent hints on practicing. The addition of metronome indications from the score, added cues, the corrections of mistakes and the glossary add to the value of the book. Raynor Carroll has captured the very heart of the bass drum and cymbals literature and assembled it in a neat package.

—John Beck

Shelly Manne: Sounds of the Different Drummer
Jack Brand and Bill Korst
$60.00
Percussion Express
Too many biographies of musicians dwell on everything about the person's life *except* the music. But this affectionate, well-researched and very readable tribute to the late Shelly Manne keeps the focus squarely on Manne's career as a jazz drummer, composer, bandleader and club owner. That's not to imply that Manne's personality does not come through. Long before one reaches the end of the book it is obvious why Manne was one of the best-loved and most respected musicians ever. His humor was almost as legendary as his drumming, and he was always quick to befriend a fellow musician.

But it's the music that dominates this 190-page, coffee-table size book, which traces Manne's life from his early years in New York in the 1940s through his big band work (notably with Stan Kenton) to his eventual relocation to Los Angeles, where he defined the "West Coast" drumming style and made his mark on numerous recordings as well as in the L.A. studios. The book includes a detailed discography (which has some surprises, such as a Homer & Jethro album), a filmography and a wealth of photos, many from the private collection of his wife, "Flip," who he married in 1943 and to whom he was devoted for the rest of his life. Manne's life and music were testaments to the power of talent and a generous spirit, and this book is a fitting and well-deserved tribute.

—Rick Mattingly

KEYBOARD PERCUSSION

A Fresh Approach to Mallet Percussion **I–III**
Mark Wessels
$10.95
Mark Wessels Publications
During the past 25–30 years, a number of keyboard percussion method books have become available, most of which have required much explanation and guidance by a teacher. Mark Wessels has now created a "student friendly" approach to this subject. Nearly all of the areas that are important are clearly presented and explained in detail, including technical skills, knowledge of scales and chord structure, rhythmic training, and music reading. New notes and scales are identified by a keyboard drawing with the notes marked and identified. Each lesson assignment includes some theory, reading, speed tests and a solo, which is usually taken from standard literature. Each lesson also has an appendix to be used as supplemental material. There is also an excellent and comprehensive introduction to timpani, covering tone production, tuning, strike, pitch changes, etc. This is truly the most innovative text for beginning keyboard instruction that I have seen. Teachers of beginning students should take advantage of this excellent source.

—George Frock

Modern Method for Four Mallets **I–III+**
Phil Kraus/ed. Doug Allan
$19.95
Warner Bros. Publications
Modern Method for Four Mallets is a progressive system of study of four-mallet chordal technique, theory and harmony. This new edition of Kraus's classic work provides theoretical and performance applications on vibes, marimba and/or xylophone. Even though Kraus's lessons primarily address harmony for the four-mallet player in a chordal setting, brief explanations of grip and technique are explored. The four-mallet grip Kraus employs is basically the traditional/cross grip; however, students can still benefit from this method utilizing any four-mallet grip. Each lesson emphasizes certain intervals or chords (e.g., Lesson II—Perfect Fourths, Perfect Fifths; Lesson VII—Minor Triads; Lesson XII—Minor Seventh Chord). I especially recommend *Modern Method for Four Mallets* for the aspiring jazz vibist. Kraus's method definitely follows the adage "Everything old is new again."

—Lisa Rogers

20 Etudes Progressive for Xylophone **III**
Philippe Leroux
$11.50
Gérard Billaudot/Theodore Presser Company
This is a collection of 20 etudes, all written for two-mallet performance on xylophone, vibraphone or marimba. The etudes cover a variety of styles and meters, and all notes are single strokes (no double stops or rolls are included). The etudes are each quite short, the longest being less than three minutes. Most of the etudes are written with a brief motive or statement, which is then developed by chromatic or diatonic alteration. This collection could be used as lesson assignments for young or inexperienced students, or as sight-reading material for more advanced students. This is excellent reading material and worth the price.

—George Frock

Fantasy for Marimba **III+**
Jeff L. Brown
$8.00

HoneyRock
"Fantasy for Marimba" is an excellent teaching piece to further the progress of the intermediate, four-mallet marimbist. Only a four-octave marimba is required to perform this work, making it very accessible for most students. Brown's solo follows an ABA format. The A sections are fast and rhythmic, contrasted by a chorale-style B section.

An unusual aspect to Brown's work is the lack of a key signature or time signature. Phrases and/or motivic units are separated by barlines. Rhythmic complexities involve the mastery of triple against duple. Technically, the four-mallet marimbist will develop a better grasp of double vertical and single alternating/double lateral strokes through the performance of Brown's work. The interval of a fourth and a penchant towards quartal harmony is Brown's basis for tonality. This is a unique and fresh work with which to master technical and performance skills.

—Lisa Rogers

Thinking of Jacque **III+**
Martin P. Weir
$5.00
HoneyRock
Written in a gorgeous ballad style, "Thinking of Jacque" is to be played very rubato. Pedal markings (full and half pedal) are indicated clearly, as are mallet dampening indications, motor on/off and speed variance. Technically, the four-mallet vibist must be proficient with double vertical, single independent and single alternating strokes in order to perform Weir's work.

"Thinking of Jacque" is a welcome addition to four-mallet, solo vibraphone literature. I commend Weir for providing a quality work to the vibraphone realm, which is still lacking such material in quantity.

—Lisa Rogers

7 Pieces for Marimba **III–V**
Various Composers
Edited by Siegfried Fink
$16.00
Musikverlag Zimmermann
While serving as adjudicators at the 1995 Luxenbourg Percussion Competition, seven percussionists, all of whom were from different countries, were enticed to compose pieces for a marimba collection. The result is *7 Pieces for Marimba*.

John Beck composed a two-mallet piece designed to capture the spirit of the competition with its chromatic approach and concerto-like style. Siegfried Fink contributed a short two-movement work, which begins with a beautiful four-mallet chorale that blooms into a pentatonic folk song. Anders Koppel's vivo concerto is a chromatic delight that shifts between 12/16 and 2/4 time. A two-minute chordal tribute to one of the contestants, titled "Anne Melody," was provided by Bent Lylloff. "Variations on a Luxembourg Folk Song" was offered by Paul Mootz. It features the theme, a harmonization (with independent melody and bass lines), a rhythmic alteration, and a waltz version (complete with bass/chordal left hand parts). Dobri Paliev's "Lale and Horo" ("flower dance") requires four-mallet dexterity and familiarity with 7/8 time. The collection concludes with Emmanuel Sejourne's "Katamiya," a work with a memorable melody (in sixths) set against a syncopated bass line.

All of the works require either four-mallet technique or a degree of mallet independence. Some of the selections are more advanced than others, yet all of the works are no more than four minutes in length. This collection would make good reference material for the aspiring marimbist or serve as excellent contest material.

—Terry O'Mahoney

The Concerto **IV**
Edited by Anthony J. Cirone
$14.95
Warner Bros. Publications
This is a set of five different movements from Baroque and Classical works, each a transcription of a concerto for violin and orchestra, scored for marimba and piano. Works represented include the first and third movements of the Vivaldi A-minor concerto, the first movement of the Bach A-minor concerto, the third movement of the Bach A-major concerto, and the third movement of the E-major concerto by Mendelssohn. Each of the works has been carefully edited including dynamics, tempo indications, what notes are to be rolled, and occasional sticking suggestions. All of the works are playable with two mallets. Because these are violin transcriptions, they fit within a four-octave marimba range. This collection will provide the opportunity to perform these types of works with an appropriate accompaniment.

—George Frock

Influences **IV**
Gregg Koyle
$11.50
HoneyRock
"Influences" is a marimba solo requiring four mallets. Some unusual techniques that require special notation include playing on the node, halfway between the node and the center, playing in the center of the bar, gradually moving from the node to the center of the bar, ripple rolls, harmonics and dead strokes. The notation for these techniques is clear, and a helpful performance-notes sheet is included.

This piece is, to some degree, an exploration of the different colors of the marimba. It is based on a limited amount of material that involves a fairly simple chord progression, which is presented several times in arpeggiated, homophonic sections that are more rubato. One homophonic section is marked "recitative," in which the outer mallets roll on an open fifth while the inner mallets change the harmony.

This piece may appeal to the budding marimbist looking for something a little different than the standard literature. While it is somewhat abstract, there is much to work with musically in this piece.

—Tom Morgan

Toccata No. I **IV**
Harald F. Mommsen
$8.00

Toccata No. II **IV**
Harald F. Mommsen
$10.00
HoneyRock
These two publications have a history that will interest students of the marimba and its literature. Mommsen, while studying with the composer Alexander Tcherepnin, was introduced by him to Vida Chenoweth. Tcherepnin suggested that Mommsen write something for her, and the result was the composition of these two toccatas, the first written for two mallets, the second for four.

In "Toccata No. I," Mommsen has used a lively contrapuntal style, in which right- and left-hand note groups, each of different lengths and played in alternating right-hand/left-hand fashion, result in an interesting cross-phrasing. "Toccata No. II," inspired by Bela Bartok's use of Bulgarian dance rhythms, is characterized by 7th chords and chords built in fifths, often moving in parallel motion. The piece achieves much of its interest from the parameter of rhythm, which includes a variety of meters and patterns such as the 3 + 3 + 2 grouping of eighth notes in 4/4 meter.

Compositional tactics aside, however, the two toccatas provide quality literature for students not quite ready for the advanced four-mallet contemporary marimba repertoire.

—John R. Raush

Toccata In C **IV**
Walter B. Saul II
$15.00
HoneyRock
This work for marimba and piano reveals Saul's strengths as both a pianist and composer. The piano part is not a mere accompaniment; it plays a role of equal importance with that of the marimba, and requires a mature pianist. The hand of an experienced composer is also in evidence throughout, as Saul takes his duo through a variety of interesting musical settings, from dramatic moments with dissonant, crashing chords that exploit register extremes of both marimba and piano, to an ear-catching, lively dance-like tune set in 7/8 meter. The piece even includes a brief section in fugal style. The marimba part is written for two mallets throughout, and requires some rapid playing of double stops, including challenging octave passagework.

With a good pianist, college marimbists (including those who do not yet enjoy mastery of contemporary four-mallet techniques) will find this piece an exceptionally rewarding performance vehicle.

—John R. Raush

Vibrachrome **IV+**
Joseph Church
$15.00
HoneyRock
"Vibrachrome" is a wonderful addition to advanced four-mallet vibra-

phone repertoire. Church's work is approximately ten minutes in length and consists of two movements: "Sound" and "Song."

"Sound" explores various technical and timbral effects on the instrument and includes the use of glissandos, bows, various types of mallets (yarn, cord, rubber) and embellishments such as trills to produce different sound sonorities. Specific pedal and mallet dampening markings and motor indications are present as well. Technically, the first movement employs double vertical, single independent, and single alternating/double lateral strokes at various intervals.

"Song" is more lyrical in nature with evident jazz influences. In the preface notes, Church suggests "pedaling of this movement is at the discretion of the performer." This movement utilizes double vertical, single independent and single alternating/double lateral strokes. Special attention needs to placed on double lateral strokes due to the use of arpeggiated chords throughout.

—Lisa Rogers

Internal Evidence **V**
Martin P. Weir
$15.00
HoneyRock
This three-movement work for solo vibraphone requires four-mallet technique as well as mallet dampening and dead strokes. The first movement, "Intrigue," is based on a repeated rhythmic pattern that begins in the lower register. The pattern flows into a new idea, and then returns again and again with some variation, building to a climatic ending. An optional last measure is provided if the first movement is played separately.

"In The Shadows," the second movement, is quite a contrast. The most distinguishing feature is the echo effects that make up most of the movement. This is accomplished by playing various pitches as polyrhythms over a pedal F. The polyrhythms include 6 over 4, 3 over 2, and 5 over 2. Each note group begins with an accent, followed by a fade to create the echo effect.

The last movement, "Justice," is in 7/4. Rhythmically, it is similar to the first movement, although not so repetitive. After a mostly unison first section, the meter changes to 4/4 and the texture becomes more homophonic. The last section returns to 7/4, and after a crescendo to *forte* and an *accelerando*, the piece ends unexpectedly with a *mezzo piano* chord.

Even though this work is rather abstract, it has an appealing quality that audiences will enjoy. Students will benefit from working on this piece in the areas of rhythmic accuracy, dynamic control and phrasing.

—Tom Morgan

Phasing Inhibitions **V**
Gregg Koyle
$15.00
HoneyRock
"Phasing Inhibitions" is a marimba solo requiring a four-octave instrument and four mallets. It is written on two staves—one for the right hand and one for the left hand. For the most part it is written in sixteenth notes and uses the one-measure pattern RLRR LRLR LRRL RLRL. It is in an ABA form, at least rhythmically, with B deviating from the normal rhythmic pattern. It is quite idiomatic and uses some dead strokes and mode playing. "Phasing Inhibitions" would be perfect for a college recital. Its tonal qualities would also appeal to a more commercial audience.

—John Beck

Piece for Marimba **V**
Johan Mannerstedt
$8.50
HoneyRock
This composition for solo marimba is written for a college-level mallet player who has developed mastery of contemporary four-mallet techniques. The player encounters long, one-handed rolls in the right hand played over left-hand bass patterns, arpeggiated eighth-note chordal patterns using double lateral strokes set in 12/8 meter, and a fast (dotted quarter note = 130–140) tempo, and rapidly reiterated double vertical strokes.

Using a harmonic vocabulary borrowed from the popular idiom, this lightly-styled work derives much of its interest from the various patterns in which the chordal accompaniment is cast. Once the coordination required by the several patterns from which the piece is constructed has been mastered, the solo offers students the opportunity to hone their four-mallet technique and enjoy the experience.

—John R. Raush

Gospel Reflections **V–VI**
Stuart Sacks
$8.50
HoneyRock
"Gospel Reflections" is a one-movement composition for unaccompanied solo vibraphone that requires four mallets throughout and contains several well-known gospel tunes and spirituals. Starting in F-minor, the solo is expressive, incorporating chordal and arpeggiated passages, elements found in much of the literature for vibraphone. The work moves through several keys and utilizes the entire range of the vibraphone. There are numerous musical and technical challenges in this five-page work, especially cross-rhythms involving triplets in one hand and melodic syncopations in the other. There is ample opportunity for expression and sufficient technical material to impress the listener.

—George Frock

Lethation **VI**
Max Leth
$8.00
Studio 4 Music
"Lethation" is a very challenging work for solo vibraphone. The lush harmony and general rubato time feel, along with the high technical demands, require an experienced player with much musical depth.

The notation, while complex-looking, is logical and clear. Stickings are included wherever there would be a question, and the pedal markings are very exact. The many tempo and meter changes and dynamics, which are extremely important to the performance of this work, are also well marked. The harmonic vocabulary is very rich, almost romantic in nature, featuring lush chords full of suspensions with unusual resolutions. The texture alternates between sections of arpeggiated chords and more homophonic passages. A short cadenza occurs in the middle of the piece, which moves to a more strict, legato chordal section. After a ritard and fermata, a passage involving alternating double stops between hands gradually moves to a section similar in texture to the be-

ginning of the piece. After another short cadenza, the piece concludes at a very soft dynamic level. A mature musician will find "Lethation" to be a piece of much musical depth and expression.

—Tom Morgan

KEYBOARD PERCUSSION ENSEMBLE

Ave Maria for Marimba Quartet **III**
Serge Rachmaninoff
Arranged by Ronald Horner
$11.50
HoneyRock
"Ave Maria" is a marimba quartet drawn from the Russian "Combined Prayer Service" or "All Night Vigil." Written in A major, the piece is performed by rolling all notes in a slow rubato style. The work is in common time except for a six-measure phrase that has six beats per measure. At least one of the four marimbas must be a low-A range. The work is not difficult except for the extensive use of legato rolls and expression.

—George Frock

Las Perlitas **III**
Apolonio Aguirre
Arranged by John Currey
$25.00
HoneyRock
"Las Perlitas," or "little pearls" in Spanish, is a light *mariachi* piece arranged for marimba ensemble. The parts are designated first, second, harmony and bass. It is a simple tune (using only a modulation from G major to E-flat major), primarily uses eighth and sixteenth notes, and requires only the harmony player to use three mallets (everyone else uses only two). A five-octave marimba would accommodate all of the parts, although two 4 1/3-octave marimbas could also be used. This would make a good addition to an intermediate ensemble concert program.

—Terry O'Mahoney

Pilgrim's Chorus **III**
Richard Wagner
Arranged by Ronald Horner
$15.00
HoneyRock
This is an adaptation of the popular "Pilgrim's Chorus" from "Tannhäuser," arranged for marimba quartet. The arrangement requires virtually continuous rolling in a range of dynamics extending from *pianissimo* to *fortissimo*. Ensemble directors should appreciate this as an excellent opportunity for developing the roll skills of a high school or young college mallet player. The informative material about the opera and its hero found in the publication will also be appreciated.

—John R. Raush

Gavota **III+**
Manuel Ponce
Arranged by Laurence Kaptain
$20.00
HoneyRock
This arrangement for a marimba ensemble of four to seven players provides performers with a glimpse of the marimba traditions of Chiapas, Mexico. The score and parts contain specific performance instructions as well as historical data on the marimba performance practices of Chiapas.

Close attention should be given to Kaptain's performance instructions so that a traditional setting can be achieved. Kaptain states: "The ideal setting for the performance of Mexican marimba music is on authentic instruments. However when this is not possible, a five-octave Western concert marimba or a combination of several instruments can be readily adapted... As a general rule, the voicings should be put as close together as possible, as the truest sound will be achieved when this happens. Players should not be concerned about crossing each others parts, or even sustaining on the same note as this close proximity of performing is part of the tradition."

Other suggestions Kaptain provides include: (1) Work needs to be performed without a conductor, (2) Latex rubber mallets should be used, (3) Speed of rolled notes should be relative to register and dynamic context and (4) Resist breaking the musical line or phrasing when moving from note to note. Additionally, one of the parts, the harmony part, requires adequate four-mallet technique from the performer.

"Gavota" is a short, lyrical work for intermediate marimbists in an ensemble setting, which will provide great audience appeal as well as a music-history lesson for the performers.

—Lisa Rogers

Galacto Burico, op. 56 **IV**
Heinrich J. Hartl
$13.40
Musikverlag Zimmermann
"Galacto Burico, op. 56" is a marimba and vibraphone duet for in-

termediate, four-mallet performers. In the preface, Hartl says that the title of this work is derived from a Greek dessert with the same name. He states: "This dessert is very sweet and nutritious, heavy with oriental mystery, rich in calories. And my music? In the slow parts with their dense tonal texture it, too, attempts to reach this state."

Hartl's work is comprised of three, short movements (I. Largo, II. Allegro ma non troppo, III. Vivace). Composed in score format, the marimbist utilizes a 4 1/3-octave instrument. The vibist must employ his or her own pedaling choices (no pedal markings are provided). Additionally, both performers must possess proficient four-mallet technique (i.e., double vertical, single independent and single alternating/double lateral strokes). Harmonically, Hartl favors the interval of a perfect fourth throughout all movements, adding an "oriental flavor" to the work. The rhythmic and tonal textures are extremely dense at times. Overall, the piece provides a true musical partnership for a marimba and vibraphone duo.

—Lisa Rogers

Vamos A Ecuador **IV**
Steve Chavez
$15.00

Comitan **IV**
Roberto Cordero
Arranged by Steve Chavez
$20.00
HoneyRock

Thanks to the efforts of performer/educators such as Laurence Kaptain and Steve Chavez, high school and college percussionists can now enjoy first-hand experience of playing marimba music in the Mesoamerican style.

"Vamos A Ecuador" (set in a moderate tempo with solo opportunities) and "Comitan" (an exciting up-tempo work requiring rapid double-stop playing in the top two marimba parts) are both scored as follows: parts I and II, a third part indicated "H" (harmony), and a bass part. In his informative "notes on the Mexican marimba style," Chavez explains that these pieces can be realized in a number of ways, depending on the size and number of instruments used and the number of players at hand. For example, the double stops in part I and II can be played *divisi*, two players on a part. The traditional roll is also described, and suggestions for the addition of other percussion instruments are provided.

Although groups using these arrangements may not have Mexican marimbas at their disposal, the two publications give them the opportunity to experience other aspects of playing literature rich in the traditions of another musical culture.

—John R. Raush

Fantasia for Bar Percussion **IV**
Dan Heslink
$32.00
HoneyRock

Second-place winner of the 1993 Percussive Arts Society Composition Contest, "Fantasia for Bar Percussion" is a mallet ensemble for eight players utilizing bells, xylophone, two vibraphones and five marimbas (four 4-octave instruments and one 4 1/3-octave instrument). Heslink's work has been described as "a contemporary yet lyrical work displaying rapid and intricate passagework between various voices." The piece fits the definition of a "fantasia" of the 16th and 17th centuries through the use of contrapuntal devices.

Heslink begins with a basic thematic motive and develops it throughout, employing such techniques as augmentation, inversion and "canonic-like" episodes. He includes rhythmic counter-lines, especially in marimba parts 1 through 4, and various tempo changes to enhance thematic development.

Precision between parts must be addressed during rehearsals in order for a well-executed performance. Additionally, performers need to be comfortable with mixed-meter sections. Both vibraphone parts employ three mallets; all other parts utilize two-mallet technique. One of the vibraphone performers plays orchestra bells as well.

—Lisa Rogers

SNARE DRUM

A Fresh Approach To The Snare Drum
Mark Wessels
$9.95
Mark Wessels Publications

This well-written snare drum method book is full of variety and

will be sure to catch the interest of most elementary percussion students. The first section of the book is divided into twenty lessons, which are divided further into subsections such as warm-up, home work (which often involves the student writing), key exercises, playing exercises, etc. The exercises are short and well sequenced, and will provide a variety of activities for young students.

An appendix containing additional reading material is keyed to each of the twenty lessons. Students requiring more time at a particular level can move to the appendix and work through this extra material. Also included is an excellent section complete with photographs and diagrams dealing with accessories, including concert bass drum, crash cymbals, tambourine, triangle and suspended cymbal.

This is a very adaptable book that would make an excellent text for the private student, but where it can really fill a needed gap is in the public school band class. It will be very appealing to young percussion students because, unlike many band method percussion books, it is fast paced and interesting.

—Tom Morgan

20 Progressive Studies **I–II**
Philippe Leroux
$10.75
Gérard Billaudot/Theodore Presser Company

This publication of 20 short snare drum etudes, 13 of which are a minute or less in duration, is the first in a series of five volumes dedicated to the snare drum. It is included in a collection that contains three other series (each with five volumes), devoted to timpani, keyboard-mallet instruments and multiple percussion.

The pedagogical thrust of the collection is commendable, encompassing such matters as hand independence, musical expression, the quality of sound generated, and the demands of contemporary music. These pedagogical concerns are revealed even in this, the initial volume of the snare series. For example, although it is graded "very easy," the examples—which use quarter notes, eighth notes, and quarter and eighth rests in 2/4, 3/4, 4/4 and 6/8 meters—include numerous dynamic changes and accents, ingredients not usually encountered in literature at this level. The last four etudes take a major leap forward in difficulty, using sixteenth notes, eighth-note triplets, and techniques such as playing on the rim, rubbing drumsticks on the head, and one etude that features vocalizations.

This text will prove useful to teachers of beginning students who are relying on material that focuses primarily on rhythmic development, particularly because of its emphasis on accents and dynamics.

—John R. Raush

Polyrhythmic Studies for Snare Drum **IV–V**
Fred Albright
$14.95
Warner Bros. Publications

Fred Albright begins this book with an explanation of how to rhythmically analyze and dissect polyrhythms (e.g., 4:3, 5:4), something every percussionist should understand. The 35 etudes that follow utilize these concepts, as do the 26 solos that follow the etudes. Originally published in 1977, the book might still be useful for the intermediate to advanced snare student. One of the most valuable aspects of this book is its use of rhythmic abbreviations (e.g., a slash across the stem of a note and several dots above the note). This notation, while still seen in percussion parts, often surprises students and is rarely taught or emphasized in etude books of the past 20 years.

—Terry O'Mahoney

Two Side Drum Solos **IV**
Paul Sarcich
$5.00
Studio 4 Music

This pair of concert-style snare drum solos explores various tonal colors of the drum. Notations include playing in the normal area, dead center and extreme edge of the drum. Additional sounds include rimshots, playing on the rim or shell and specific hand assignments. Both solos are ABA forms with a slow introduction and closing sections, contrasted with fast middle sections. Technical demands include single strokes, rolls, flams, drags and independence of playing rhythmic groupings with one hand over ostinato patterns with the other.

—George Frock

The Fourth Camp—A Book of Rolls **IV–V**
Rich O'Donnell
$17.95
D'or Music
The Fourth Camp provides a unique approach to the study of rudimental rolls. The book is divided into four sections. Section one deals with five-, seven- and nine-stroke rolls, and ruffs. The rolls are presented in short repetitive exercises. Besides the traditional double-stroke stickings, single-stroke and paradiddle stickings are also suggested. For rolls that begin with an accent, the author suggests the roll be started with a single accented beat and played "backwards." This will produce a cleaner accent than could be achieved with a double stroke.

Section two, inverted rolls, is devoted to exercises involving rolls that begin with accents. The inverted stickings mentioned above are applied to all the basic rolls, followed by more repetitive exercises. Section three deals with untied rolls. O'Donnell provides a detailed description of two different approaches to achieving an unaccented, slightly tapered release. Another series of repetitive exercises follow. Section four is called "another time" and is essentially a rephrasing of the preceding patterns to create a different time feel. From time to time throughout the book, bass drum and hi-hat parts are added to the exercises to indicate different subdivisions. After more exercises, the book concludes with three short pieces utilizing the techniques covered in the book.

The book provides a unique approach to the study of rolls. An intermediate to advanced student will find these exercises challenging and helpful. Creative students will find many ways to apply this material to the drumset as well.

—Tom Morgan

Orchestral Repertoire for the Snare Drum
Raynor Carroll
$16.95
Batterie Music/Carl Fischer
This repertoire book for snare drum includes standard orchestral repertoire that appears frequently on audition lists. The book includes 26 compositions: Bartók: "Concerto For Orchestra"; Block: "Schelomo"; Borodin: "Polovetsian Dances" from "Prince Igor"; Debussy: "Nocturnes"; Kodály: "Háry János Suite"; Nielsen: "Concerto for Clarinet" and "Symphony No. 5"; Prokofiev: "Lieutenant Kije Suite," "Peter and the Wolf" and "Symphony No. 5"; Ravel: "Alborada del Gracioso," "Bolero," "Daphnis and Chloé Suite No. 2" and "Rapsodie Espagnole"; Rimsky-Korsakov: "Capriccio Espagnol" and "Scheherazade"; Rossini, overture to the opera "La Gazza Ladra"; Schuman: "New England Triptych" and "Symphony No. 3"; Shostakovich: "Festive Overture," "Symphony No. 7" and "Symphony No. 10"; Sousa: "The Stars and Stripes Forever"; Strauss: "Emperor Waltzes"; Stravinsky: "Pétrouchka" (1911 and 1947).

The book features excellent reproduction of the parts, and the Preface clearly outlines the intent of the book and gives excellent hints on practicing. The book includes metronome indications from the score, added cues, the corrections of mistakes and a glossary. This is an excellent resource; percussionists no longer need to search for the parts to practice.

—John Beck

Salut de Geneve **V**
Siegfried Fink
$8.75
N. Simrock/Theodore Presser Company
This creative, four-movement work for solo snare drum presents variations generated from a two-measure phrase. The solo employs several tonal colors generated by playing in various areas of the head. The graph at the beginning specifies tom-tom sticks, brushes, snare sticks, rimshots, and both closed and open strokes. Movement I is in common time and opens with several sixteenth-note triplet patterns, followed by variations of the theme. Movement II is in common time with contrasting sections in 7/8 and 11/8. The third movement is a duet between the right and left hands, and the concluding movement is the more difficult and is a fast four. Some of the rhythms are not common groupings, requiring careful counting and precision.

—George Frock

PERCUSSION ENSEMBLE

Jeux d' écolier (Schoolboy Games) **I**
B. Lecoeur
$6.25
Editions Henry Lemoine/Theodore Presser Company
This beginning-level multi-percussion work with piano accompaniment is scored for xylophone, two woodblocks, two cowbells and snare drum. As is usual with this type of French multi-percussion piece, the piano part requires an intermediate-level player. The xylophone passages include the C major scale (up and down one octave) plus some short excursions in a one-octave "black key" pentatonic scale. The woodblock and cowbell passages include eighth and quarter notes. The snare drum phrase uses flams, eighths and sixteenths, and four measures of improvisation. This composition would work nicely as a very easy introduction to the French multi-percussion style.

—John Baldwin

Drum Check **II+**
Elliot A. Del Borgo
$14.00
Kendor Music, Inc.
This easy-intermediate sextet is scored for snare drums, bass drum, four tom-toms, field drum, bongos and four timpani. The piece is written in 4/4 throughout (quarter note = 138). The snare drum uses only single strokes and a few long rolls. The field drum and bongo parts include a few flams. The tom-tom and timpani parts include melodic eighth notes and some sixteenths (always at least three notes per drum before moving). The four drum parts include an "on the rim" section. Each instrument has soloistic passages as well as accompaniment patterns. Unison rhythmic passages are used along with quasi-imitative passages. Dynamics and accents are clearly marked. This work is suitable concert/festival material for a young percussion ensemble with at least basic technical skills (singles, flams and rolls).

—John Baldwin

Du Haut **II+**
B. Lecoeur
$6.25
Editions Henry Lemoine/Theodore Presser Company
"Du Haut" is a short duet for two multiple percussionists. Player 1 utilizes a xylophone, 4-octave marimba and three temple blocks or woodblocks. Player 2 employs a 4-octave marimba, snare drum, triangle and xylophone. The two players can share the xylophone and marimba.

Lecoeur's work is an excellent teaching piece for beginning percussionists. The performers must have experience with eighth- and sixteenth-note rhythms. No rolls are included, but a knowledge of bass clef is essential for both players. Dynamic contrasts are important for a musical performance as are good listening skills, due to a "canonic-style" between parts. "Du Haut" is approximately two minutes in length and is in score format, with two copies of the score included.

—Lisa Rogers

A Bucket of Thunderstones **III**
Jeff Rettew
$17.30
IKQ Percussion Publications
This almost-seven-minute percus-

sion septet is scored for snare drum, bass drum, two tom-toms, two timpani, suspended cymbal, triangle/tambourine/cowbell, and "auxiliary" (tam tam, claves, slapstick, finger cymbals, siren, wind chimes). Written mostly in 2/4, 3/4 and 4/4, this rather straight-forward work is in three sections tempo-wise: quarter note = 88; quarter note = 132; and quarter note = 88 (this last section is achieved by simple metric modulation). The snare drum part includes regular roll notation along with the "Z" buzz-roll notation. Each part is very pattern/motive oriented, with some of the patterns featuring syncopation and/or hemiola. This work is suitable for a competent junior high or good high school percussion ensemble.

—John Baldwin

Rhythm Knights **III**
Jeff Rettew
$7.70
IKQ Percussion Publications
This three-minute sextet is written for snare drum, two tom-toms, bass drum, triangle, tambourine and suspended cymbal. Except for one 3/4 measure, the entire piece is written in 4/4 (quarter note = 96). Both regularly notated rolls as well as "Z"-notated buzz rolls are used in several parts (including bass drum). Although very pattern-based, the work includes solo passages for snare drum and tom-toms. This composition is suitable for accomplished junior high or good high school percussion ensembles.

—John Baldwin

Triumviri **III**
Jeff Rettew
$7.00
IKQ Percussion Publications
"Triumviri," as the name implies, is an easy percussion ensemble piece for three players. The instrumentation includes suspended cymbal, snare drum and deep tom. The cymbal part calls for soft mallets and sticks, and at times calls for ride cymbal technique and playing on the bell of the cymbal.

The piece begins with a soft introduction that crescendos to *forte* and a cessura. The rest of the piece is made up of five sections, each of which is a contrast in texture and rhythmic feel. Each instrument is given opportunities to play "melody" at various points as well as to support the other players. Often, one instrument plays a repetitive pattern while others play contrasting rhythmic ideas. There are some meter changes, but nothing difficult. The piece concludes with a gradual building section that crescendos from *piano* to *forte*.

This is a relatively easy work, but it would make an excellent teaching piece for the advanced beginner or intermediate percussion student. Of particular value is its emphasis on dynamic contrast. There are many crescendos and decrescendos throughout, and the players will need to execute all the dynamics for the piece to be effective. Also, the independence of each part will require the players to internalize the pulse and play with rhythmic accuracy.

—Tom Morgan

Antiphon for Two Drummers **IV**
Paul Sarcich
$11.50
Studio 4 Music
This multiple-percussion duet utilizes identical instrumentation for each performer. The setup consists of a side drum and three tom-toms. Other sounds include stick clicks, rims, rimshots, handclaps and playing the drums using the hands. No indication is given concerning tuning or pitch relationships between the six tom-toms.

The piece uses metric modulation and mixed meter, flowing through a number of tempo changes and rhythmic feels. There are hocket passages in which the parts are intertwined to produce a composite rhythm, passages featuring contrasting parts with one part accompanying the other, and unison parts. While there is little repetition, there is a short opening motive that is developed throughout and restated in unison in the last measure of the piece. This is an excellent showcase for two fairly advanced percussionists with strong rhythmic security.

—Tom Morgan

Cancun **IV**
Denis DiBlasio
$17.00
Kendor Music, Inc.
"Cancun" is a percussion ensemble piece written in the calypso style for xylophone, three marimbas, vibes, bass and drums. The vibes and xylophone parts require two-mallet technique but all three marimba parts involve some three-note chords, and players will not be able to double up on one instrument.

The piece begins with the drumset playing a ten-measure introduction leading to a *forte* entrance by the entire ensemble. The melodic material is typical of the calypso style and is based on a relatively simple chord progression. After the statement of the main theme, there is a series of one-measure exchanges between the drumset and the rest of the ensemble. This eventually leads to an open solo section in which any of the keyboard instruments may improvise. Chord symbols are provided on all the keyboard parts.

After an interlude, the keyboard instruments are featured without the rhythm section in a harmonized soli that develops the previous melodic material. This section builds to the end, where the bass and drums join. This is followed by an open drumset solo. A D.S. and short coda ends the piece.

This is a well-written piece that will be enjoyable for both the audience and the ensemble. While it is light music, there is much to be gained educationally from preparing this work.

—Tom Morgan

Dark Chase **IV**
Anthony Scott Watson
$45.00
Trillenium Music Company
Second-place winner of the 1992 PAS composition competition for large ensemble, "Dark Chase" is described as "straightforward program music, suggesting a frantic, relentless pursuit..." The instrumentation is that of a large mallet ensemble—bells, vibes, two xylophones, chimes, two marimbas and bass marimba/opt., string bass, plus timpani and two percussion parts requiring triangles, cymbals, wind chimes, sandpaper blocks, tam tam and tambourine, in addition to snare drum and bass drum.

The "frantic relentless pursuit" of the program is suggested by the very fast tempo (quarter note = 144–152, repetitive sixteenth-note ostinato-like patterns in the mallet instruments, ominous sounding harmonies, and repeated eighth-note chords that set up a "relentless" rhythmic thrust. Watson's score is well-crafted and imaginative, and reveals his keen eye for the idiomatic performance techniques of some of the instruments used. For example, the swift sixteenth-note passagework for the mallet instruments falls very comfortably on the keyboard. Aimed at a high school ensemble, the work, although challenging, provides the kind of performance experience that high school (or even college groups) enjoy.

—John R. Raush

Japanese Impressions **IV**
Anthony Cirone
$14.95
Warner Bros. Publications
This new printing of Cirone's quintet is very readable, with all markings in the score and parts quite clear. The work is scored for orchestra bells, temple blocks, bamboo sticks, xylophone, two woodblocks, three tom-toms, bongos, suspended cymbal, finger cymbals, bass drum, bamboo wind chimes and four timpani. The A section features pentatonic keyboard phrases, and soloistic tom-tom and timpani passages. The B section uses mixed meters (2/8, 3/8, 4/8, 5/8) and features the bamboo sticks, center-of-head timpani playing, and the woodblocks and temple blocks. After a return of the A material, a quiet *largo molto* (eighth note = 60) for soft mallets and hands concludes the work. Both mallet parts include some double-stops as well as rapid single strokes. The bongo part includes some timbale-like shell-and-head patterns. The timpani part includes only one pitch change. The work is as effective now as it was in 1971, and certainly deserves to be a part of the concert repertoire for accomplished high school and young university-level percussion ensembles.

—John Baldwin

Ritual No. 2 **IV**
Steve Kastuck
$21.50
Kastuck Percussion Studio, Inc.
"Ritual No. 2" by Steve Kastuck, presumably the sequel to his "Ritual No. 1," is scored for eight to sixteen players. There are eight separate parts, any or all of which may be doubled as needed. Required instruments include vibes, temple blocks, snare drum, maracas, bass drum, two suspended

Oustanding Chapter President Award

Nominations are now being accepted for the 1998 Outstanding PAS Chapter President Award. The winner of this annual award—now in its eighth 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.

cymbals, three Roto-toms, tambourine, guiro, three timpani and claves.

This piece is essentially a rondo form. As the name implies, it consists mostly of repetitious ritualistic drum patterns. The A section is in 2/4 and is relatively soft. The vibe melody is a two-measure pattern repeated several times with only a slight variation. The texture changes and the tempo slows in the second section as the temple blocks and claves echo each other with a rhythmically identical four-measure pattern. After an accelerando and return of the A section, the meter changes to 6/8 and a new section begins. There is again much repetition and a gradual accelerando. The piece concludes with a meter change back to 2/4 and a final return of the A section, ending abruptly on count two.

This would make a good percussion-ensemble concert finale. The flexibility in number of players makes it adaptable to many situations. If rhythmic accuracy and dynamic balance are carefully observed, this will be an effective piece.

—Tom Morgan

Vicissitude **IV–V**
Phillip J. Mikula
$35.00
HoneyRock
"Vicissitude" is a solo for four timpani and an ensemble of eight percussionists. Four of the eight players perform on keyboard instruments plus miscellaneous sounds. The other four players perform on drums and accessories. All of the performers need a snare drum and suspended cymbal, and six of the players need an opera gong.

The timpani solo opens with a fanfare-type intro, then moves to a fast allegro, notated as "Rock Feel." There are a few cadenza-type measures that require improvisation. Two measures are specified on the 26-inch timpani, but the part is written in treble clef. All other drum assignments are clearly notated, as are drum assignments and mallet changes. The players also sing certain pitches in the course of the performance. This should be an interesting work, and a good way to feature an advanced high school or young college timpanist.

—George Frock

Waves **IV**
Andrew R. Stout
$35.00
HoneyRock
"Waves" is written for eleven players with an instrumentation of vibes, xylophone, bells, three marimbas, synthesizer or bass, timpani, suspended cymbal, finger cymbals, chimes, crotales, vibraslap, flexatone, temple blocks, tambourine, claves, cabassa, concert bass drum, gong, shaker, triangle, four tom-toms, large drumhead, wind chimes and drumset.

This pop-style piece begins as a slow ballad with the melody played by the vibes. This moves to a more up-tempo section in a swing style, which features the drumset alternating with ensemble figures played by the keyboard instruments. After a modulation to A flat, the meter changes to 5/4 and moves to a vibe solo, followed by a xylophone solo. At this point, an optional drumset solo may be inserted, which moves into a full ensemble section building to the climax of the piece. The opening ballad section returns, concluding the piece.

This piece will appeal to the typical high school percussion student. While some of the lines sound a little corny, the piece is well-scored and will sound very good if performed accurately. The keyboard parts are very playable by intermediate mallet players, with the possible exception of the vibe part, which would probably require some four-mallet technique. The vibe and xylophone solos are written out, as is the drumset part. Students who can improvise will be able to play their own solos, and it would be easy to open these sections up for multiple solo choruses.

—Tom Morgan

I Feel Tears Rain Down **V**
Yusuke Yamamoto
$28.00
HoneyRock
"I Feel Tears Rain Down" is an ensemble for three multi-percussionists, each assigned one of three mallet-keyboard instruments—marimba, glockenspiel and vibes—and an assortment of instruments including cowbells, temple blocks, guiro, shaker, bell tree, Thai gong, kalimba, antique cymbals, a whistle, bongos, timpani and a tom-tom.

In this nine-to-ten minute work, Yamamoto has woven a tonal fabric permeated by the sounds of the mallet-keyboard trio, with the marimba assigned a prominent role. A marimbist will relish this part, which embraces cadenza-like solo statements, sonorous, rolled four-note chordal passages, and writing that covers the range of a five-octave instrument. Although impressive sounding, it should be within the capabilities of a competent college marimbist.

—John R. Raush

The Parables **V**
Dan Heslink
$28.00
HoneyRock
"The Parables" is a work for two percussionists utilizing multiple-percussion setups and narrator. In the performance notes, Heslink states: "This work was written in response to a long-felt need for Christian musical literature featuring percussion. The narrative text is scripture, interpreted by two performers, with setups of multiple percussion. The music's strong polyrhythmic cast is combined with a wide array of instrumental colors..."

The instrumentation includes: xylophone, chimes, vibes, bells, four timpani, field drum, three concert tom-toms, 22-inch bass drum with foot pedal, hi-hat, four tube drums/melodic tom-toms, two suspended cymbals, claves, large woodblock, three triangles (small, medium, large), two jingle sticks, suspended brake-fluid pan or similar metallic sound, snare drum, four graduated cymbals to place on timpani, bongos, large bass drum, four temple blocks, tam-tam, log drum, sizzle cymbal, maracas, rute, suspended finger cymbal, large brake drum, large shaker and two police whistles. The performers share instruments, and Heslink's suggested setup is flexible.

The narrator's text is taken from

the *Holy Bible New International Version* (1973) with minor adjustments. There are eleven parables and an introduction comprising twelve movements total. Heslink suggests that any number of movements may be used for performances. "The Parables" is composed in a score format; therefore, each performer is aware of all parts including the text of the narrator. The placement of the narrator's text is indicated by numbers in the percussion score.

Two-mallet technique is employed in all the keyboard parts. Rhythmic complexities exist in "Parable IV," "Parable VII" and "Parable VIII." Additionally, Player 1 must have agile single-stroke chops and precise four-stroke ruffs in order to adequately perform "Parable IV" and "Parable XII."

—Lisa Rogers

Compendium **VI**
Blake Wilkins
$40.00
Oklahoma University Percussion Press

"Compendium" is written for an advanced ensemble of eleven players using a wide array of instruments. The composition is almost twelve minutes in length. The mallet section of the percussion orchestra requires two sets of orchestra bells, vibes and xylophones. Additionally four low-A marimbas and a bass marimba are required. Otherwise, the required instruments should be readily available for an established college percussion-ensemble program. Score and parts are professionally prepared and presented, each including suggested setup diagram, instrumentation list and performance directions.

"Compendium" was written in 1994, and was commissioned by the University of Oklahoma Percussion Ensemble. According to the composer, "[My] central strategy was to isolate the normally integrated parameters of music—rhythm, melody, harmony, texture, timbre and so forth—and submit them to various closed-ended transformational processes. The seventeen resulting processes, or 'essays,' would be of different lengths, starting and ending at different points in the music. Some would last for less than a minute, others would extend through the entirety of the piece. They would overlap and intersect, yet always remain self-contained. Thus, 'Compendium" is precisely that—a summary of the principles developed in the 17 Essays, focusing mostly on those processes dealing with rhythmic and melodic transformation."

This is aggressive music. It is sometimes ethereal, other times explosive, expansive, and thoroughly engrossing and exciting. Although this piece is very difficult for the individual players as well as the ensemble, it is well worth the effort involved in preparation, and could admirably serve as the centerpiece for an advanced college or professional percussion-ensemble concert.

—Gordon B. Stout

TIMPANI

Motives **IV**
John Beck
$9.95
Ludwig Music Publishing Co., Inc.

This one-movement solo for four timpani and piano opens with an introduction of single-stroke rolls, slow to fast. The first theme is in cut time and is a peppy, march-type motive. The second theme is a syncopated pattern, which is repeated. The middle section is free and performed with fingers. After a return to the mallets, the piece grows in energy to a D.S., which returns to the first theme. The solo concludes with a coda featuring a flair of sixteenth notes and an ad lib cadenza, which concludes with an F-sharp major pedaled scale. A few passages require pedal changes, and these are unmarked and left up to the player. The piece provides ample opportunity for musical expression.

—George Frock

Orchestral Repertoire for the Timpani **IV–V**
Stanley Leonard
$12.95
Ludwig Music Publishing Co., Inc.

This is a collection of timpani parts of eight important pieces in the classical orchestra repertory. Leonard recommends that students familiarize themselves with the music through score study and recordings before practicing the parts contained in this collection. Unfortunately, there are no comments or suggestions by the author, which would really be helpful for teachers and students alike. The print is reduced in size from some of the original parts, but is clearly presented.

Composers represented include Mozart (Symphony 39), Beethoven (Symphonies 1 and 7), Rossini ("William Tell Overture"), Brahms ("Academic Festival" and Symphony 1), Tchaikovsky (Symphony 4) and Richard Strauss ("Burlesque"). It is nice for students and performers to have their own parts for making marks and performance notes. This book provides a great service, and includes some works that are not found in other excerpt collections.

—George Frock

MIXED INSTRUMENTATION

Macbeth and MacDonwald **IV**
David Jarvis
$10.00
Southern Music Company

Inspired by the battle described in act I, scene II of Shakespeare's *Macbeth*, this duo for a trumpet player and a percussionist earns high marks on several accounts. First, it provides a generous list of performance suggestions for both performers, and is user friendly in its explanations of the compositional devices used and the composer's "modus operandi." Second, and most important, it manages to fully integrate trumpet and percussion parts in a cohesive, musically satisfying whole. The percussion part, though utilizing only non-pitched instruments (bass drum, two tenor drums, snare drum and a pair of bongos), is melodically inspired throughout. The piece builds to an electrifying close, with trumpet "horn rips" accompanied by *fortissimo* snare and bass drum "shots," providing the appropriate musical fireworks to portray the bloody conclusion of the Shakespearean scene.

—John R. Raush

Kemband Suling **V**
Gareth Farr
$21.35
Promethean Editions

This composition for flute and marimba is presented in three movements, which are described as "musical snapshots" of Asia. The first movement is in the style of the gamelan orchestra of Bali. The flute and marimba start in a balanced unison, then the flute strays to more independent material. The original theme returns, but this time with the marimba performing sixteenth-note arpeggiated material. The second movement is a slow, haunting flute melody in the style of the Japanese shakuchaichi flute. The marimba accompanies with four-mallet rolls. The third movement is based on South Indian scales and rhythms. This is the most complex movement, with sixteenth-note groupings by the marimba and similar or contrasting patterns for the flute. Four mallets are required throughout, and a low-A marimba is needed. The flute has a solo part, and the marimba performs from a score.

—George Frock

Silent Opera Number 6 **V**
Hilton Kean Jones
$18.00
HoneyRock

The inspiration for this programmatic work for flute and multi-percussion was a play by Li Yu, a 17th-century Chinese playwright. The scoring conveys an impression of a group of authentic native oriental instruments. The percussion setup includes three Roto-toms, orchestra bells, vibraphone, a G chime, two triangles, a button gong pitched in E, woodblock, log drum, bass drum, metal shaker and a pair of timpani.

As the story of this particular "silent opera" unfolds, the listener is treated to a constantly changing tonal landscape. (Labels appended to the succession of episodes that make up the work give the perform-

ers added insight into the musical imagery.) The composer uses the instruments subtly and effectively (such as combining the sounds of flute and bowed vibes) to construct an exotic tonal landscape. It is a work that can be appreciated by two college-level performers of sufficient musical maturity.

—John R. Raush

Estudio VI 'Secuencias' **VI**
Enrique Igoa
$25.00
HoneyRock
Even though this piece is the composer's transcription of a former work for solo harmonica, it would be hard to find a piece written more idiomatically for violin/marimba duo than "Estudio VI 'Secuencias.'" As the composer states, his purpose was "to handle the partners as a single instrument with varied timbral possibilities." He was extremely successful, creating a delightful piece that proves how compelling this increasingly popular combination is.

Written in a loosely tonal, contemporary style, the piece begins by contrasting the more staccato marimba timbre with the lyrical quality of the violin. After this section of contrast, the instruments join together in a chromatic line with the violin playing interspersed pizzicato notes that meld well with the marimba. In the same way, the instruments then play a legato passage, blending together. This type of interaction continues throughout the piece, sometimes with notes from the marimba and violin staves beamed together. There is no meter indicated, making the piece very fluid.

The marimba part requires advanced four-mallet technique and a range going down to a C below the bass clef. (The composer states that if the lower notes are unavailable they may be left out or played up an octave.) This is a wonderful piece that is surely destined to become a standard in the repertory.

—Tom Morgan

Hocket **VI**
James R. Carlson
$2.00
James R. Carlson
"Hocket" is a short duet for French horn and timpani (four timpani plus one Roto-tom capable of sounding a B-natural are required). According to the composer, the piece is modeled after the polyphonic pieces of the same name from the 13th and 14th centuries.

Although no tempo marking exceeds quarter note = 100, the work has momentum. The triplet and sixteenth-note passages between the horn and timpani make for excitement and a challenge for the performers. The composition starts with a theme in the timpani, which is continued on the lower pitched drums while the higher pitched drums embellish it. There is imitation between the horn and timpani, constant use of dynamic contrast, some mixed meters and many tuning changes.

Despite the fact that it is written in manuscript and the noteheads are rather small, "Hocket" is an excellent composition and would be appropriate for either a college horn recital or percussion recital.

—John Beck

DRUMSET

Drumset For the 21st Century **III–IV**
Rob and Mike Silverman
$19.95
Mel Bay Publications
This 104-page book contains a number of different patterns, concepts and styles required by today's drumset player. The authors have compiled brief exercises/examples of the following categories: rudiments, sixteenth-note funk patterns, linear patterns, triplet grooves, hip hop grooves, songo, mozambique, double bass exercises and odd time grooves (9/8, 11/8, 13/8). The accompanying CD contains six play-along tunes (with charts found in the text) in the funk, pop-jazz, rock or odd-time veins. This book could assist intermediate to advanced drummers (who possess good reading skills and/or study with a qualified teacher) who want to acquaint themselves with a variety of concepts without working through endless permutations. Teachers might find this text helpful as reference material.

—Terry O'Mahoney

Afro-Cuban Practical Playalongs For Drumset **IV–V**
Chuck Silverman
$19.95
Palito Publishing Company
Many North American drummers have very few opportunities to hone their skills playing authentic Afro-Caribbean music. Merely learning the "beat" completely misses the point of playing that music. Chuck Silverman has assembled a contemporary, authentic, *practical* sounding play-along package to remedy this situation. It includes two songos, a chacha (a real one, not what your parents danced to), bossa nova, samba, half-time Afro-Cuban 6/8 groove, and mozambique as well as a mambo and chacha loop with which to practice soloing or just grooving.

The intermediate to advanced user should have some prior knowledge of the patterns (available from Silverman's *Practical Applications* books) or from other sources, because the book provides only charts, a brief overview and a few recommended patterns that apply to each chart. The charts groove, are hip enough to appeal to most students and feature some great players. Two versions of each chart (first with and then without drums) are included on the accompanying cassette tape. Teachers could also use this package as reference material to teach the specific groove, or superimpose other patterns atop the bed tracks.

—Terry O'Mahoney

The Art of Drumming
Chris S. Liatsos
$12.00
Musical Publications
The Art of Drumming is an 84-page method book for the drumset. The contents of the book are: Introduction, Chapter 1—note values and snare drum exercises, Chapter 2—eighth notes, Chapter 3—triplets, Chapter 4—sixteenth notes, Chapter 5—other values, and Supplement—musical styles.

Each chapter deals with one-measure exercises. There are 15 such exercises for each rhythmic pattern, and they follow a logical sequence. For the most part, they involve the hands and feet. Except for Chapter 1, which has snare drum exercises with tempo markings and dynamics, the remainder of the book has no tempo markings or dynamics, and functions as a coordination book.

—John Beck

Latin Percussion in Perspective **III–V**
Dom Moio
$19.95
Mel Bay Publications, Inc.

This book analyzes ethnic grooves by breaking them down into their component parts. Included are mambo, cha-cha, songo, calypso, merengue, samba, bomba, rumba, 6/8 Afro-Cuban, and comparsa. The percussion parts for each groove are demonstrated separately on the accompanying CD. For example, the mambo rhythms are demonstrated for the conga, guiro, timbales, bongos and drumset. Each rhythm is also written out clearly in the book. After the parts have been demonstrated separately, an ensemble part is included combining all the parts as they would be typically played in an actual musical situation.

The performances on the CD do a great job of demystifying these rhythmic grooves. The rhythmic feel is very authentic and will help the student hear how the different parts should sound. The only thing missing from this book is any background information on this type of music such as terms, history, and important musicians, groups and recordings. Even so, students who are generally familiar with these styles will find this a very helpful reference.

—Tom Morgan

Stick It
Howard Fields
$15.95
Cherry Lane Music/Hal Leonard Corporation
This 80-page book consists of drum transcriptions of recent rock tunes:

"Ants Marching," "Drive In Drive Out" and "So Much to Say"—Dave Matthews Band; "Big Me"—Foo Fighters; "Love Rollercoaster"—Red Hot Chili Peppers; "Machinehead" and "Swallowed"—Bush; "People of the Sun"—Rage Against the Machine; "Sweet Child O' Mine" and "Welcome to the Jungle"—Guns N'Roses; "Volcano Girls"—Veruca Salt.

Stick It provides the player with the words and melody on one staff and the drum part on another staff, allowing the player to see how the drum part fits with the lyrics. The transcriptions are well done and a drum notation legend provides the player with a clear understanding of what is intended.

—John Beck

INSTRUCTIONAL VIDEO

Live at JazzBaltica
Peter Erskine Trio
$19.95
Hal Leonard Corporation
The Peter Erskine Trio (with Palle Danielsson on bass and John Taylor on piano) have been captured on video in a live performance at the 1993 JazzBaltica Festival in Germany. The eight tunes give each performer ample solo space, and the repertoire is well-chosen. The works are performed in what might best be described as the "ECM style," characterized by broken ride-cymbal patterns, an emphasis on percussion texture as opposed to mere timekeeping, and an interactive rhythm-section approach.

Erskine delivers beautiful, flowing drum solos on "Everyone's Song But My Own," and "Evansong," and his smooth brush playing is on display during "Touch Her Soft Lips and Part." "Palle's Headache" is a study in percussion orchestration; Erskine begins with shakers, then picks up one stick and finally two sticks as the song evolves from a bass solo into a full-blown samba. Taylor's "Clapperclowe" is a spectacular finale that allows Erskine to color and season the music with his own brand of musicality—and a great solo!

Over one hour in length (one set of music from the concert), this will be of interest to the jazz aficionado as well as anyone who has not seen Erskine play in person. Much can be gleaned from a video such as this in terms of how a master drummer functions in a contemporary jazz trio setting. More concert films like this one are needed—especially for those who are unable to see such great artists on a regular basis.

—Terry O'Mahoney

The Making of Burning for Buddy, Parts Three and Four
Various Artists
$39.95 each
Warner Bros. Publications
In 1994, Neil Peart assembled an all-star cast of drummers to pay tribute to Buddy Rich by performing some of Rich's music with the members of his big band. Each drummer performed several tunes in a recording studio with the band, and one track by each drummer was selected to be on the compact disc entitled *Burning For Buddy*. A video documentary of the recording sessions, *The Making of Burning For Buddy Parts One and Two*, was also released.

In 1997, a second CD was released, containing additional recorded tracks from the original sessions. *The Making of Burning For Buddy Parts Three and Four* documents the second CD. Part Three features Neil Peart ("One O'Clock Jump"), Steve Smith ("Moment's Notice"), Bill Bruford ("Willowcrest"), Joe Morello ("Take the 'A' Train" with quartet only), Kenny Aronoff ("Big Swing Face") and Steve Gadd ("Basically Blues"). Part Four features Marvin "Smitty" Smith ("Standing Up In A Hammock"), David Garibaldi ("Groovin' Hard"), Simon Phillips ("Goodbye Yesterday"), Gregg Bissonette ("In A Mellow Tone") and Dave Weckl ("Time Check").

Each 61-minute tape contains commentary by Peart, Rich's daughter Cathy, and Steve Marcus (Rich's tenor sax player), concert footage of Rich, and short tributes from each of the drummers involved. The video collection (all four volumes) is a great pedagogical tool for the study of big band drumming, featuring a vast repertoire performed by some of today's top drummers.

—Terry O'Mahoney

Modern Drummer Festival
Various Drummers
$24.95
Warner Bros. Publications
When you gather this many talented drummers in one place, at one time, you should definitely document it. On May 17–18, 1997, *Modern Drummer* magazine held its 10th anniversary Festival Weekend—two days of drum clinics and concerts. This 90-minute compilation tape contains highlights from the event and some great backstage footage.

Australian Virgil Donati demonstrates his grooving ability and shares some double bass drum exercises. Steve Ferrone and his band lay down some funk. Heavy metal drummers John Tempesta and Charlie Benante trade solos. Bill Stewart and his band bop in 5/4. Paul Wertico demonstrates some alternate sound possibilities on the drumset. Jack DeJohnette plays a brief solo. Steve Gadd and Giovanni Hidalgo provide some great grooves with (and without) percussion instruments. Twelve-year old Tony Royster, Jr. scares the audience with ability and chops way beyond his years. The Percussion Originators Ensemble (Ron Spagnardi, Herb Brochstein, Don Lombardi, Roy Burns and Vic Firth) performs a bebop tune in which they trade fours and solos. Horacio "El Negro" Hernandez shows his independence and solo ability in the Afro-Cuban vein.

These ten-minute vignettes were assembled to give the viewer the feeling of actually "being there" at the festival, and should really entice you to purchase the full-length videos of most of the artists found here. (Regrettably, DeJohnette's full session is not available.) If you are unfamiliar with any of these artists, this video will give you an idea of their areas of expertise and may guide you in your future video purchases.

—Terry O'Mahoney

Modern Drummer Festival: Bill Stewart and His Band
Bill Stewart
$29.95
Warner Bros. Publications
This 70-minute performance video from the 1997 Modern Drummer Festival features jazz drummer Bill Stewart in concert with a band. Such a setting allows Stewart to demonstrate the essence of his art form—interaction with the other soloists, accompaniment patterns, dynamics, phrasing, soloing over musical forms—and Stewart delivers a powerful lesson. Accompanied by Larry Goldings (organ) and Peter Bernstein (guitar), Stewart demonstrates why he is one of the most creative and expressive artists working in jazz today.

The group opens with "The Acrobat," a jazz waltz in which Stewart makes ample use of his signature crush rolls, cross-sticking patterns and polyrhythmic figures. "Mayberry," Stewart's salute to early television, is played with great intensity and features a drum solo over an ostinato that is classic Stewart. Stewart trades fours and solos in the straight-ahead tune "Why Don't I," boogaloos in the funky "Big Brother" and makes 5/4 sound perfectly normal in "Jive Coffee." The conclusion is a roaring version of "When Johnny Comes Marching Home" in which Stewart leaves no doubt about his tremendous soloing ability.

This tape provides an opportunity to observe and study a great jazz drummer in a musical setting. Stewart swings with such fire, nuance, intuition, dynamic control and creativity that any student of modern jazz drumming could benefit from (and enjoy) this video.

—Terry O'Mahoney

Modern Drummer Festival: Horacio "El Negro" Hernandez
Horacio Hernandez
$29.95
Warner Bros. Publications
Since emerging from Cuba several years ago, Horacio "El Negro" Hernandez has established himself in the drumming community with his spectacular drumset abilities in the Afro-Cuban tradition. His fluid style, strong groove, tremendous independence and knowledge of many musical styles has enabled him to work with Gonzalo Rubalcaba, Paquito D'Rivera, Michel Camilo and Santana. This 45-minute clinic video from the recent Modern Drummer Festival captures Hernandez with bassist John Patitucci in a variety of solo and duo settings that demonstrates the best of modern Cuban drumset artistry.

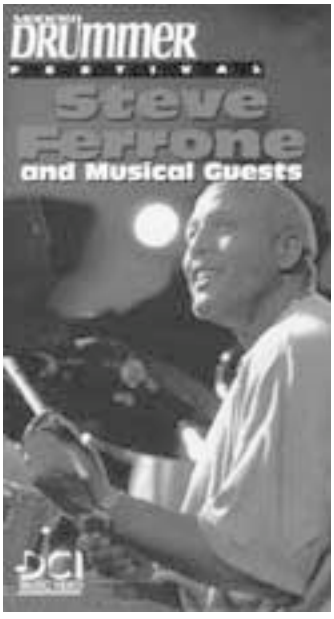
Hernandez's first tune, "Our Family" (a duet with John Patitucci), is a showcase for his fluid style—subtle tom melodies, flowing rhythms coming from cowbells, tambourines and tim-

bale—all set against the rhumba clave pattern played by his left foot. He discusses and demonstrates the importance of hearing the clave pattern in both 6/8 and cut time. He continues with "Rumbateria" (a drum solo from the Cuban rhumba tradition), "Tumbao" (the cascara and clave patterns atop improvisational tom and cymbal fills) and "Puerto Rico" (a Hernandez original that shifts between 6/8 and cut time). Hernandez has taken centuries of percussion traditions and adapted them to the drumset in fascinating ways.

Drummers who have attempted to master Afro-Cuban rhythms will appreciate Hernandez's command of the genre. The ability to create such flowing melodies against clave ostinatos is very difficult. He does not attempt to explain each rhythm or pattern that he plays, so some prior knowledge of Cuban music is helpful, but he clearly shows how each should *feel*.

—Terry O'Mahoney

Modern Drummer Festival: Steve Ferrone
Steve Ferrone
$29.95
Warner Bros. Publications



On this performance from Modern Drummer's 10th Anniversary Festival Weekend in 1997, Steve Ferrone proves again why he is in such demand as a drummer for artists such as Eric Clapton, Tom Petty and The Average White Band. Joining Ferrone is an all-star band including David Garfield on keyboards, Carol Steele on percussion, Jeff Golub on guitar and Lincoln Goines on bass.

There are no long drum solos, and there is no clinic or exercise booklet included with this video. It is simply an informal concert performance of standard funk and R&B classics such as "Pick up the Pieces" and "Country Preacher," as well as tunes written by members of the group.

Even though this is not an "educational" video in the strict sense, there is much to learn from simply listening to and watching Ferrone play his impeccable backbeat with effortless finesse. He is the epitome of relaxed, natural playing. In addition, the old adage "less is more" could certainly be applied to Ferrone's drumming style. He always plays exactly what is needed at the moment to enhance the groove and make the music flow. In many ways, this video may be more educational than many that involve clinics and demonstrations.

—Tom Morgan

Modern Drummer Festival: Virgil Donati
Virgil Donati
$29.95
Warner Bros. Publications

Virgil Donati is amazing. There is no other way to describe this performance video filmed at the Modern Drummer 10th Anniversary Festival Weekend. Donati may be more accomplished at double bass drum technique than any other drummer in the world. At least, he is the fastest.

Donati's set consists of several performances with recorded tracks, as well as some free-style solos. His style is rooted in the progressive-rock tradition of Bill Bruford, Ian Pace and Carl Palmer, but he also cites jazz drummers like Tony Williams, "Philly" Joe Jones, Elvin Jones and Billy Cobham as influences. In addition to the performances, Donati presents a short clinic on double bass drum technique, in which he sits with his back to the audience so they can get a better view of his feet. Written exercises are provided with the video.

Donati's dazzling technical skill and showmanship will inspire young drummers. As I watched the video, I couldn't help thinking how much this kind of drumming resembles an athletic event, where speed and endurance become the main focus. I would like to hear Donati perform in a more musical environment, and I have no doubt that he would rise to the occasion.

—Tom Morgan

PERCUSSION RECORDINGS

Cool Vibes
Benjamin Wittiber
$15.95
Pegasus Records

Benjamin Wittiber's debut compact disc recording provides the listener with a "breath of cool jazz." Featuring Wittiber's jazz vibes and marimba mainly within a small combo setting, the CD also showcases Wittiber's compositions. "New Ground" and "Second Step" feature Wittiber's marimba playing, while "Angel" exposes Wittiber's incredible soloing skills on vibraphone and "Smile" is a wonderfully lyrical composition for solo vibraphone in which Wittiber demonstrates his musical prowess. If you want to "chill out" by listening to a jazz virtuoso, *Cool Vibes* is a must buy!

—Lisa Rogers

Drumusique
Asiabeat and Friends
$15.95
Domo Records

Drumusique is a collaboration between Malaysian jazz fusion group Asiabeat and friends from various Asian musical traditions. Recorded live in Singapore in 1991, this compact disc begins with traditional works by a gamelan ensemble, a Chinese drum ensemble, and an In-

dian group before Asiabeat themselves take center stage. Asiabeat plays in an electric, contemporary style (with electric bass and drumset) that draws heavily from the Cuban and South American tradition. The CD concludes with some New Age sounding pieces performed by a mass ensemble.

—Terry O'Mahoney

LUPE (Lawrence University Percussion Ensemble)
Dane Maxim Richeson, conductor
$15.95
Lawrence University

This CD includes one work that can now be considered a "classic" of the percussion ensemble repertoire—Alberto Ginastera's "Cantata para América Mágica" for dramatic soprano and a huge percussion orchestra. The challenges found in the Ginastera work are formidable—writing that demands a soloist of extraordinary vocal prowess, a score that is often characterized by a thick, dense texture, with many layers of contrasting, complex rhythms, and a dynamic range from ear-splitting *ffff*'s to almost inaudible *pppp*'s "*niente*." Soprano Patrice Michaels Bedi is up to the challenges of her demanding part, demonstrating amazing control and the ability to handle the extremes of range and volume, not to mention the rhythmic difficulties found in the vocal writing. Richeson marshals the immense percussion forces well, keeping a tight rein on ensemble precision and balance.

Although it must have been difficult to come up with other pieces that could share a disc with such a powerful work, the other compositions are excellent choices. Daniel Levitan's "Marimba Quartet," with its infectious syncopated rhythms and fast-moving, staccato articulations that seem eminently suited to the marimba, and David Maslanka's dramatic "Crown of Thorns" are given musically convincing performances. In both of these renditions, Richeson succeeds in extracting a rich, warm sound from his contingent of mallet instruments. Sandwiched between these two mallet ensembles is a contrasting work—Andrew Frank's "Elective Affinities I." Written for four multi-percussionists, each responsible for a large inventory of instruments, the work is characterized by a contrapuntal texture and dense rhythmic counterpoint.

Listening to this disc brings to mind the debt owed to colleges, universities and conservatories of music for their roles in the development and cultivation of the percussion ensemble and its repertoire. Not only has the level of performance of the students in many of these groups attained a professional standard, these musical organizations can spend the necessary time to perfect and polish their product in a manner that would be difficult to achieve with a professional group, due to financial constraints. Of course, the musicianship and expertise of the director also determines the success of their endeavors.

—John R. Raush

Mosaics
The Washington Winds Percussion Ensemble
$15.95
Walking Frog Records
Mosaics is a CD by the Washington Winds Percussion Ensemble conducted by Edward Petersen, performing the percussion ensemble and solo marimba music of Jared Spears. The compositions are: "Ceremonium," "Windstone Suite," "Bayport Sketch," "Caccia Capers," "Cameo Suite," "Country Variations," "Proclamations," "Mosaics," "Woodworks," "Collidscope," "Scamper," "Collisions" and "Ragtime Renegades." All of the members of the ensemble are professional players and bring their expertise to the recording.

Spears has long been recognized as a major composer for orchestra, band and percussion ensemble. His music has appeal for a broad audience and has been performed and recorded internationally. There is rarely a state music festival where one does not hear "Bayport Sketch." Acknowledgment must be given to Bill Thomas for his fine marimba performing.

Mosaics is an excellent CD. Spears' compositions are well-composed and provide enjoyable listening. His music represents the "mainstream" of idiomatic percussion music.

—John Beck

Noise of Choice
Tigger Benford
$15.95
Tigger Benford

Percussionist Tigger Benford has recorded ten original works (five for marimba, five for hand drums/percussion) that reflect a broad spectrum of musical genre. Benford's experience with dance companies and the extended nature of the works (marimba works with solo improvisations set against ostinatos and lengthy hand drumming solos on jembe and tabla) make this an

ideal recording for meditation, casual listening or dance class situations.

—Terry O'Mahoney

Twilight Offering Music
SoundStroke
$12.98
Albany Records
This compact disc features the percussion ensemble works of Dan Welcher, David Maslanka, Blake Wilkins and Michael Hennagin. All of the works utilize a large array of instruments and are scored for between eight and twelve players. All were commissioned and premiered by the University of Oklahoma Percussion Ensemble, directed by Richard C. Gipson.

The five compositions on this compact disc are among the very best for large percussion ensemble to be written in recent years. Each is a masterpiece in its own right, deserving of being placed next to the best compositions by any contemporary composer. Having personally directed each of these works in performance, I can attest to their technical difficulty as well as their musical value. Any mature college ensemble would be challenged by any one of these works.

The University of Oklahoma Percussion Ensemble effortlessly and flawlessly presents these works on a CD that is stunning in its virtuosity and spectacular in its effect and scope. Anyone interested in excellent percussion ensemble literature and performance will find this recording to be an absolute must.

—Gordon B. Stout

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Tone Analysis of the Pedal Tympani

BY WILLIAM F. LUDWIG

The following is a reprint from the November 1922 issue of The Metronome.

To fully appreciate the tonal quality of pedal tympani, it is well to understand the relation existing between the mechanical construction and the sound producing elements. Musical tone is caused by a rapid periodic vibration. In the clarinet, it is the reed which vibrates and on the piano, it is a string. Tympani tone, fundamentally, is produced similarly to that of the piano. Instead of the hammer striking a string, as in the case of the piano, it strikes the tympani head. The musical tone which results is caused by the rapid vibration of the head. The vibration of the tympani head, however, must be periodic. It must pulsate at regular intervals. If the vibration is not regular, the result is noise. The peculiarity in the tympani is that the head alone acts as the vibrating body. The kettle must not vibrate because it would interfere with the regularity in the vibration of the head.

There are two fundamental parts to the tympani. The head, a circular parchment, is tensioned over a hemispherical kettle. This is the vibrating body. The kettle, the other fundamental part, acts in the two-fold capacity of support for the head and as resonator. As a resonator it aids the periodic vibration of the head, prolongs the vibrations and sustains the tone. The tympani head being circular, supported and tensioned at its outer edges longitudinally and transversely, naturally offers immense difficulties in its adoption to the musical scale. Therefore, it is necessary to use every possible means both in construction and materials to overcome the natural difficulties.

There are three important elements to be considered: force of tone, pitch and quality of tone. Force of tone depends on amplitude of vibration, force of vibration, or, in other words, the power of vibration. Pitch is dependent upon the length of the period or the speed of oscillation. Quality of tone depends upon form of vibration. Roughly, then, the elements are governed respectfully by power, speed and form. All three must be considered carefully in analyzing the tympani.

As stated before, amplitude of vibration determines the volume of loudness of tone. It is easy enough to agitate the tympani head to any desired degree of volume, and, indeed, in this respect the kettle drums are supreme as an orchestral instrument. They produce smooth and uninterrupted crescendos from a *pianissimo*, or to a crash, with a facility to which no other band or orchestral instrument can compare.

The regulation of pitch is equally simple, especially since the perfection of the pedal tympani. Pitch, or speed vibration, is governed by the tension that is applied to the head. It is obvious that this should be done as rapidly as possible—a mechanical feature that has been carefully worked out and perfected in the Ludwig pedal tympani. The tympani now stand as chromatic instruments, and are placed at par with all other orchestral instruments.

We have pointed out that volume and pitch are mechanical and completely independent of quality of tone. Quality of tone depends on neither of them, but is essential to both. Form of vibration, upon which quality of tone depends, is a complex consideration in a tympani head because the head is tensioned longitudinally and transversely, from front to back and from side to side. Take for example the vibrating string of the grand piano: It is tensioned from end to end—or, to draw a parallel with the tympani, from front to back, roughly speaking. The string vibrates from side to side and is unhampered by other conflicting tensionings. It is well-supported by a soundboard and string-tensioning keys.

In contrast, the tympani head is tensioned at all its outside edges along the line of the main vibrations and crosswise at right angles as well. It is evident now that kettle construction must be such that it will develop the longitudinal vibration, which is the main vibration, at the expense of the transverse form if possible. The longitudinal vibration is created by the force of the stick's impact. This produces the prime tone. The transverse vibration produces the overtones.

One of the features of the Ludwig pedal tympani is that the prime tone, of main vibration, is between the horizontal tension cables. The transverse vibration is directly over the tension cables, but it is at the right angles to the beating spot. This has

a tendency to check, at least to a small degree, the undesirable overtones, allowing this force thus saved to develop the prime tone. It is a decided improvement in the production of the tympani tone form.

A tympani head tensioned on a hoop without a resonator, even though it has the required tension and the required reinforcement, would have very little audible tone. The resonator, however, not only strengthens the tone, but improves the form of vibration by eliminating the counter vibrations and tuning them into proper, or prime vibrations. The resonator then not only separates counter from prime vibrations, but actually prolongs the vibrations by means of the air within the kettle, which continues the motion. The movement of this air forward and backward is quite similar to a mass of jelly in a similar body. This is governed, too, by the natural laws of acoustics, as follows: Sound travels approximately 1,142 feet per second. The pitch "A" on the large kettle is two octaves lower than the violin "A" (440) and has 110 vibrations per second. This makes the wave length 10.4 feet. Therefore, the sound has traveled 10.4 feet during one vibration. Sound waves of this "A" follow each other periodically at the rate of 110 per second, each one of which has a wave length of 10.4 feet.

But the sound waves enclosed, as they are in the kettle drum, travel slower than those under ordinary conditions. This is caused by the friction of the confined air. It reduces the speed to approximately 800 feet per second and makes the wave length of the "A" vibrating 110 times per second about 7 1/4 feet. The depth of the kettle is determined by these measurements. If the kettles were made deeper, the main impact shock would follow the radius of the kettle at the same rate as given here, but it would have further to go. This would cause an interference and would tend to shorten or muffle the tone. If, on the other hand, a kettle is not deep enough, a similar difficulty would occur. These differences, however slight, have an effect on the tone as they increase with the completion of each half vibration. This proves conclusively that a kettle which is not properly proportioned cannot have a pure tone. The depth of the kettle must be carefully and accurately calculated.

However, the strength of the kettle is important from another angle. Strong reinforcements of the outer edge of the kettle are necessary to insure an absolutely periodic vibration. It has been pointed out why it must be regular. If the kettle was permitted to give, even to the slightest degree, it would naturally disturb the periodic motion and affect the quality of the tone.

The tone-producing head can be compared to the vibration reed of the clarinet or the string of the violin as far as actual tone production is concerned. The importance of quality is well understood. We make our own heads, select our own raw material and are always on the alert for improvements in manufacturing methods. The Ludwig pedal tuning tympani are as perfect as possible in today's world. They are in use in many of America's foremost orchestras. We have had them on the market for the past three years with excellent results, which proves they are no experiment. PN

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BASS ANGKLUNG

Donated by Emil Richards

One of several large bass angklung owned by the PAS Museum, this instrument is 45 inches long and sounds the pitch F. Note that these tubes are not slotted and are sounded by striking the large curved section of the frame as the instrument is shaken.

CHROMATIC BAMBOO ANGKLUNG

Donated by Emil Richards

A set of chromatic bamboo angklung, mounted upside-down, so that they can be played by one person. These angklung range in length from 19 inches to 32 inches.

ANGKLUNG

Angklung are idiophonic instruments native to Indonesia. Traditionally, large numbers of them are shaken for ceremonial dances. They can also be played by a group of musicians, each of whom has one instrument of differing pitch in each hand. The entire group performs a single melody in much the same way as a handbell choir, with each performer shaking an angklung at the appropriate time in the melody.

Each angklung consists of two or three bamboo tubes of differing lengths tuned in octaves. The tubes are mounted in a frame so that a slot on each tube aligns into a cross-piece that strikes the tube when the instrument is shaken. Carl Orff included unpitched angklung in his "Catulli Carmina" and "Weihnachtsspiel," and scored "Prometheus" for two angklung pitched in G-flat and B-flat.

In the early 20th century, J.C. Deagan developed an American version, called Organ Chimes or Aluminum Chimes, constructed from metal. When mounted on a rack, which allowed one or two people to perform solo pieces, Deagan's Organ Chimes became a popular novelty instrument for vaudeville and radio shows.

DEAGAN ALUMINUM CHIME

Donated by Emil Richards

A single J.C. Deagan Aluminum Chime. This is distinguished from Deagan's higher quality Organ Chimes, which have four sounding tubes instead of three, although they are in reality the same instrument. This chime is 9 1/2 inches long and tuned to E-flat. These were available in mounted, chromatic sets of up to 49 chimes, with a range of four octaves.

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