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Percussive Notes

The journal of the Percussive Arts Society • Vol. 39, No. 4 • August 2001

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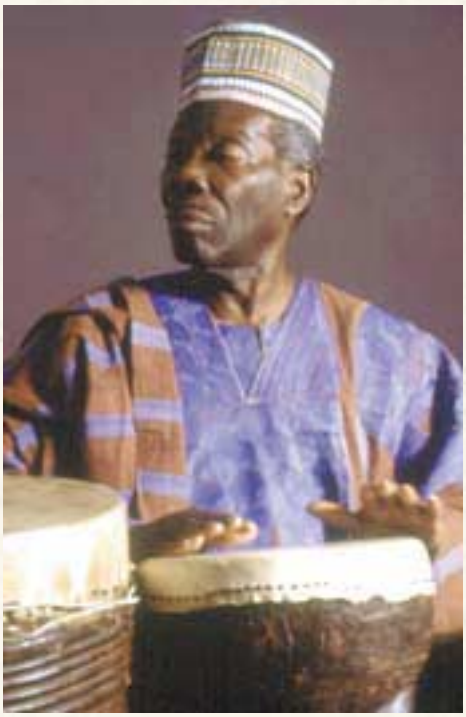

Babatunde Olatunji

2001 Hall of Fame

Tito Puente

Joe Calato

Mel Lewis

Al Payson

Breaking Down the Double-Stroke Roll
Editing Schumann's Timpani Parts • The Art of Practice

FROM THE FIELD...TO THE TOP OF THE STADIUM.

Top Row - Left to Right Sam Santistevan - *The Troopers* • Clint Gillespie - *Spirit of Atlanta* • Randy Gowers - *Bluecoats* • John Cypert - *Crossmen* • Brett Kuhn - *Cavaliers* • Chris Hogue - *Les Etoiles* • Paul Arnold - *Carolina Crown* **Middle Row - Left to Right** Blake Hartman - *Star of Indiana* • Mark Thurston - *Phantom Regiment, W.G.I.* • Lee Beddis - *Glassmen* **Bottom Row - Left to Right** Tom Aungst - *Cadets of Bergen County* • Jim Casella - *Santa Clara Vanguard* • Scott Johnson - *Blue Devils*

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Percussive Notes

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Cover photos: Tito Puente by Martin Cohen/Latin Percussion, Inc. Mel Lewis by Rick Mattingly

BRYAN STONE

Rhythmic Displacement With Groups of 3, 5, 7, 9, page 24

Michael Spiro: Adapting Batá rhythms to the conga drums, page 34

COLUMNS

COVER: 2001 PAS Hall of Fame

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(year specifies date of induction)

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Remo Belli, 1986
Louie Bellson, 1978
James Blades, 1975
Carroll Bratman, 1984
Harry Breuer, 1980
Gary Burton, 1988
John Cage, 1982
Jim Chapin, 1995
Vida Chenoweth, 1994
Bobby Christian, 1989
Michael Colgrass, 1987
Alan Dawson, 1996
John Calhoun (J.C.) Deagan, 1999
Cloyd Duff, 1977
Vic Firth, 1995
Alfred Friese, 1978
George Gaber, 1995
Terry Gibbs, 2000
Billy Gladstone, 1978
Morris Goldenberg, 1974
Saul Goodman, 1972
George Hamilton Green, 1983
Lionel Hampton, 1984
Haskell Harr, 1972
Lou Harrison, 1985
Roy Haynes, 1998
Sammy Herman, 1994
Fred D. Hinger, 1986
Richard Hochrainer, 1979
Milt Jackson, 1996
Elvin Jones, 1991
Jo Jones, 1990
Roy Knapp, 1972
William Kraft, 1990
Gene Krupa, 1975
Morris "Arnie" Lang, 2000
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Maurice Lishon, 1989
William F. Ludwig II, 1993
William F. Ludwig, Sr., 1972
Shelly Manne, 1997
Joe Morello, 1993
Clair Musser, 1975
NEXUS: Bob Becker, William Cahn, Robin Engelman, Russell Hartenberger, John Wyre, **1999**
John Noonan, 1972
Red Norvo, 1992
Charles Owen, 1981
Harry Partch, 1974
Paul Price, 1975
Buddy Rich, 1986
Emil Richards, 1994
Max Roach, 1982
James Salmon, 1974
Fred Sanford, 2000
Murray Spivack, 1991
George L. Stone, 1997
William Street, 1976
Edgard Varèse, 1980
William "Chick" Webb, 1985
Charley Wilcoxon, 1981
Tony Williams, 1997
Armand Zildjian, 1994
Avedis Zildjian, 1979
Robert Zildjian, 2000

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Mission Statement

The Percussive Arts Society® (PAS®) is a music service organization promoting percussion education, research, performance and appreciation throughout the world.

FROM THE PRESIDENT

Share Your Passion for Percussion

BY JAMES CAMPBELL

As I sat down to compose this month's message, I was drawn back to my student days when I was introduced to the Percussive Arts Society. As a college freshman, I first heard about PAS through a fellow student. My classmate spoke enthusiastically about his reasons for joining and encouraged me to do so as well. I soon realized he was not only recruiting me, he was sharing his passion for percussion through his membership in PAS. I believe that this idiosyncrasy is what binds most of us—those of all experience levels, job descriptions, and cultures. Drummers and percussionists simply are comfortable sharing a passion for what they do.

Many of our members already share their talent and enthusiasm through teaching, performing, giving clinics, doing research, composing, publishing, designing, manufacturing, and in countless other ways. As we enter a new school year, I suggest that you consider introducing someone to PAS and share what percussion resources you have discovered.

Lend someone your copy of *Percussive Notes* or *Percussion News*. This could be a student, friend, or a colleague that you trade music publications with. Let them read the issue and experience a facet of our society. Take note of what topics are covered by their association publications. This exchange may inspire both of you to think differently about your own discipline.

Most PAS chapters sponsor a PAS Day of Percussion. Find out when yours is being held and invite someone to attend it with you. This could be another percussionist, student, parent, or friend. You can look on the Chapters Web page at www.pas.org to contact the chapter president in your area.

Take a friend on-line with you and visit the PAS Web site. Together you can visit the Conference Center and work your way through a range of interest areas including College Pedagogy, Drumset, Marching, Marimba, Health and Wellness, World Music and Hand Drumming, and many more. You will also find information on PASIC, the PAS Museum, news and events, links to other percussion Web sites, as well as a library of past issues of our publications. While visiting the Web site, try a "key word" search and explore one of your favorite topics in past issues of *Percussive Notes* and the *Percussionist* research journal.

We can all contribute to making the bond between percussionists and drummers stronger by sharing PAS with someone who is not familiar with our mission to promote percussion education, research, performance, and appreciation throughout the world. Since a colleague introduced me to our organization some thirty years ago, I've come to realize that PAS is essential to students, educators, professionals, enthusiasts, and everyone inside the percussion industry. It's a vital network of information, services, and connections with people who share a common passion for drums and percussion.

James Campbell

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The Percussive Arts Society wishes to express its deepest gratitude to the following businesses and individuals who have given generous gifts and contributions to PAS over the years.

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CYMBALISM

As one of a small group of symphonic percussionists who has devoted most of his professional career to playing, lecturing and writing about the cymbals, I took special pleasure in reading David Corkhill's loving look at these Turkish instruments, "The Unique Function of Cymbals" in the June issue of *Percussive Notes*.

Any percussionist who has spent time with these exotic instruments cannot help but be very much aware of their unique capability to color music of many different genres. They are capable of evoking so many different emotions that it is difficult to classify them. In addition, they offer their performers the opportunity to musically express themselves in ways that are not always available with the other instruments of the percussion family. While we may play very few notes compared to our colleagues, we do our best to make each of them a "pearl." We are very much indebted to Mr. Corkhill for his evocative and informative article.

SAM DENOV

CREDIBILITY QUESTION

I would like to thank Mark Ford for his article in the June issue presenting recommendations for newer percussion ensemble literature. It is extremely difficult to track all the pieces that are available and even harder to choose quality pieces from unknown sources.

However, I think the survey lacks some credibility because respondents recommended their own compositions a dozen times within the list. These may very well be quality compositions that are worth performing, but only pieces that are recommended by secondary sources should be included in a survey such as this, thereby providing more tangible evidence of a composition's quality and worth.

BRETT REED

COMPUTER GLITCH

I would like to thank Lisa Rogers for her kind review of my composition "Centipede" in the June issue of *Percussive Notes*. I would like to point out that the range problem she cited was a computer error. I originally engraved the piece in Mosaic years ago, and then the file went through a conversion to Finale for publication. Several little errors such as this occurred, and my proofreading did not catch this one. Those high C#'s and D's in measures 109-120 were meant to be an octave lower. The first note of each triplet should be played as written. In any case, it is no big deal. The piece is really a notated improvisation. Certainly, the piece does not require one of those high-D marimbas they sell everywhere!

CHRISTOPHER SWIST

NEW PUBLISHER

A review of *O Batuque Carioca (The Carioca Groove)* in the April 2001 issue listed the publisher as World Music Network 2000/No Problem Productions. That has been changed. The publisher is Tocando Com Voce, Contemporanea, Tua General Osoria 46, Santa Efigenia, Sao Paulo, Brasil; Phone: (011) 11-221-8477.

OOPS

If you saw Jon Belcher's photo on page 22 of the June issue and were amazed at how much he looks like John Brennan, the truth is that Brennan's photo, which should have been on page 31 at the end of Brennan's article, was mistakenly run at the end of Belcher's article. To see what Jon Belcher really looks like, see page 28 of this issue.

FROM THE PASIC HOST

Countdown to Music City

BY GEORGE BARRETT

The countdown to PASIC 2001 in "Music City"—Nashville, Tennessee—has begun. We have received confirmations from a variety of artists and ensembles and the convention is really beginning to take shape. Exhibit-booth sales are at their highest ever with 99 exhibitors already registered, and we are expecting to sell out the convention floor. To exhibitors who have not yet registered for space, I recommend that you sign up soon before all the booth spaces are gone.

This year's terrace concerts will feature a variety of musical styles. Two steel bands, Caribbean Sound Steel Band and Nashville's Island Wave, will perform on Thursday. Also featured on Thursday will be the University of Memphis Percussion Ensemble, under the direction of Frank Shafer.

On Friday, the University of Tennessee Knoxville, under the direction of Michael Combs, and the University of Tennessee Chattanooga, directed by Monte Coulter, will perform. The midday terrace concert on Friday will feature Nashville's own Street Beats. This group will amaze you with their example of what happens when you blend four ex-drum corps rudimental drummers and paint buckets.

We close the convention on Saturday with the Western Kentucky University Alumni Percussion Ensemble, The Tennessee Tech Abusua West African Drum and Dance Ensemble directed by Joe Rasmussen, and the Flat Baroque Marimba Quartet.

Wednesday's New Music/Research Day, "Wired for Percussion," will feature performances of music for electronics and percussion and/or electronic percussion. The morning performances include Ensemble Sirius performing "Kontakte" by Karlheinz Stockhausen; Tomm Roland performing "North Star Boogaloo" by George Lewis; Percussion Group Cincinnati performing "More Dust" by Herbert Brun; Brandon Pool performing "Residual Impact" by Paul Oehlers; Coastal Carolina University performing the world premiere of "Beach Music" by Robert J. Frank; Luigi Morleo performing his own work "Le Rughe del Deserto"; Gregory Secor performing "Points of Departure" by Chin-Chin Chen; Kuniko Kato performing "San Moku Sen Gan" by Maurizio Pisati; Steve Hearn performing "Linde for Vibraphone and Tape" by Daniel Almada; and Michael Bump performing "Between Memory and Reality" by Joyce Wai-chung Tang.

The afternoon sessions will include performances by Joel Bluestone and Joseph Waters performing the world premiere of "Flame Head" by Waters; Brian Johnson performing his composition "For Very, Very, Amplified Vibes and Voice"; Christopher Lee performing his composition "Sorsornet"; Gustavo Aguilar and University of Akron Percussion Ensemble performing the U.S. premiere of "Shakere" by Javier Alvarez; Thamyris premiering "Lithium" by Steven Everett; Christoph Brunner performing "Langsam" by Gary Berger, "activities" by Rico Gubler, and "Wassermusik" by Wolfgang Heiniger; Cort Lippe and Blake Tyson performing Lippe's composition "Music for High Hat and Computer"; David Collier and Stephen Taylor premiering Taylor's "Paths"; and Ronnie Engel performing his composition "plutos' absence."

Wednesday evening's concert will offer performances by two very different ensembles. Silent Orchestra will present the original Dracula silent film *Nosferatu* by F.W. Murnau, accompanying it with an electronic score of their own creation. Tony Verderosa and his quartet, the VFX performers, will feature original works fusing drum 'n' bass and jazz.

We have some late-breaking news in the drumset area with the additions of jazz drummer Lewis Nash and a session on the interaction between drummers and percussionists featuring Glenn Caruba and Chester Thompson. Also joining us for a clinic will be 'N Sync drummer Billy Ashbaugh. Friday night's late-night performance will feature Lewis Nash and his Trio.

I am pleased to announce the results of this year's PAS percussion ensemble call for tapes. The university ensembles chosen to perform are the University of Kentucky Percussion Ensemble directed by PAS President James Campbell and the University of Oklahoma Percussion Orchestra directed by Richard Gipson. The high school ensemble chosen to perform is Westfield High School from Houston, Texas. The University of Georgia Percussion Ensemble, directed by Tony McCutchen, has been selected to present the percussion ensemble literature session.

Our electronic clinics, separate from the New Music/Research Day, will include a session by Michael Mizma and James Metcalfe, and a recording techniques session by Nexus recording engineer Ray Dillard. This session will allow you to observe a live recording session by mallet artists Dan Moore and Anders Åstrand.

In the keyboard area we are pleased to announce that French marimbist Jean Geoffroy will be joining us for a clinic, and Gordon Stout will present a marimba master class.

Finally, in the marching percussion area, we would like to remind everyone that we will once again offer the high school standstill division at the year's marching festival. This division allows high school drum lines the opportunity to be evaluated by some of the nation's top marching percussion educators, without having to learn a new show. Just bring your drum line, perform your fall halftime show, and give your kids an excellent educational experience.

We have also finalized additional marching percussion sessions. Jeff Moore and the Madison Scouts bass drum ensemble, and Paul Rennick and the Carolina Crown cymbal ensemble will split a master class on beginning techniques for their respective ensembles. John Pratt, Marty Hurley, and Mitch Markovich will combine forces to present a clinic on rudiments. We will also feature a drumset/marching crossover clinic by Pat Petrillo.

Stay tuned to *Percussive Notes* for additional news on the convention as we continue the countdown to PASIC 2001.

George Barrett

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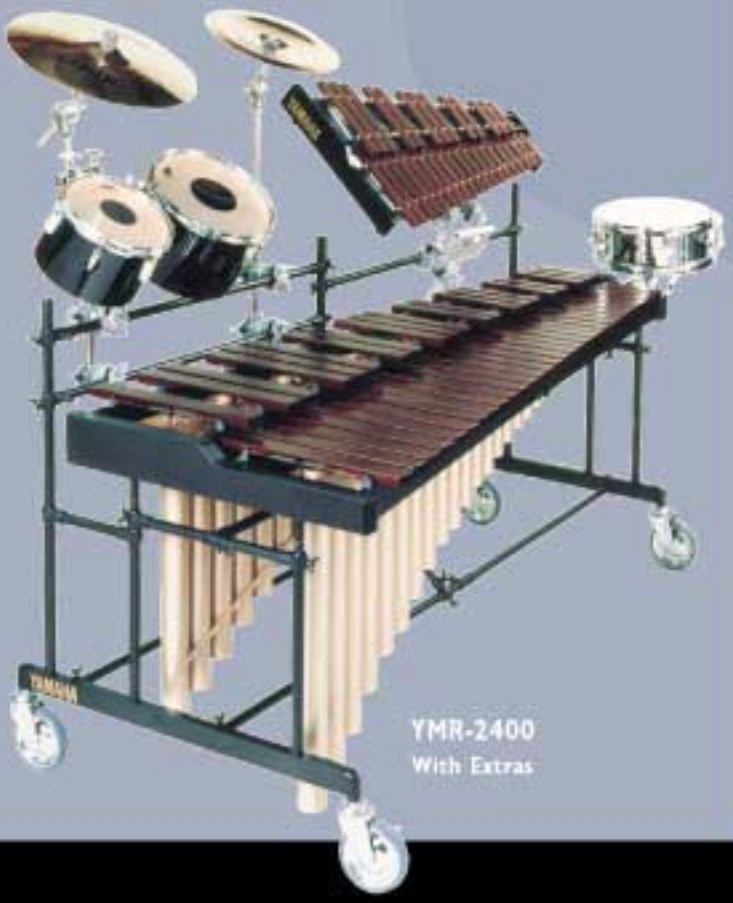

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First 5 Marimba Pieces

Following are excerpts from a recent series of postings in the Members Only Conference Center at the PAS Web site (www.pas.org) regarding the first five marimba pieces people learned.

From: David Gerhart
1. Waves - Peters
2. Yellow After the Rain - Peters
3. Creston Concertino
4. Two Movements - Tanaka
5. Milhaud Concerto

From: Thomas Siwe
Durand - Valse in E-flat
Musser - Etude in C Major
Saint-Saëns - Introduction and Rondo Capriccioso
Fissinger - Suite
Creston - Concertino

From: Owen P Rockwell
1. Yellow After the Rain - Peters
2. Sea Refractions - Peters
3. Gitano - Gomez
4. Two Mexican Dances - Stout
5. Dream of the Cherry Blossoms - Abe

From: Michael Mathew
Tambourin Chinois - Fritz Kreisler
Etude No. 1 - Paul Smadbeck
Two Mexican Dances - Gordon Stout
Rhythm Song - Paul Smadbeck
Gitano - Alice Gomez

From: Nick Hennies
Rhythm Song - Smadbeck
Michi - Abe
Dream of the Cherry Blossoms - Abe
Conversation - Miyoshi
...as if time would heal by its passing - S.S. Smith

From: David S Hall
1-2. Musser - Etudes A-flat Major and G major
3. Stout - Reverie (roll piece)
4. Stout - Two Mexican Dances
5. Creston - Concertino

From: Mike McCurdy
1. Etude, opus 6, no. 9 (B-major) - Musser
2. Yellow After the Rain - Peters
3. Suite for Marimba - Fissinger
4. Two Movements for Marimba - Tanaka
5. Ancient Vase - Abe

From: Richard Charles
1. Badinere for flute/strings - Bach
2. Sonata - Peter Tanner
3. Concertino for Marimba and Wind Ensemble - Neil de Ponte
4. Rhythm Song - Smadbeck
5. Bach - E-major Violin Sonata
6. Marimba Dances - Ross Edwards

From: William Trigg
1. Malaguena
2. Bach - a-minor concerto
3. Creston Concertino
4. Nola
5. Bach - E-major 2-part invention

From: William Moersch
1. Creston - Concertino (II, I, III)
2. Bach - Violin Concerto in a-minor
3. Hovhaness - Fantasy on Japanese Woodprints (w/orch)
4. Milhaud - Concerto for Marimba & Vibraphone
5. Kurka - Concerto for Marimba

From: Adam Brown
1. Yellow After the Rain - Peters
2. Monograph IV - Gipson
3. Frogs - Abe
4. Memories of the Seashore - Abe
5. Michi - Abe

From: Kai Stensgaard
1. Creston Concertino
2. Milhaud Concerto
3. Two Movements - Tanaka
4. Suite: P. Sifler
5. Etude in C-major - Musser

From: Jeffrey Barudin
1. Two Chorales - Keith Larson (Haven't seen that one anywhere else!)
2. Furioso and Valse in D minor - Earl Hatch
3. Monograph IV - Gipson
4. Memories of the Seashore - Abe
5. Water and Fire - Donald Skoog (I don't think I've seen this one listed either, which is a shame. It's a great piece!)

From: Christopher Tomaloff
1. Etude in C - Musser
2. Memories of the Seashore - Abe
3. Rhythm Song - Smadbeck
4. Etude for a Quiet Hall - Deane
5. Polaris - Ford

From: Scott Koskoski
1. Dvorak - Largo from the New World Symphony
2. Peters - Yellow After the Rain
3. Musser - C-major Etude
4. Tchaikovsky - Song of the Lark
5. Smadbeck - Rhythm Song

From: Kyle Treadwell
1. Chant for Marimba - Mitchell Peters
2. Yellow After the Rain - Mitchell Peters
3. Lo How a Rose E'er Blooming - Arr. Keith McDaniel
4. Monograph IV - Richard Gipson
5. Sweet Dreams - Tchaikovsky

From: Chris DeChiara
1. Etudes 2 and 3 - Peters
2. Etude in C - Musser
3. Sonatina - Telemann
4. Violin Concerto in a-minor - Bach
5. Fugue in g-minor - Bach

From: James J Walker
Bach - a-minor Violin Concerto (1st mvt.)
Pitfield - Sonata
Kreisler/Green - Tambourin Chinois
Diemer - Toccata for Marimba
Creston - Concertino (all mvts.)

From: Josep Ramada
Chant for Marimba - Peters
Yellow After the Rain - Peters
Etude in C - Musser
Rhythmsong - Smadbeck
One chorale by Bach

From: Michael Schuermann
Sea Refractions - Mitchell Peters
Marimba Dances - Ross Edwards
Conversations in the Forest - Keiko Abe
Time For Marimba - Minoru Miki
Nagoya Marimbas - Steve Reich
Fugue in G Minor - J.S. Bach
(I know there are six listed!)

From: Matt Page
I'm only a junior in high school, but here are my three:
Frogs - Keiko Abe
Two Mexican Dances - Gordon Stout
Water & Fire - Donald Skoog

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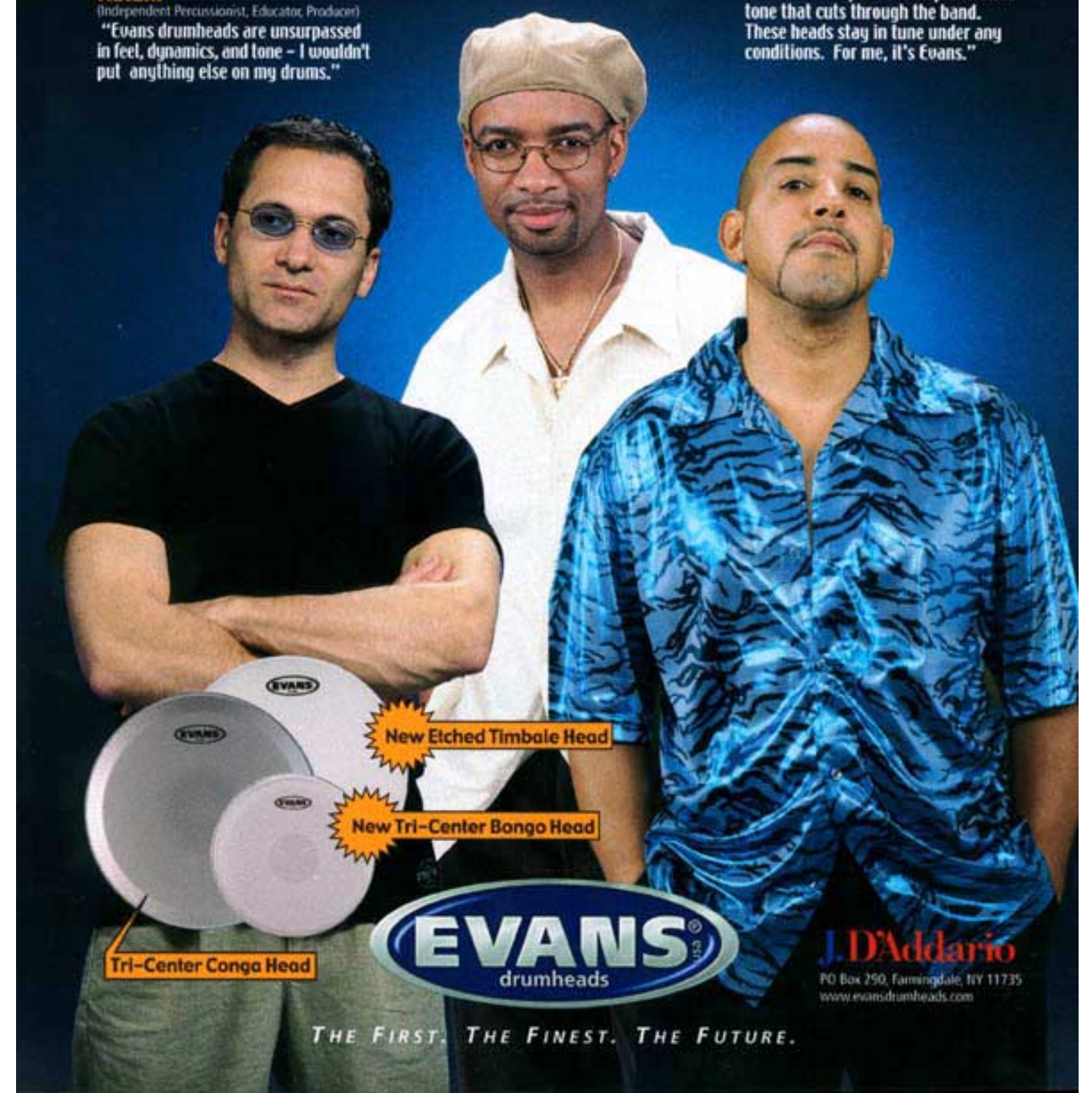

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THE FIRST. THE FINEST. THE FUTURE.

Joe Calato

By Lauren Vogel Weiss

Almost every drummer has a pair of nylon-tip sticks. The man who first decided to put nylon tips on wooden drumsticks was a very clever and innovative drummer named Joe Calato.

As a cabinetmaker and part-time musician raising a family in the early 1950s, Calato recalls what led him to one of the most radical changes to a drumstick in the 20th century. "At that time, I couldn't afford to buy drumsticks. Top [ride] cymbals would wear out the tips of the sticks. I used to keep a piece of sandpaper handy to sand the tips down and then dip them into fingernail polish to put a coating on them. When they were dry, I'd use that pair again. One day I thought I should try to put a plastic tip on the stick. So I got a screwdriver with a yellow plastic handle, cut out a piece, whittled out a tip, and stuck it on a stick." That was the beginning of the Regal Tip drumstick.

Who was this young drummer and innovator? Born in 1921 in Niagara Falls, New York (where he has lived his whole life, and where the J.D. Calato Manufacturing Company is based), Joe D. Calato followed in his father's footsteps. "My father was a pit drummer in the days of vaudeville. I started to play when I was thirteen years old, because you could make fifty cents to two dollars a night, which was a lot of money for a teenager back then!" Calato says with a laugh. Under his graduation photo in his high school yearbook, Joe was labeled "gum-chewing drummer boy."

Calato was going to school at the University of Buffalo, majoring in engineering, when Uncle Sam decided he needed to learn more about aeronautics. He joined the U.S. Army Air Corps in 1942, serving as a lieutenant and navigator on a B-17 bomber. Stationed mainly in England during World War II, Calato found many opportunities to play drums in military jazz groups and dance bands.

When he returned to New York, he utilized his skills as a cabinetmaker, patternmaker, and jigmaker and opened his own shop building kitchen cabinets. Soon after, he combined his woodworking talents with his love of music and began making drumsticks in his basement. Once the local drummers heard about his new sticks, they would give him their sticks so he could grind off the tips and put on the plastic ones. In 1958, he placed a small ad in the *International Musician* (the newspaper of the American Federation of Musicians) offering the sticks for $1.95.

"The mailman came back with a bag full of orders," remembers Calato.

"They would ask for different models, but I sent them all 7As with a nylon tip and nobody complained! I built my own machinery to make the sticks, and soon I started making five models."

Martin Cohen, founder of Latin Percussion, Inc., tried his friend's advice when he started his business a few years later. "Joe told me that when he opened the mailbox, checks fell out from the orders those ads brought in," Cohen recalls. "I did the same thing and didn't get a single order! But the fact that he was succeeding gave me hope."

Calato eventually borrowed money from the bank to buy out the George W. Way Company in Chicago and brought their machinery to Niagara Falls. His fledgling business moved out of his basement and into the location where his cabinet shop had been. Walter Mocniak, a former employee at the cabinet company, stayed with Calato in his new venture and worked his entire career with his former boss. Although neither one had ever been inside a drumstick factory, the two built and designed countless machines over the years, some of them still in use at the plant today.

Word about Regal Tip sticks quickly began spreading. Jake Hanna, who was traveling with Woody Herman at the time, had a great influence in the popularity of the sticks. "When the Herman band was playing in Buffalo," explains Calato, "I showed Jake the sticks and we spent the whole night talking about drumming. Jake took some sticks with him, and I could tell where he was in the country or the world because letters would come in inquiring about the sticks."

Brushes became another of Regal Tip's innovations. "In my early years," Calato recalls, "brushes were a big part of drumming. I never thought there was a good brush on the market, and I always wanted to make brushes. So I acquired the brush equipment from C. Bruno & Son in exchange for selling them sticks. We turned the brush business around. The brushes we developed and perfected have been copied even more than the nylon-tip sticks. I still think we have the finest brushes made."

The first Regal Tip brushes (model 550W on a wood handle) were introduced in 1962, and the company patented retractable-handle brushes in 1975. The popular Blasticks was added to the line in 1982. "I remember a NAMM show in Anaheim," Calato says. "A young man named Andy Phreaner came to our booth with these plastic brushes. I was impressed with his product and offered to make them. He replied, 'That's why I came here to meet you!' We've had a good business relationship ever since."

Regal Tip is not just Joe Calato; it is truly a family business. Not only did his wife Kay manage the bookkeeping duties in the early years, but all three

of Joe's children have been involved at one time or another. Daughter Carol Calato is currently the president of the company, having worked her way up from secretary through marketing and international sales. Younger daughter Cathy Calato is vice-president of the manufacturing company and president of Direct Music Supply, a distribution company for Regal Tip as well as a full-line of percussion products for North America. Son Joe S. Calato ("Joe Jr."—thus the nickname "Joe Sr." for Joe D. Calato) has also served as president of the firm. Even Joe's grandson is a drummer working in the retail end of the music business.

"As a boss," Carol says, "my father has always been tough but fair on his children. I've always said that my brother, my sister, and I each have certain areas of the business in which we are adept, but it takes all three of us to equal my dad."

Cathy remembers her first job at the company—packing drumsticks. "He made us learn the business from the bottom up," she says. "We had to learn everything before we could even think of managing a business, which was helpful because it gave us more insight. I appreciate how much I learned from him because he was such a good businessman and taught us so many business skills."

"Not only does my father have one of the most innovative minds that I know," Carol adds, "but he also has a very sharp business mind. He has an uncanny ability to determine the cost of a product without time studies, and he knows how to manufacture efficiently. He is also very principled and honest."

Joe Calato's "extended family" assisted him getting his innovative products in the hands of drummers all across the country. "People like Maurie Lishon from Franks Drum Shop in Chicago, Bob Yeager from the Professional Drum Shop in Los Angeles, Moe Mahoney in Las Vegas, and Frank Ippolito in New York all helped out," he says. "And Henry Adler gave me my first order for one hundred sticks." Calato remembers the first time he saw his sticks in a store outside of the U.S. "It was in Italy and I didn't realize that I'd be so well known. I walked in and introduced myself and they made a big fuss over me.

"My business was not about the profit," Calato states. "From the beginning, we made a quality product that you could be proud of. And we made it affordable because I couldn't afford to buy drumsticks when I started out. I was always concerned about the player; the player comes first."

"Joe Sr." has some advice for young drummers. "Education is the most important thing in anybody's life. Young drummers today have a golden opportunity to learn the profession of drumming and percussion, something that people years ago did not have. I never saw a big-name drummer play in person because without a car you couldn't even get to Buffalo, which was only twenty to twenty-five miles away. Years ago they joked that a band has five musicians and a drummer. Today, we've become musicians. Music is the best hobby in the world, especially if you've got a nice diploma to fall back on."

Joe playing a club gig in the 1960s.

(L–R) Carol, Joe, Joe Jr. and Cathy

When asked about her father's greatest contribution to percussion, Carol Calato pauses before replying. "He set the standards for many products that are on the market now. He upgraded the drumstick in addition to inventing the nylon tip. He did the same thing with brushes, setting the standard for brushes today. He is *very* quality conscious, and if he's going to put his name on anything, it's got to be good. His accessories are often copied, and he actually considers that a compliment!"

At the age of 80, Joe Calato is not involved in the business on a daily basis but he is still coming up with new ideas for products and the machinery to create them. According to Carol, "His love for this industry and his company is just as keen today as it was years ago."

Regal Tip Timeline

1958 – perfects the nylon-tip stick

1962 – first Regal Tip brush (wood handle)

1963 – Regal Tip wood tip sticks introduced into market

1975 – patents retractable brushes

1976 – patents reversible practice pad and Calato Dual Spring Bass Drum Pedal

1979 – begins to manufacture Saul Goodman timpani mallets

1982 – introduces Blasticks (bundled plastic rods)

1985 – patents Regal Corps marching mallets

1990 – introduces Splitstix

1995 – introduces Conga Sticks

1996 – introduces nylon-capped timbale sticks

1998 – patents Drum Corps 2000 marching mallets

Mel Lewis

1929–1990

By Rick Mattingly

RICK MATTINGLY

In an era when big band drummers were expected to be showmen who drove their ensembles with aggressive timekeeping and fast, furious fills, Mel Lewis defied the trend and served the music by supporting the band rather than by calling attention to his own playing.

The warm sounds of his "old K's" and his calf-headed bass and snare drums served as a cushion for the band's sound, blending with the other instruments rather than cutting through them. As Lewis sat calmly behind a small drumkit that looked more appropriate for a combo than a big band, the hint of a smile was often visible at the corners of his mouth as he led the band with the authority of his time feel, which was all the more impressive by virtue of its understated quality. Indeed, Lewis could swing a band just as hard with brushes as with sticks.

Mel sometimes complained that to most people, "chops" meant "speed." He could handle fast tempos with no problem, but he was never one for playing blazing fills and solos. For him, "chops" had to do with control of the instrument, a sense of color, and above all, the ability to swing.

"I learned that the power of the drums was in this smooth glide of rhythm," he once told writer Stanley Crouch. "It wasn't the volume." Lewis could play loudly when the situation called for it, but he could also play very softly. He was always proud when his band was cited for its ability to play with a wider range of dynamics than most big bands.

Lewis was highly regarded for his touch on the cymbals, and for choosing the right cymbal to play behind each soloist. He could get an amazing variety of sound from each cymbal as well. "Every cymbal I use is a ride cymbal," Lewis told me during a 1985 *Modern Drummer* interview. "Every one of my cymbals is also a crash cymbal.

"I find that all the cymbals should be dark," he continued. "Darker cymbals are more complementary to horns. When you hit a high crash cymbal with the brass section, you will knock out half their sound. If there are four trumpets and the fourth is playing the lowest part, your ride cymbal should be the fifth trumpet, which is lower yet. Trombones, of course, can go lower than my cymbals can, so I want to be somewhere in the middle register where I don't obliterate the lead and I don't destroy the bottom.

"With the saxophones, you want a roaring sound to envelop, because reeds don't have the power that the brass has. That's why I believe that during a sax soli—where you have five saxophone players standing up playing together—nothing sounds better behind them than a Chinese ride cymbal, because there's a blend. Bass violin players love Chinese cymbals because the low sound and the Oriental type of roar make the bass sound spring forward. It gives tremendous fullness to the sound of the band.

"You should treat the different sections with different ride cymbals. Even in my dark sounds there is still a higher sound, a medium sound, and a lower sound. I'll use the high sound behind a piano. I'll also use the lowest sound behind a piano. But I won't use the middle sound behind the piano because it's too much in the piano's range. Behind the piano, a flute, or a muted trumpet, I'll also use the hi-hats or brushes. When I'm playing behind, say, a trumpet solo followed by a tenor solo, and I know that the tenor player is a hard-blower, I'll use the Chinese cymbal. Now, if it's just going to be a trumpet solo, or if the tenor player has a lighter sound, I'll use my normal 22-inch ride cymbal. But I'll always save my Chinese for the hardest blowing soloist.

"Also, you should start with a crash and end with a crash. I see drummers ending with a crash cymbal, but then choking it. When you hit that big chord at the end, let it ring. Hit that bass drum and hit that cymbal: 'POW' instead of 'pop.' That's exciting. There should be a finality to that final blow, unless it's a soft ending, of course. Then you don't need a cymbal, although I like to hit one softly. But that's always been a thing of mine: Start with a crash and end with a crash."

Mel Lewis, whose real name was Melvin Sokoloff, was born in Buffalo, New York. He began playing professionally at age fifteen and worked with the bands of Lenny Lewis, Boyd Raeburn, Alvino Rey, Tex Beneke, and Ray Anthony. When Lewis joined Stan Kenton's band in 1954, many jazz critics credited him with being the first drummer to make the Kenton band swing.

The Kenton gig also provided Lewis with the setting in which he could develop his "small group approach to big band." Mel wanted to play like the bebop drummers of the day, using ride cymbal more than hi-hat, breaking up the time, and dropping occasional "bombs." That didn't fit with a lot of the swing/dance bands that Lewis worked with early in his career, but it was perfect for Kenton, which whom Mel worked for three years.

Lewis moved to Los Angeles in 1957 and worked with the big bands of Terry Gibbs and Gerald Wilson, and with pianist Hampton Hawes and trombonist Frank Rosolino. He also co-led a combo with Bill Holman. In 1962 he made a trip to Russia with Benny Goodman. In addition, Lewis did a variety of studio sessions while in L.A. (My favorite trivia fact about Mel is that he was the drummer on the early '60s rock song "Alley Oop.")

After returning to New York in 1963, Lewis worked with Ben Webster and Gerry Mulligan. In 1965, Mel and trumpeter Thad Jones (Elvin's

brother) formed the Thad Jones-Mel Lewis Orchestra, which began a steady Monday-night gig at the Village Vanguard club in February 1966. The band also recorded frequently, and the group toured the Soviet Union in 1972.

In 1978, Jones left the band to move to Europe, but Lewis kept the group going, calling it the Mel Lewis Jazz Orchestra. One of the most distinctive features of the ensemble was its emphasis on soloists, who were always given plenty of room to stretch. Hearing Mel's band live was often like hearing two bands in one. "It's only a big band when everybody is playing together," Mel told me. "When someone is soloing, then it's a quartet."

Although the Mel Lewis Jazz Orchestra received high critical praise, none of the musicians, including Mel, could make a living from it. So they all did other work, and besides jazz gigs and recordings, Mel also did his share of commercial "club dates." But despite being a consummate jazz musician, he didn't have an "attitude" about playing gigs such as weddings. "Playing for dancers is great training for a drummer," he told me. "It really teaches you to be consistent."

Mel was known as one who wasn't afraid to speak his mind. In print, he could come off as being abrasive, but he was not malicious by any means. Mel called things the way he saw them, and there was often a twinkle in his eye when he knew his words were likely to raise eyebrows. Although he was open-minded about different types of music, in certain matters he could be quite inflexible. For example, he contended that it was impossible for a drummer to swing with matched grip. And he was vehemently opposed to the electronic drums and drum machines that came along in the 1980s, going so far as to declare that the company responsible for the LinnDrum machine should be blown up.

For a brief period, Lewis taught at the New School for Social Research in New York, and he occasionally gave drum clinics, but he was never one for private lessons. "I teach every Monday night at the Village Vanguard," he would respond when someone asked him for lessons. But Mel was very encouraging to young drummers and would invite them to his apartment to listen to records and discuss music, go with a drummer to pick out a new cymbal, and generally serve as an advisor and father figure. When I worked full-time at *Modern Drummer*, Mel would sometimes call to suggest that I check out a young drummer that he felt showed promise. Danny Gottlieb, Joey Baron, Kenny Washington, Adam Nussbaum, Jim Brock, Dennis Mackrel, and Barbra Merjan were just a few of the drummers Mel championed, hiring many of them to fill in for him at the Vanguard when he had to miss a Monday night.

There were quite a few nights like that in the late 1980s. Lewis was diagnosed with melanoma, a form of cancer that can turn up in various parts of the body. It started in his arm, but he received treatment and thought it was cured. Then it surfaced in his lungs, and again he received treatment and thought he had it beat. Then it went to his brain.

During all that time, Lewis played as often as he could, making several recordings and even taking a couple of trips to Europe. In October 1989, Mel was honored at a concert by the American Jazz Orchestra.

His Monday-night gig at the Village Vanguard was the most important thing in the world to him. The last time I spoke with him, in December 1989, he had just come out of the hospital. As usual, he predicted that the worst was behind him. "I'll be at the Vanguard Monday night," he told me. "I'm not sure if I'll feel like playing, so there will be a sub on hand. But I'll be there."

In January 1990, he traveled to New Orleans for the IAJE Convention, where he gave a clinic and performed with his band. It was his final performance. Lewis died on February 2, just days before his band was to celebrate its 24th anniversary at the Village Vanguard.

I once asked Mel to evaluate himself. "Mel Lewis, I guess, is a guy who has never known anything in his life except drums and music," he replied. "I admit I am very opinionated and I really can't stand people who are mediocre. So that might be one of the harshest parts of me, but basically I'm a lover of humanity and, above all, music. I can't see myself doing anything else in this life except playing music."

Rick Mattingly is Publications/Web Editor of the Percussive Arts Society. Several of the quotes in this article were taken from his book *The Drummer's Time*, a collection of interviews with prominent jazz drummers published by Modern Drummer/Hal Leonard.

BABATUNDE OLATUNJI

By B. Michael Williams

I am the drum, you are the drum, and we are the drum. Because the whole world revolves in rhythm, and rhythm is the soul of life, for everything that we do in life is in rhythm.

—Babatunde Olatunji

Babatunde Olatunji has been hailed as the father of African drumming in the United States. For nearly fifty years he has spread a message of love with his drum. Legions of friends and students count him as a great influence in their lives—musically as well as spiritually. Considered by many to be a "living legend," he is disarmingly friendly and open, always making time to talk with fans and admirers. Even those meeting him for the first time call him simply "Baba."

Michael Babatunde Olatunji was born in 1927 in Ajido, Nigeria, a small fishing village about forty miles from Lagos, Nigeria's capital. His childhood was filled with singing and drumming. He dreamed of becoming a diplomat for his people, and in 1950 he received a Rotary International scholarship to Morehouse College in Atlanta. When he arrived at Morehouse, Olatunji was surprised at how little his classmates knew about Africa.

"They had no concept of Africa," he recalls. "They asked all kinds of questions: 'Do lions really roam the streets? Do people sleep in trees?' They even asked me if Africans had tails! They thought Africa was like the Tarzan movies. Ignorance is bliss, but it is a dangerous bliss.

"Africa had given so much to world culture, but they didn't know it. I decided to educate my colleagues about Africa, so I would invite them to my room and we would talk about their African heritage. We'd listen to blues on the radio and I'd say, 'That's African music!' One television program we watched was *I Love Lucy*. Ricky Ricardo would sing, 'Baba loo, aiye!' That is a Yoruba folk song from Nigeria! It is sung by newlyweds and it says, 'Father, lord of the world, please give me a child to play with.'"

He gradually taught his fellow students some of the rhythms, songs, and dances of his native land, and in 1953 Olatunji organized his first performance of African music and dance. "That was the first African dance concert, and it was very successful," he says. "The white people came from downtown Atlanta to see it."

Olatunji graduated from Morehouse College in 1954. He received a B.A. degree in Political Science with a minor in Sociology. Still holding on to his dream of becoming a diplomat, he moved to New York City and enrolled in the Graduate School of Public Administration and International Relations at New York University. "They had no scholarships for Africans," says Olatunji, "so I worked in a ball-point pen factory. I would go to class and then I would play at The Africa Room on Lexington Avenue at night. For a time, I worked for a construction firm in Hackensack, New Jersey. I helped build the Ford Motor plant."

He organized a small drum and dance troupe and began giving school programs on African cultural heritage. In 1956, he was asked to contribute a song to the first UNICEF recording for children. Through the UNICEF recording, Olatunji was introduced to the U.N. Choir, and their director put him in touch with Radio City Music Hall arranger Raymond White. White asked Olatunji to collaborate on a performance with the Radio City Music Hall Orchestra. "African Drum Fantasy" played four shows a day for seven weeks in 1958. In attendance at one of those shows was Al Han, an executive with Columbia Records. Han immediately signed Olatunji to a recording contract and produced the seminal 1959 recording *Drums of Passion*.

Hailed as the first album to bring African music to Western ears, *Drums of Passion* was a huge success, and it eventually went to number 13 on the *Billboard* charts. Olatunji continued his public school performances in New York, New Jersey, and Connecticut, and wanted to promote the album with the young students. "The people at Columbia thought the title was too risqué," Baba chuckles, "so they wouldn't help me promote it in the schools."

Drums of Passion sold millions of copies and it has never gone out of print. "I never made any money from that recording," Baba says with obvious sadness and frustration, "until I met a very fine lawyer named Bill Krasilozcky. He helped me regain ownership of the title *Drums of Passion* after twenty years."

Throughout the early 1960s, Olatunji rode a wave of popularity that earned him appearances on such programs as *The Ed Sullivan Show*, *The Tonight Show* with Johnny Carson, *The Bell Telephone Hour*, and *The Mike Douglas Show*. He had a jazz combo at Birdland that opened for such artists as Count Basie, Duke Ellington, and Quincy Jones. "Yusef Lateef was the director," he recalls, "and we played with Clark Terry, Snookie Young, Coleman Hawkins, Horace Silver, Dizzy Gillespie, John Coltrane. We were playing 'Afro-jazz' before anybody called it that." In 1964, Olatunji organized performances at the New York World's Fair.

He used the money he made at the World's Fair to start The Olatunji Center for African Culture, which opened in Harlem in 1965. The center offered classes in African dance, music, language, folklore, and history for two dollars a class. A teacher training program was offered, and on Sundays there was the Roots of Africa concert series featuring performances by such legendary musicians as Yusef Lateef, John Coltrane, and Pete Seeger.

"John Coltrane played his last concert at my center," Olatunji remembers. "He gave us $250 every month, and the Rockefellers gave us $25,000. We applied for a Ford Foundation grant, but they said, 'We don't fund your kind of program.' It was very difficult to get support. The well-to-do black families wouldn't bring their children out. We had a children's program every Saturday, and I'd have to pick up children off the street and bring them to the center to teach them something about their cultural heritage. We were always having trouble making the rent. I had to go to court every year just to try to keep our lease."

In 1966, Columbia ended Olatunji's recording contract after releasing five albums. Asked if he was discouraged by the setback, he responds with one of his many poetic recitations, this one by British poet Ella Wheeler Wilcox. "Remember this," he says, "and I want you to write this down: 'There is no chance, no fate that can circumvent, hinder, or control the firm resolve of a determined soul. Gifts count for nothing. Will alone is great, and everything gives way before it. For there is no obstacle that can stay the

mighty force of a sea-seeking river or cause the ascending orb of day to wait.'"

Having lost his recording contract, Olatunji concentrated on his teaching. From 1968 to 1982, he taught at the Elma Lewis School of Fine Arts in Roxbury, Mass. two days a week. Then he would fly to Ohio to teach at Kent State University, and back to New York for classes at the Olatunji Center. How did he keep such a pace? "Because I love what I do," he replies. "God had given me the opportunity to give something back to the world."

The Olatunji Center closed in 1984 due to financial difficulties. But Baba remained undeterred. "God works in mysterious ways," he says. "One door closes and another opens. You ask for direction and it is revealed to you." In November 1985, Olatunji was playing in San Francisco when Mickey Hart of the Grateful Dead approached him following the concert. "You probably don't remember me," Hart said, "but you are the reason I'm playing drums today." Hart had been in the audience twenty-five years earlier when Olatunji performed at his elementary school on Long Island. "I always invited a few students to come up on stage and play with me," Olatunji says. "Mickey was one of them. I raised his hand and said, 'He's good!'"

Hart invited Olatunji to open for the Grateful Dead at an upcoming concert, and in the late 1980s Hart produced a pair of recordings for Olatunji. "Mickey Hart brought me back into circulation," says Olatunji. "That was December 31, 1985 and I will never forget it. When you give love, you get love back. Remember, it is in giving that we…what? Receive!"

Throughout his career, teaching others about African culture and drumming has been the highest priority for Olatunji. In his 1993 instructional video, *Babatunde Olatunji: African Drumming* (Interworld Music), he explains his famous "gun, go do, pa ta" method of drumming instruction. When asked how he came up with such a logical and systematic way of teaching, Baba naturally deflects the recognition. "I must give credit where credit is due," he says. "It was there all along! It comes from the consonants in the Yoruba language. I didn't invent the system. I just discovered it."

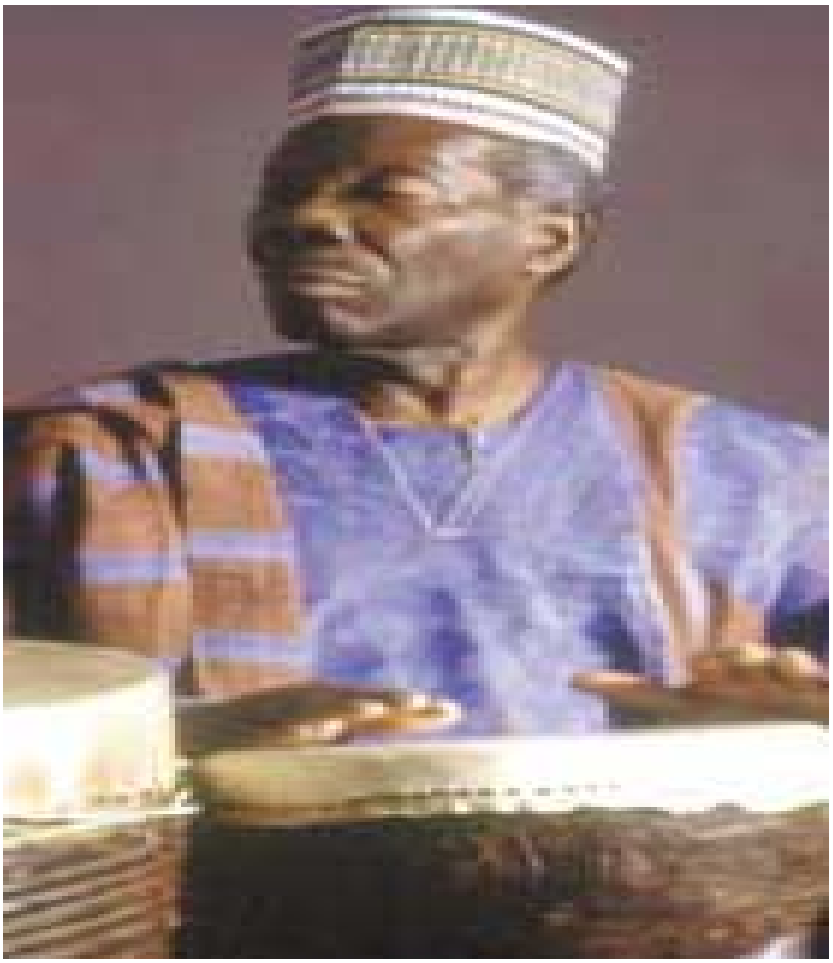
At 74, Baba continues to teach and perform. He plans to teach again at the Esalen Institute of holistic studies in Big Sur, Calif., where he has spent time twice a year for the past twenty-five years. His autobiography, *The Beat of My Drum* (Temple University Press), is slated for release in spring 2002. When he was recently hospitalized, well wishes flowed in from every corner of the globe. "Everyone was so wonderful while I was ill," he says. "Tell them Baba is back on his feet!"

For all his long-time supporters and admirers, Baba's PAS Hall of Fame nomination is a natural fit. "It couldn't have come at a better time," Olatunji remarks. "Time is the Great Resolver. You can think you aren't being recognized, but time will take care of everything.

"You know," he says, "there are two words I always ask students to define, and they both have four letters; TIME and LOVE. If you give love it will come back to you. It may not be from the source you expected, but it will come to you."

In Mickey Hart's book, *Drumming at the Edge of Magic*, Olatunji relates, "The Yoruba say that anyone who does something so great that he or she can never be forgotten has become an *Orisha*. There are several ways of celebrating these *Orisha*. Sometimes we make sacrifices at the shrine of the *Orisha* and offer them gifts. Or else a feast with drumming and dancing is planned…" Sounds like a Hall of Fame banquet to me. Alafia, Baba. Asé.

B. Michael Williams is Professor of Music and Director of Percussion Studies at Winthrop University in Rock Hill, South Carolina. Williams is active throughout the Southeast as a performer and clinician in symphonic and world music.



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Al Payson

By James A. Strain

Al Payson, retired Percussionist of the Chicago Symphony Orchestra, was nearly at a loss for words when informed of his election into the PAS Hall of Fame. "I am stunned to learn of my selection and words fail me," Payson said. "I feel really honored to be chosen and can't quite fathom the full meaning just yet. This was totally unexpected."

Payson retired from the Chicago Symphony Orchestra in 1997 after performing with that prestigious organization since 1958. Prior to accepting the CSO position, Payson had graduated with a B.M. degree in Applied Percussion from the University of Illinois as a student of Paul Price. He then spent one season with the Louisville Orchestra and one season with the Chicago Lyric Opera Orchestra. He was invited to join the Chicago Symphony Orchestra by legendary CSO Music Director Fritz Reiner.

When asked to recall outstanding memories regarding his career with the CSO, Payson expressed how proud he is that the orchestra—through the leadership of Reiner, Martinon, Solti, Barenboim, and others—grew from just a twenty-eight-week season when he joined to a full-time employment season of fifty-two weeks. "It's wonderful now," Payson says. "The new players can focus on an orchestra career without other obligations. It fosters such a better quality orchestra than when I began my career."

Specific performing highlights cited by Payson include the Grammy award-winning recording of Ravel's "Bolero" under the baton of Sir Georg Solti, featuring Payson on snare drum, and the fact that the CSO was chosen to record the soundtrack for Disney's *Fantasia II*.

In addition to his orchestral performing career, Payson is highly revered for his educational activities, product development, and numerous publications. As a clinician for Ludwig Industries, Payson has presented numerous clinics and authored many articles in an effort to help educate the percussion and music community. With his wife, Gerry, who is also a percussionist, he formed the Chicago Percussion Ensemble, a professional percussion quartet that performs educational concerts throughout the Chicago area.

Payson's clinics were typically inspirational to those who saw them. Michael Folker, a freelance percussionist in the Chicago area who also teaches percussion at College DuPage, recalls, "The sole reason I came to Chicago for graduate school was to study with Al Payson. I had seen him present several clinics and was so impressed by his abilities, knowledge, and demeanor, that I just knew he would be an excellent teacher for me."

Folker, like many of the working percussionists in the Chicago area, studied with Payson at the DePaul University School of Music. Payson began his teaching duties at DePaul over twenty-five years ago, and was instrumental in developing the school's comprehensive percussion program. Currently, he teaches just one day a week, and in addition to Applied Percussion, he has been responsible for the Percussion Accessories class, the Latin Accessories class, and the graduate course in Percussion Pedagogy.

Michael Green, Coordinator of Percussion Studies at DePaul University School of Music, respectfully describes Payson's persona as follows: "His performing, teaching, and commitment to percussion through his publications and clinics have always been done with consummate professionalism. He is always prepared for each lesson or performance, even when the part is as esoteric as the musical saw. Al has the ability to instill this insightful approach to all of his students by example. [Being elected to the PAS Hall of Fame] is an honor for Al that is much deserved and long overdue."

Other former students are also quick to praise Payson's influence in their lives and careers. Bobby Everson, Timpanist with the Chicago Sinfonietta, who studied with Payson from 1978–85, remembers that, "Al has always had a sincere, genuine interest in his students and cared personally for each of them. He cordially invited us into his home when we visited, and he regularly had us over for cookouts in the backyard. As a teacher, he sets the best example possible on how to be a gentleman, how to communicate in a professional manner, and how to have each part prepared for rehearsals—all things that are necessary in order to succeed in a musical career."

As an entrepreneur, Payson developed several products that are used by percussionists throughout the world. Among these are aluminum-shaft timpani mallets with a textured, vinyl grip; tunable, pitched "timp-toms" that were developed by Remo into RotoToms; and the "Jonesie Stick Tote," the original soft stick bag used by drummers to hang sticks from their floor tom. This bag, based on the popular soft trumpet bags, was the idea of and was developed with Harold Jones, a drummer with the Count Basie Orchestra.

Perhaps Payson's most wide-ranging educational products are his numerous publications. These include his popular *Snare Drum in the Concert Hall* and *Techniques of Playing Bass Drum, Cymbals and Accessories* books, as well as numerous other books and literature. Payson is quick to point out that his solo and ensemble literature is graded for use by high school and college-age players. His multiple-percussion solo "Die Zwitschermaschine" ("The Twittering Machine") is a popular recital piece.

Jim Ross, Percussionist with the Chicago Symphony, became a colleague of Payson's when he joined the CSO in 1979, a position previously held by his father. "Little did I realize as an eight- or nine-year-old that some day I would be in the same orchestra that my dad was in, and little did I realize that I would play in the same section as some of the percussionists I watched and listened to growing up," says Ross.

"When I think of Al, the first thing that comes to mind is that he is always the voice of reason and an island of calm. In a business where, all too often, inflated and fragile egos are the norm, I never saw even a hint of that with Al. He is the epitome of a 'good colleague.' That, as many of us know, is extremely important and something that should never be taken for granted.

"Also, of course, Al is a wonderfully insightful musician, and I would never hesitate to go to him with a question about something I had to play or to get a comment on how something sounded to him. He always had something useful to say when asked. He was also the first one to come over after a concert and say 'good job' or 'bravo.' That kind of unfailing kindness and support is so important, especially when it's directed toward a young player on probation trying just to make it through that first year on the job.

"I am so thrilled that Al is being given this honor," says Ross, reflecting the feeling of many in the percussion community regarding Payson's election to the PAS Hall of Fame. "I can't think of anyone that is more deserving in so many ways—player, teacher, inventor, and for me, colleague and—most importantly—friend. Good job and BRAVO to you, Al."

James A. Strain is Assistant Professor of Percussion at Northern Michigan University and Timpanist in the Marquette Symphony Orchestra. He earned a B.M.E. degree from Arkansas State University, an M.M. degree from the College-Conservatory of Music of the University of Cincinnati, and a Doctorate in Percussion Performance and Literature from the Eastman School of Music. Strain is Co-Historian for PAS, serves on the PAS College Pedagogy and Marimba Committees, and is an Associate Editor for *Percussive Notes*.

Tito Puente

1923–2000

By Jim Payne

Tito Puente's garage was filled with instrument cases: fifteen to twenty sets of timbales, neatly stacked in their cases against the wall; trap drums; vibes, which he affectionately called his "venetian blinds"; marimbas; and piles of plaques, awards, keys to various cities, pictures of Tito with different Presidents, gold records, Grammys, rolled up posters of concerts and performances—in short, a lifetime's worth of musical memories.

Tito brought me into his garage last year while we were working together on a book/CD, *Tito Puente's Drumming With The Mambo King*. Later we were going to a video shoot for the same project. We needed to load up his timbales because he was going straight to a gig afterward.

The first thing that struck me was the old drumset gathering dust in a corner. "I played the drumset first," said Tito, "then I went over to the timbales." Tito studied drumset with a man he remembered only as Mr. Williams, who knew nothing about Latin music. But Tito went to him to learn how to read and play shows. Tito's idol was Gene Krupa, and at an early age he won $10 playing Krupa's "Sing, Sing, Sing" solo note-for-note in a music contest. During his early days he soaked up the big band music of Benny Goodman, Artie Shaw, Duke Ellington, Count Basie, and Chick Webb.

In addition, he was soaking up the Latin music of his Afro-Cuban heritage—the music of Machito, Noro Morales, and Arsenio Rodriguez. Tito eventually melded these two musics together, adding big band instrumentation and jazz harmonies to Afro-Cuban rhythms. He considers this one of his most important musical contributions.

PHOTO BY MARTIN COHEN/LATIN PERCUSSION, INC.

Tito also studied the piano. He began the piano at age eight with Victoria Hernandez, and then studied with Luis Verona, pianist with Machito's Afro-Cuban Orchestra. When Tito was twelve he formed a dance team with his sister, Anna. They modeled themselves after Ginger Rogers and Fred Astaire, but percussion became his first love.

Tito studied hard. By age fifteen some were calling him El Nîno Prodigo—The Child Prodigy. He started playing drumset with Federico Pagani's Happy Boys and learned about the authentic Cuban feel from the Happy Boys' timbalero, Cuban-born José Montesino. Having learned the rudiments from Mr. Williams, Tito was able to apply them to the timbales as well.

Soon, Tito added timbales to his drum setup. Eventually the timbales became his main instrument. He brought them out front and played them standing up (now the accepted way of playing) so he could give cues more easily. Eventually he became the most famous and influential timbalero in the world—El Rey de Timbal.

Tito was like an excited kid in a toy shop as he showed me the twenty sets of timbales in the garage—timbales painted in psychedelic colors, timbales painted in solid colors, timbales painted in day-glow colors, his six gold timbales, his timbalitos, his thunder drums, and the timbales that were originally painted with naked women. "They had to be painted over," he chuckled. "After all, I'm supposed to be a role model for a lot of people. You can't have that stuff on there."

At sixteen Tito dropped out of school and went on the road. At nineteen he got the gig with the Machito Orchestra, the premier Latin band of the time. At twenty he was drafted into the Navy. During the down time at sea in the South Pacific he played alto sax in the ship's band. He had studied alto with Joe Allard in New York. He learned arranging from a friendly pilot on the ship. Eventually he became the ship's bandleader.

Shortly after Puente returned from the war he got a chance to put his own band together for Sunday afternoon gigs at a new place called the Palladium. The Palladium became the hugely popular "Home of the Mambo," and Tito and his band were off and running.

Tito was a showman, as evidenced by the wild paint jobs on his many sets of timbales, his sequin jackets, his grimaces and tongue-biting during solos, and his over-the-head stick moves. He believed a big part of his job was to entertain people and make them dance, but he was also a very serious musician.

After a while we went into the house. Stacks of arrangements and yellow music-score paper surrounded the piano in his workroom.

As we looked over some of the exercises for the book, Tito tapped out the

rhythms on the table top to make sure they were correct. "Clave—very important, those two little sticks," said Tito. "I always write the clave on the bottom of the score just in case the phone rings or something. That way, when I come back I know exactly where I am in relation to the clave."

He didn't like the term "reverse clave," which is used when the clave changes from 3:2 to 2:3 or vice versa. "What do you mean, 'reverse'? You're going backwards or something? No, no that's not it," he insisted. "The clave doesn't change; the *feeling* changes. The clave stays the same, but if a section starts in the middle of the clave you feel it differently."

So we used the term "change of clave feeling." He was very particular. He had no time for inferior musicianship, and if he found a mistake in the manuscript or the musical exercises, he let me know it in no uncertain terms.

I'm sure he was just as particular about how all the arrangements stacked in the corner were played by his musicians. Tito ran a tight ship, but he always expressed a deep love for the musicians in his band—"the boys," as he called them. Trumpeter Jimmy Frisaura was with him for forty years. When Puente's long-time bassist, Bobby Rodriguez, started to lose his eyesight, Tito bought an oversize Xerox machine so he could enlarge the parts.

Some of Tito's most compelling music had no horns, no piano, no score, and no arrangements at all. In 1955 a skeptical record-company owner, George Goldner, allowed Puente to go into the studio after midnight (to save on studio costs) and record some music for drums only. Tito assembled percussionists Mongo Santamaria, Carlos "Patato" Valdes, Willie Bobo, and himself, along with bassist Bobby Rodriguez. As Mongo passed around a bottle of Havana rum, they talked over various breaks and ensemble figures. The resulting album, *Puente In Percussion*, is a percussionist's dream, as relentlessly energetic as the red jackhammer on the cover. "I had my chops built up at the time," said Tito, modestly. It became one of the most famous percussion records of all time.

And the recordings continued. Tito has an amazing 118 albums to his credit—the most of any artist to date! Probably the most popular was the 1958 *Dance Mania*. Two years ago *The New York Times* listed it among "Top 25 most significant albums of the 20th century." Tito knew how to make people dance; after all, he had been a dancer himself. "Puente listens to the big band as a rhythm player, and he interprets the band as a drum," says conguereo/trumpeter Jerry Gonzales.

When the Palladium closed and the Mambo era was over, Tito's reputation was so firmly established that he kept working through the various dance crazes such as the boogaloo and the pachanga. He glided through rock 'n' roll and ignored disco.

When the Salsa era dawned, Tito rode the wave once more along with all the newer stars (many of whom had played in his band)—Eddie Palmieri, Larry Harlow, Ray Barretto and Johnny Pacheco, to name a few. In 1971, a guitarist named Santana recorded a song called "Oye Como Va," which Tito had composed and recorded 1956. Tito smiled when he talked of the royalty checks in six figures that started appearing in his mailbox.

In 1980 Puente signed with Concord Records and turned his talents to recording adventurous Latin-jazz albums such as *El Rey*, featuring songs by John Coltrane, among others.

It was time to go. Tito's wife, Margie, picked out his shirt and jacket and packed them in a hanging bag while we loaded the equipment into the trunk. Tito, at 76, carried his own timbales as I carried the stands. We headed to his restaurant, aptly named Tito Puente's, on City Island in the Bronx. Tito drove.

The restaurant is virtually a Tito Puente theme park. His pictures are on the walls and laminated into the tables. Conga drums serve as bar stools. Tito even appears on the menu in a chef's hat.

Of course, he created a serious commotion when he arrived. The place was crowded and everyone wanted to shake the hand of the little man with the big smile and the gleaming main of white hair. Tito stopped at tables, talked to the patrons, and signed autographs. The maitre d' showed him to his favorite table and asked if he was going to have his usual filet of sole and red wine. "Yes, thank you, how did you know?"

When lunch was over, Tito got down to business and the video cameras rolled. He stood in front of the famous mural with the greats of Latin music, identifying each person and adding a few kind words—Cachao, Miguelito Valdes, Mongo, Charlie Palmieri, Count Basie, Xavier Cugat, Desi Arnez(!), Duke Ellington. Tito never failed to give credit to those who helped popularize "our Latin music." When the shoot ended, Tito was proud of the efficiency of his performance. "They call me 'one-take Tito,'" he laughed.

A group of school children was having a special cultural field day at the restaurant and were eating lunch on the enclosed porch. Tito went out to greet them, acknowledged the teacher and thanked her for her work with the kids. (Tito had his own scholarship fund to help aspiring Latin musicians.) The children were thrilled and asked for autographs. Tito took it all in stride and showed genuine affection for all.

The first half of the day was over. Tito smiled, said goodbye, and went off with his "band boy" Ralph Barbarosa (who's been with him for thirty-two years) to rehearse and play a concert that night in Carnegie Hall. I wish I could have tagged along for that.

Tito died on June 1, 2000. A few months later, he was recognized at the first Latin Grammy Awards, winning for Best Traditional Tropical Performance for *Mambo Birdland*. Tito was the greatest—a real old-school gentleman and the most down-to-earth superstar I've ever met. He taught me a lot about drumming and even more about how to live life. We all miss him.

Jim Payne is the author of *Tito Puente's Drumming With The Mambo King*, published by Hudson Music. He has recorded and toured as a drummer with Maceo Parker, produced the first Medeski, Martin & Wood album, and is currently working with his own band, the House of Payne.

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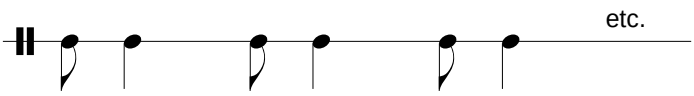
New Ways to Use Old Exercises

BY SAM RUTTENBERG

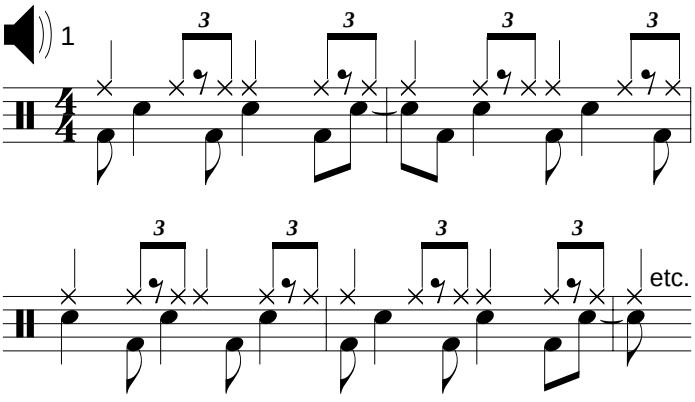
Studying with Joe Morello for the past few years has been a wonderful experience. Not only has my snare drum technique and drumset coordination improved, my mallet and timpani playing are better as well. Joe is always giving me new exercises on the drums that challenge me, and I find them to be quite fun. Many times, an exercise will spark a new approach of my own design. Here are a few.

Look at page 5 in the *Stick Control* book by George Lawrence Stone. Play all notes marked R with the bass drum and all the notes marked L on the snare drum. Next, instead of playing straight eighth notes as written, substitute a continuous pattern of an eighth note followed by a quarter note, and play with a swing feel.

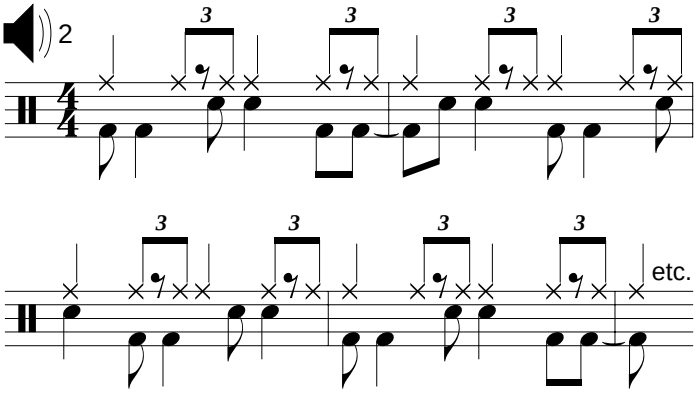


Now play that figure between the bass drum and snare drum (as explained above) while playing a swing pattern on the ride cymbal. This gets to be fun because as you apply the stickings from *Stick Control*, you'll be playing over the barline with the snare and bass, while maintaining a 4/4 pattern on the ride cymbal. You can also play hi-hat on beats 2 and 4 (or on all four beats, if you like).

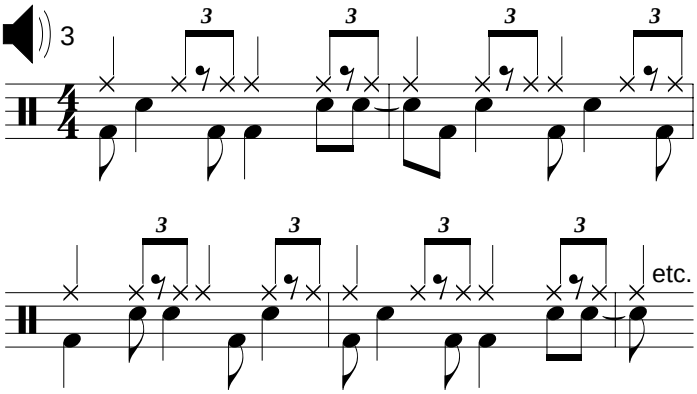
Applying all of this to *Stick Control*, pattern 1 (RLRL) would be:



Pattern 3 (RRLL) would be:

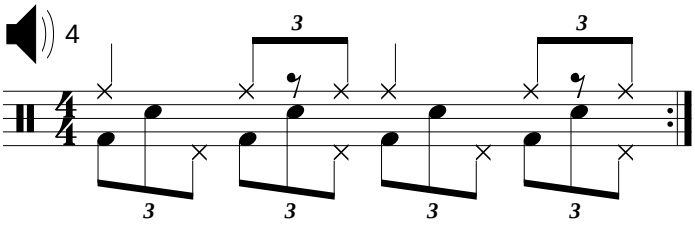


Pattern 5 (RLRR LLRL) would be:

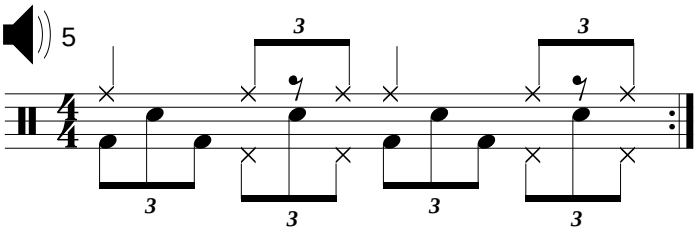


Another exercise can also be developed from page 5 in *Stick Control*. This time, all rights are bass drum and all lefts are hi-hat. Swing the eighth notes so each pair of eighth notes sounds like the first and third notes of a triplet. Now put a snare drum ghost note inside the triplet with the left hand while playing the jazz ride pattern with the right hand.

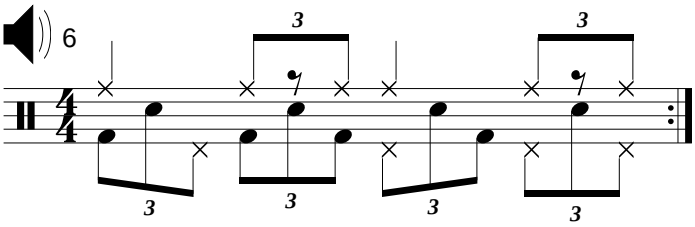
Pattern 1 (RLRL) would be:



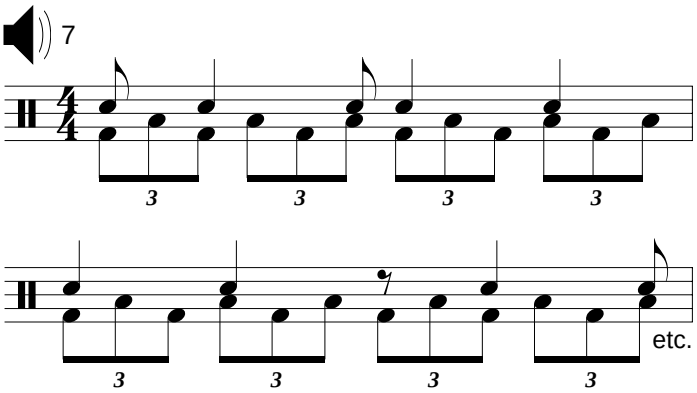
Pattern 3 (RRLL) would be:



Pattern 5 (RLRR LLRL) would be:



Finally, a great section on ostinatos in Joe's *Master Studies* book inspired this exercise. Play a triplet ostinato alternating between the bass drum and the floor tom. Now, from page 37 of Ted Reed's *Syncopation* book, play the top line on the snare drum with your left hand (with a swing interpretation). Play the hi-hat on all four beats or on 2 and 4.



Creating your own drumming exercises is fun. Let your imagination run wild. The possibilities are endless. And remember that practicing anything that is challenging will make you a better drummer, no matter what style you play.

Sam Ruttenberg teaches at the Settlement Music School in Philadelphia and Camden County College in New Jersey. He is also an active performer and clinician. **PN**

Rhythmic Displacement With Groups of 3, 5, 7, 9

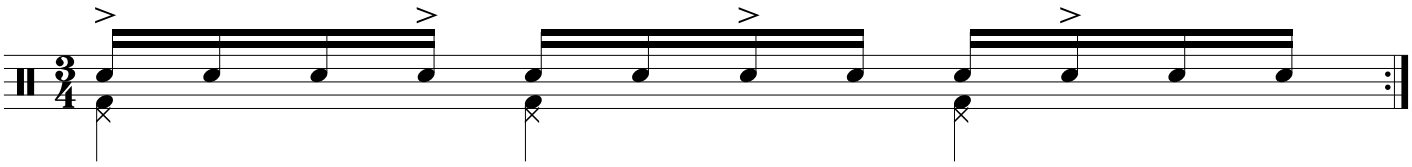
BY JON BELCHER

The following "very old" rhythmic concept has recently gained the interest of contemporary drumset performers. It has been part of the rhythmic heritage of East Indian musicians for several thousand years—specifically North Indian Hindustani tabla players and South Indian Karnatic mrdangam drummers.

After accenting the downbeat in a group of sixteenth notes, displace the accents that follow to every third, fifth, seventh, or ninth sixteenth note. A byproduct of these accents will be the creation of polyrhythms between the accented notes and the bass drum pulse.

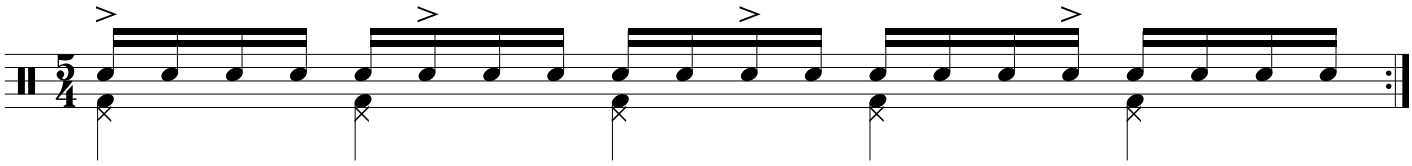
Example 1 accents every third sixteenth note, creating the polyrhythm 4 against 3.

Example 1



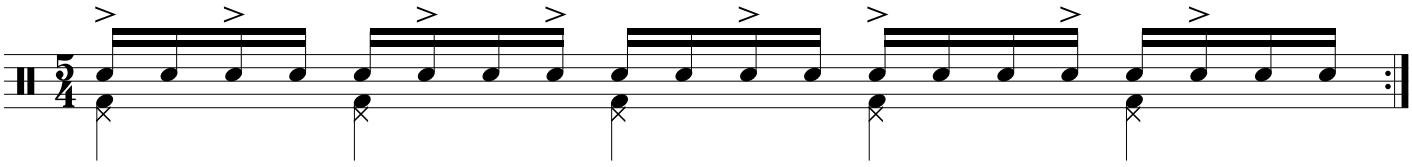
Now try accenting every fifth sixteenth note as shown in Example 2. The polyrhythm 4 against 5 is created.

Example 2



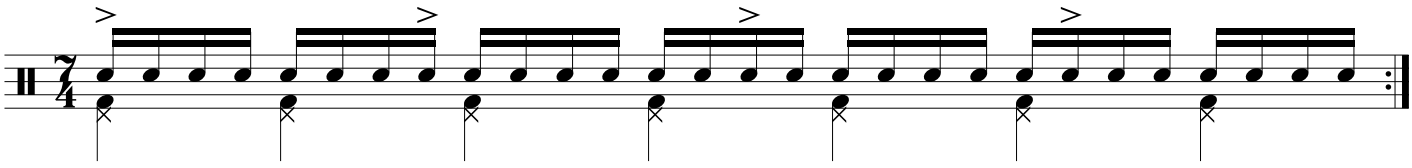
Example 2A is a variation of Example 2. It fills out each five-note phrase with a second accent.

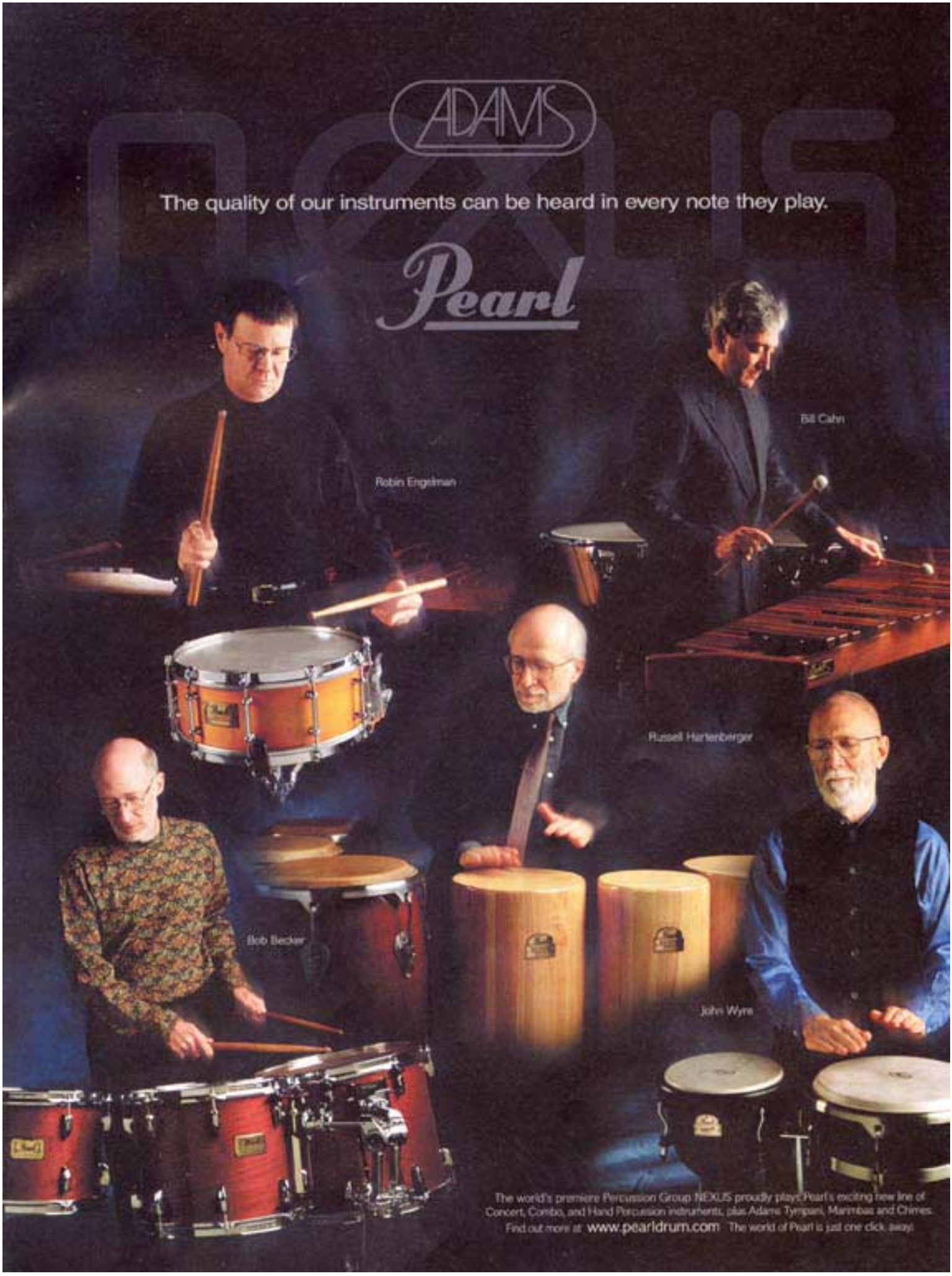
Example 2A



Example 3 phrases the accents off every seventh sixteenth note, creating the polyrhythm 4 against 7.

Example 3

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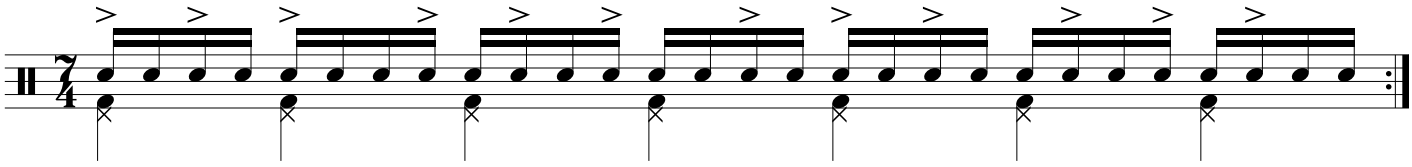
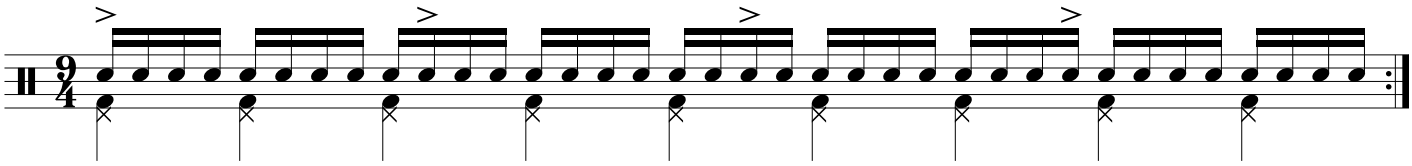
Example 3A fills out each seven-note phrase with additional accents.

Example 3A



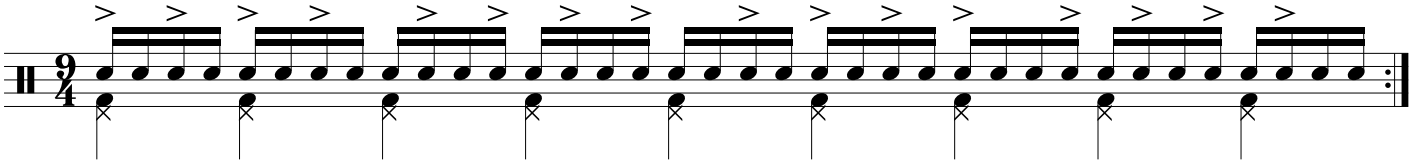
The next example puts the accent on every ninth sixteenth note, creating the polyrhythm 4 against 9.

Example 4



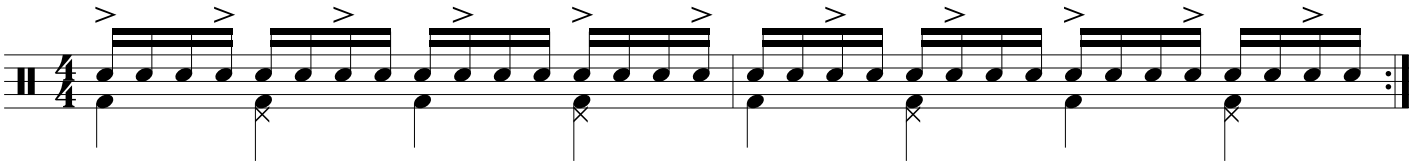
Now we'll fill out each nine-note phrase with additional accents.

Example 4A

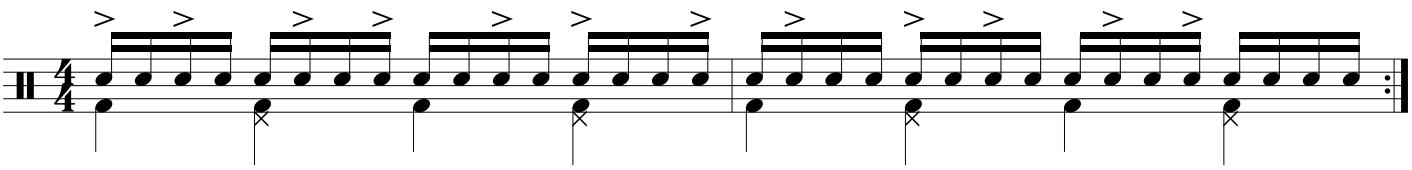


Examples 5 through 8 use the displacement concept to create two-measure phrases that cross the barline in 4/4 time. These phrases form rhythmic skeletons that can be applied in many ways.

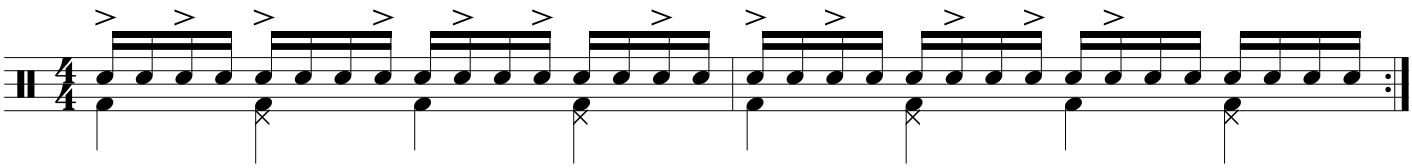
Example 5



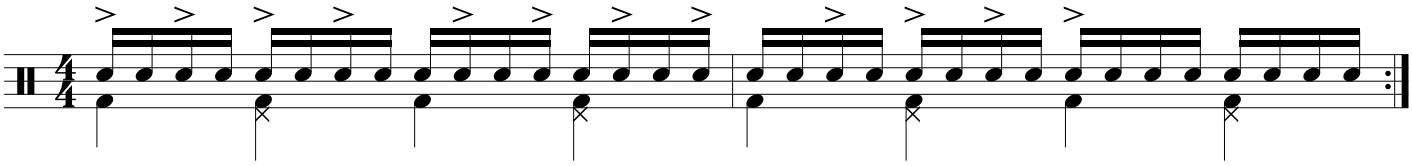
Example 6



Example 7



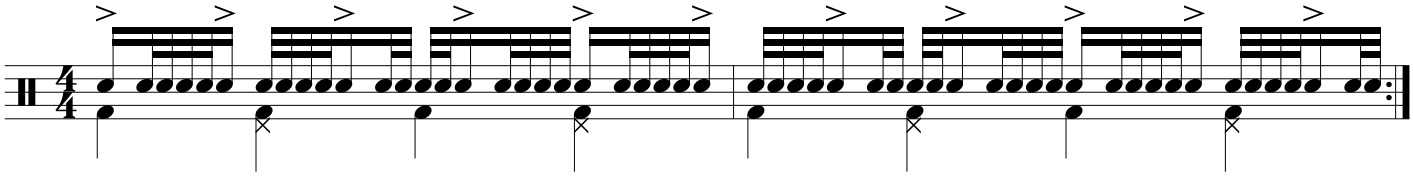
Example 8



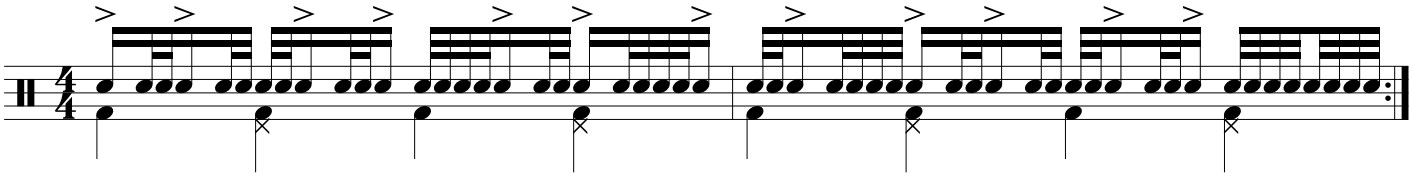
Now it starts to get interesting. Examples 9 through 12 use the skeletons of Examples 5 through 8, but the unaccented sixteenth notes are doubled. (The accented notes can move around the toms.)

Some great recorded examples of these figures can be heard on recordings by master tabla performers Zakir Hussain and Ustad Alla Rakha. Try *Zakir Hussain & The Rhythm Experience.*

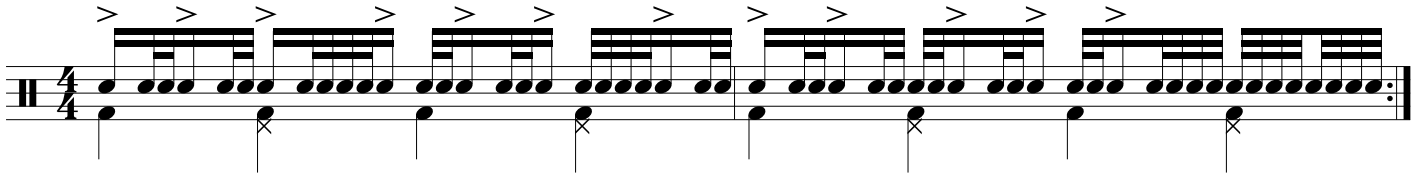
Example 9



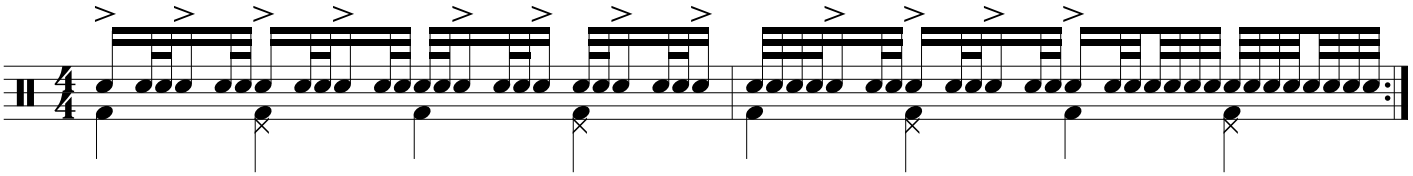
Example 10



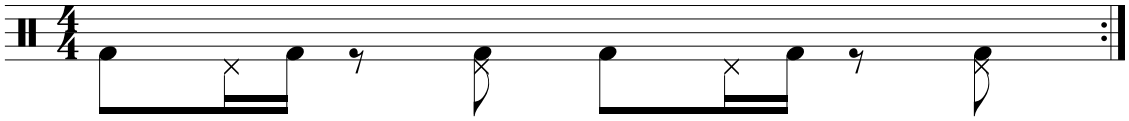
Example 11



Example 12



Finally, for a real challenge, go through all the 4/4 examples using the following bass drum/hi-hat ostinato:



Jon Belcher is an author, teacher, and clinician specializing in drumset. This article contains excerpts from his book *Drumset Workouts Book 2 [Advanced Concepts and Application]*, Copyright © Irrational Behavior Productions. Used by permission. For more information about Jon Belcher's books, visit www.drumsetworkouts.com. **PN**

Evaluating Marching Percussion Performance

BY CHARLES A. POOLE, JR.

Throughout my career as an adjudicator, I have often been asked what I look for in a performance and how I make the close decisions. The following is a review of the process I use to evaluate marching percussion performances. Hopefully, this information will be of assistance to performers, instructors, and aspiring adjudicators.

Although there may be variations among the various competitive associations, there are two basic considerations evaluated throughout the course of the performance: quality of technique and musicianship. Quality of technique generally includes clarity of articulation, rhythmic accuracy, tempo/pulse control, and implement control/technique as subcaptions. Musicianship considers phrasing, idiomatic interpretation, ensemble cohesiveness and tuning.

QUALITY OF TECHNIQUE

Clarity of articulation rewards the degree to which the performers display a clear and concise rendition of a musical phrase. Clarity may be adversely affected by rhythmic interpretation, pulse control, and/or blend and balance. The utopian goal here is for the performers to demonstrate as "narrow" a note width at the point of attack as possible. Superior clarity is the result of segmental (i.e., snares, tenors, etc.) performance, in which the rhythmic control, timing, and blend creates the sound of a singular instrument.

Rhythmic control acknowledges the mastery degree of the rhythmic content of the written material. By way of example, do all players understand the difference between duple and triple meter? Do all players utilize appropriate subdivision skills in articulating varied rhythms? In evaluating this criterion, the adjudicator must actively "read" the intent of the musical book in order to respond to its performance.

Tempo/pulse control credits the ability of the ensemble to establish and sustain a consistent sense of time. Deficiencies in this area often result in mistimed entrances by individual players or segments of the ensemble. The body of battery rolls may distort based upon failure of the performers to maintain the consistency of the underlying pulse in triplet or thirty-second-note roll passages. The continuity of line in tonal bass drum phrases may be disrupted by inconsistencies in this area.

Implement control/technique examines the individual technique of all performers in the ensemble. While there are many variants and approaches to percussion technique, each instrument requires an appropriate technique in order to produce a quality sound. It is important that no one particular "style" has more validity than another. The major emphasis in this sub-caption can best be described through example.

Do the battery players employ a uniform style with regard to finger, hand and wrist positions? Do mallet players demonstrate instrument appropriate two-mallet and four-mallet techniques? Do timpani players utilize accepted stroke and dampening techniques? Are segments performing with consistent heights of rise? Although the above represents only a partial listing of the focus of this area, it is key that the individual training of the performers be evaluated and credited.

MUSICIANSHIP

Phrasing evaluates the musical expression of the performance. Implicit in this examination is the review of phrase shaping, use of volume gradation, inflection, and direction of musical line in order to produce complete and meaningful musical ideas. There is a popular misconception that musicianship is the sole domain of melodic percussion. This could not be further from the truth, as superior battery performance encompasses all of the above qualities.

Idiomatic interpretation considers the stylistic interpretation of the musical selection. Although marching percussion is an adaptation of legitimate musical idioms, there are indigenous qualities to each musical style that can and should be demonstrated. As an example, there is a reasonable expectation that the accented emphasis in a rock piece not be on beats 1 and 3. Although idiomatic "authenticity" is often very challenging to achieve due to a variety of reasons (i.e., instrumentation), this criterion requires reasonable purity of intent with regard to the chosen idiom.

Ensemble cohesiveness demands not only a sense of unanimity with regard to tempo/pulse control, but also a demonstration of ensemble listening skills. Does the ensemble deliver a clear presentation of musical ideas? Is there balance among segments, resulting in ensemble clarity? Is the primary focus of the musical score appropriately delivered or understated? Again, providing a complete and detailed listing would be the subject of a lengthy treatise. However, the above outlines the overall scope of this sub-caption.

Tuning obviously applies to the efforts of the timpanist. However, the evaluation in this area extends to all membrane percussion. One must be cautioned that there is no desired or preferred method of tuning the battery instruments. For example, a "groove" program may necessitate tuning the instruments lower than a program devoted to British concert band literature. What is important is that there be consistent tuning within sections.

CONCLUSION

No discussion of evaluating marching percussion would be complete without attention to the concepts of sampling and demand. It is the responsibility of the adjudicator to assess the performance capability of every player in the ensemble. In arriving at his or her determination, the judge must have an informed impression of the merit of all segments in competition. There must be balance in the sampling process with equal attention extended to both melodic and battery percussion.

The issue of demand has long been a hotbed of discussion in the competitive activity. Most associations today reward excellence on the basis of "achievement," which dictates that the adjudicator factor in the demand (what) and the quality (how) of the performance. In assessing the challenge placed upon the performers, one must consider the physical and rhythmic demands of the program, as well as the musical/expressive requirements thereof. Additionally, one must include the psychomotor skills (movement, spatial relationships, etc.) of the visual program. Against this backdrop, the adjudicator must evaluate the performance quality in determining the achievement level.

Finally, the past ten years have witnessed an explosion in the quality of the marching percussion activity on both the scholastic and independent levels. The introduction of advanced orchestration techniques as well as full-scale orchestral and ethnic percussion instrumentation has opened doors to programming concepts inconceivable a decade ago. Such changes have required the adjudication community to keep pace educationally to meet the demands of the performers. As a result, today's judge must be an active listener and one who is ready to accept novel ideas.

Charles A. Poole, Jr. was a three-time National Individual Snare Drum Champion; provided arranging and instructional services to the 27th Lancers, Bluecoats, and the Star of Indiana Drum and Bugle Corps; and is an active adjudicator for DCI, DCA, and WGI. In 1998 he was inducted into the Drum Corps International Hall of Fame. Poole serves as Percussion Coordinator for the Everett, Massachusetts Public Schools. PN

Breaking Down the Double-Stroke Roll

BY JOHN WOOTON

Each year the PAS Marching Percussion Committee hosts an individuals competition at PASIC. In the snare drum category the participants are required to break down a long double-stroke roll and one other rudiment, which is chosen by the judges at the beginning of the competition. The only limitation for the roll is that it has to be done within a minute.

Drum Corps International used to require that competitors in the snare drum and tenor drum categories play a roll break-down as well as a flam paradiddle break-down. The maximum time for the roll was two minutes and the minimum was one minute. The roll had to accelerate in the same amount of time it decelerated. Judges would time the roll from the beginning to the peak, and from the end of the peak to when the roll ended. If the two times were not within five seconds of each other, the individual's score was affected. Penalties were also given for going over two minutes or under one minute.

Although these rules are not used in the PAS competition, the judges are very aware of the differences between the two halves of the roll break-down. Several judges keep track with a stopwatch to see who has a balanced roll (acceleration/deceleration) and who does not. PAS does not have a minimum required time on the roll, but I suggest that players use as much of the given minute as possible.

The roll break-down is an advanced technique. Beginners should not attempt the roll break-down until they have mastered the double-stroke roll at various tempi.

There are several common errors that people make when breaking down a roll. The first error comes at the transitional point when the player starts to bounce the diddle. The difference between the sound of the no-rebound stroke (staccato stroke) and the rebound stroke (legato stroke) is very noticeable. To prevent this, eliminate the transition. Play the roll at slow tempi the same way you play it at fast tempi. (This applies to any rudiment you are playing.)

Start the roll with both sticks in raised position. Use a full turn of the wrist and a slight raise of the forearm. Sticks should be raised so that they are perpendicular to the drumhead. After each stroke, let the stick bounce back to this position. This is also called the "legato" stroke—even though it is impossible to play legato on a marching snare drum.

Do not force the stick into the head. When starting and ending the roll at slow tempi, the stick will stop between each stroke at the top of the stroke. Do not force the stick to stop at the bottom of the stroke or near the drumhead. As the tempo increases, the diddles begin to flow naturally with no stopping between strokes. You want to start your roll with a high stick height because at the slower tempi you have more time between notes, so you need more space. As the tempo increases, lower your stick heights. Do the same in reverse when slowing down the roll.

BRYAN STONE

PASIC 2000 College Marching Individual Winner, Snare: Jason Pena, University of North Texas

Another common error competitors make is trying to play the roll too fast. Do not play so fast that it changes the sound or evenness of the roll. At your peak, the roll should still sound smooth. If you have to start pumping your arms and locking your wrists to get the roll out, then you are going too fast, and your sound quality will change. I suggest finding the fastest tempo you can play a roll and then setting your peak at ten beats per minute slower than your maximum. This will assure you of having a nice, even roll during your peak.

Quality and consistency of sound is most important when breaking down a roll. In the past several years of judging the PAS snare drum individuals competition, I have never penalized anyone for going overtime on their roll. They seem to be in a hurry to get it over with. However, I do recall several competitors finishing their roll within twenty seconds. Although there is no rule regarding a minimum time, it is better to go overtime then to use less than half of your allotted time. This usually happens because the second half of the roll—the slow-down—happens too quickly. Control the roll and try to take up the entire minute. This will allow you to show how much control you have over the roll—slow and fast.

Make sure that you slow down the roll at the same rate you speed it up. It would be safe to say that nine out of ten drummers I hear play a roll break-down slow down the roll faster than they speed it up. Time yourself and make sure that both sides are even. For a one-minute roll I suggest the following guideline:

Accelerate:	23 seconds
Peak:	8 seconds
Decelerate:	23 seconds
Total:	54 seconds (6 seconds left over)

Start your roll with a single right-hand stroke (RLLRRLLRR…) and end with a single left-hand stroke (…LLRRLLRRL) to make your roll perfectly symmetrical. Starting with one stroke gives the illusion that the second note of the diddle is the downbeat. Not only does this help you put more importance on the second note of the diddle, but the listener also hears the second note as the strong beat.

If you would like the timing of your roll to be as exact as possible, I suggest that you count each stroke. This may seem a bit analytical, but it works. To make sure that you are slowing down your roll at the same rate you speed it up, play the same amount of notes on either side. Below is the system I use for a one-minute roll.

Speeding up
11 counts of quarter notes
10 counts of eighth notes
10 counts of sixteenth notes
10 counts of thirty-second notes

Peak
10 counts of thirty-second notes (peak)

Slowing down
10 counts of thirty-second notes
10 counts of sixteenth notes
10 counts of eighth notes
11 counts of quarter notes

Eleven is used because the first note of the roll is a single stroke. An odd number gets you back to the first note of the diddle being on the downbeat. There should not be a seam between the transitions from quarter notes to eighth notes, eighth notes to sixteenth notes, and so on. The roll should gradually increase in tempo, even though you will be counting in different groupings.

The difficult part is doing this at the same rate in the second half of the roll as you did in the first half. Use the transitions from the different groupings as a reference. Remember how fast your diddles are during transitions from quarter notes to eighths and so on. Try to play the roll at the same speed during those transitions, both speeding up and slowing down. You can change the counting to customize your own roll.

Finally, do not end your roll with a rimshot. The last note should be the same volume and same intensity as the rest of the roll.

John Wooton is Director of Percussion Studies at the University of Southern Mississippi and a member of the PAS Marching Committee. He has received degrees from The University of Southwestern Louisiana, The University of North Texas, and The University of Iowa. From 1987–89 he served as the Percussion Caption Head for the Phantom Regiment Drum & Bugle Corps. His professional Caribbean band, John Wooton & Kaiso, recently released its debut CD. PN

Michael Spiro:
Adapting Batá rhythms to the conga drums

BY KEN ROSS AND VICTOR RENDÓN

Michael Spiro is an internationally recognized artist and educator specifically known for his work in the Latin music field. His recordings and live performance credentials include work with such Latin artists as Eddie Palmieri, Carlos Santana, Changuito, and Giovanni Hidalgo, and such jazz/pop artists as McCoy Tyner, Ella Fitzgerald, and David Byrne. Michael is also a member of Talking Drums, a trio of premier percussionists that includes Jesus Díaz and Tower of Power drummer David Garibaldi. Together they explore the world of Afro-Cuban music, fusing elements of traditional and contemporary rhythms.

Michael has appeared on hundreds of recordings and produced many projects, two of which are now considered to be seminal in the Afro-Cuban Folkloric genre. *Ilú Aña: Sacred Rhythms* was the first full-length CD to feature Cuban musicians playing the Afro-Cuban system of batá drumming. In 1996, Spiro and Mark Lamson produced their own recording titled *Batá Ketu*, blending Afro-Cuban and Brazilian sacred music. This brilliant recording is still receiving international acclaim.

Spiro has dedicated much of his musical career to studying the traditional rhythms of the batá—a sacred style of music brought to Cuba from Nigeria during the slave trade. It is a highly complex system of drumming associated with the religion of Santeria. The batá drum is a double-headed drum that is shaped like an hourglass and is played resting sideways on the drummer's lap. The ensemble consists of three drums: the iyá (largest), itótele (middle), and okónkolo (smallest). The iyá is the lead drum and directs the ensemble through a series of rhythmic "calls" in which the other drums respond. The itótele often plays a counterpoint rhythm to the iyá and responds in "conversations." The okónkolo is generally a timekeeper maintaining a steady pulse.

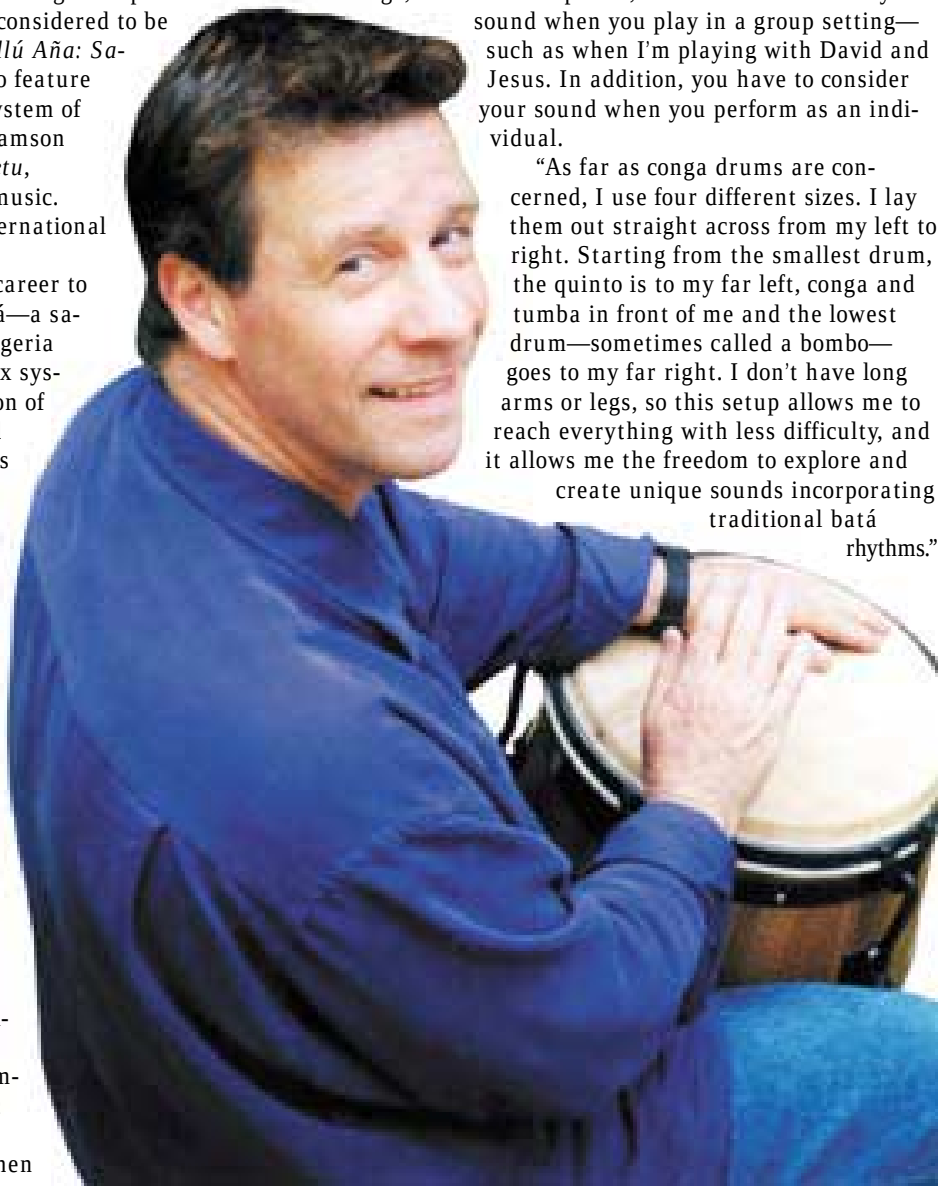
In 1980 Michael left his home in Seattle to study batá in San Francisco. Since 1984 he has traveled annually to Cuba to continue his studies. Over the years, Michael has pioneered ways of adapting many of these traditional rhythms to the conga drums and developed a unique foot pedal design that opens many new rhythmic possibilities for the percussionist.

Michael explains, "Every good conga drummer I knew who was playing folkloric music back then had his own version of a batá rhythm he imitated on the conga drums. When I began to explore this idea, I discovered that you couldn't really free it up, because you have to play all three parts with your hands, and there is not a lot of room to improvise. So I learned that by putting some of the parts on my feet, I was able to free my hands up.

"I spent a lot of time experimenting with a foot-pedal setup. I went through a series of cowbells, woodblocks, and beaters for my pedals. The woodblock sound didn't work for me because it sounded too much like the slap sound of a conga drum. Then I went through a variety of cowbells looking for the right tones."

Finding a sound that works in a variety of settings is a challenge, as Michael explains, "You have to consider your sound when you play in a group setting—such as when I'm playing with David and Jesus. In addition, you have to consider your sound when you perform as an individual.

"As far as conga drums are concerned, I use four different sizes. I lay them out straight across from my left to right. Starting from the smallest drum, the quinto is to my far left, conga and tumba in front of me and the lowest drum—sometimes called a bombo—goes to my far right. I don't have long arms or legs, so this setup allows me to reach everything with less difficulty, and it allows me the freedom to explore and create unique sounds incorporating traditional batá rhythms."



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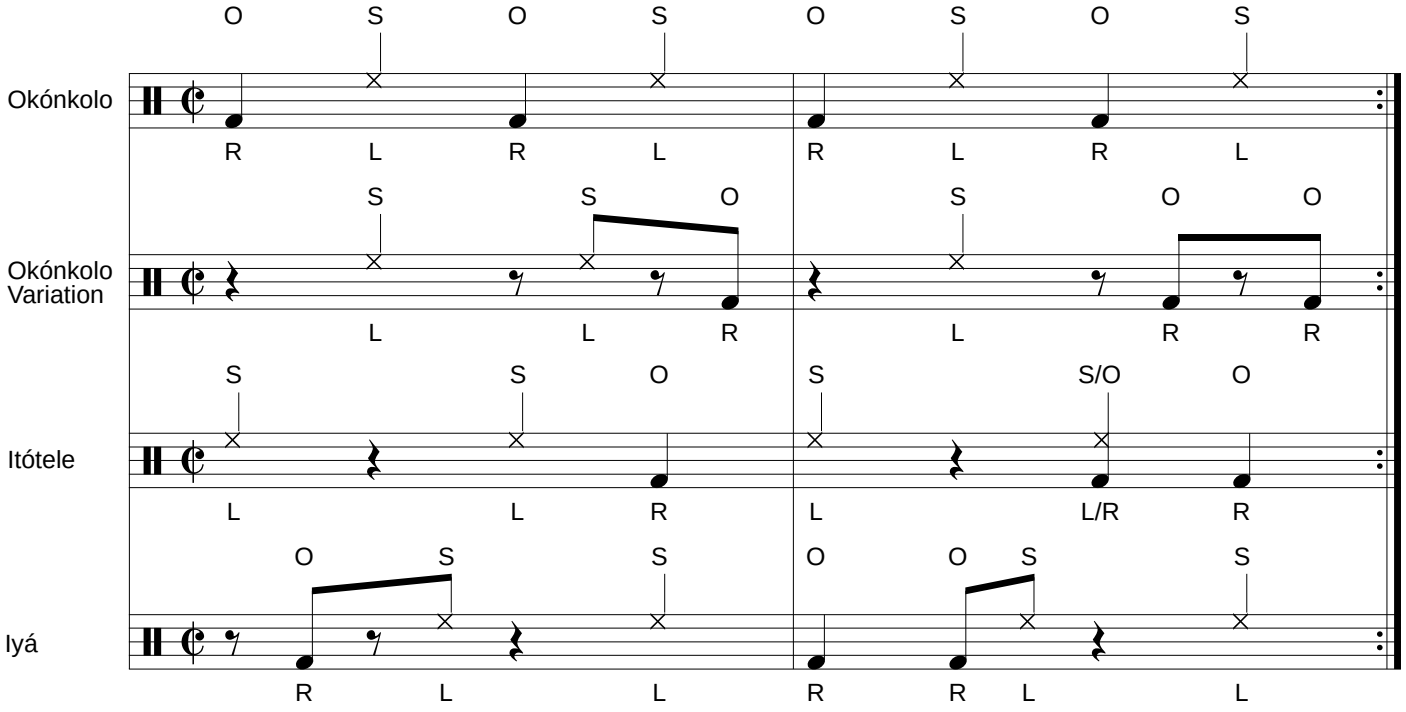
IYESÁ

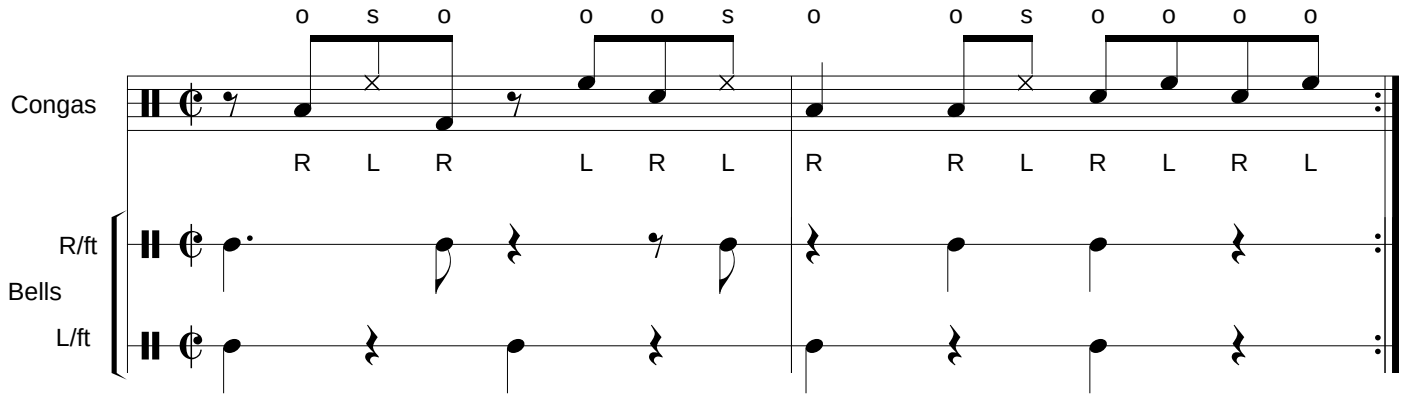
The Iyesá (pronounced E-YES-AH) tradition was brought to Cuba from West Africa by the Yoruba people. Originally, the Iyesá rhythm was played on Iyesá drums dedicated to the deities Ochun and Ogun. These rhythms were later adopted into the batá tradition in Cuba, specifically in the province of Matanzas. Iyesá is a very popular rhythm that can be performed for many Orichas (deities) in the Santeria religion as well as secular music.

Iyesá: Traditional Batá Version
Transcribed by Ken Ross
O = open
S = slap



For this rhythm Michael emphasizes the fact that he took liberties with the three drum parts to develop his own hybrid pattern. He plays the clave pattern on his right foot pedal and the pulse on his left foot pedal. The quinto (top line) plays the okónkolo part, which is commonly embellished, while the conga (middle line) plays the open tones of the itótele part, and the slap tones of the iyá. The tumba (bottom line) plays the iyá part. Notice how the open tones of the tumba duplicate the open tones of the iyá.

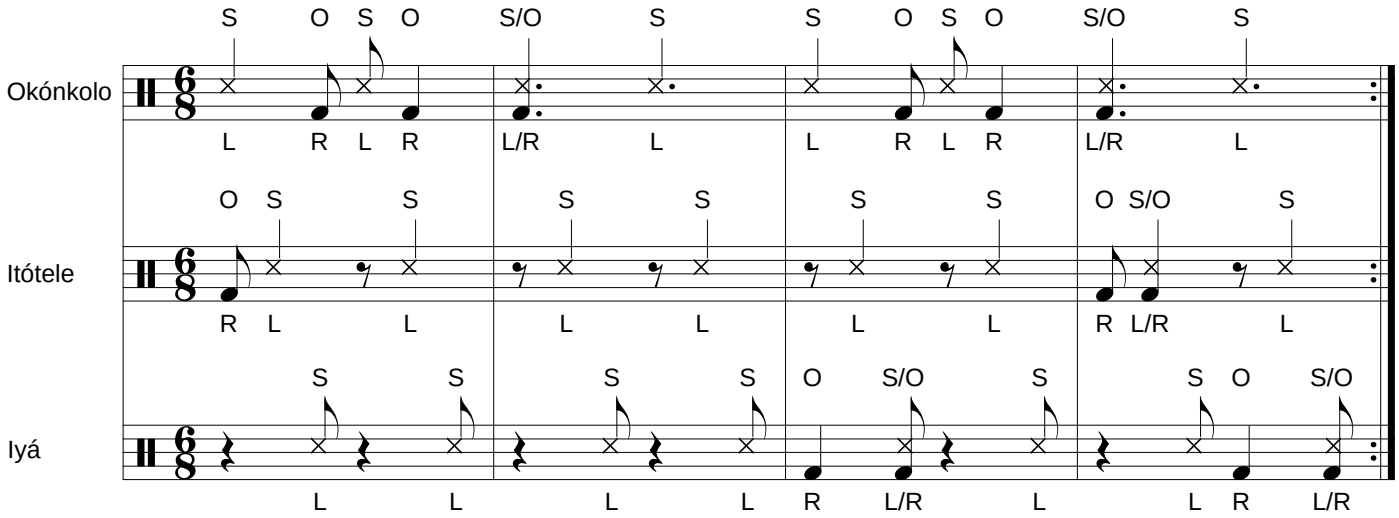
Iyesá: Adaptation by Michael Spiro
Transcribed by Dave Gerhart
O = open
S = slap
R/ft = right foot
L/ft = left foot



TUI TUI

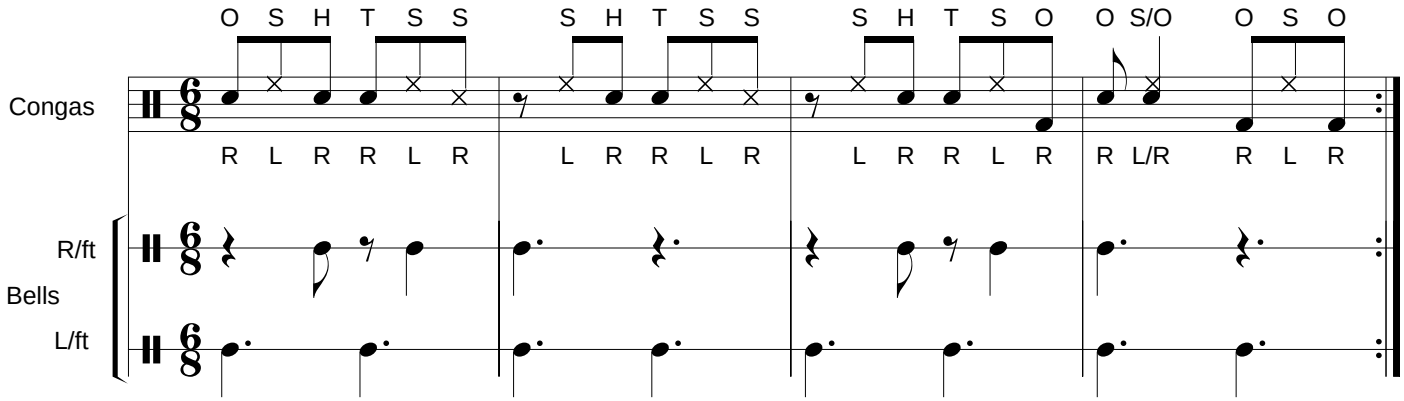
Tui Tui is a rhythm that is sacred to the oricha Oya and usually played very fast. This rhythm is very popular today with such folkloric artists as Clave y Guaguanco and Pancho Quinto. Tui Tui is sometimes used instead of the very fast rumba rhythm called Rumba Columbia.

Tui Tui: Traditional Batá Version
Transcribed by Ken Ross
O = open
S = slap



In this example, the feet are playing the okónkolo part, while the quinto plays the slap tones of the itótele. The open tones on the conga drum are playing the open tones of the itótele. The slap tone on the conga drum is the slap tone of the iyá. In Tui Tui improvisation commonly takes place between the lower drums.

Tui Tui: Adaptation by Michael Spiro
Transcribed by Dave Gerhart
O = open
S = slap
H = hell or palm of hand
T = toe or fingers
R/ft = right foot
L/ft = left foot



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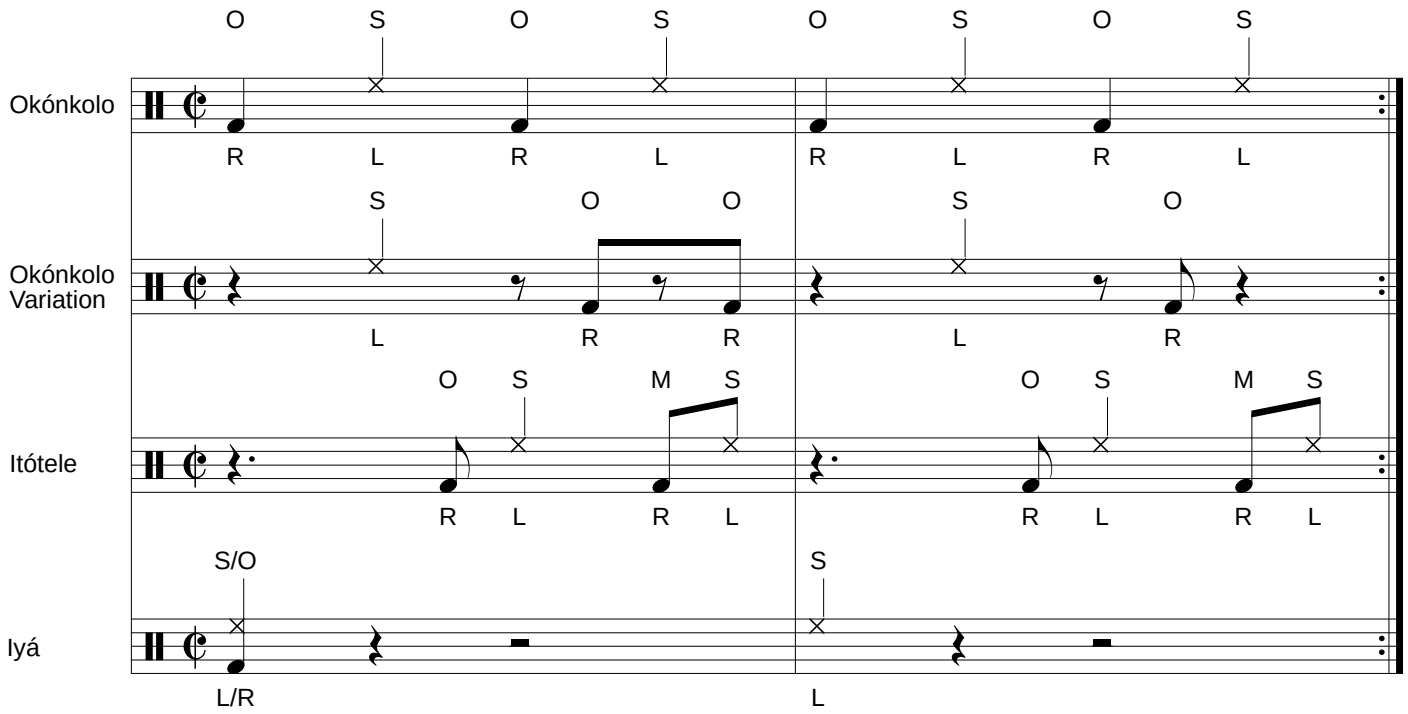
CHA CHA ELEKEFUN

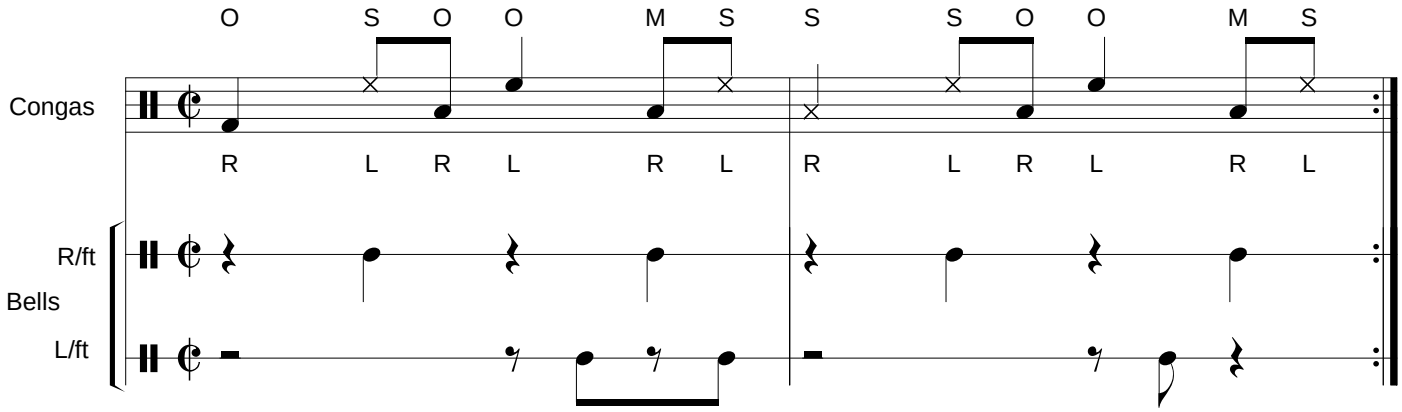
Cha Cha Elekefun is one of the most popular batá rhythms. Almost every oricha has at least one song that is sung to this rhythm. Cha Cha Elekefun is one of the few toques (batá rhythms) that allow for a great deal of improvisation on all three drums. This is particularly unusual for the okónkolo part because this drum is primarily a strict timekeeper. Today, Cha Cha Elekefun is a very popular rhythm in Afro-Caribbean music.

Cha Cha Elekefun: Traditional Batá Version
Transcribed by Ken Ross
O = open
S = slap
M = muted



In this example, the left foot pattern plays the slap tones of okónkolo 1 and the right foot plays the open tones of okónkolo 2. Notice that beat one of each measure is the iyá part. The conga (middle drum) plays the low sounds of the itótele, and the third beat of each measure is played as an open tone to improve the melodic content of the groove.

Cha Cha Elekefun: Adaptation by Michael Spiro
Transcribed by Dave Gerhart
O = open
S = slap
M = muted
R/ft = right foot
L/ft = left foot



Ken Ross is the resident drummer/percussionist at the Westchester Broadway Theatre. He is also a first-call sub for Disney's "The Lion King" on Broadway. Ross played on Milton Cardona's latest CD, *Cambucha* and contributed transcriptions and annotations for Horacio "El Negro" Hernandez's new drum book, *Conversations In Clave*, for Warner Bros. He is also a contributing writer for *Latin Percussionist Magazine.*

Drummer/percussionist **Victor Rendón** is co-leader of The Latin Jazz Orchestra and sideman with Mongo Santamaria, Chico O'Farrill, Carlos "Patato" Valdes, Ray Santos, Grupo Caribe, The Latin Jazz Coalition, the "New" Xavier Cugat Orchestra and many others. As an author/transcriber, Rendón's work has appeared in *Modern Drummer*, *DRUM!*, *Percussive Notes*, Music in Motion Films, DCI Music Video, and Warner Bros. Publications. He is author of *The Art of Timbales*, to be released soon by Music in Motion Films. He also publishes his own semi-annual magazine, *Latin Percussionist* (www.latinpercussion.com). PN

The Art of Practice

BY MARIO GAETANO

The most important element in a musician's training is establishing a consistent and effective practice routine. Weekly lessons with the finest teacher in the world will yield no results without thorough preparation by the student outside the lessons. Yet, upon examining the practice habits of my own percussion students, I find that many of them simply spend time "running through" their assigned material. They often mistakenly conclude that the more time spent practicing, the more adequate the preparation. But the amount of time spent is just one element in the art of practice.

Learning *how* to practice is as important as knowing *what* to practice. The following principles will help you get the greatest benefit from your practicing in the shortest amount of time. Although written with university percussion students in mind, these suggestions can apply to instrumentalists of all ages.

PRACTICE REGULARLY

Practice every day. Playing music requires the training of muscles, developing certain motor skills, and establishing certain brain connections. These skills are best developed by practicing every day for shorter periods rather than by practicing fewer days for longer periods. The muscles tend to "forget" much faster than the brain; therefore, it is necessary to have daily reinforcement of particular physical skills.

A university-level or professional player should practice a minimum of one-and-a-half to two hours each day. Because of shorter attention spans, a younger student should practice twenty minutes daily, while a more advanced, high school student should practice approximately thirty to forty minutes each day.

However, the *quality* of daily practice is the most important element, not the *quantity*. The primary goal for each practice session is progress!

Practicing should be done in a room that is free of distractions. No one should be entering and leaving the room, and no one should be able to look into the room when passing by. There should be appropriate lighting and room temperature, and no extraneous noises. If you are to respect your daily practice time, then so must your family, friends, roommates, etc.

Establish practice time as part of your daily schedule. Just as there is a time to eat dinner, do homework, get dressed for class, etc., there should be a time set aside each day for practicing. I find that if practice time is not put into the daily schedule, then it becomes a low-priority item.

At the university level, I frequently adjust my students' class schedules to make room for daily practice. I recommend practicing early in the day, when the mind is fresh and the body is energized—before one's mind is distracted by problems that arise during the day and work from academic classes is assigned. Learning complex musical skills can be physically and mentally exhausting, so practicing when the mind and body are at peak alertness is important. At the end of a full day of classes, homework, and extra-curricular activities, students are often too tired to accomplish much.

A good time for some high school students to practice is during their daily "study hall." Often, a school administrator will allow music students to spend the study-hall time practicing. This is especially beneficial to a percussionist who may not have access to the instruments outside of school. It also enables the student to practice at the same time each school day.

It is better to divide the total practice time into short segments than to do it all in one sitting. I find that getting up after 45 minutes of concentrated practice, stretching, taking a brief walk, answering e-mail or phone messages, or having a snack is beneficial in revitalizing my ability to maintain focus and make the most of my practice time. I recommend that my percussion students divide their practice time into one-hour segments: practice one hour, go to class or lunch, then practice another hour on a different instrument. Frequent changes of activity are much more effective than mindless repetitions of an entire piece.

A teacher does not want to hear someone practice during a lesson. The teacher's role is to hear the student play the assigned material and offer suggestions on ways to improve, to introduce new material to be prepared for the next lesson, and to outline short- and long-term expectations and assign material designed to meet these goals. All teachers want their students to be successful, but nothing is possible without diligent effort, concentration, and the desire to improve on the part of the students. Teachers can provide encouragement, serve as role models in terms of practice habits, and inspire students through their artistry, but only the students can really motivate themselves. There is nothing more frustrating for a teacher than to have talented students make little or no progress because of their failure to practice regularly and effectively.

DON'T PRACTICE MISTAKES

The old saying "practice makes perfect" is simply not true. Instead, we should say, "*perfect* practice makes perfect." When learning a new etude, solo, or exercise, attempt to play correctly from the very first time. Aim for correct notes, sticking, tone, rhythm, and expression.

Once you've practiced something the wrong way, it is difficult to unlearn your mistakes. Psychological studies have shown that a stimulus enters our long-term memory after it has been attentively observed approximately seven times; however, if an "incorrect" stimulus is learned first, it then takes approximately thirty-five repetitions to unlearn the incorrect stimulus and learn the correct one. Obviously, learning it right the first time makes great sense.

WRITE IT DOWN

During a student's lesson, I often write rhythmic subdivisions, stickings, definitions of musical terms, etc. into the music, but rarely do I see such items penciled in by the student. Music is learned more quickly if difficult rhythms are subdi-

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vided and beat divisions written in, difficult stickings are notated, terms are defined, metronome markings are written down, and important comments and observations by the teacher are written down. Seeing these notations day after day helps put these items in one's memory sooner. The learning process becomes almost automatic.

If such things are not written down, students often forget much of what is corrected during a lesson. The teacher should provide a weekly lesson form that includes the assignment along with any comments and observations that were made during the lesson. A weekly written grade may also be necessary, depending on the circumstances. Young students, in particular, need weekly words of encouragement, along with a very specific practice assignment.

USE A METRONOME REGULARLY

The metronome is the best tool for developing perfect rhythm and tempo. Play technical exercises along with the metronome, as well as assigned solo etudes, sonatas, and concertos. Play a difficult passage at a slow, steady tempo until you can perform it perfectly, always staying exactly with the metronome. Then, move the metronome up a notch and repeat the process; continue until you reach the tempo at which the passage is supposed to be played. It may take days or even weeks to accomplish this goal.

The metronome's beat does not always have to coincide with the primary musical beat. Try playing with the metronome on the offbeat. This activity helps develop a great sense of what some call "micro rhythm." The internal beat divisions become as secure and as accurate as the principal pulse ("macro rhythm").

Playing passages with a metronome at a slow tempo helps strengthen memory. Many percussion students can play a passage by memory up to tempo, but not at a slower tempo. This is because they are relying on "motor memory" alone. Playing at different tempi forces them to develop other memory methods. Also, playing to a metronome at a slower tempo helps strengthen technique. Many percussionists experience technical problems when playing a piece at a slower tempo, even though they can play it up to speed. This shows that the piece is not technically secure.

You can't fool a metronome! If you are playing incorrect rhythms and unsteady tempos, the metronome will let you know this right away. It is a most valuable tool!

RECORD OR VIDEOTAPE YOURSELF

Record yourself regularly and listen critically. By doing so, you will be able to observe your progress over a long period of time. You will also learn to judge your own playing rather than relying on others to do so. The tape recorder doesn't lie! You'll be able to hear imperfections that are not necessarily heard while you are involved in playing. An occasional videotaping session may reveal poor hand positions and technique, poor posture, or distracting mannerisms.

When practicing a solo piece that has an accompaniment, obtain a recording of the accompaniment with which to practice. You may have to approach your accompanist for a special recording session, or perhaps you have access to some type of MIDI sequencing software so that the accompaniment can be entered into a computer and then transferred to a cassette tape.

The recorded accompaniment should only be used after the piece is completely learned. Practicing to the taped accompaniment will save a great deal of rehearsal time when you finally get together with the "live" accompaniment.

ESTABLISH A ROUTINE

Each practice session should include time for technical development (scales, arpeggios, rudiments, etc.), sight-reading, etudes from method books, and work on a major solo. Begin with the technical study. This can serve as both a physical and mental warm-up. It is also a good time to practice technical exercises designed to solve difficulties you may be having in one or more of your solo pieces.

After the technical warm-up should come etudes from method books, followed by work on solo material. Finally, sight-reading should be included at each practice session. It is important that percussionists become good readers at the mallet-keyboard instruments. This proficiency can only be accomplished by reading new material each day.

Do not always start at the beginning of a solo piece each time you practice it. Isolate the difficult passages first. Work them out at a slow tempo and repeat them many times. Then try to play the difficult passages in context with a larger section of the piece. Only after the "trouble spots" have been practiced by themselves and in context with the surrounding material should you attempt to play the entire work. When you start at the beginning of a piece each time you practice, more reinforcement is given to the beginning of the work, and less reinforce-

ment is given to subsequent areas of the piece as the work progresses.

PRACTICE FOR PERFECTION

Remember, perfect practice makes for perfect playing. Many professionals use the "three times" rule: If you can play a piece three times in a row perfectly, then you've learned the piece; if you can play a piece three times in a row from memory, then the piece is memorized.

Will you ever be able to *always* play perfectly, with no mistakes? Probably not. However, if you strive for perfection at each practice session, you will get a lot closer than you would otherwise. Most professionals hit wrong notes and make minor mistakes here and there; however, the artistic expression is so well communicated and under control that the mistakes are undetected by the listener.

Always strive to take the music to the "next level." Even though you may know a piece really well, there is always something that can be improved or better communicated. Do you fully understand the music theory behind the work? Does the piece have a story to tell? What do you know about the composer? Knowing more about such things can help you to better communicate the essence of the piece and/or the composer's intentions.

In the final stages of preparation for a solo performance, it is a good idea to practice two or three times at the performance site with the same instruments you will be using for your recital. Even though you may know your piece "backwards and forwards," you can become distracted by an unfamiliar performing environment.

Percussionists in particular experience this problem when performing on "strange" instruments. Subtle differences in drumhead tension and tone, keyboard size, bar colors, etc. can confuse even the finest percussionist. Practice as often as you can in the performance hall with exactly the same lighting, instruments, mallets, stage set-up, room temperature, and ambiance that you will encounter during your solo performance.

Good luck and happy practicing!

Mario Gaetano is a Professor of Music at Western Carolina University, Cullowhee, North Carolina, and Principal Percussionist of the Asheville Symphony. He holds degrees from the State University of New York at Potsdam, East Carolina University and the University of Memphis. He has authored numerous articles on percussion literature and pedagogy for various publications, is a past president of the North Carolina PAS Chapter, and is a member of the PAS Composition Contest Committee. His method book, *The Complete Snare Drum Book*, is published by Mel Bay. PN

Developing the Independent Roll on Marimba

BY SCOTT HERRING

I felt quite comfortable with my independent roll until I was approximately fifteen minutes into my first practice session on Frank Wiley's "Star-Fall Dances" for marimba and clarinet. In this work, the marimbist is asked to execute an independent roll in the left hand at the interval of an octave, while the right hand plays syncopated interjections on the edge of the bars. This passage lasts approximately forty-five seconds. This is the point at which I realized that my left-hand independent roll needed work.

Having studied with several marimbists who have impeccable technique, I had been exposed to many developmental exercises for the independent roll. Naturally, I began using these to improve my left hand.

Many young marimbists get caught up in the idea that an independent roll must be really fast. From my experiences, this is not always the case. To quote percussionist Susan Powell, "Speed will come over time; focus on control." Control is, without a doubt, the most important aspect of the independent roll. If you don't believe it, consider this: Have you ever tried to execute an extremely fast independent roll? Usually this is achieved when the hand goes into what I call "hyperdrive." The result is a blistering one-handed roll that is difficult to sustain through a broad range of tempi. For most of us, this is where the lack of control becomes all too evident. Unfortunately, a constant, highly intense independent roll will only work for specific musical situations (and "Star-Fall Dances" is not one of them). Therefore, in order to prepare for other musical scenarios, marimbists should strive to achieve total control of the independent roll.

Before we proceed, the concept of control must be defined. In my opinion, control is the ability to perform a one-handed roll at a wide range of intervals, tempi, and dynamics, while always achieving a consistent sound. The following exercises will develop these characteristics. Please note that these exercises need not be practiced at the instrument. In fact, I encourage you to try these as "floor" exercises. (Refer to Mark Ford's article, "Marimba Technique," *Percussive Notes*, Vol. 32, No. 1, February 1994.)

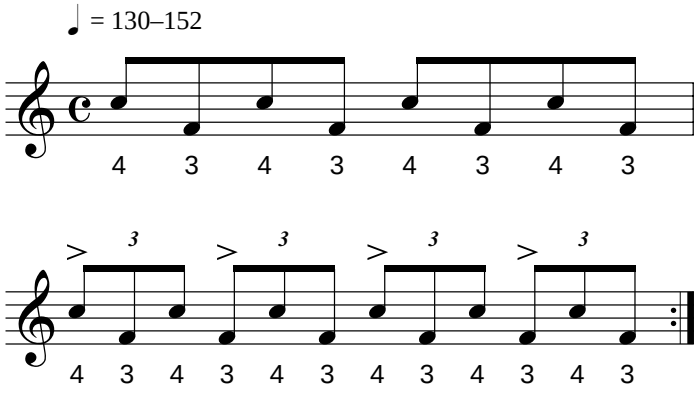
Most of the desired traits of a controlled independent roll can be practiced simultaneously. This will be reflected in the arrangement of the following exercises, which should be practiced with the following guidelines in mind:

1. The use of a metronome is required. Practice the exercises within the given tempos. This is especially important on the slow side, as practicing too slowly will not produce the desired motion.
2. Pay strict attention to accent patterns and stickings.
3. Start slowly, gradually increasing the tempo.
4. Give each hand equal emphasis (right hand—five minutes; left hand—five minutes).
5. Note that stickings are given for the right hand only (mallets 3 and 4). These should be adapted to the left hand as well (mallets 1 and 2).
6. Exercises 1–4 all begin on the outer mallet; however, each should also be practiced starting on the inner mallet, resulting in reverse sticking.
7. Incorporate different intervals for each exercise. Use the interval of a fifth for one practice session, then an octave for the next, followed by the interval of a third, and so on.

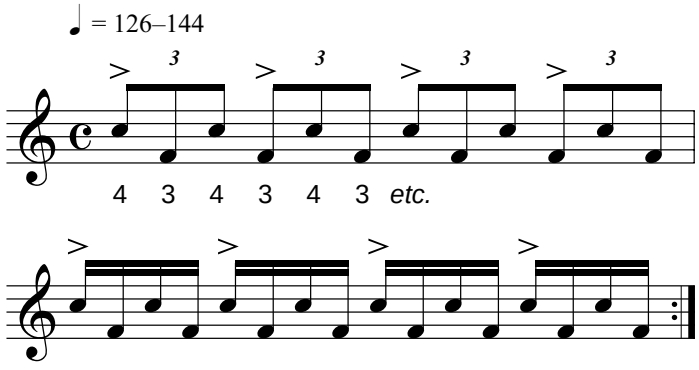
These exercises must be practiced at all dynamic levels. Be sure to maintain the accent pattern even at the softer levels. It is this mallet-to-mallet accent shift that will build strength in each mallet, resulting in dynamic balance. Exercise 4 lends itself nicely to a crescendo and decrescendo structure (as notated).

It is important to execute the rhythms perfectly. As I began working on them, I noticed my tendency to slur the rhythms together, rather than switch from one rhythm to another instantly. The rhythmic permutations will help develop control, allowing you to slow down or intensify the roll as you see fit.

Exercise 1



Exercise 2



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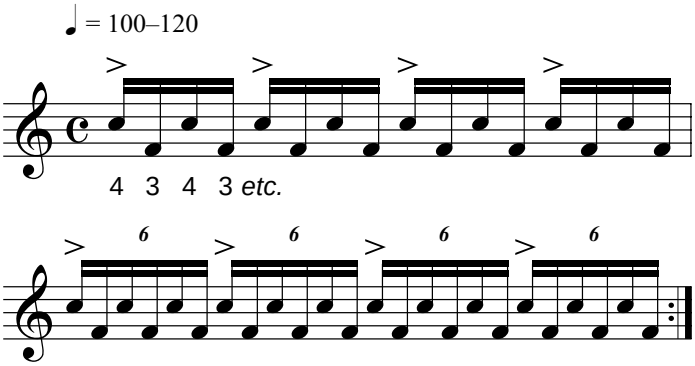
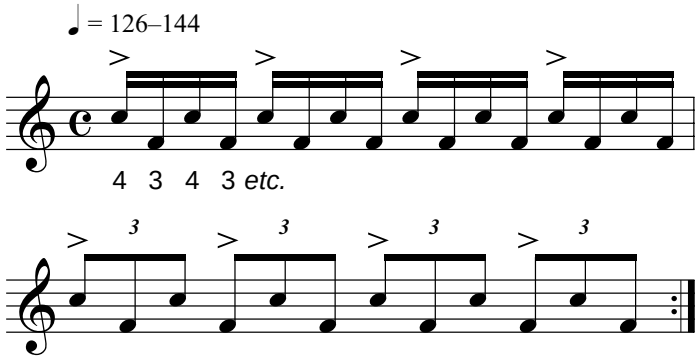
Exercise 3

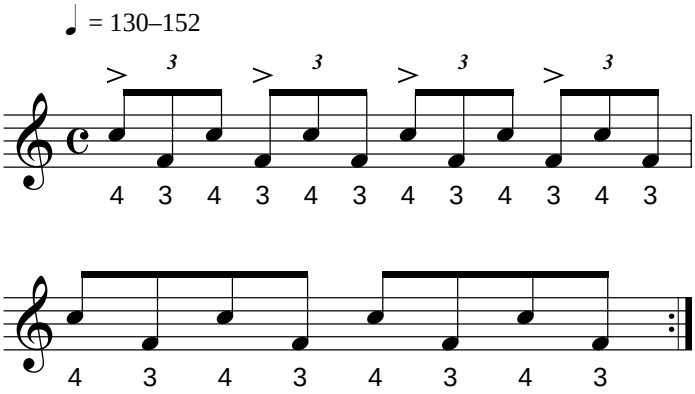


Exercise 2A

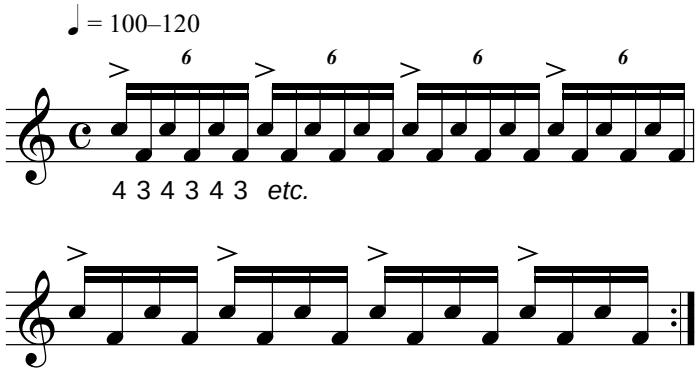


Once these exercises are firmly within your abilities, they should be rhythmically inverted as shown below.

Exercise 1A

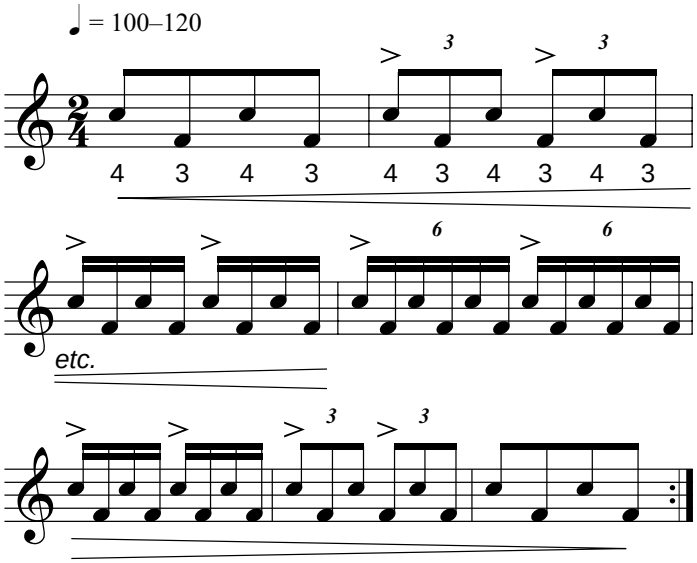


Exercise 3A



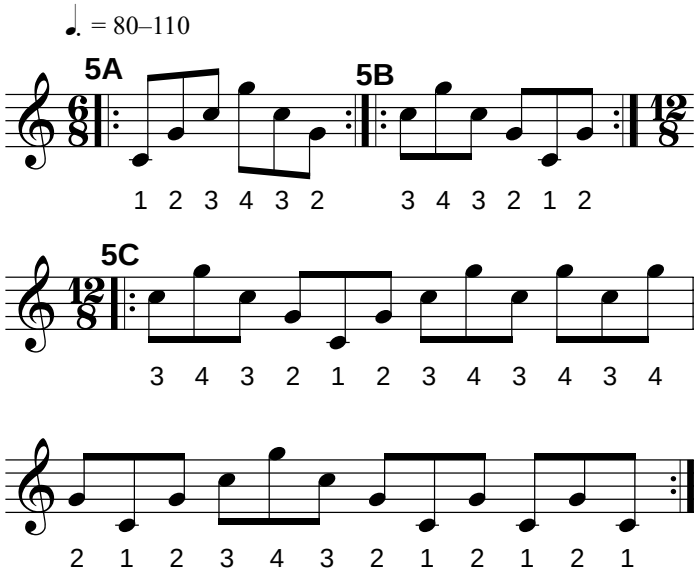
After you have mastered exercises 1–3 and 1A–3A, link them together as shown in Exercise 4.

Exercise 4



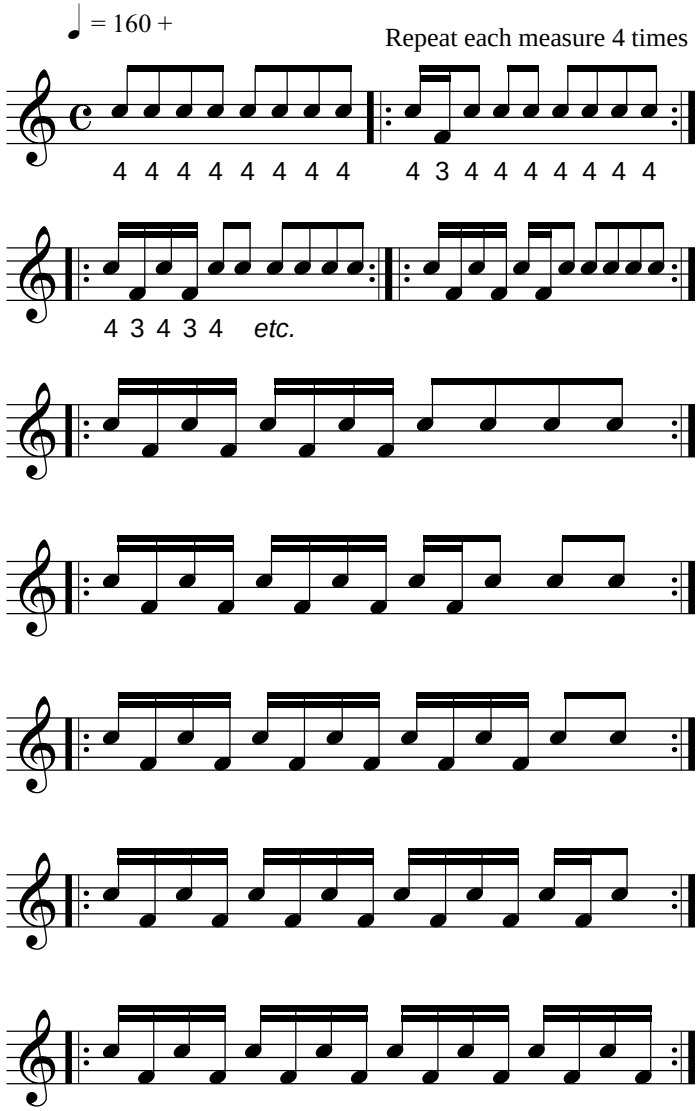
Two additional exercises that have proven helpful come from two of my former teachers, Michael Burritt and Leigh Howard Stevens. Burritt's independent-roll development exercise focuses on the three-note turn-around at the top and bottom of the pattern, developing coordination between mallets 1 and 2 and mallets 3 and 4. Exercise 5C should be practiced starting with the outer mallet in each hand, as well as the inner mallet.

Exercise 5



The independent-roll development exercise I learned from Stevens focuses on keeping one mallet rhythmically constant while "dropping in" the other mallet. With this exercise, the marimbist develops control of one pair of notes at a time. This exercise should be used with both hands, starting with the inner and outer mallet. This exercise should be varied by starting with the inner mallet and "dropping in" the outer mallet.

Exercise 6



All of these exercises are helpful in developing the independent roll, especially when used in conjunction with one another. I recommend beginning with the simple exercises (1–3 and 1A–3A) and gradually incorporating Exercises 5 and 6. Be creative and develop your own variations on these exercises as well as create your own exercises. By practicing these exercises ten minutes per day, you will see significant improvements in the independent roll in a matter of weeks.

Scott Herring is Professor of Percussion and Assistant Director of Bands at Emporia State University in Emporia, Kansas. He holds a master's degree from Northwestern University and a bachelor's degree from East Carolina University. Herring is currently working toward his Doctor of Music degree at Northwestern. He is President of the Kansas PAS Chapter. PN

A Study of Ideo-Kinetics as Applied to Keyboard Percussion Instruments

BY CHRISTINA WILKES-WALTON

The purpose of this study was to evaluate an approach to learning keyboard percussion instruments as presented by Gordon Stout in his book, *Ideo-Kinetics: A Workbook for Marimba Technique.* Stout defines ideo-kinetics as "the idea and specific approach through which the horizontal distance from one note to another may be memorized 'by feel' in relation to a point of reference." His main concern is learning to perform accurately while reading music, which will then lead to a high level of efficiency and an increase in motor-skill proficiency on keyboard percussion instruments. "Kinetics," as defined by Stout and by Gary L. Soderberg in his book *Kinesiology, Application to Pathological Motion*, is the branch of mechanics that deals with the forces involved in producing or changing the motion of masses or the body.

Mallet-keyboard playing is an area of percussion that needs a great deal of instructional guidance. In the past fifteen years, percussion pedagogy has exploded with many percussionists having developed their own method books, computer-aided instruction, and instructional videos, thus creating an eclecticism in teaching strategies. Instructors who utilize diverse methods will enhance their students' intellectual and performance capabilities.

A common obstacle while learning to read keyboard percussion music is having to look away from the music to find notes on the keyboard. "Reading music on keyboard percussion instruments is different from the techniques used on other instruments because no contact is made with the instrument until it produces a sound," said J.B. Smith at his PASIC '98 presentation, "Reading Technique on Keyboard Percussion Instruments." Using strategies that are visual, aural, or kinesthetic can facilitate the physical learning process of playing keyboard percussion instruments.

Many pianists have used the concept of "kinesthetic abilities" and have proven them to be useful in teaching many fundamentals of piano technique. In *New Pathways to Piano Technique*, Luigi Bonpensiere states the principle of ideo-kinetics this way: "The precision in hitting the right keys is strictly in proportion to your stage of release"—your release being your complete unconcern about what the hands are going to do.

Stout developed this same concept through studying the piano. His piano and keyboard percussion studies focused primarily on the horizontal movement of the hands across the keyboard. He realized that confusion occurs when the eyes, mind, and hands try to work together and focus on three tasks simultaneously—such as the music, the instrument, and striking the correct notes. He feels there needs to be a point of reference for the eyes to concentrate on, in order to free the hands to kinesthetically move around the instrument. Therefore, the concept for the ideo-kinetic system is "to visually concentrate only on the notes of the instrument directly in front of the body, and kinesthetically memorize the distance from those reference notes to those outside the immediate field of vision."

This would seem to indicate a coordination between the eyes, mind, and hands. In his book *The Pianist's Talent*, Harold Taylor recognizes this coordination: "Mal-coordinated gestures are fundamentally complex; coordinated gestures are fundamentally simple." A similar study by Don Coffman published in the *Journal of Research in Music Education* reveals that physical/mental practice was necessary for "superior psychomotor performance skills," which displays a coordination between the kinesthetic abilities and visual aspects of learning.

While this type of learning has been around for decades, there has been no combined study in kinetics and percussion to date. Percussionists need to understand ideo-kinetics and create an awareness of the positive pedagogical implications of this method as applied to percussion.

I intend to discuss and validate the possibilities of using ideo-kinetic exercises to enhance motor skills and performance accuracy on keyboard percussion instruments. The question I posed for this particular study was this: "Do percussion students taught with an ideo-kinetic approach attain better reading skills with greater note accuracy than students taught without this method?"

Two groups of student subjects were defined, each chosen randomly from the percussion studios at McNeese State University, Northern Arizona University, West Texas A&M University, and A.M. Barbe High School. The two groups were the Experimental Group (using Method A, the ideo-kinetic approach) and the Control Group (using Method B, "normal" teaching strategies). "Normal" teaching strategies were defined as exercises or methods other than Gordon Stout's.

The evaluators were myself and a second person who was knowledgeable in the field of percussion (especially keyboard percussion). Two additional evaluators (university music professors) were asked to review the videotapes and tabulate how many stops each student made and how many times the eyes looked at the keyboard.

The focus of exercises was limited to two-mallet keyboard performances. Specifically, Method A utilized the ideo-kinetic approach from Stout's *Ideo-Kinetics: A Workbook for Marimba Technique,* along with the traditional instructional materials for studying mallet keyboard instruments. Method B consisted of a normal process of studying mallet keyboard instruments as designed by each individual instructor.

The experimental group received a packet containing guidelines, practice time sheets, and ideo-kinetic exercises. Specific practice guidelines—which were similar to those in George Hamilton

Green's book *Instruction Course for Xylophone* (rev. 1984)—were given to help guide the student through his or her practice time. One of the primary steps is to repeat an exercise for three minutes without stopping, which is also recommended in Stout's guidelines. This concept adheres to the idea of programming a pattern of notes to enable the mind and muscles to "know" where the notes are and to "feel" where the notes are on the keyboard.

The students had six weeks to utilize the ideo-kinetic exercises and apply them to two etudes. At the fifth week, they were given the post-test etudes—Stout's "Etude #2" and G. P. Telemann's "Etude" (*McMillan's Percussion Keyboard Technique*, p. 38)—and were judged from a videotaped performance at the end of the week.

Note accuracy was the original focus of the study, but other issues ended up offering the most revealing data. Observations included complete stops in the music, how many times the eyes moved to the keyboard, fluidity, true knowledge, and comfort with the keyboard.

The overall result was that use of the ideo-kinetic exercises did aid in making the students more aware of the layout of the marimba. For each group, numbers were tallied for each time a student looked down from the music to find a note and how many stops were made during the performance. On the students' second reading, a good percentage had a reduced number of times they looked down and away from the music, while the actual stops on the music seemed to stay the same.

In post-study interviews with the students, I learned they practiced the exercises an average of ten to fifteen minutes a day. Knowing that this type of technical mastery does take time to develop, the amount of time they practiced had been a major concern for me. I wondered if this amount of practice time was adequate to enable the exercises to function at their full level of usefulness. Each group had one week to prepare the two etudes. Were the metronome markings too fast for a successful final reading, given the skill level of the students? These questions will be reviewed in order to identify a potential focus in the future.

In any case, the study did gain the students' interest, and there was a recommendation from one university professor to present a concentrated effort on ideo-kinetics along with a focus on sight-reading. After interviews and discussions with the professors and evaluators, we concluded that the ideo-kinetic approach represented a step toward getting to know the layout of the keyboard percussion instruments, but that transferring these concepts to reading music was the next step.

The students expressed concern that the exercises used a rotation note in front of the body for the eyes to focus on, from which the hand/arms "felt" the intervals. But when one reads music, the eyes are focused on the music and, therefore, one must use peripheral vision. Ultimately, however, the main purpose of these exercises is to allow the mind to free itself of the need to know where each note is located by visually searching for it. As Gary D. Cook states in his book *Teaching Percussion*, "When reading, one should feel the bars under the mallets and keep the eyes on the music. Certain key notes and large intervals may require a quick glance at the bars but in general peripheral vision, aural cognizance of the notes' intervallic relationships, and confidence in 'feeling' the notes under the mallets will develop good reading skills."

The evaluators and I noted that many stops in the performance were a result of eye movement away from the music and to the keyboard to search for notes. Most of the experimental group students did show a more fluid stroke and motion in their performance. Many of the students would stutter or stop because they were surprised they had hit the correct note. Confidence in their own abilities to perform well was noted in the observations.

The comment sheets proved very helpful in retrieving ideas and critiques from the students. After seeing the results of their practice, students remarked that they could not have read the etudes as well one month earlier. Specific problems identified on the comment sheets included intervals larger than the fifth and descending interval skips.

Observations resulted in questions for further research in this area. One concern was whether the etudes were too difficult for the skill levels of some students. (Many students were in their first year of college and had no prior keyboard percussion experience.) A final concern was whether these exercises helped when a person has to change keyboard instru-

ments. For example, practice on a low-C marimba (5 octaves) is not the same as practice on a low-A marimba (4 1/3 octaves) or a vibraphone. Width of bars, width between the bars, and peripheral vision of the length of the keyboard causes the kinetic "feel" to change.

This is all true, but I believe that, after using the ideo-kinetic approach, the keyboard performer has the tools to facilitate this change. As Allison Shaw states in her 1991 *Percussive Notes* article, "Sight-reading Skills for the College Percussionist: A New Approach," "Sight-reading is a series of well-polished and integrated events." Shaw goes on to state four skills that are used during the sight-reading process. Second in the list is "visual and kinesthetic familiarity with the keyboard 'terrain,' and the use of peripheral vision," which concurs with the conclusions presented in this article. Knowing the keyboard "terrain" is only one aspect of keyboard percussion performance and, therefore, using an ideo-kinetics approach is a definite aid to learning the layout of the mallet instruments and to successful sight-reading.

Many thanks go to those who gave impetus, helped in the application, and spent time proof-reading this study: Dr. Susan Martin Tariq, West Texas A&M University; Dr. Steven R. Hemphill, Northern Arizona University; Dr. Dave Walton, McNeese State University; Dr. Judith Hand, Professor of Flute, McNeese State University; Mrs. Jan Filmore Scott, Professor of Clarinet, McNeese State University; Dr. Jeffrey E. Bush, Professor of Music Education, Arizona State University; and Professor Gary Cook, The University of Arizona.

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Christina Wilkes-Walton earned her doctorate from the University of Arizona and has degrees from Florida State University and West Texas A&M University. She is Principal Percussionist with the Lake Charles and Rapides Symphony Orchestras, and section percussionist with the Acadiana Symphony Orchestra in Lafayette, Louisiana. She also teaches percussion at A.M. Barbe High School and freelances in the Lake Charles and southeast Texas areas. PN


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The Palladium Dance Hall in the early days. 1962
At home, with his trophies. 1975
Hard Rock Cafe induction. 1990
With Martin Cohen. 1997
National Endowment of the Arts Award. 1997

George Szell's Editing of the Timpani Parts to Schumann's Symphonies

BY DAVID MORRIS

Because many symphonic composers of the Romantic period made significant use of timpani, revising those parts to rectify minor problems caused by the limited technology of the period is justified. This is especially valid given the ability of modern timpani to produce clear tone and pitch, in contrast with the crude instruments of the nineteenth century. The modern orchestra features superior musical quality in every way to its Romantic-era ancestor.

A modern performance of a Robert Schumann symphony requires making good music from a score that was not orchestrationally well conceived. In general, Schumann wrote too many timpani entrances at too heavy a dynamic level, producing scores that lack musical clarity. Subtle editing of timpani dynamics and other judicious timpani edits can substantially improve the sound of the ensemble.

Modern performances of Schumann symphonies run the gamut from those that include no editing at all to ones that feature major revisions. In some, the revisions are so extensive that the timpani parts no longer serve as faithful realizations of the works in terms of the time period in which they were composed. Gustav Mahler so radically changed these works that the character of the music was severely compromised.

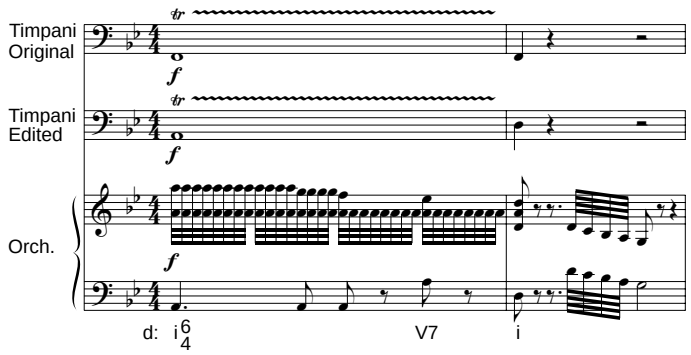
The most effective editing of these works was done by George Szell, who edited the entire score by subtly thinning out the textures, eliminating doublings, adding and changing notes to clarify themes, adjusting dynamics, and changing certain timpani notes to conform to the harmony. The examples in this article are excerpted from the personal timpani parts owned and edited by Szell. These parts were kindly provided to the author by the late Cloyd Duff and the Cleveland Orchestra librarian.

Szell's editing of Schumann's timpani parts included alteration of pitch, alteration of dynamics, omission and addition of notes, and re-orchestration of entire sections to provide better ensemble clarity. A full discussion of all Schumann timpani-part editing is beyond the scope of this article. The intent is to provide a few examples that will give insight into ways that the written parts may be appropriately improved. From these examples, one should be able to apply similar principles to other passages of the timpani parts from all four symphonies.

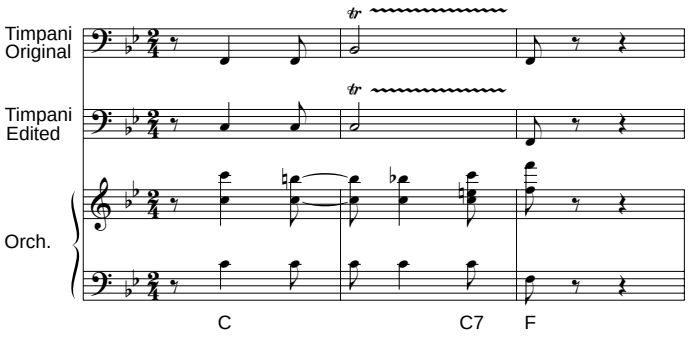
In Symphony No. 1, movement one, measures 5–6, Szell alters the written pitch of the timpani part by changing the low F in measure 5 to an A and the low F in measure 6 to a D. (See Example 1.) The resultant A and D better support the prevalent tonality of D-minor.

In the same movement, at measures 116–117, Szell alters the written timpani pitch by changing the low-F quarter note and eighth note in measure 116 to a C, and the B-flat roll in measure 117 to a C as well. (See Example 2.) As in the earlier passage, the resultant change better supports the C-dominant-7th harmony of these measures. Had the note been left as a B-flat, it would have been less structurally supportive, since B-flat is the seventh of the chord whereas C is the root. Also, B-flat orchestrated in the timpani in such a low register implies subdominant harmony rather than the stronger dominant harmony of the passage.

Example 1



Example 2



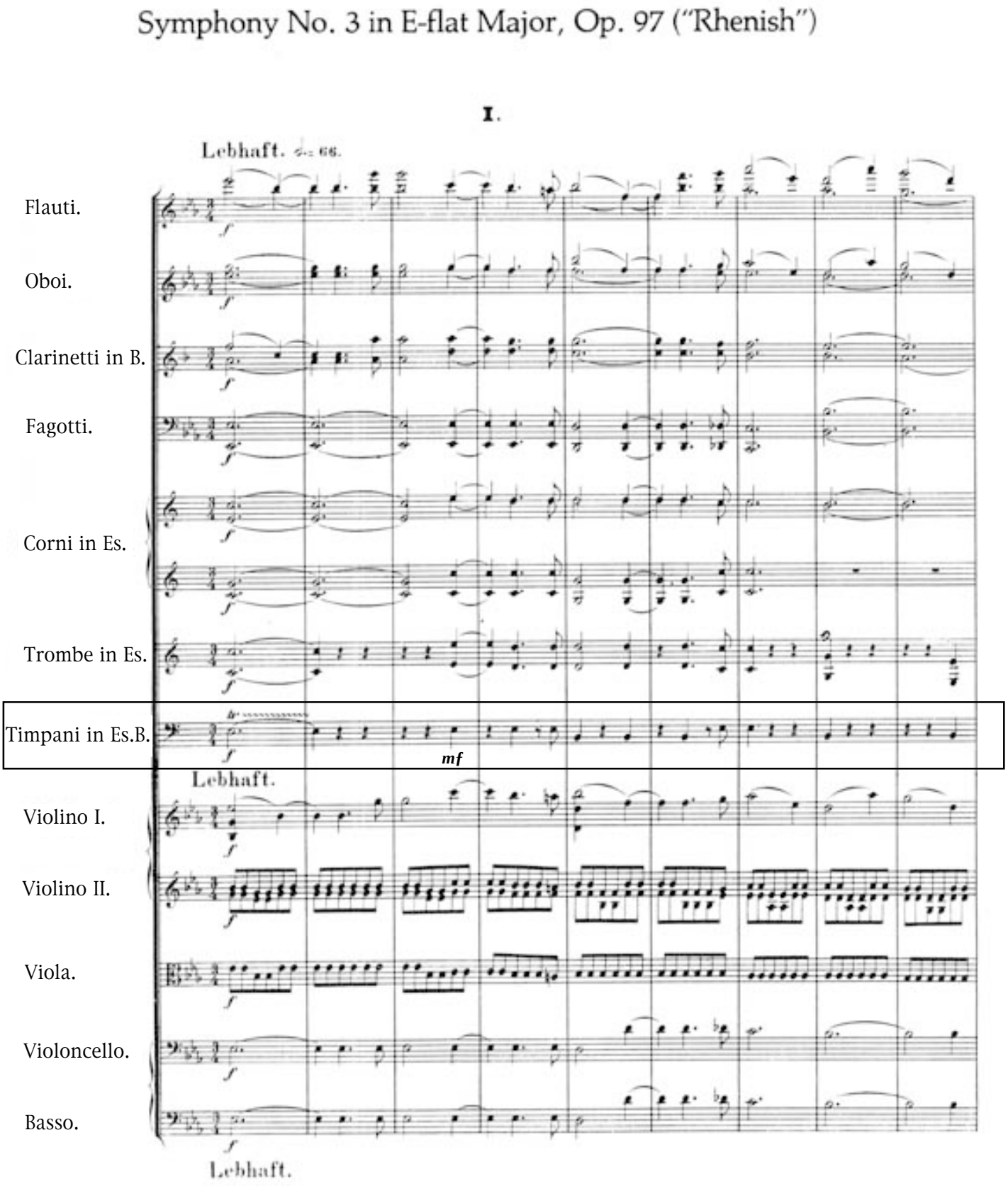
The next example, from Symphony No. 3, movement one, measures 1–13, illustrates Szell's editing of dynamics. Following a *forte* entrance in measure 1, the timpani drops in volume to a *mezzo forte* for measures 2–13. (See Example 3.) The musical effect here is of a strong, heroic opening measure followed by a blending into the texture to support the orchestra, rather than to overemphasize the syncopation.

Example 4 illustrates how Szell added notes to help support a structural dramatic effect in the score. In Symphony No. 1, movement one, measures 300–301, he adds a low F on the "and of one" in both measures. This helps support the basses and celli by doubling their dramatic, structural lines.

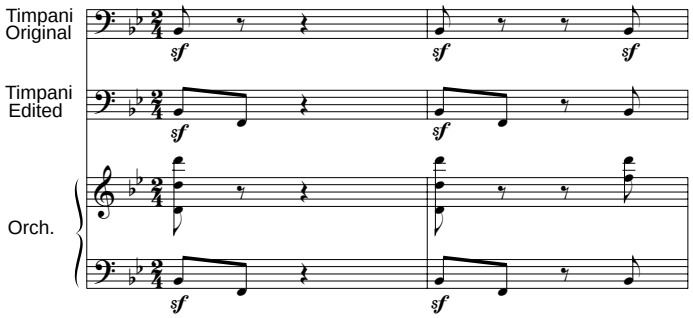
In Symphony No. 3, movement one, measures 399–410 (letter M), Szell omits the timpani notes. This lightens the texture at this point and saves the dramatic effect of the timpani until letter N, which is the structural recapitulation of the movement when the main theme returns triple *forte*.

A more dramatic edit, involving the re-writing of the timpani

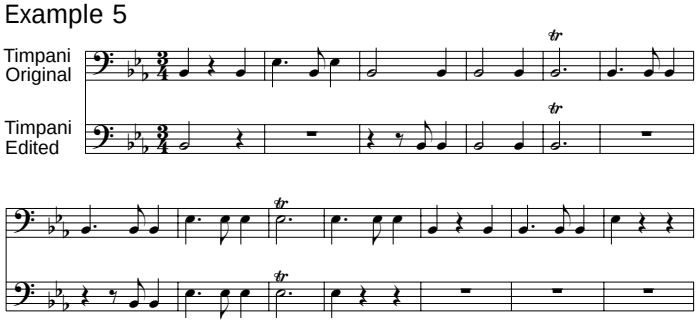
Example 3


Symphony No. 3 in E-flat Major, Op. 97 ("Rhenish")
I.
Lebhaft.
Flauti.
Oboi.
Clarinetti in B.
Fagotti.
Corni in Es.
Trombe in Es.
Timpani in Es.B.
mf
Lebhaft.
Violino I.
Violino II.
Viola.
Violoncello.
Basso.
Lebhaft.

Example 4



Example 5



part, occurs in Symphony No. 3, movement one, measures 547–559 (letter R). As written, the timpani double the brass rhythm. As edited by Szell, the drums double the bass and cello part and provide an interesting antiphonal effect to the brass. (See Example 5.)

Rewriting timpani parts may be controversial, but the resultant musical effect in this passage is magnificent and justifies the change. It should also be mentioned that editing through such rewriting of passages is extremely rare in the recorded body of Szell's work. Most of his editing in the Schumann symphonies consists of changing pitches or altering dynamics to a softer level.

In a letter to the author, Cloyd Duff contended that Szell's revisions were superior to Schumann's original parts. Because Schumann overscored the timpani, Duff felt that timpanist should perform the parts at least one dynamic degree softer than written, even if no other changes are made. A lighter touch on the timpani can provide a much-needed clarity to the thick and cumbersome scoring. This approach of lightening the touch is very effective and may be all that some conductors will allow, if they are opposed to editing and prefer a "letter of the law" interpretation of the score.

Many major orchestras have performed and recorded Schumann's scores without a single timpani-note change. One must also note that Szell also edited other parts in the Schumann symphonies as well as the timpani parts. Some timpani editing may not be appropriate without editing other orchestral parts.

In the final analysis, the overall musical effect is most important. Timpanists can increase their musical awareness through score familiarity and access to as many recordings of the work as possible.

David Morris is Principal Timpanist with the Macon Symphony Orchestra and a Professor of Music at Valdosta State University in Valdosta Georgia, where he is Area Chair of Percussion Studies. At VSU, Morris has also served as Head of the Department of Music and as Assistant Dean of the College of the Arts. Morris holds a Ph.D. from Michigan State University, a Master of Music degree from East Carolina University, and a Bachelor of Science Degree in Music Education from the University of Tennessee in Knoxville. PN

PASIC 2001 DAILY SCHEDULE

WEDNESDAY

WIRED FOR PERCUSSION

9:00 A.M.

ENSEMBLE SIRIUS
(STUART GERBER AND MICHAEL FOWLER)
Kontakte — Karlheinz Stockhausen

10:00 A.M.

TOMM ROLAND AND QUINCY TROUPE
North Star Boogaloo — George Lewis

PERCUSSION GROUP CINCINNATI
(ALLEN OTTE, JAMES CULLEY, RUSSELL BURGE)
More Dust — Herbert Brun

BRANDON POOL
Residual Impact — Paul Oehlers

COASTAL CAROLINA UNIVERSITY
(GARY STEGALL, DIRECTOR)
Beach Music — Robert J. Frank

11:00 A.M.

LUIGI MORLEO
Le Rughe Del Deserto — Morleo Luigi

GREG SECOR
Points of Departure — Chin-Chin Chen

KUNIKO KATO
San Moku Sen Gan — Maurizio Pisati

STEVE HEARN
Linde for Vibraphone and Tape — Daniel Almada

MICHAEL BUMP
Between Memory and Reality — Joyce Wai-chung Tang

12:00 P.M.

JOEL BLUESTONE AND JOSEPH WATERS
Flame Head — Joseph Waters

BRIAN JOHNSON
For Very, Very Amplified Vibes and Voice — Brian Johnson

CHRISTOPHER LEE
Sorsornet — Christopher D. Lee

GUSTAVO AGUILAR
Shakere — Javier Alvarez

2:00 P.M.

THAMYRIS
(PEGGY BENKESER, MICHAEL CEBULSKI, STEVEN EVERETT)
Lithium — Steven Everett

D'ARCY PHILIP GRAY
World Premiere — James Harley

JOEL DAVIS AND DON BUCHLA
World Premiere — Joel Davis

3:00 P.M.

CHRISTOPH BRUNNER AND GARY BERGER
Langsam — Gary Berger
activities — Rico Gubler
Wassermusik — Wolfgang Heiniger

BLAKE TYSON AND CORT LIPPE
Music for Hi-hat and Computer — Cort Lippe

DAVID COLLIER AND STEPHEN TAYLOR
Path — Stephen Taylor

4:00 P.M.

RONNIE ENGEL
plutos' absence — Ronnie Engel

SCOTT DEAL AND EMORY UNIVERSITY DANCE ENSEMBLE *(LORI TEAGUE, DIRECTOR)*
Virtual Improvisations — Scott Deal

8:00 P.M.

SILENT ORCHESTRA
(RICH O'MEARA AND CARLOS GARZA)
Nosferatu: A symphony of Horror — F.W. Murnau

9:30 P.M.

VFX
(TONY VERDEROSA, PHILLIPPE SAISSE, RANDY BECKER, DAVID MANN, ROBIN EUBANKS AND TIM LEFEVRE)

CARIBBEAN SOUND STEEL BAND

PAUL LIEM

SILENT ORCHESTRA

THURSDAY

8:00 A.M.
- *Keyboard Committee*
- *New Music/Research Committee*
- *Health & Wellness Committee*
- *Contest & Auditions Procedures Committee*

9:00 A.M.
- **JOHNNY RABB**, *Drumset Clinic*
- **JOHN WILL PARKS IV**, *Paper Presentation*
- *Symphonic Percussion Emeritus Timpani/ Orchestral Presentation*
- *PAS Museum/Library Listening Lab*
- *Health & Wellness Lab and Video Technique Analysis*
- *Free Hearing Tests*

10:00 A.M.
- **UNIVERSITY OF OKLAHOMA PERCUSSION ORCHESTRA**, *Showcase Concert*
- **PAUL LEIM**, *Drumset Master class*
- **RAY DILLARD ASSISTED BY ANDERS ASTRAND AND DAN MOORE**, *Recording Techniques Clinic*
- *Solo Percussion/Sax Competition*

11:00 A.M.
- **CLAYTON CAMERON**, *Drumset Clinic*
- **VICTOR MENDOZA**, *Keyboard Clinic*
- **CARIBBEAN SOUND STEEL BAND**, *World Terrace Concert*
- *Board of Directors Meeting*

12:00 P.M.
- **NORBERT GOLDBERG**, *Drumset/World Master class*
- **LALO DAVILA & OKESTA EME PE**, *Children's Concert*
- **BRET KUHN & THOM HANNUM**, *Marching Clinic*
- *Snare Drum Orchestral Lab*

1:00 P.M.
- **RICHIE FLORES WITH ROBBY AMEEN AND ROBERT VILERA**, *World Clinic*
- **ISLAND WAVE STEEL BAND**, *World Terrace Concert*
- *Chapter Presidents Meeting*
- *Marching Percussion Committee*
- *PASIC 2002 Host Committee*

2:00 P.M.
- **MICHAEL BURRITT AND THE TEMPUS FUGIT PERCUSSION ENSEMBLE**, *Showcase Concert*
- **BILL MOLENHOF**, *Keyboard Clinic*
- *Orchestral Mock Auditions*
- *Drumset Committee*

3:00 P.M.
- **UNIVERSITY OF MEMPHIS PERCUSSION ENSEMBLE,** *Terrace Concert*
- **LEWIS NASH**, *Drumset Clinic*
- **JEAN GEOFFROY**, *Keyboard Clinic*
- **JOHN PRATT, MARTY HURLEY AND MITCH MARKOVICH**, *Marching Clinic*
- *College Pedagogy Committee*

4:00 P.M.
- **TONY MCCUTCHEN,** *Percussion Ensemble Literature Session*
- *Tambourine Orchestral Lab*

5:00 P.M.
- **CHAD WACKERMAN & TERRY BOZZIO**, *Drumset Clinic*
- *College and High School Marching Percussion Individuals Festival*

8:00 P.M.
- **KEIKO ABE**, *Evening Concert*

10:00 P.M.
- **TOMMY WELLS WITH JIMMY HALL AND THE PRISONERS OF LOVE**, *Jazz Showcase*
- **MATT SAVAGE**, *Drum Circle*

PASIC 2001 DAILY SCHEDULE

FRIDAY

8:00 A.M.
- *Education Committee*
- *World Percussion Committee*
- *International Committee*

9:00 A.M.
- **PATRICK ROULET**, *Paper Presentation*
- *PAS Museum/Library Listening Lab*
- *Health & Wellness Lab and Video Technique Analysis*
- *Free Hearing Tests*
- *Marching Percussion Drumline Festival*

10:00 A.M.
- **UNIVERSITY OF KENTUCKY PERCUSSION ENSEMBLE**, *Showcase Concert*
- **JAMES METCALFE & MICHAEL MIZMA**, *Electronic Clinic*
- **GORDON STOUT,** *Keyboard Master class*

11:00 A.M.
- **BRIAN AND BRADY BLADE**, *Drumset Clinic*
- **JOHN BERGAMO & HANDS ON'SEMBLE**, *World Clinic/Performance*
- **UNIVERSITY OF TN–KNOXVILLE PERCUSSION ENSEMBLE**, *Terrace Concert*
- *Snare Drum Orchestral Lab*
- *Board of Directors*

12:00 P.M.
- **WINNER OF BELGIUM INTERNATIONAL MARIMBA COMPETITION**, *Showcase Concert*
- **ROBERT FRIEDMAN**, *Health & Wellness Clinic*
- **YORON ISRAEL**, *Drumset Master class*
- *Principal Percussion Duties Orchestral Panel*

1:00 P.M.
- **STREAT BEATS**, *Terrace Concert*
- **KEIKO ABE,** *Keyboard Q&A Session*
- *Tambourine Orchestral Lab*
- *Chapter Presidents Meeting*
- *Drumset Committee*
- *Percussion Ensemble Committee*

2:00 P.M.
- **KATARZYNA MYCKA WITH VANDERBILT UNIVERSITY ORCHESTRA**, *Showcase Concert*
- **ED URIBE**, *Drumset Master class*

3:00 P.M.
- **MIKE MANGINI**, *Drumset Clinic*
- **TONY VACCA**, *World Clinic*
- *PAS Keyboard Committee Pedagogical Panel Discussion*
- **UNIVERSITY OF TN–CHATTANOOGA PERCUSSION ENSEMBLE**, *Terrace Concert*
- *Cymbals Orchestral Lab*

4:00 P.M.
- **STANTON MOORE,** *Drumset Master class*
- **PASCHAL YOUNGE WITH THE WEST VIRGINIA AFRICAN ENSEMBLE**, *World Clinic*
- **CHRISTOPHER NORTON ASSISTED BY NASHVILLE CHAMBER ORCHESTRA & NEXUS**, *Keyboard Clinic/Performance*

5:00 P.M.
- **KENNY ARONOFF**, *Drumset Clinic*
- *College Pedagogy Panel Discussion*

7:00 P.M.
- *Hall of Fame Banquet honoring Joe Calato, Mel Lewis, Babatunde Olatunje, Al Payson and Tito Puente*

9:30 P.M.
- **CARIBBEAN JAZZ PROJECT WITH DAVE SAMUELS**, *Evening Concert*

10:00 P.M.
- **KALANI**, *World Drum Circle*

JOE LOCKE


BILLY ASHBAUGH


GLEN CARUBA

Please note: Artists and schedule are subject to change. Artists not confirmed as of press date are not listed.

SATURDAY

8:00 A.M.
- **DAVID STEINQUEST AND FRANK ODDIS**, *Snare FUNdamentals*
- *Percussion Intern Programs Panel Discussion*
- *Music Technology Committee*
- *Composition Contest Committee*
- *Health & Wellness Committee*
- *Symphonic Committee*

9:00 A.M.
- **RICK MAROTTA WITH WILL LEE & SPECIAL GUESTS**, *Drumset Clinic*
- **JOE LOCKE**, *Vibraphone Clinic/Performance*
- **GIDEON FOLI ALORWOYIE**, *World Clinic*
- **GREG BEYER**, *Paper Presentation*
- *PAS Museum/Library Listening Lab*

10:00 A.M.
- **WESTFIELD HIGH SCHOOL PERCUSSION ENSEMBLE**, *Showcase Concert*
- **TOMMY WELLS AND JERRY KROON**, *Drumset Master class*
- **PAUL RENNICK WITH CAROLINA CROWNS CYMBALS & JEFF MOORE WITH MADISON SCOUTS BASS DRUM ENSEMBLE**, *Marching Master class*
- **CHRIS TRELOAR**, *Keyboard FUNdamentals*
- *Hands on Music Technology Lab*

11:00 A.M.
- **BILLY ASHBAUGH**, *Drumset Clinic*
- **WESTERN KENTUCKY UNIVERSITY ALUMNI ENSEMBLE**, *Terrace Concert*
- *Board of Directors*

12:00 P.M.
- **BRITAIN/MOORE DUO**, *Showcase Concert*
- **PAT PETRILLO**, *Marching/Drumset Clinic*
- **ANDERS HOLDAR AND JOAKIM ANTEROT**, *Ensemble Techniques FUNdamentals*
- *Health & Wellness Musician Injury Panel*
- *Snare Drum Orchestral Lab*

1:00 P.M.
- **GLEN CARUBA AND CHESTER THOMPSON**, *Drumset/World Clinic*
- **ABUSUA: WEST AFRICAN DRUMMING AND DANCE ENSEMBLE**, *Terrace Concert*
- *Marching Percussion Committee*
- *Chapter Presidents Training Session*

2:00 P.M.
- **ERIK JOHNSON AND THE CAVALIERS PIT ENSEMBLE**, *Marching Clinic*
- **DAVE BLACK AND MARK DORR**, *Drumset FUNdamentals*
- **FILIPPO LATTANZI,** *Keyboard Clinic/Performance*

3:00 P.M.
- **KALANI,** *World Clinic*
- **FLAT BAROQUE (MOSTLY) MARIMBA QUARTET,** *Terrace Concert*
- *Cymbals Orchestral Clinic*
- *Committee Chairs*

4:00 P.M.
- **BRIAN FULLEN**, *Drumset Master class*
- **MARK FORD**, *Keyboard Showcase Concert*
- **RICH HOLLY AND JOHN R. BECK**, *Accessories FUNdamentals*

5:00 P.M.
- **AKIRA JIMBO**, *Drumset Clinic*

8:00 P.M.
- **NEXUS 30TH ANNIVERSARY**, *Evening Concert*

10:00 P.M.
- **LALO DAVILA & OKESTA EME PE**, *Salsa Showcase*

Sibelius 1.4

BY PAUL BISSELL

For the past decade, musicians looking for computer music engraving programs had two choices: finding an easy-to-use program that did *most* of what you wanted and looked *almost* professional, or taking the long, sometimes arduous road and learning such programs as Score or Finale. A couple of years ago, rumors of a program called Sibelius began to surface from Europe with claims that Sibelius had Finale's power and professional output combined with ease of use. When Sibelius was finally adapted for PC and Macintosh platforms and hit the American shelves, people finally had the opportunity to see if it was worth all the buzz.

In short, it is worth every word. In its present form (version 1.4 at time of writing), Sibelius is worthy of note from both newcomers as well as highly skilled Finale users. Since Finale has been the program of choice for many engravers, many of the comments in this article will use Finale as a reference for Sibelius's features.

THE BIG 80%

About 80% of most music engraving involves entering notes, time signatures, articulations, and expression marks (hairpins, dynamics, and text). The other 20% involves making the page look pretty via page layout, stave spacing, and details such as cross-stave beaming, beams across barlines, Ossai staves, etc.

Sibelius makes both parts of the work a breeze with logical and intuitive methods of use. Many edits can be made with the keyboard alone, and those that need a mouse involve only one editing mode.

With Sibelius, one does not need a special tool or edit mode to work on any specific aspect of the score. To move a dynamic simply click it and drag it wherever you want. This goes for barlines, notes, stems, time signatures, accidentals, text markings, beam angles, and anything else on the page. While this will seem logical to those familiar with graphics programs, it is a big jump for music-notation programs. The "one pointer for everything" concept saves tons of time in layout and editing.

INPUT

Notes can be input in the same manner as with Finale: step time using the mouse, step time using a MIDI or computer keyboard (Finale's Speedy Note Entry), and playing in real time with the MIDI keyboard. All of these are similar to Finale in effectiveness and design, but there is one minor caveat for long-time Finale users. The numerical keypad assignments are one value off in Sibelius as compared to Finale. For example, in Finale's Speedy Note Entry, the 5 key is a quarter note and 4 is an eighth note. In Sibelius, the 5 key is a half note and 4 is a quarter. Those who have spent hours doing Finale entry will have to adapt. The order of events is also reversed with Sibelius, as you first select the note value and then hit the note you want on the MIDI keyboard. With Finale, you select the note you want and then (while holding the MIDI note down) select the note value from the numerical keypad.

Sibelius's real-time entry (called Flexitime) allows you to specify if what you are playing has triplets (one and two beat), quintuplets, etc. to help the program transcribe your playing. The initial page and instrumentation set-up is very similar to Finale's, allowing you to choose from a template of pre-assigned instruments (with transpositions) or choose your instruments from family groups such as strings, brass, percussion, etc., and it will put them on the page in normal score order—or NOT in score order if so desired.

Putting time signatures on the page is easy, and having the program automatically beam groupings as you would like is as simple as typing "4+4" to have your common-time measure beam every four eighths instead of every two eighths. While Finale will let you do this as well, it takes longer and isn't as complete in its implementation. For example, in Finale if you were to notate "Blue Rondo a la Turk" with its three measures of 9/8 phrased 2+2+2+3 and one measure phrased 3+3+3, every time the beaming changed, you would have to go into a dialog box and redefine the groupings via a rather complex method. In Sibelius, you can copy time signatures, and their properties will transfer as well. Thus, after you defined the two types of 9/8 measures (2+2+2+3 and 3+3+3), you could just copy and paste them like any word processor or graphics program.

You can also delete or hide a time signature, which leaves the properties in effect without being seen—great for cadenzas or more graphic scores. In fact, most all of the elements on the page can be copied and pasted. While this may seem like a rather ordinary feature, it is a big step forward in terms of music-notation programs.

HAIRPINS AND SLURS

Hairpin crescendos and decrescendos work really well in Sibelius by entering them with a keyboard command instead of the double-click and drag as in Finale. In Finale, using the mouse, it is easy to make hairpins whose apertures are non-uniform or that are vertically higher or lower than surrounding shapes. With Sibelius, there is an extremely high chance that the hairpin will be placed where you want, how you want it the first time.

Slurs were a weakness with early releases of Sibelius. They weren't bad, but not as flexible as in Finale. Version 1.3 of Sibelius fixed most of the oddities and 1.4 has brought it almost on par with Finale, although there needs to be more work done where a slur spans more than one stave.

Sibelius has a plug-ins menu that covers many "quick change" edits such as respelling sharps and flats, adding intervals, adding cautionary accidentals, etc., as well as some nice extra touches such as adding note names above the notes, checking for parallel fifths and octaves, and more. The developer plug-in package is available and there are many third-party plug-ins you can download for free.

THE OTHER 20%

There is only one mode in Sibelius, equivalent to Page Mode in Finale—an overview of the page of music you are cre-

ating. This is the only mode that really makes sense for music notation. If you are working on a score with many staves, you can, of course, hide the ones you don't want to see to make the vertical navigation easier. The zoom in and out is a breeze and works like most graphics programs by using the minus and plus keys.

Page layout in Sibelius is powerful and intuitive. Depending on preferences you specify, staves can automatically be justified to fit a page as you enter the music. Seeing a new page create itself when entering music and watching all staves update new changes in real time is fantastic. As you move one measure (or note, etc.) to take up more or less space, all the other notes and measures dependent on its placement move and adjust as well. The layout is dynamic and fluid.

At first, it may seem odd to have the page moving while you are entering notes, but it doesn't get in your way, and once you stop entering pitches, the page is usually well spaced vertically and horizontally. The fine tuning of a page is much easier without having to select a specific tool for each type of information on the page.

Another feature lets you grab the page and move it around as if it were on a desk in front of you. Finale sort of lets you do this, but anything off the page is not redrawn during the move. Of course, this defeats the function, as the main reason to move the page is to see what *isn't* on the screen. Sibelius got this right in its implementation.

Full scores redraw instantly at any zoom level. If you use Finale, you *have* to see this. This is not just eye candy, but a completely natural way of navigating through scores.

The true eye candy is that the music is shown on what looks like paper. This virtual paper comes in many default styles: normal white, buff, recycled, marbled, etc. You can also make your own paper style out of images you choose. While not essential functionally, the background keeps eye fatigue to a minimum when working on long projects and helps the engraver see the exact way the score will look on paper.

PLAY IT BACK, SAM

The instruments placed on your score (staves) are automatically mapped to a general MIDI synthesizer (via OMS on the Macintosh), which makes playing back a score easy. You can override the normal patch-change General MIDI assignments, but you cannot save these settings as a preference.

A big plus for percussionists is Sibelius's ability to play back slash-beaming notation of thirty-seconds, sixteenths, etc. Rudimental-related scores mapped to an appropriate sound module will play open rolls written as slash sixteenths, a feature long wished for by many engravers working with percussion scores. Dynamics, articulations, and even text tempo (such as the phrase "Piu Mosso") indications are followed by the internal sequencer and performed with a great deal of accuracy.

You can add text to the dictionary and assign its function. For example, you could assign the words "to Xylophone" to send a patch change to your synthesizer for that track. The words "to Bells" would send another patch change. Sadly, there are limits, and articulations are not as flexible as one would like. For example, you cannot tell Sibelius that every note with a "roof top" accent gets a MIDI velocity value of 127. While this is not a crucial feature, it would help to bridge the gap between the way it looks on the page and the way it sounds via MIDI.

In the age of the Internet Sibelius can save its documents in a format called Scorch that allows users to view and play them from a Web browser. This method requires the free Scorch plug-in for the viewer's browser, which can be downloaded free from the Sibelius Web site. That site also has a section devoted to "ePublishing" scores sold in this method.

The output of a score to the Scorch format was much easier than creating PDF files from the documents (or EPS to PDF). This secondary method created problems of missing hairpins in the output and other strange anomalies that neither this author nor the Sibelius tech support staff could accurately fix at the time of writing. The export to EPS only allows the user to save complete pages in this format. This makes using Sibelius for short examples that are to be embedded in a text document (like a theory test, a dissertation, etc.) more difficult to complete than using Finale's graphics tool.

Sibelius makes some of the less-common tasks that are difficult in Finale very easy to complete. Adding an Ossia staff (a miniature staff above the main staff) requires nothing more than selecting the

measure(s) you want it above and then selecting from a menu choice. The stave appears and the page layout is automatically updated. If you move this measure to a different stave, Sibelius handles the details.

Beaming across barlines is also easy. Just click the first note in the measure and it will connect itself to the previous note's beam, even changing the beam direction if needed. To beam across a system, you need to create the extended beam as a graphic. To make this (and other graphic tricks) easier, Sibelius gives you a very flexible line tool that has the exact look of a beam.

Since graphics are connected to local objects (notes, barlines, etc.), instead of fixed to a point on the page, when making layout changes your graphic will stay in the correct place or very close to it. This never happens correctly in Finale. Another nice feature, which is good for percussion writing, is the ability to easily change the stave style in the middle of the piece. For example, if you have a player who starts on timpani (five lines in bass clef) and then switches to snare drum (one line with neutral clef), this can be easily done.

The rehearsal marks are simply amazing. After entering these markers in the score, they are dynamic and automatically update themselves. For example, if you specified your rehearsal numbers as circled bar numbers and put one on bar 48, the rehearsal mark would show a circled 48. If you drag this marker to bar 50, the text automatically updates itself to show a circled 50. This dynamic updating works over altered bar numbers caused by pickup measures, cadenzas that take up more than one measure, etc. You can also change the look of all the marks (circled, boxed, bold, font type, etc.) once the marks have been inserted. Again, Sibelius handles all the details, leaving you to make the score look like you want with minimal effort.

If you are engraving music that is closer to Crumb than Corelli, you will have to use more graphic tools than note-entry functions. I completed a few Schenkerian graphs with little trouble in Sibelius, since all of the normal pieces of scores (barlines, noteheads, stems, etc.) are given as separate graphic events to be used in this manner.

Remember, since any object can be copied and pasted, you won't have to make multiple trips to a special dialog box to make multiple use of the same graphic. Since music notation often involves repetitive tasks, any half-second shortcut can be worth hours when working on a large project.

FINAL THOUGHTS

If you already have scores in Finale, Sibelius can import Finale 98, 2000 and 2001 scores with an amazing degree of accuracy. The copy protection is ironclad but somewhat complex—using a unique computer number generated by the program, combining this with the serial number on the CD-ROM, sending this information via Internet, and finally getting back a registration code. For people registering one copy of the program it is a small issue to walk through the steps; however, in a lab setting the hoops one must jump through are a real pain. Version 1.4 works well if netbooting all the machines from a server, making this a lot easier in this configuration. The registration code sent back via e-mail is unique to each machine (via the computer number mentioned earlier), and defragmenting the hard drive can make your previously registered copy revert back to the demo mode.

I wish the program would allow the user to choose keyboard commands for menu items. One menu selection that I use all the time, "Make into System," has no default key command. Since there is no way to program it via Sibelius, I'm forced to go to the menu bar repeatedly. Another European program, Emagic's Logic Audio, allows users to choose a key command for every menu selection in the program, and most popular graphics programs allow you to save certain steps as macros. This functionality should be a part of Sibelius as well.

Musicians looking to begin doing computer music engraving should look at Sibelius before anything else. It is quite logical in its approach. To be quite honest, I really didn't want to like this program when I first evaluated its features. I have many Finale scores that are the result of hard labor at the computer; finding something else would force me to reevaluate how I should continue computer engraving in the future. In this version of Sibelius I think I have found that answer. I'm really looking forward to version 2.0!

Paul Bissell is Instructor of Percussion and Music Technology at Del Mar College. Composer of the marimba and tape pieces "Hangar 84" and "The Alabados Song," he has also written technology related articles for *Percussive Notes* and *The Transoniq Hacker* and is owner of music publishing company Go Fish Music. PN

A Striking Concept

BY DR. DARIN WORKMAN

In my work with injuries suffered by drummers and percussionists, I have discovered a tendency for joint pain to develop somewhere in the shoulder, elbow, wrist, or hands. Most of these problems have a simple cause—and a simple solution.

The cause: shock waves produced from the stick striking the instrument, which travel up the arm and through the joints, causing damage to the joint and tendons (and sometimes bones).

The solution: minimize the shock of the attack and allow the vibration to escape before going through the body.

HOW WE ARE MADE

You need to know some basic information about how your hands and arms are constructed in order to really understand what causes this injury to occur. Bones are made of material similar to eggshells. They carry vibration well, but they do not absorb it. The vibration does the most damage where one bone ends and another begins—at the joint. Ligaments (threadlike fibers) connect one bone to another at a joint. When a vibration travels down a bone, it empties into the joint, rattling the ligaments and bones and causing irritation.

Muscles pull in order to bring one bone close to another—usually by moving a joint. Muscle fibers are wrapped in a cellophane-like material called tendon. Each end of the tendon is fastened to a different bone, allowing the muscle to shorten and bring the bones closer together. Movement occurs when the muscle on one side of a joint pulls two bones together, and the muscle on the other side of the joint lengthens to allow that movement to happen.

Most injuries occur from damage to bones, muscles, tendons, and/or ligaments (aka "soft tissue"). There are a number of ways this can happen, but I will address only the type of injury that comes from shock waves damaging the joint and its soft tissues.

I have treated numerous drummers with this problem. When this happens, you usually feel pain in the joint the next day. As the condition continues to worsen, you feel pain closer and closer to the time you stop playing. Eventually, it hurts to play, and the pain disables you. This particular ligament pain is identifiable because it hurts with or without movement.

To further complicate things, the body attempts to stop the painful movement by locking the muscles that move the joint. You experience this pain when you start to move your arm or use the muscles. Now you have two pains: one from the damaged ligaments and joint, and the other from the sore muscles acting to protect the joint.

None of this pain is going to stop until you do something to reverse it.

CAUSE OF THE SHOCK

Hitting a hard surface produces more vibration than hitting a soft surface, because soft materials absorb the vibration and hard materials return the vibrations. Therefore, using hard sticks/mallets or hitting hard surfaces increases the vibrations to the arms, causing pain. Some of the hard surfaces we play on include keyboards played with hard mallets, ride cymbals, and tight heads (such as most marching heads).

Of late, sticks have been developed that absorb vibration. One that I have found effective, and have read research studies on, is the E-Mite stick. It greatly reduces vibration to the body, but it is not as lively as wood sticks. Shock-reducing sticks are especially helpful if you are already injured. Playing on hard surfaces and/or using hard sticks requires less effort and decreases muscle fatigue in the arms. This in itself prevents injury (but that's another article for another time). You have to decide which is more important to you.

There are two facts I must mention. First, the body can handle great amounts of stress without injury if given adequate amounts of rest in order to recuperate. That is why a doctor often tells you to "just stop playing and it will heal." That's usually a safe thing to say. However, doctors who understand drumming injuries can usually work with you to heal the injury with little or no decrease in playing time. They will guide you in correcting your technique, enabling you to play without inflaming the injury as it heals.

Second, a fatal mistake is having the "more pain/more gain" attitude. If you think you are going play your way through an injury with no lasting damage, you are sorely mistaken. You won't have to look far to find those who have fallen prey to this myth and lost the use of their musical gift. I treat many of them. For some there is hope; for some there is none.

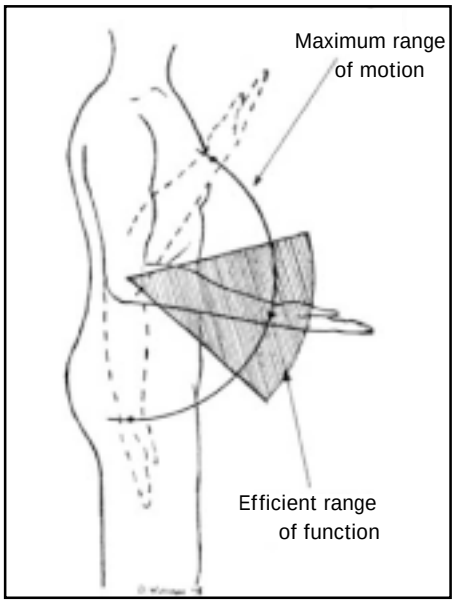
PLAYING THE INSTRUMENT

The answer to preventing or curing this type of injury comes down to technique. We cannot always choose what kinds of sticks to use or surfaces to play on. As musicians, we do whatever it takes to make the proper music. The only thing we can really control is how we set up the instrument, how we strike the instrument, and how we hold the sticks or mallets. Let's discuss ways to save ourselves pain by doing all of these things properly.

No matter what instrument you play, the arms should move within their neutral range of motion while you are playing. This means that the arm is not positioned in its extreme ranges, but halfway between them. The illustration on the next page shows the neutral range of motion for the elbow. Apply this idea to the shoulder, elbow, wrist, and fingers.

The neutral position for the shoulder, elbow, and wrist are all shown in this illustration. If this seems easy to achieve, it is because the neutral position is also the most natural and comfortable position. In this position, the arm has the most control, coordination, power, and endurance. It is the most comfortable position for the arm to be in.

To find the natural playing position for the wrist and hand, simply drop your hand to your side. Shake the wrist and hand and let it hang relaxed. Now, without changing the position of the hand or fingers, just bend at the elbow, bringing your hand up. It should look like a dome,



with a slight gap between the thumb and first finger.

MATCHED GRIP

When using matched grip, the stick should be held at its "nodal point" in the gap between the thumb and first finger. The nodal point is the "sweet spot" on the stick where the least vibration occurs. If you divide the stick into three equal segments, the nodal point is close to either dividing line. You will have to fine tune the hand position to make it the most comfortable while playing. Holding your fulcrum at this point transfers the least vibration into your body.

The fingers should be used to control and power the stick. Remember not to hold the fingers on the stick constantly or rigidly. The fingers are used merely to flip the stick, let it go through its motion, strike the instrument, then return to the fingers. The fingers should not still be pushing the stick when it hits the instrument. If they do, the vibration will travel into the fingers and up the arm. This shock will worsen if you use more fingers and/or a tighter grip.

TRADITIONAL GRIP

Finding the natural position for left-hand traditional grip uses the same method as matched grip, but this time place the nodal point of the stick on the skin separating the thumb and the first finger, with the stick extending between the second and third fingers.

The traditional-grip wrist position and motion varies slightly from the matched grip. The traditional-grip motion is more of a rotation than the matched grip motion. Rotation uses less and smaller muscles, giving the stroke less power and endurance.

When swinging the stick, the power comes from your thumb at the fulcrum. As with matched grip, the fingers help guide the stick. If you use them to push the stick, it will put pressure on the finger joints in ways they were not designed for, causing damage to them.

Once again, the fingers and thumb should not still be pushing the stick when it hits the instrument, or vibratory damage will occur. In addition, it will overwork the muscles to have them pushing the stick until it abruptly ends its movement by striking the drum.

The key to using traditional grip is the positioning of the drum. You must position it at an angle, putting the stick parallel to the drum while the hand is in the neutral position. Remember that the traditional grip was designed to put the

body in a more relaxed position while playing a drum that was hanging at an angle from a sling while marching. So, in order to get the greatest advantage from traditional grip, you should tilt the drum.

THE SHOCKING CONCEPT

The vibration created by striking a percussion instrument should travel through the stick and into the air, where it is heard as sound. The stick should bounce off the surface, allowing both the stick and the instrument to vibrate freely. This technique gives the best sound and the least irritation to the musician and instrument.

Try an experiment with this concept (you have to do it to understand). Strike a tom-tom properly, allowing both the stick and head to vibrate. (This can also be done with a marimba or other percussion instrument.) Notice the "ring" from the instrument. Now try the same thing, but hold the stick tightly and don't let it bounce off of the surface. You should notice a dramatic difference. The head won't ring, and the pitch will swoop quickly and die. This happens because the shock and vibration went through the stick and into your arm instead of through the instrument to create sound.

Occasionally the music will require you to deviate from proper technique to create a specific sound (e.g., a rimshot or "dead stroke"). This is all right, but it should not be the norm, or you will cause damage over time.

STRIKING ANGLE

Another important consideration is the angle at which the stick hits the instrument. The stick should strike the instrument close to parallel, as shown in the photographs. This allows the stick the most freedom to bounce off the surface—giving the most uninhibited vibration from the instrument (producing the best sound) and the stick (reducing injury).

Many musicians increase the angle of the stick in relation to the drum by raising the hand and pointing the tip of the stick down toward the instrument. The more you increase the angle, the less bounce you will get, because the stick begins to dig into the drum rather than bounce off it. Again, this action transfers the vibration to the stick and up the arm, causing damage over time.

ALLOWING SHOCK TO ESCAPE

Drunk drivers often escape injury in an auto accident. This is believed to result because they are so relaxed that the shock doesn't affect them as much as it affects one who is not so relaxed. It is usually better to go with a shock than to resist it.

From this analogy, it is easy to understand how holding the stick loosely allows the shock to escape without affecting the body. Let's discuss ways to use the stick that allows shock to escape.

Once the stick strikes the drum, it should be free to bounce back to its original position. This has more to do with timing than strength. The process is similar to dribbling a basketball or using a yo-yo. Flip the stick to strike the instrument, and allow it to rebound back to your hand. Timing is required to know when the stick is ready to be flipped again.

Single-stroke roll exercises are excellent for developing this timing. Through hours of repetition, this timing and reaction becomes automatic. While the stick goes through its motion, try to stay out of its way and allow it to do the work. The goal is to use as little energy as possible to achieve the desired sound. This conserves your power, control, coordination, and endurance. As your energy depletes, so will your ability to play well.

AVOIDING INJURY

An important element in avoiding injury through proper technique is finding a good teacher. You will regret the consequences if you don't.

The simple solution to preventing the most common injuries I have seen among percussionist/drummer patients under my care is basic movements done correctly. If you compromise these movements to any degree, your playing will suffer to that same degree.

Most importantly, listen carefully to what your body is telling you. Pain is your body's way of alerting you that something is wrong. When you feel pain, find out what is causing the problem and solve it. The longer the pain lasts, the more damage it will do, much the same as driving an overheated car.

MENDING THE PROBLEM

Even if you have let a problem go too far, it's not too late to work on it. The healing process can begin at any point, but it is most effective the earlier you

start. Resolve that you will do whatever it takes to cure the problem, find the right person to help you, and begin the process. A wise and informed teacher and/or physician can usually help you recover quickly.

Many injuries will not require you to stop playing! It is my belief that getting back in the saddle as soon as possible is extremely important when working with musicians and athletes. It is an integral part of the healing process. Once an injury heals properly, it will not recur unless you repeat the action that caused it in the first place. Therefore, you don't need to play cautiously if you have corrected the flawed technique that caused the injury.

However, injuries are like scratches on a record. Each time the needle goes through the scratch, the groove gets deeper. Likewise, the more times an injury recurs, the longer it will take to recover each time.

CONCLUSION

I am not trying to tell anyone how to play; that is each person's decision. Anyone can disagree with my ideas about technique, but no one can ignore the fact that this is the way the body is meant to move. Forcing it to operate in a different way may cause injury.

It doesn't take an expert to understand how to get the most from your body. It just takes a little common sense and a lot of paying attention to what your body is saying. Like a car, if you wear it out, the body will give you more trouble with the passing of time. It's a "pay me now or pay me later" relationship.

Darin Workman is a Doctor of Chiropractic who works with performing and sports related injuries. He hold a Bachelor of Human Biology degree and is a Certified Chiropractic Sports Physician. Workman is the Chair of the PAS Health and Wellness committee and is a member of the Performing Arts Medical Association (PAMA). A drummer/percussionist of over twenty-four years, he continues to be active in performing and teaching. He can be reached by e-mail at docworkman@juno.com PN

Musical Levels and Narrative in Andrew Thomas's "Merlin"

BY JOHN W. PARKS IV

While preparing Andrew Thomas's 1985 "Merlin" for performance, I noticed motivic and harmonic features that seemed to reflect the ideas set forth in Edward Arlington Robinson's poem of the same name, supplied in part by Thomas on the first page of the piece. I analyzed the first movement in order to see how musical events in Thomas's work might be integrally wed to the underlying dramatic narrative of Robinson's poem.

My approach to analysis is eclectic, combining both voice-leading techniques derived from the work of Heinrich Schenker and pitch-class (set) theory. This approach illuminates the organic structure of the work and reveals the underlying dramatic musical process, which are coordinated with Thomas's poem. Additionally, I explored the ideas set forth by Cynthia Folio in her article on Bartok's "Contrasts," since Thomas's piece contains a mixture of Bartok-like strategies (e.g., set class 0347 as a projector of key areas, Lendvai's Golden Section). Other aspects of my analysis include tracing the transformation of a core group of pitch-class sets in order to see how such devices as voice exchanges on the macro- and micro-formal level behave in an unstable harmonic context (e.g., prolonging harmonies and enhancing voice-leading) and most importantly, integrating Thomas's diverse musical language with Robinson's narrative.

TEXT OF ROBINSON'S POEM

"Merlin" (1917) by Edward Arlington Robinson (1869–1935) is an epic poem chronicling the legendary tale of King Arthur and the destruction of his court. An examination of the first stanza as well as background information on the main characters is essential in understanding the context of musical events found in the first movement of Thomas's marimba work.

GAWAINE, GAWAINE, what look ye for to see,
So far beyond the faint edge of the world?
D'ye look to see the lady Vivian,
Pursued by divers [sic] ominous vile demons
That have another king more fierce than ours?
Or think ye that if ye look far enough
And hard enough into the feathery west
Ye'll have a glimmer of the Grail itself?
And if ye look for neither Grail nor lady,
What look ye for to see, Gawaine, Gawaine?

Merlin, a mythical creation of Geoffrey of Monmouth in his twelfth-century history of the kings of Britain, was the court magician, advisor, and guide to King Arthur. Vivian was known as the woman who lured Merlin to his fate in either a cave or tree. Despite Merlin's gift for seeing the future, he is powerless to prevent his own doom at the hand of a "creature to bewitch a sorcerer" (Lupack). Gawaine was one of the first knights to take the quest for the Holy Grail. He was also charged with taking Queen Guenevere to the Trial by Fire, her punishment after having an affair with Lancelot. In the process, Lancelot accidentally killed one of Gawaine's brothers as the Queen was rescued. Gawaine never forgave his fellow knight, and the subsequent quest for revenge led to the disbanding of the Round Table. Gawaine was eventually killed by Lancelot.

FORM AND CONTOUR

While an understanding of the dramatic narrative effects on Thomas's work is paramount, the musical levels must be explored as well for a full analysis. The first movement of "Merlin" may be divided into three sections (A, B, and C), with each section being further divided into sub-phrases:

A. mm. 1–20	B. mm. 21–31	C. mm. 31–46
a. 1–3	e. 21–24	g. 31–38
b. 4–8	f. 25–31	h. 38–40
c. 9–12		i. 41–46
d. 13–20		

Gawaine's mental struggle is manifested at the surface within the ascent and descent in conjunction with the dynamic elements (see Example 1). Consider the slow registral ascent beginning in measure 1 and temporarily ending at the end of the A section. This struggle to ascend is then restarted and accomplished in measure 27 of the B section, only to descend back to the lowest register of the instrument within the C section.

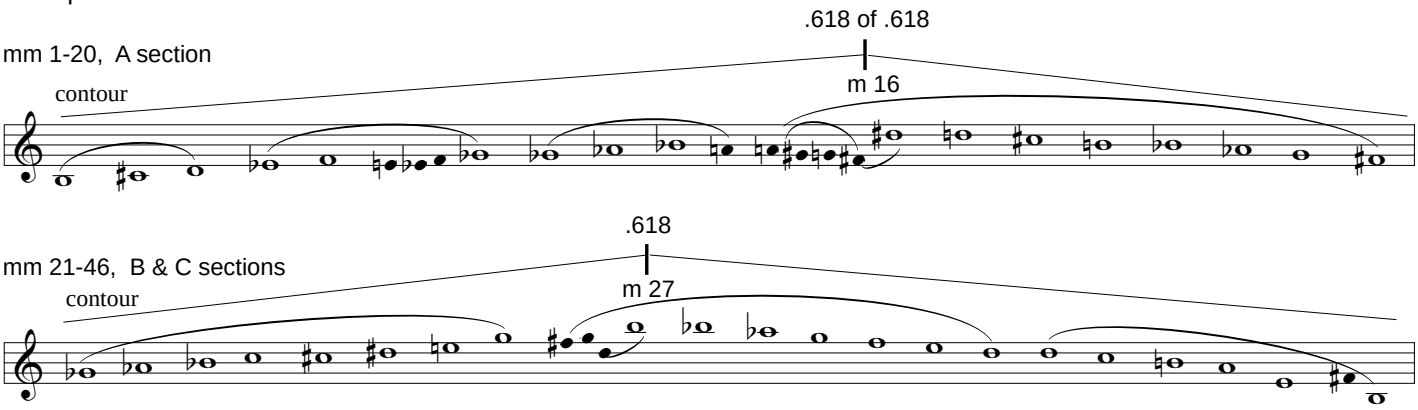
HARMONY

The entire first movement of "Merlin" displays a conflict between triadic stability and instability, or between moments of repose and moments of progression. In the opening phrase, the use of dissonant neighbor tones (included in the small linear motions) forces an extremely irregular progression to emerge (see Example 2). Certainly this and other passages do not display any sense of normal motion, even though clearly triadic constructions are present (harmonies with added sevenths and/or other dissonances). The opening, climax, and conclusion of the first movement, through the dichotomy of stable-consonant sonorities versus unstable-dissonant sonorities (which definitely fit the narrative as well), project the manic psyche of Gawaine.

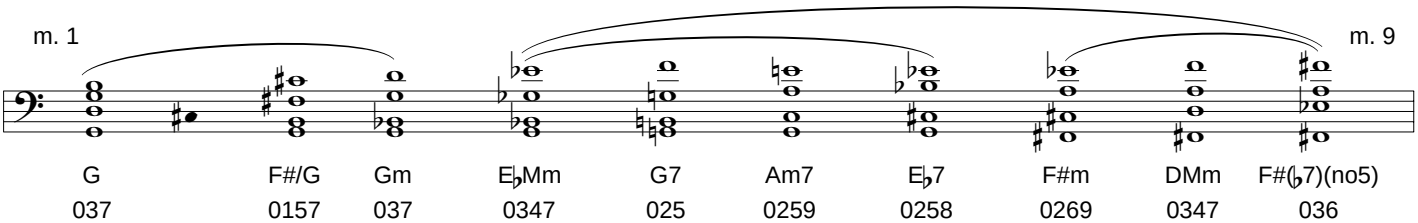
The harmony definitely articulates the form of the first movement in one of two ways; again, the idea of contrast as "struggle." As the piece is collection-driven, there are no real "key areas" but, rather, areas of "keyness," which are marked for consciousness. In Example 3, the A section is built around G, or is "centric" around G. Similarly, the B section is E-flat centric, and the C section is B-centric. When combined, these notes form a 048 trichord (E-flat, G, and B), a symmetrical construction centered on a deeper level around G, which is undoubtedly the most important harmonic area in the movement.

A completely different gloss on the nature of the collections involves looking more closely at the sub-phrases themselves. In Example 4, the same G, E-flat, and B areas exist in conjunction with other centric sections, producing something that could be viewed as classical sonata form. The G centric (measure 1) and D centric (measure 13) areas could be considered "tonic" and "dominant" as they are separated by an intervallic relationship that is common between first and second themes in sonata form

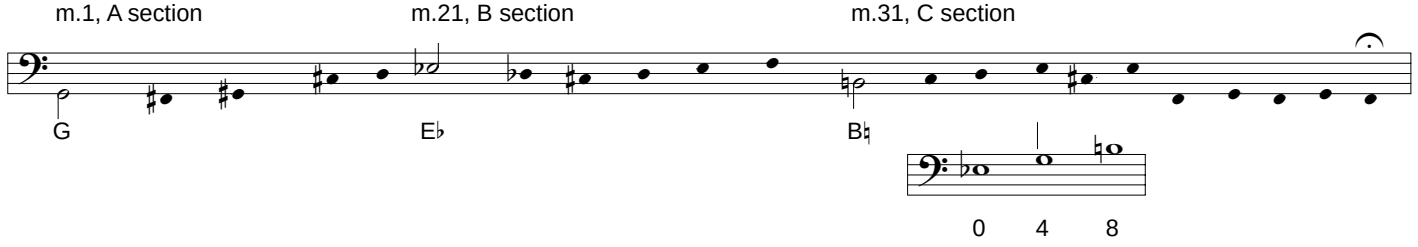
Example 1



Example 2



Example 3



(V in major, III in minor). The recapitulation at measure 25 coincides with a G sonority, with a pedal D in the bass. This sense of resolution is overcome by a move to the tritone or B-centric section at measure 31.

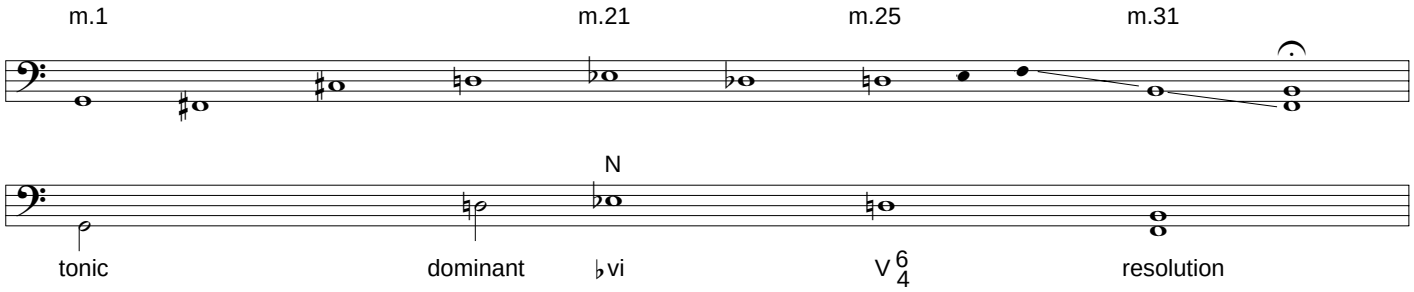
There is a definite sense of conflict even within the formal structure of the work. Both symmetry (048) and asymmetry (sonata-like form) exist simultaneously, and are driven by key centricity as well as chordal consonance and dissonance.

Thomas's harmonic language is collection-driven, with the vast majority of the vertical sonorities acting as subsets of the octatonic scale (three scales based upon the combination of two out of three diminished seventh chords in one octave). This use of octatonic collections finds a parallel in the music of Bela Bartok, Igor Stravinsky, Alexander Scriabin, and many other composers who parodied conceptions of conventional stability. The melodies and inner voices do not use the octatonic scale exclusively in a horizontal fashion; however, the constant imbrication of the set-class 013 gives the entire piece a clearly octatonic flavor.

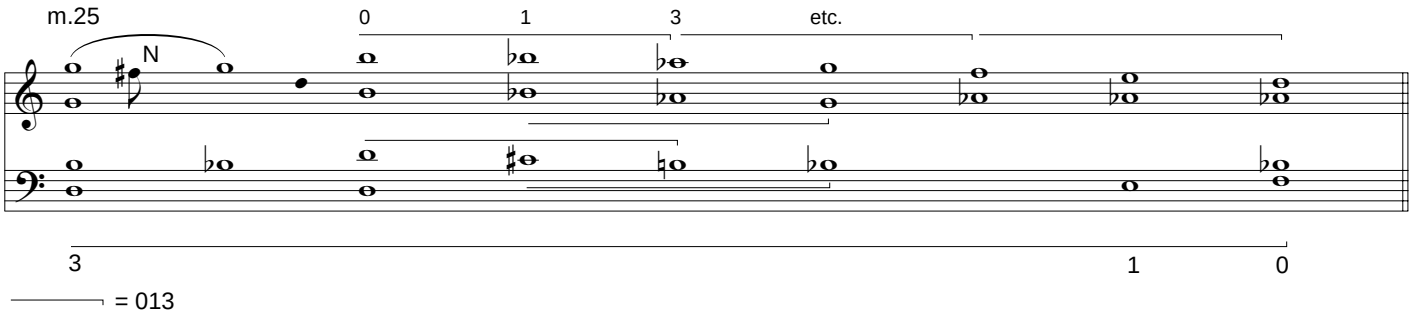
Motivic parallelisms abound in all voices and at deeper levels, especially in the B section of the piece. The 013 motivic material is imbricated, or overlapped, in a series of largely octatonic ascents and descents that can be found in measures 25 through 31 (see Example 5). The use of the 013 motive is not only a local event, but it generates the octatonic scale permeating the texture and adds structural significance at a deeper level. Through this manifestation, Thomas provides a sense of coherence to the work, which continues into the second movement through direct quotation and partitioning of the set classes/chords from the first movement.

The opening chords of the first movement set up a voice exchange that is rather striking (see Example 6). The root remains constant; however, the D and B switch places by going beyond the B natural and moving all the way to B-flat. This sets up the 0347 "schizophrenic" tetrachord (G, B-flat, B natural, and D) that Folio discusses at length in her "Contrasts" article. The last chord found in Example 6 is actually the same

Example 4



Example 5



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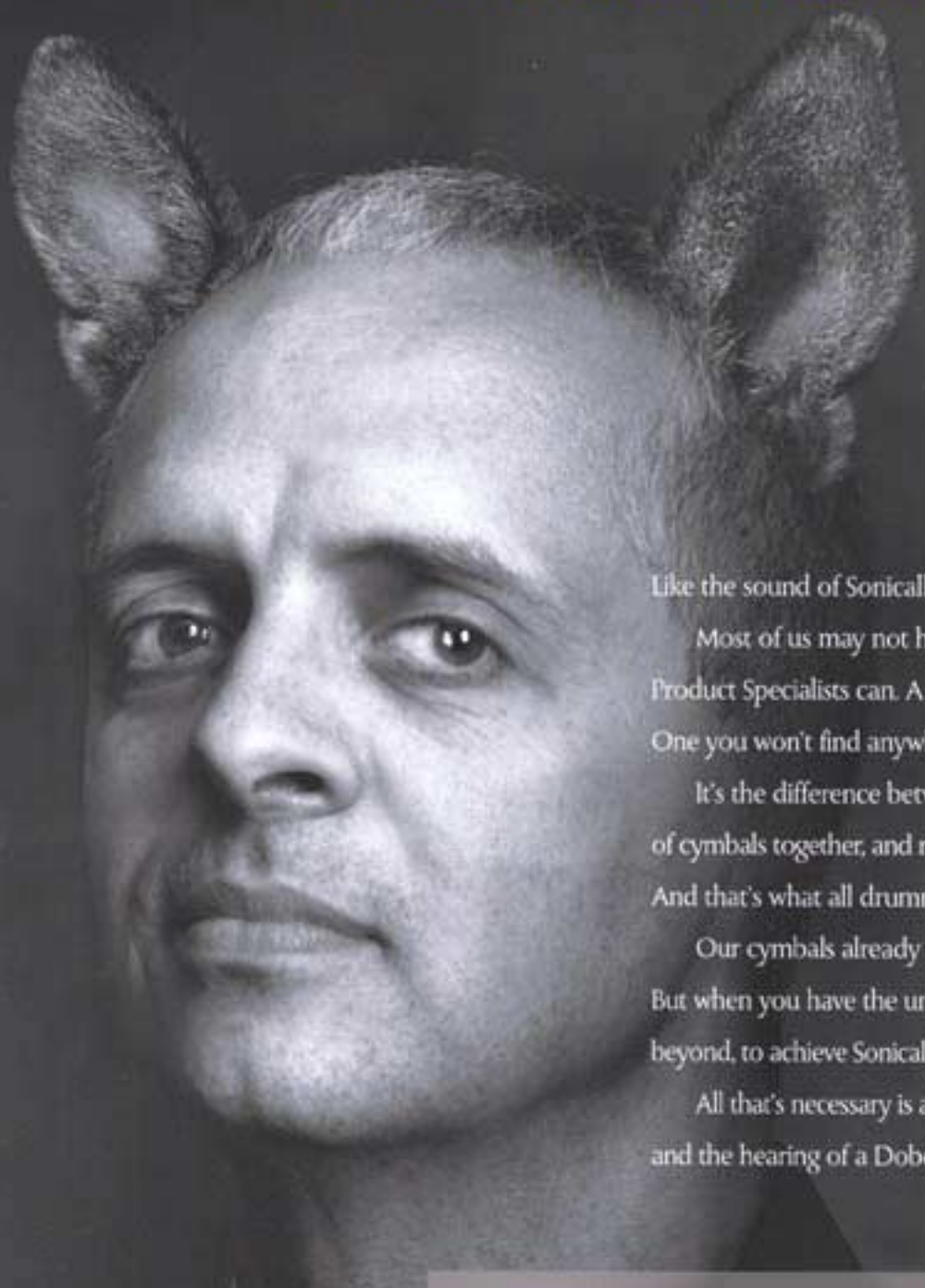

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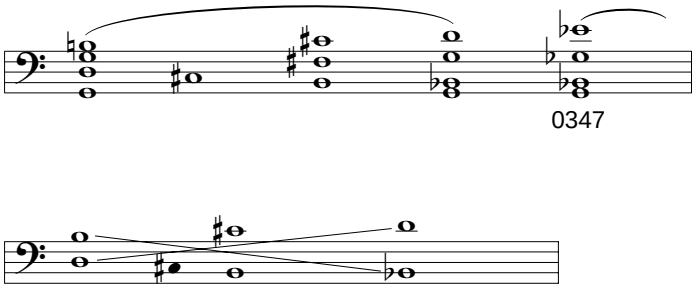
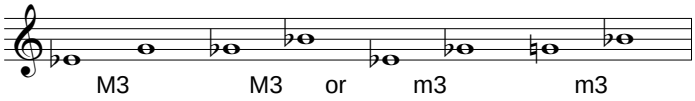
0347, but transposed to E-flat, G-flat, G natural, and B-flat and formatted as a vertical sonority.

Example 6



The 0347 tetrachord is an extremely important sonority in the discussion of narrative levels in this work, as it is built upon either two juxtaposed minor thirds or two interlocking major third intervals (see Example 7). In fact, the seed of the manic nature and instability of Gawaine's thought process may be found in this very chord.

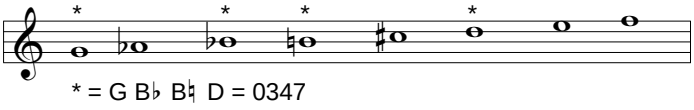
Example 7



Moreover, within centric areas, both major and minor sonorities are made possible by one of the octatonic scale combinations (i.e., diminished seventh chords based upon C-sharp and D; see Example 8). Therefore, conflict in the octatonic scale and the 0347 tetrachord contains the very essence of major (good, positive, release) and minor (bad, negative, unresolved tension).

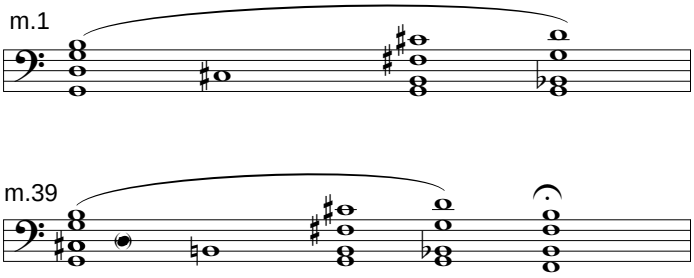
Example 8

y + z octatonic scale



In comparing the voice exchange in measure 41 to the opening voice exchange of the movement, one notices striking similarities (see Example 9). In fact, Thomas sets up a voice exchange over the entire first movement, providing motivic parallelism once again.

Example 9



When examining the poem one notices that the first line appears in reverse order at the end of the stanza, creating a voice exchange over the text itself. This is known in rhetoric as a *chiasmus*, or the inversion of the second of two parallel phrases. Thomas has mirrored the structure of the text in the music.

MORE BARTOK

A great deal of Bartok's music is associated with Lendvai's principle of the "Golden Section." This section, formulated by utilizing the following mathematical equation—number of measures X .618, yielding the 3/5 point in the piece—is found in several of Bartok's works such as "Sonata for Two Pianos and Percussion," "Music for Strings, Percussion, and Celesta," and "Mikrokosmos." In the first movement of "Merlin" the equation yields the following result: 46 measures X .618 = 28.428. This result coincidentally marks the climax area of the movement harmonically, registrally, and dynamically in measures 27–28.

It is also important to notice that the Golden Section of the Golden Section is the highest registral and dynamic moment in the first section of the piece (i.e., measure 16; see Example 10). The section immediately preceding the Golden Section contains the most motivic manifestations of set-class 013 through imbrication and harmony (i.e., measures 25–31). So, like Bartok, Thomas injects as much tension into the recapitulatory section as possible. This section represents Gawaine's struggle at the most obvious level. A G-major sonority has re-emerged at measure 25, building to a climax in measure 27 and canceled by a G-minor sonority at the end of measure 28. The phrase is continued past the G-minor chord through a "dominant," and then by two voice exchanges setting up the B-centricity in measure 31 to conclude the first movement.

COMPOSER'S THOUGHTS

Post-analysis conversations with composer Andrew Thomas provided additional insight into the inner workings of the piece; specifically, the theoretical concepts found in "Merlin" were more a product of his subconscious. Originally, Thomas titled the work "Two Pieces for Solo Marimba"; however, on the insistence of William Moersch, who premiered the work, Thomas changed the title to "Merlin." The change in title came from his own experience of reading Robinson's poem while writing the marimba work.

"Of course, I knew that [the first movement] was profoundly dark," says Thomas, "but I came to title it in retrospect, like the Debussy 'Preludes.' The chord sequence in the first movement came to me in about fifteen minutes, and then I burst into tears. It then took several weeks to make it breathe. It was hard work, walking around my studio, breathing, and then trying to put it in terms of the marimba."

The concept of "breath" is essential to the performance of this work, along with the realizations garnered through analysis.

CONCLUSION

The first movement of Thomas's opus is extremely dense from a theoretical perspective. Understanding the musical levels and narrative of the work certainly creates a bond between composer, performer, and audience. The author has found that the extramusical program and motivic parallelisms have impacted and continue to impact his recent performances significantly.

For a list of many possible performance ramifications of this analysis, as well as an unedited copy of the full project, please visit http://www. people.ku.edu/~jwparks, or e-mail the author at jwparks@ku.edu.

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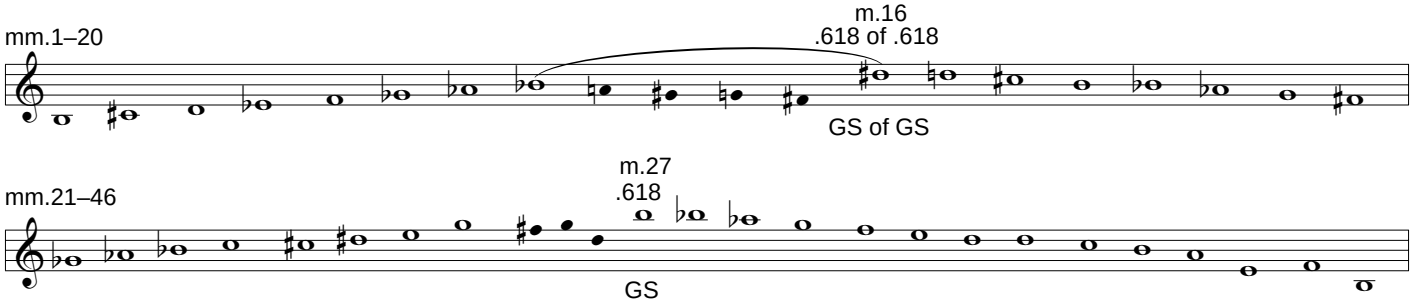
Phone conversation with Andrew Thomas.

Meetings with Steve Laitz, Professor of Theory, Eastman School of Music.

John W. Parks IV, Professor of Percussion at the University of Kansas, is completing the Doctor of Musical Arts degree in Percussion Performance and Literature from the Eastman School of Music. He served as Principal Percussionist with the Eastman Wind Ensemble on their 2000 Tour of Japan and Taiwan and as Principal Timpanist of the Schlossfestspiele Orchestra in Heidelberg, Germany. Parks also holds two master's degrees from Northwestern University and a bachelor's degree from Furman University. PN

Example 10



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REFERENCE/ INSTRUCTIONAL TEXTS

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Steve Houghton and James O. Froseth
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Gia Publications, Inc.
Music educators should readily recognize the name of one of the authors of these books: James 0. Froseth of the University of Michigan. He has written and produced the *Do It! Play in Band* method for beginning band. Percussionists will recognize the name of Steve Houghton, who co-authored the two *Do It! Play Percussion* books included in this new band method.

For those interested in percussion pedagogy, one of the viable selling points for these two books is their emphasis on incorporating world percussion by adding ethnic

rhythm instruments to the typical inventory of instruments used in beginning band methods. The two-volume drum method boasts covering "the extended African, Brazilian and Afro-Cuban percussion families with individual lessons and compositions for large and small ensembles as well as solo performances...."

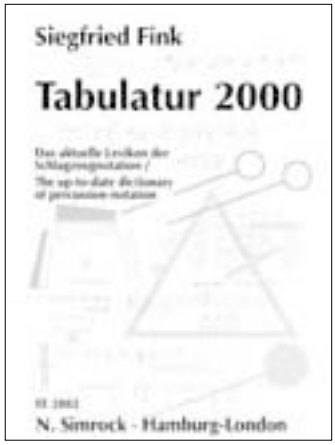
These ensemble opportunities embrace duets, trios, quartets, mixed ensembles, percussion ensembles, and arrangements for full band. World percussion instruments utilized include agogo bells, bongos, caxixi, congas, djembe, djun-djun, shekere and tamborim. Instrument alternatives are given for ethnic instruments that are not readily available.

In addition to snare drum (22 rudiments are covered) and mallet instruments (vibes, marimba, xylophone and bells), the texts do a thorough job covering basic performance techniques of concert percussion such as triangle, temple blocks, woodblock, crash and suspended cymbals, tambourine, sleighbells, finger cymbals, bass drum, claves, cowbell, castanets and maracas. Musical concepts and examples are heard on the CDs that accompany both texts.

It is refreshing to see that as the 21st century dawns, we are finally catching up to the 20th century in terms of a comprehensive "total percussion" approach.

—John R. Raush

Tabulatur 2000
Siegfried Fink
$31.95
N. Simrock/Theodore Presser Co.



Tabulatur 2000 is an up-to-date dictionary of percussion notation. The booklet is divided into sections that include membranophones, idiophones (wood and metal), mallet instruments, special effects and stick symbols. The book also includes drumset notation systems as well as five notation systems employed in multiple-percussion works by Siegfried Fink, Bertold Hummel, Heinrich Konietzny and Tomas Marco.

Each instrument is represented by printed name, picture graph and approximate range. The book includes an appendix that lists instruments and a short list of relevant literature using those instruments. This is a great source that should be required material for college percussion students and composers.

—George Frock

The Healing Power of the Drum
Robert Lawrence Friedman
$14.95
White Cliffs Media
Psychotherapist and drum facilitator Robert Lawrence Friedman has combined information about his own research and experiences with the healing powers of rhythm with stories told by a variety of therapists and drum-circle facilitators about their work with Alzheimer's patients, at-risk teens, autistic children, stressed-out corporate employees and other groups and individuals who have benefited positively from exposure to drumming. Through its varied sources and wide range of documentation, the book provides strong support to the growing body of evidence that indicates that drumming can be an effective tool in treating certain physical and emotional problems.

In addition to all of the testimony concerning the positive effects of drumming, Friedman balances the book by including cautionary information about negative effects drumming can have in specific situations. He also includes exercises designed to relieve stress, aid meditation and allow the release of emotions. Professional drummers who have achieved technical mastery of rhythmic complexities but who have never felt at one with their instrument could very well experience a whole new aspect of drumming and rhythm by partaking of the "heartbeat" exercises. Music therapists and drum circle participants will certainly find this book useful and inspiring, as will anyone who is fascinated by drumming.

—Rick Mattingly

WORLD PERCUSSION INSTRUCTIONAL MATERIAL

Studies For Tapan
Dobri Paliev
$9.00
ABIS
Studies For Tapan is an instruction book for the traditional folk instrument of Bulgaria, the Tapan. Its roots go back to the second century A.D., when the Bulgarians migrated from Middle Asia to the Balkan Peninsula. The Tapan is a rope-tensioned drum that is approximately 20" x 14". It looks like a small bass drum of the type used in colonial drum corps. It is held by a sling worn over the shoulder and played with two different kinds of wooden sticks—a "kiyak," which looks like a spoon bent at both ends and is held in the right hand, and a twig from a cornel tree, which is

held in the left hand. By alternating the hands, one on each head, two distinct sounds are produced. Not only is the drumhead struck in the normal beating area but in the center, on the edge and on the rim. The knee and hand are also used for muffling effects. All of these techniques are clearly illustrated in the book's 26 pages, which include exercises and short solos. For those interested in the Tapan or Bulgarian rhythms, this is a must-have book.

—John Beck

MARCHING PERCUSSION

Beats: A Drum Method **III–V**
Michael Hernandez
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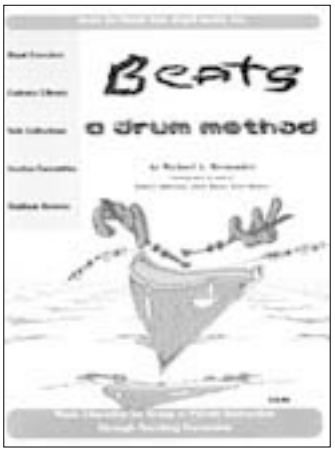
Drop6 Media, Inc.



Beats: A Drum Method is described as "music education for group or private instruction through marching band," and that pretty well sums up its approach. This 60-page manual begins with sixteenth-note and triplet-accent exercises and progresses to etudes using double strokes, buzz strokes, flams and visual effects such as rim and stick clicks. Many of the exercises take the form of progressively graded cadences for full marching section (snare line, tenors, five bass drums and five cymbals). The book also includes one snare duet, two tenor solos, two snare/tenor duets, a tenor duet, a bass drum ensemble and six cadences, which could be used in performance.

The advanced cadences require a great deal of technical precision, often using sixteenths or sixteenth-note triplets split among several players. High school band directors looking for exercises to "whip" the drum line into shape should find this a useful publication.

—Terry O'Mahoney

G-Force **IV**
John Beck
$8.00
Kendor Music, Inc.
"G-Force" is a snare drum trio that provides an excellent opportunity to assess the abilities of three high school drummers to properly execute the basic rudiments. The ensemble precision required in this well-written, two-minute trio makes it an excellent preparatory piece for those who desire to earn a spot on their high school snare line.

—John R. Raush

Mr. Mirror's Reflections on Dreams IV
Kit Watkins
Arranged by Shawn Schietroma
$50.00
Drop6 Media, Inc.
This marching percussion ensemble arrangement allows for different ability levels among the players. The arrangement employs bells, vibraphone, chimes, shakers, xylophone, marimba 1 (4-octave), marimba 2 (4 1/3-octave), timpani, percussion 1 (four concert tomtoms, claves), percussion 2 (hi-hat, small crash cymbal, ride cymbal, timbales), percussion 3 (concert bass drum, sleighbells), percussion 4 (suspended cymbal, tambourine), percussion 5 (wind chimes, cowbell), snares, tenors (quints), basses, and cymbals.

The arrangement includes separate parts for three, four, or five tonal bass drums, which is very helpful in consideration of individual drum line instrumentation. The number of mallet parts could be varied as well, depending on available instrumentation. The percussion parts are the least challenging, but are extremely important for color and rhythmic motivic development. Although the work is relatively short (approximately 1 1/2 minutes), it is full of exciting colors and sounds for everyone to enjoy.

—Lisa Rogers

Street Beats to Take…on the Road **IV–V+**
Compiled by Paul Rennick
$15.00
Drop6 Media, Inc.
Street Beats to Take …on the Road

is a collection of seven drum corps cadences: "Jersey Street Beat" (1977–86 27th Lancers) by Charles A. Poole, Jr., "G11" (1999 Glassmen) by J.J. Pipitone, "Picnic Table" (1985–86 Phantom Regiment) by Shawn Schietroma and Hawley Gary III, "Oosh-Ka-Boosh" (1999 Canton Bluecoats) by Allen Joanis, "Cadets Street Time" (1987–93 Cadets of Bergen County) by Tom Aungst, "Stock Seven" (1999 Madison Scouts) by Jim Yakas, and "Crown Beat" (1998-2000 Carolina Crown) by Paul Rennick.

Compiler Paul Rennick includes a preface about each drum corps, biographical information about each composer, performance notes for each cadence, a notational legend, tips regarding drum line pedagogy, and a historical perspective on the drum line cadence. This is a wonderful resource for intermediate to advanced drum lines.

—Lisa Rogers

Caribe **V**
Michael Camilo
Arranged by Brian West and Steve McDonald
$55.00
Drop6 Media, Inc.
Michel Camilo's "Caribe" is a catchy tune, and this arrangement for a marching percussion pit ensemble (bells, two vibraphones, xylophone, two marimbas, optional piano, three timpani, bass guitar, three percussion) and drum line (snares, tenors, four bass drums, and four cymbals) features a highly syncopated *son* bass line and busy parts for everyone. Its brisk tempo (M.M. = 136), syncopation, and requisite precise rhythmic execution make this a definite grade-five ensemble. Although only one minute and 29 seconds in length, it packs a lot of excitement into a short amount of time. (An audio sample of this work is available at www.drop6.com.)

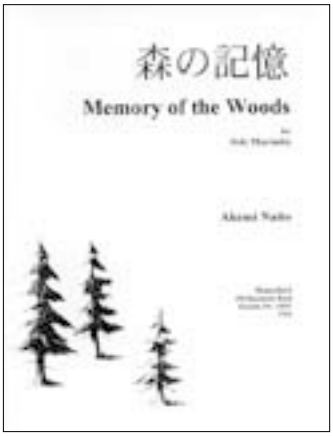
—Terry O'Mahoney

Symphony No. 10, Movement 3 **V**
Dmitri Shostakovich
Arranged by Wayne Bovenschen
$60.00
Drop6 Media, Inc
This interesting percussion setting for marching ensemble is scored for a large pit ensemble with bells, xylophone, chimes, two vibraphones, four marimbas, timpani, and a drum choir of snare drums, tenors, basses and cymbals. This particular movement from the Shostakovich Symphony No. 10 is a rapid scherzo in 3/4 time. The melodic material is limited to a relatively small range, but the numerous chromatic intervals create challenges in memory as well as execution. The drum parts provide rhythmic and dynamic shape to the melodic setting of the keyboards. Rolls, flams and other patterns include designated sticking.

—George Frock

KEYBOARD PERCUSSION SOLOS

Memory of the Woods **V**
Akemi Naito
$15.95
HoneyRock



This nine-minute solo is written for a 5-octave marimba but can be performed on a 4 1/2- or 4 1/3-octave instrument. Four mallets are needed, and they should be combination of medium and soft mallets that sound good throughout the instrument's range.

Starting at the tempo of quarter

note = 66 with quarter and eighth-note rolls in a legato style, the piece progresses to a more rapid section of mallet independence. For the most part, the work continues in this style throughout—legato, quasi marcato, legato, etc. The quickest tempo is quarter note = 76. The rolls and independent sections are quite idiomatic and produce a rich, full sound from the marimba.

—John Beck

Variations on Amazing Grace **V–VI**
Daniel Heslink
$15.95
HoneyRock

Daniel Heslink has created a truly "multi-cultural" setting for this great traditional American hymn. The arrangement requires a 5-octave marimba and one-handed roll technique with each hand. The different roll notations are clearly marked.

The piece begins with a standard rendition of the hymn in four-part choral style. Variation I, also in a four-part homophonic style, is more contemporary sounding with its use of quartal harmony. Independent rolls with each hand are used throughout. Variation II is patterned after the performance practice of West African players, employing an independent ostinato in the left hand juxtaposed against polyrhythmic melodic fragments in the right hand, from which the theme gradually emerges. Variation III suggests the textures of the Japanese Koto, and the fourth variation is a short flourish that moves to a final "amen." Most movements contain an optional segue ending that allows the player to move through the sections without a break, if desired.

This is a delightful setting of an old favorite, and would be suitable for a church service or recital hall.

—Tom Morgan

KEYBOARD PERCUSSION ENSEMBLE

Two Easy Pieces for Vibraphone and Marimba **III**
Bernardo Pasquini and William Byrd
Arranged by Joachim Sponsel
$11.25
Musikverlag Zimmermann

"Two Easy Pieces for Vibraphone and Marimba" provides the advanced beginning duo with two selections appropriate for a concert or recital program. A 4 1/3-octave marimba is needed to perform the work, and both performers utilize basic four-mallet technique. Preface notes assist the players with the performance of ornaments. Pedaling is left to the discretion of the vibist, and the marimbist is free to decide to roll or not roll long tones and/or chords. No tempo markings are given; therefore, it would be helpful if the performers could hear recordings of the original works. It is refreshing to see transcribed works from the 17th century available for the vibraphone and marimba duo; however, the performers must understand the style and performance practices of the time in order to do the transcription justice.

—Lisa Rogers

Tango Suite Para Duo de Guitarras (3rd movement) **V**
Astor Piazzolla
Transcribed by Kevin Super
$18.00
HoneyRock

Marimbists have often found the guitar repertoire a lucrative repository of material for adaptation to the marimba keyboard. Astor Piazzolla's three-movement "Tango Suite: para duo de guitarras," composed for the Assad Brothers Guitar Duo (published by Edizioni Muisicali Berben, Ancona, Italy in 1985), is a good case in point. All three movements have been transcribed by Kevin Super for two college-level marimbists and are published separately. This, the third movement, also requires a set of bongos, shared by both players.

Piazzolla, known in Argentina as "king of the tango," infused the traditional tango dance form with new rhythms and harmonies. The result can readily be appreciated in this movement of the suite, which captures the infectious rhythms and charm of what has been termed the "new tango."

—John R. Raush

Caprice Espagnol **VI**
Maurice Moszkowsky
$40.00
Drop 6 Media, Inc.

"Caprice Espagnol" ("Spanish Caprice") is written for five marimbas—three 4-octave instruments, a

4 1/3-octave marimba, and a 5-octave instrument. There are, however, several options for the choice of instruments. A xylophone can be substituted for marimba 1, and 8va directions are clearly indicated. Marimba 5 can either be a 5-octave, low-E or low-F instrument, and alternate notes are indicated for each choice. Each player needs only two mallets.

The piece is written in 3/8 meter at a tempo of dotted quarter = 80. As one might expect for a Spanish caprice, it contains lots of sixteenth notes. These notes fall into idiomatic patterns, making them easy to perform. There is an ossia part for some difficult passages, making them easier to execute.

"Caprice Espagnol" is an excellent composition that would be perfect for a marimba ensemble concert. The score indicates that it is grade six; however, I think grade five is more realistic.

—John Beck

Flight Of The Bumble-Bee **VI**
Nicolai Rimski-Korsakov
Arranged by Antonin Brjechka
$8.00
ABIS
This arrangement of "Flight Of The Bumble-Bee" for four keyboard percussion players requires two xylophones, glockenspiel, a low-F marimba and vibraphone. All parts are for two mallets. Antonin Brjechka has done an excellent job of arranging this well-known composition. The bulk of the melody falls into the hands of the xylophone and marimba, and the bells and vibes are used for eighth-note passages that punctuate the rapid sixteenth notes. The arrangement is reminiscent of a string quartet. It would be perfect for a showcase spot on a marimba ensemble concert.

—John Beck

PERCUSSION ENSEMBLE

Royal Processionals **II+**
Arranged by Murray Houllif
$12.00
Kendor Music, Inc.
"Royal Processionals," a percussion ensemble for six performers, utilizes beginning techniques sprinkled with more difficult passages to challenge the ensemble. The instrumentation includes bells, small tom-tom, xylophone, parade drum, snare drum, bass drum, crash cymbals and three timpani. (Vibraphone or piccolo can be substituted for bells, marimba can be substituted for xylophone, and large tom-tom can be substituted for parade drum.) The arrangement employs melodic material from "The British Grenadiers March" and Mouret's "Rondeau" as the basis for the ensemble arrangement, which is approximately 2 1/2 minutes in length.

There is a little confusion in the score and parts regarding parade drum, snare drum, and small tom-tom rolls. Some are marked as open rolls; others are not clear as to whether they should be open or closed rolls. All tempo markings as well as specific mallet or stick indications are clearly notated.

"Royal Processionals" would be a wonderful showcase for a beginning percussion ensemble.

—Lisa Rogers

Alive in Five **III**
Emil Richards
Arranged by Robert Schietroma
$40.00
Drop6 Media, Inc.
This Emil Richards' original, scored for 12 performers on bells, two vibes, chimes, marimba (two players), piano and assorted percussion is ideally suited to the younger student ensemble. It is written in minimalist vein, with constantly undulating melodic patterns couched in interesting rhythms presented within a simple, repetitious harmonic framework. The title of this attractive work derives from the 5/4 metric scheme in which the piece is set. The ensemble provides an excellent vehicle for younger student ensembles ready for new musical challenges and experiences, in this case provided primarily by the interesting rhythmic patterns set within the 5/4 meter.

—John R. Raush

Hannibal's Revenge **III+**
Andy Narell
Arranged by Paul Rennick
$45.00
Drop6 Media, Inc.
"Hannibal's Revenge" is a jazz-oriented composition arranged for nine percussionists with rhythm section. The instrumentation includes bells, two vibraphones, two

4-octave marimbas, a 4 1/3-octave marimba, tenor pan, double tenor pans, drumset, electric bass, congas and claves. All vibraphone and marimba players utilize four-mallet technique. Congas and claves can be performed by one player. There are no solo sections. All tempo and dynamic markings are clearly notated. The arrangement is approximately 3 1/2 minutes in length and would be a fine selection for the intermediate percussion ensemble.

—Lisa Rogers

March of the Toys/
I Saw Three Ships **III**
Victor Herbert
Arranged by Angelia Taylor
Edited by Robert Schietroma
$30.00

Clair de Lune **IV**
Claude Debussy
Arranged by William H. Smith
Edited by Robert Schietroma
$35.00

Italian in Algiers **V**
Gioacchino Rossini
Arranged by Jonathan Kutz
Edited by Robert Schietroma
$40.00
Drop6 Media, Inc.
"March of the Toys/I Saw Three Ships" is scored for 12 to 13 players and a full complement of keyboard-mallet instruments (three marimbas are required) plus piano, timpani, and assorted percussion, including a marching machine, which imaginatively begins the march. The Herbert piece is interrupted by a brief rendition of the old English carol "I Saw Three Ships," making this an excellent selection for Christmas programs for both college and high school ensembles.

William Smith has tastefully adapted Debussy's "Clair de Lune" for marimba quintet. The ambiance of this Debussy favorite is well suited to the subtle musical qualities capable of being produced on the marimba. This arrangement requires five college musicians who have a grasp of the stylistic parameters of the original.

College ensembles will enjoy the challenges found in "Italian in Algiers," one of Rossini's most familiar overtures, here arranged for a large mallet ensemble that includes two vibes and five marimbas plus celeste, timpani and percussion. Seventeen performers are required, including mallet players with the technique necessary to execute Rossini's florid passage work.

—John R. Raush

The Three Musketeers **III**
Murray Houllif
$6.00
Kendor Music, Inc.
This short snare drum trio will provide technical and rhythmic experience to young high school or advanced middle school percussionists. Written in 3/4 meter the composition treats the three parts equally. Technical demands include single strokes, flams, drags and rolls. There are plenty of dynamic contrasts to provide interest. Compositional techniques include both fugue-type imitation and unison passages.

—George Frock

Calypso **IV**
Peter Erskine
Arranged by Steve McDonald
$45.00
Drop6 Media, Inc.
This percussion ensemble arrangement requires 13 players: bells, crotales, two vibraphones, steel pan, xylophone, two marimbas, drumset, percussion synthesizer and electric bass. After a catchy melodic statement, an eight-bar timbale solo segues into another highly syncopated passage before evolving into a densely scored mallet section. The entire piece offers rhythmic challenges in every part. Many parts are doubled, so ensembles with fewer than 13 players could possibly give a solid performance of the piece. The long strings of sixteenth-note mallet passages toward the end will require some rehearsal time, but are worth the effort.

Arranger Steve McDonald has done a great job with this tune. While it is a challenging ensemble work, an advanced high school or college group could handle this fun and exciting piece.

—Terry O'Mahoney

Common Ground **IV**
Doug G. Stephens
$25.00
HoneyRock
"Common Ground" is a percussion ensemble composition for nine players. Instruments include glockenspiel, xylophone, two marimbas, three timpani, agogo bells, vibraslap, maracas, sleighbells, medium concert bass drum, congas, triangle, shakere, bongos, timbales, suspended cymbal, crash cymbal and a five-piece drumset.

The work begins with marimbas in octaves setting up a sequence of two 7/8 measures followed by a 10/8 measure. Other instruments are added until the entire ensemble is playing. The basic tonality is A mi-

nor, which is outlined by the timpani. This section flows into a 12/8 section. The eighth note remains constant (hence the name "Common Ground") and the texture is again reduced to two players—congas and shakere. Another build-up ensues with drumset and suspended cymbal being the last to be added. Except for the timpani, the players are all playing non-pitched instruments in this section. A transition leads to a 4/4 section, with the marimbas and percussion implying the original mixed-meter pattern against the xylophone and glock parts, which are strongly in 4/4. This polymetric effect gradually gives way to the original mixed-meter feel. A D.S. provides a recapitulation that moves to a strong ending.

Students in high school and college percussion ensembles will find this piece fun and rewarding to perform. It is particularly well-suited for those with little keyboard experience, as the mallet parts are quite repetitive and very playable. The necessity for rhythmic accuracy will make it an excellent teaching piece.

—Tom Morgan

Brasileiro **V**
Ray Obiedo
Arranged by Paul Rennick
$45.00
Drop6 Media, Inc.
Arranged for eight percussionists playing bells, two vibes, steel pan, three marimbas and timpani, plus a rhythm section of drumset (which is fully notated throughout), percussion and bass guitar, "Brasileiro" is a hard-driving Latin chart that gives the rhythm section a chance to take the spotlight. Percussionists get the opportunity to perform on an assortment of instruments including agogo bells, cuica, samba whistle, surdo, ganza and pandeiro. Mallet players must execute tightly synchronized syncopated patterns and utilize four-mallet skills. The arrangement, ideal for a college-level ensemble, captures the unique ambiance of the music that inspired the piece.

—John R. Raush

Common Relationships Across Percussion **V**
Jonathan Kellis
$30.00
Drop 6 Media, Inc.
This short composition for six percussionists is written for three concert tom-toms, three temple blocks, two snare drums, triangle, three congas, mark tree, two maracas, vibraslap, bass drum and two suspended cymbals. A tempo of quarter note = 98 prevails throughout. The parts are not technically difficult except for a brief snare drum part that needs some chops to perform. A rhythmic motive moves from temple blocks to tom-toms to congas and culminates in an eight-measure finale where all players play in unison—thus the title, "Common Relationships Across Percussion." This well-written composition would work well as a concert opener or encore.

—John Beck

Suite for Small Orchestra No. 2 **IV**
Igor Stravinsky
Arranged by John Moses
$45.00
Drop6 Media, Inc.
Stravinsky's angular melodies and sense of style are instantly apparent to every listener. This arrangement of his "Suite for Small Orchestra No. 2" is scored for 14 players: bells, two vibraphones, chimes, xylophone, five marimbas, piano/celeste, timpani (one with crotales), and two percussionists who play bass drum, snare drum, suspended cymbals, bass drum with crash cymbal attachment, high-pitched triangle and low-pitched triangle.

All of the melodies are distinctive and clearly define the Russian school of composition from the early 20th century. The melodies remind one of the polka from the "Golden Age" ballet, particularly the first movement, "March." "Valse," the second movement, sounds like a dissonant music box, while the "Polka" has an odd, angular melody that sounds a bit lopsided. The final movement, "Galop," has a comical slant to it.

None of the pieces are very fast, although several mallet parts feature sixteenth-note triplets, and no four-mallet work is required. The arranger has rated this a grade six (very advanced) work, but the medium tempo and lack of complicated rhythmic passages suggest an intermediate rating. (An audio example of this work is available at www.drop6.com.)

—Terry O'Mahoney

Beirut **VI**
Mike Mainieri
Arranged by Paul Rennick
$50.00
Drop6 Music Media, Inc
"Beirut" is an ensemble for ten performers plus rhythm instrumentation. The ensemble is primarily a mallet setting utilizing bells, two vibes, chimes, xylophone, three marimbas, timpani and drumset. The bass part is written for a 5-octave marimba, but would work well with double or electric bass. Written with a rock or funk feel, the keyboard parts lay the groundwork with contrasting long tones punctuated with rhythmic patterns. The middle section has quarter- and half-note triplets while the marimbas play sustained rolls. This section includes chord patterns, so improvisation is possible by the marimbas if desired. The intricate rhythmic patterns are doubled with choirs from both the metallic and wood textures, so precision will be possible only with practice. This challenging work will be enjoyed by the ensemble and audience alike.

—George Frock

Tres Minutos Conla la Realidad **VI**
Astor Piazzolla
Arranged by William H. Smith
$50.00
Drop6 Media, Inc.
This is a short Latin-style piece scored for a large ensemble that includes bells, xylophone, almglocken, crotales, two vibraphones, four marimbas, chimes, piano, string bass, and percussion sounds including two suspended cymbals and mark tree. The arrangement lasts approximately three minutes, but there are numerous challenges for each player. The scoring includes many passages with unison rhythmic and melodic figures that will require careful preparation. Most of the keyboard parts can be played with two mallets, except for Marimba 2 which has four-note chords. This should be fun for the ensemble, and the chromatic writing will provide excellent training for the players.

—George Frock

STEEL DRUM ENSEMBLE

Procession of the Nobles **IV+**
Nikolai Rimsky-Korsakov
Arranged by Paul Rennick
$35.00
Drop6 Media, Inc.
Paul Rennick has aptly arranged Rimsky-Korsakov's "Procession of the Nobles" for the intermediate steel drum band using tenor, double tenors, double seconds, tenor bass and bass pans. The double second pans are divided into two separate parts or lines. He has also included percussion parts for at least five percussionists, optimally six. Percussion instruments needed are bass drum, crash cymbals, snare drum, triangle, tambourine and three timpani. Rennick's arrangement encourages attention to ensemble precision as well as to small details such as grace notes, trills and rolls. This arrangement is full of flair and fanfare.

—Lisa Rogers

Poet and Peasant **V**
Franz Von Suppe
Arranged by Tim Peterman
$40.00
Drop6 Media, Inc.
This arrangement for steel drum

ensemble (tenor, double tenor, double seconds, optional quads, guitars, cello, tenor bass and bass pans) also includes parts for three percussionists utilizing bass drum, crash cymbals and three timpani. All tempo and dynamic indications are clearly marked, and divisi markings and octave designations have been indicated in parts and score as well. But eight measures before letter H in the score, the flat signs are slightly offset in the tenor, double tenor and quad lines.

Peterman's daunting arrangement is meant to be performed by an advanced steel drum band. Ensemble precision will be tricky and must be given much attention during rehearsals (i.e., double-stops at the beginning, trills in tenor and double seconds). The guitar pans should strive for pitch accuracy with triplets at letter A. In terms of pitch accuracy and ensemble precision, letter G through letter K will provide a challenge for tenor, double tenor and double second performers.

This arrangement should excite audience and performers alike.

—Lisa Rogers

Hungarian Rhapsody No. 2 **VI**
Franz Liszt
Arranged by Michael A. Hernandez
$45.00
Drop6 Media, Inc.
This steel drum band arrangement of "Hungarian Rhapsody No. 2" is excellently orchestrated for the advanced steel drum band using tenor, double tenor, double seconds, cello, tenor bass and bass pans. Hernandez also includes five percussion parts (timpani/bells, bass drum, crash cymbals, triangle and snare drum). Attention should be given to the timpani/bell part. In the score and part, measure 54 can be confusing. The performer should still play measure 54 in treble clef, not bass clef.

Performing an orchestral work on steel drums is challenging due to tuning and extraneous ringing of the drums. The primary focus for a stellar performance of this arrangement should be on ensemble precision. Also, Hernandez has spread the wealth of the melodic material around to other pans besides the lead or tenor pan. The celli have the main melodic statement at letter A.

I commend Michael Hernandez and Drop6 media, Inc. for providing needed repertoire in the steel drum medium. "Hungarian Rhapsody No. 2" is a wonderful arrangement.

—Lisa Rogers

MULTIPLE PERCUSSION

Lumiere **VI**
Agata Zubel
$8.50
PWM Edition/Theodore Presser Co.

First-prize winner at the Andrzej Panufnik Competition for Young Composers in Cracow in 1999, "Lumière" is a four-movement work for multi-percussion solo. It was inspired, one may suppose, by the topics indicated in the title of the work itself—"Lumiere" ("light")—and of its four movements, which deal with manifestations of light or its absence, roughly translated as "burst" or "brightness," "twilight," "darkness" and "break of day." The piece utilizes an extensive instrumentation employing metals, woods and membranes.

The opening of the first movement ("éclat") is fittingly allocated exclusively to metallic timbres provided by suspended cymbals, seven gongs, and two tam tams. The work's textures vary dramatically from the dense, contrapuntal fabric of continuous sixteenth notes in the first and last movements (which gives the work an overall symmetry), to the two thinly scored inner movements—"twilight," which features a chime melody throughout, and "darkness," marked *adagio misterioso*, which is unmeasured, and played *ad lib*.

Throughout this piece, the composer maximizes the expressive potential hidden within the large multiple-percussion setup. In the hands of the right performer, the results of her efforts should be appreciated by the audience.

—John R. Raush

MIXED INSTRUMENTATION

Three Inventions **IV–V**
Johann Sebastian Bach
Arranged by Lothar Lamer
$17.50
Musikverlag Zimmermann

This is a collection of three of Bach's Inventions, which are arranged for two flutes and two mallet instruments. The flute parts could also be performed by two keyboard instruments. In order to honor the proper octave voicing, the editor suggests that if four keyboard percussion are used, the quartet should be glockenspiel, xylophone, vibraphone and marimba.

The arrangements of Inventions I, VI and VIII honor the character of the original piano works with melodic and contrapuntal techniques. The intricate runs of sixteenth notes and counterpoint will take preparation time and practice. This collection will be a great way to teach Baroque literature to percussion students, and will work well for the mallet ensemble program.

—George Frock

Waves Against… **IV**
Scott R. Meister
$22.00
HoneyRock
This is a three-movement work for bassoon and marimba. The marimba part can be performed on a 4 1/3-octave instrument, and four-mallet technique is required. The first movement, "Lava," begins with angular sixteenth-note lines played in unison by the bassoon and marimba. After a short pause, the marimba begins an ostinato figure over which the bassoon plays a long, sweeping melody. Near the end of the movement, the roles reverse with the marimba playing over the bassoon ostinato. Both instruments move to repetitive patterns, and a one-measure unison passage ends the movement.

"Ice," the second movement, is very free and uses proportional notation. Special effects are indicated such as pressing the thumb into the bar while striking the marimba, and hard tongue slaps and multiphonics for the bassoon.

The third movement, "Sand," features a lyrical bassoon melody accompanied by the marimba playing chords in repetitive rhythmic patterns. At one point a tambourine is added on offbeats, played by the marimba player's foot.

"Waves Against…" would be an excellent chamber-work addition to a college percussion or bassoon recital. Many high school students will also find this very playable. It is not extremely difficult technically, but will be challenging and rewarding musically.

—Tom Morgan

PERCUSSION RECORDINGS

Amores Cage
Amores Grup De Percussio
$16.00
Palau De La Musica
Amores Cage features works by John Cage ("Third Construction," "Second Construction," "Amores," "Living Room Music" and "Imaginary Landscape March No. 2") and music written in honor of Cage ("To Cage 1" and "To Cage 2" written by the Amores Grup De Percussio, and "Tinajas" written by J. Salvador "Chape."

Amores Grup De Percussio has established a position of high regard among the percussion community. It is no surprise that the performance of the compositions is excellent. Cage certainly made a huge mark on 20th-century music, and this CD is a fitting tribute to the man and his music.

—John Beck

Always Pack Your Uniform On Top
Steve Swallow
$15.95
ECM Records
This live recording *swings*! The group of East Coast jazz veterans (Barry Ries, trumpet; Chris Potter, sax; Mick Goodrick, guitar; Steve Swallow, bass; Adam Nussbaum, drums) really jells on the six original tracks by Swallow.

Swallow opens the recording with a bass intro (in which he "quotes" several well-known tunes) that eventually leads into a playful 7/4 tune titled "Bend Over Backwards." Nussbaum opens the uptempo swinger "Dog With a Bone" that features him in several solo spots. "Misery Loves Company" is a loping Afro-Cuban 6/8 tune (with some nice brushwork from Nussbaum), while "Reinventing The Wheel" is a cool swinger. The bossa nova-tinged "Feet First" adds a bit of contrast before the closer, "La Nostalgie De La Boue," brings the CD to a bluesy, sultry finish.

Nussbaum possesses a loose, flowing time feel that makes all the tracks gurgle with excitement. His solos are always musical and his time is infectious. Each tune is a lesson in how to musically approach modern jazz. Another great aspect of this recording is the "lead sheets" for each tune contained in the liner notes, which will allow musicians to easily perform the tunes.

—Terry O'Mahoney

Ao Vivo Em Olympia (Live in Olympia)
Jovino Santos Neto Quinteto
$15.95
Liquid City Records
Brazilian pianist/flutist Jovino Santos Neto (who now resides in Seattle) leads a *stomping* Brazilian jazz quintet featuring drummer Mark Ivester and percussionist Jeff Busch. They tweak traditional Brazilian rhythms (e.g., a march in 3/4 time, a baião in 7/4) and groove them from count-off to cut-off. Listening to this recording is an education in Brazilian percussion; there are baiãos, choro, samba and marchas. Seven of the eight tracks are Neto originals and his compositions are first-rate. Bassist Chuck Deardorf, reedman Harvey Wainapel and Neto sound great on the recording, but the groove Ivester and Busch lay down is reason enough to own the CD.

—Terry O'Mahoney

Balance Act
Steve Raybine
$15.95
Steve Raybine

Balance Act features the vibraphone virtuosity of Steve Raybine, who is joined by many other talented musicians on each of the tracks. Selections include "San Diego Surf," "Tree of Life," "Stormy," "Dr. Blues," "Jonathan's Dream," "Big Art," "Phfunky Phoebe," "Midnight Embrace," "Taliesin," "I Told You So," and "Goodnight, Sweet Dreams." Most of the selections were written and/or arranged by Raybine. The overall style of the disc is contemporary, smooth jazz with a pinch of rhythm & blues and a dose of urban funk. The recording quality and balance is outstanding, and Raybine's ability to give the vibraphone its own voice through sensitive and introspective playing is outstanding.

—Lisa Rogers

Banged Oddities
Jason Schmidt
$14.00
JC Drum Works
The compositions on this CD comprise multiple drums playing different ostinatos or polyrhythms over a drone, creating a tribal or meditative feeling. The compositions are "Banged Oddities," "Vertigo," "Ba Doom Boom Ching," "Stillwater Trance," "Déjà vu," "Atmospheres," "Simplicity of 7," "Reincarnation," "Banged Oddities Interlude" and "Tranquility."

Jason Schmidt is an excellent hand percussion player. His artistry, creativity and compositions have produced a CD of immense interest. Each composition has its own way of creating a feeling within the listener. Schmidt encourages each listener to listen to the CD with the lights off and candles and incense lit.

—John Beck

Con el Mar a Solas
Mañengue y Samandamia
$15.95
Bajamar Productions

Puerto Rican singer/percussionist José Manuel "Mañengue" Hidalgo's latest CD contains ten tracks drawn from the Afro-Cuban musical tradition (primarily rumba). Traditional rumba involves a solo singer accompanied by tumbadoras (congas) answered by a chorus of male voices. The recording features Hidalgo (arranger/composer/vocals), Hector Manuel "Vainilla" Ramírez (music director/percussion), Juan "Tatito" Rojas (cowbell), José "Beto" Pérez (claves/vocals), Andres "K-plan" Davila (shekere/vocals), Giovanni "Mañenguito" Hidalgo (shekere, tambourine, vocals), Jorge Ramos Caro (vocals), Homar Ruiz (vocals), Pedro Guzman (quarto/bass), Carlos Rodriguez (quinto/tumbadora). For those who want to hear the origins of the *guaguanco* patterns found in recent drumset publications, this is a good place to begin.

—Terry O'Mahoney

A Different Vibe
Kathy Kelly
$14.99
Kanani Music
This compact disc recording features 12 compositions by Kathy Kelly, who also plays vibraphone on the recording. Other musicians featured on the disc are John McLean on guitar, Dan DeLorenzo on bass, and Jim Widlowski on drums and percussion. Kelly's compositional style fuses jazz with such varied styles as Latin, Brazilian and African. Her blend of virtuoso chops and soulful melodies are apparent throughout. *A Different Vibe* provides the listener with a "good vibe" and is definitely worth a listen.

—Lisa Rogers

In the Eye of The Storm
Cabaza Percussion Quartet
$15.95
cpo Records
In the Eye of the Storm is a collection of five contemporary pieces performed by the Cabaza Percussion Group (Hans-Günter Brodmann, Axel Dinkelmeyer, Roland Schmidt and Hermann Schwander). "Im Auge des Wirbelsturms" by Peter Kiesewetter is a sad tome played on marimba and vibes set against an insistent pulse provided by the chimes. Werner Heider's "Hundert Wirbel zum Ende des Jahrtausends" is a more traditional percussion piece with unison rhythmic passages, typical percussion textures (rolls, crescendos) and periods of strict time mixed with rubato passages. "SiO2" is Hans-Günter Brodmann's ode to a mountain crystal sitting on his desk. Its use of undampened piano, bowed vibes and brittle xylophone textures sounds like ice dripping off a glacier. "Divertimento" by Roland Schmidt is a kaleidoscope of sounds and textures. "Motus II," by Erkki-Sven Tüür, exploits the disparity between the smooth, flowing textures available on percussion and their polar opposites—the staccato, detached sounds of instruments such as xylophone.

All of the works were composed in 1998. Compared to some contemporary percussion ensemble music, this selection of pieces is fairly tonal and enjoyable—meaning that extreme dissonance is in short supply and a steady tempo is usually detected. The ensemble is a cohesive unit, having been together for over fifteen years, and the players perform this challenging repertoire with aplomb.

—Terry O'Mahoney

John Cage: Works For Percussion, Vol. 2 (1941–1950)
Amadinda Percussion Group
$15.95
Hungaroton Records/Qualiton Imports
This CD includes some of John Cage's best-known percussion works, including "Third Construction" (1941), "Credo in US," (1942), "Imaginary Landscape No. 2" (1942), "Imaginary Landscape No. 3" (1942) and "Amores" (1943). The disc also includes works that are perhaps less known to percussion-

ists: "The Wonderful Widow of Eighteen Springs" (1942), "forever and suname" (1942), "She is Asleep" (1943), and "A Flower" (1950). ("The Wonderful Widow of Eighteen Spring," "forever and suname," "A Flower," and the second movement of "She is Asleep" are for voice and percussion.)

Who, at the beginning of the last century, could have predicted the emergence of the percussion chamber ensemble as a viable musical medium—one that can function at the same high artistic level as a professional string quartet? And who could have predicted that this new medium would attract the attention of a small number of composers whose works would ensure its artistic future and give it worldwide exposure? This disc is a testament to both of these developments, documenting the rich percussion repertoire contributed by Cage between 1941 and 1950, and the performance of the Amadinda Percussion Group, which clearly functions at the same high musical level as a fine string quartet. This disc is especially valuable to all who have played or will play the Cage works recorded. Not only does it exemplify the highest standards of performance, but the performances also reflect the result of Amadinda's work with Cage in New York in order to prepare his percussion works.

—John R. Raush

Percussionism
Polyrhythmia
$12.00
ABIS

Percussionism is a CD performed by Bulgarian percussion ensemble Polyrhythmia, which was started by Dobri Paliev 25 years ago. This CD contains the following compositions: "Rachenitsa" from "Thracian dances" by Petko Stainov, "Menuet and Badinerie" from "Suite No. 2 in H mol" (J.S. Bach), "The Flight Of The Bumble-Bee" (Rimski-Korsakov), "Czardas" (Vitorio Monti), "Pictures of Strasbourg" (Dobri Paliev), "Skylark" (Romanian folk melody), "Improvisation in 7/8" (Dobri Paliev), "Vardar" (Pancho Vladigerov), "Pletenitysa" (Boris Dinev), "Like a Tulip, Like a Hyacinth" (Bulgarian folk tune), "Pravo horo" (Roumen Melnikov), "Bulgarian Traditional Dances Medley" (arr. Georgi Tanchev).

Percussionism is a one-of-a-kind CD reflecting the Romanian style of music so unique to Polyrhythmia. The music is excellent and the playing is superb, which results in a CD of immense interest.

—John Beck

Rush
Daniella Ganeva
$15.95
Global Music Network

The debut recording by Bulgarian percussionist Daniella Ganeva (who now lives in London) is a group effort. Steeping out of the normal soloist mold, she has instead chosen to collaborate with six contemporary composers in ensemble settings, which results in an eclectic mix of music. "Feels So Baaad" by Steven MacKay features Ganeva on marimba, Mike Watkinson on distorted electric guitar, David Le Page on violin. The piece begins as an avant-garde contemporary work but then the guitar enters and lends a rock/fusion flavor to the piece. "For Marimba and Tape" by Martin Wesley-Smith sounds like a computer/marimba conversation (complete with synthesizer sequences and electronically altered timbres). "Blues for Gilbert" by Mark Glentworth is a sad, evocative vibraphone solo.

"Chasm" by Graham Instrall is a three-part work for percussion and choir using three sections of the Latin mass ("Kyrie," "Gloria," "Sanctus"). "Kyrie" is a vocal/percussion "duel" while an ethereal vibe accompanies the Cantate Youth Choir's rendition of the "Gloria." The "Sanctus" is a syncopated marimba/bass drum-driven version of the classical choral text. "Rush" by David Horne juxtaposes tuned percussion (vibes) and untuned percussion (temple blocks, bongos) trading melodic fragments and exchanging melodic and accompaniment roles.

"Let's Dance" (by Piers Helawell) is a three-part percussion solo that draws its name from the vocal interjections during the closing seconds of the piece. It opens with a series of temple blocks and hi-hat punctuations and evolves into a serene marimba melody before concluding with more untuned drum/hi-hat outbursts. "Relate" by Graham Instrall (who also plays on the track), closes the recording. It explores metallic timbres through the use of Thai gongs, Tibetan bells and cymbals, and is a rhythmically driving work with a hint of gamelan.

Ganeva's talents are split between mallets and percussion on the tracks, and she plays with conviction and covers a great deal of musical ground. She is a champion of new composers, and this recording is evidence of her commitment to that ideal.

—Terry O'Mahoney

The Funky Drummer
Zoro
$15.95
Z-Force Records

Zoro has put together a collection of 11 funky tracks—eight R & B classics ("Bustin' Loose," "Super Bad," "Love Land," "Think," "Jupiter," "Hey Pockey Way," "Groove Me," and "Old Landmark") from such groups as the Meters, James Brown, and Earth, Wind & Fire, and three originals ("Funky Monk" and "Souledified," both penned by Zoro, and "Salt & Light" by Mandie Pinto and Robby Robinson). The whole recording feels great and each track demonstrates a different facet of the R & B groove spectrum.

—Terry O'Mahoney

Xi'an Drums Music
Zhouzhi Nanjixilan Drum Music Society, Dajichang Drum Music Society, Fusanxuc Wind and Percussion Music Society, Van Dongcang Drum Music Society
$15.95
Hugo Media Group, Inc.

This disc, the second release of Hugo's Chinese Percussion Series, is devoted to Xi'an Drums Music, a traditional instrumental performance form that has been cultivated for generations in the ancient Chinese city of Xi'an. The difference between this and other types of indigenous music is its use of not only the common Chinese classical me-

lodic instruments but of wind and rhythmic instruments as well.

Two styles of music—"sitting music" and "walking music"—are captured on this disc. The former, identifiable by its massive form and tight structural framework, alludes to the music and dance styles of the Tang Dynasty; the latter includes funeral, processional and ceremonial music. Another type, a derivation of walking music, is characterized by a highly distinct religious flavor and lyrics about historical figures and local scenery. There are over 1,000 compositions of Xi'an Drums Music, embracing nearly 20 stylistic varieties.

The 12 tracks on this CD, recorded on location in the ancient city of Xi'an in China's Shaanxi Province, provide an opportunity for those interested in the music of other cultures and in the role played by percussion instruments in the performance of that music to travel to the source without ever leaving their own homes.

—John R. Raush

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ROY C. KNAPP'S TRAP SET

Donated by Jim Knapp

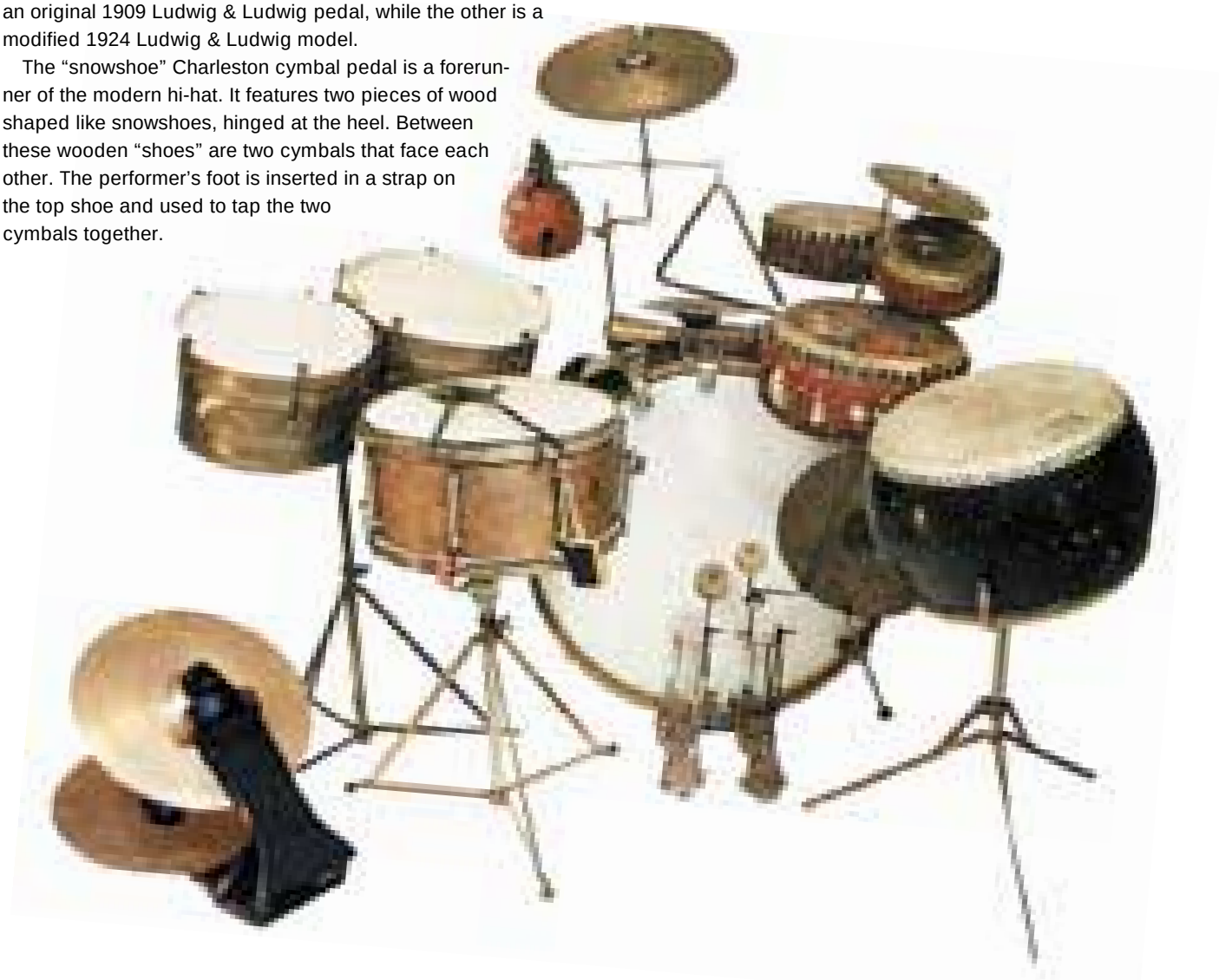
Roy Knapp in the studio of WLS Radio in Chicago.

PAS Hall of Fame member Roy C. Knapp, known as the "Dean of Percussion" by his many students, had an illustrious career as a performer and teacher in the Chicago area. His better-known students included Gene Krupa, Dave Tough, George Wettling, Baby Dodds, Sid Catlett, and Louie Bellson. Knapp's performing career spanned 1910 to 1961. In addition to performing in theaters, television, and with the Minneapolis Symphony, Knapp spent much of his career performing on WLS radio in Chicago, where he played on the "trap" set that is now in the PAS Museum.

The foundation drums of Knapp's set, which mostly dates from the 1920s, are a single-tension 12 x 24 wooden-shell bass drum and a 6 x 14 wooden-shell snare. The snare has eight tube lugs and is one of the earliest models produced by the WFL Company. The set includes four Chinese tom-toms (ranging in size from 3 x 6 to 9 x 12), a pair of copper-shell timbales, a "snowshoe" pedal, and numerous woodblocks, cowbells, temple blocks, triangles, and cymbals.

The temple blocks and smaller Chinese toms are ornately decorated and painted. The set also features a unique, double bass drum pedal that allowed Knapp to play just the bass drum or both the bass drum and the vertically attached cymbal. One bass drum pedal is an original 1909 Ludwig & Ludwig pedal, while the other is a modified 1924 Ludwig & Ludwig model.

The "snowshoe" Charleston cymbal pedal is a forerunner of the modern hi-hat. It features two pieces of wood shaped like snowshoes, hinged at the heel. Between these wooden "shoes" are two cymbals that face each other. The performer's foot is inserted in a strap on the top shoe and used to tap the two cymbals together.



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