Periodical

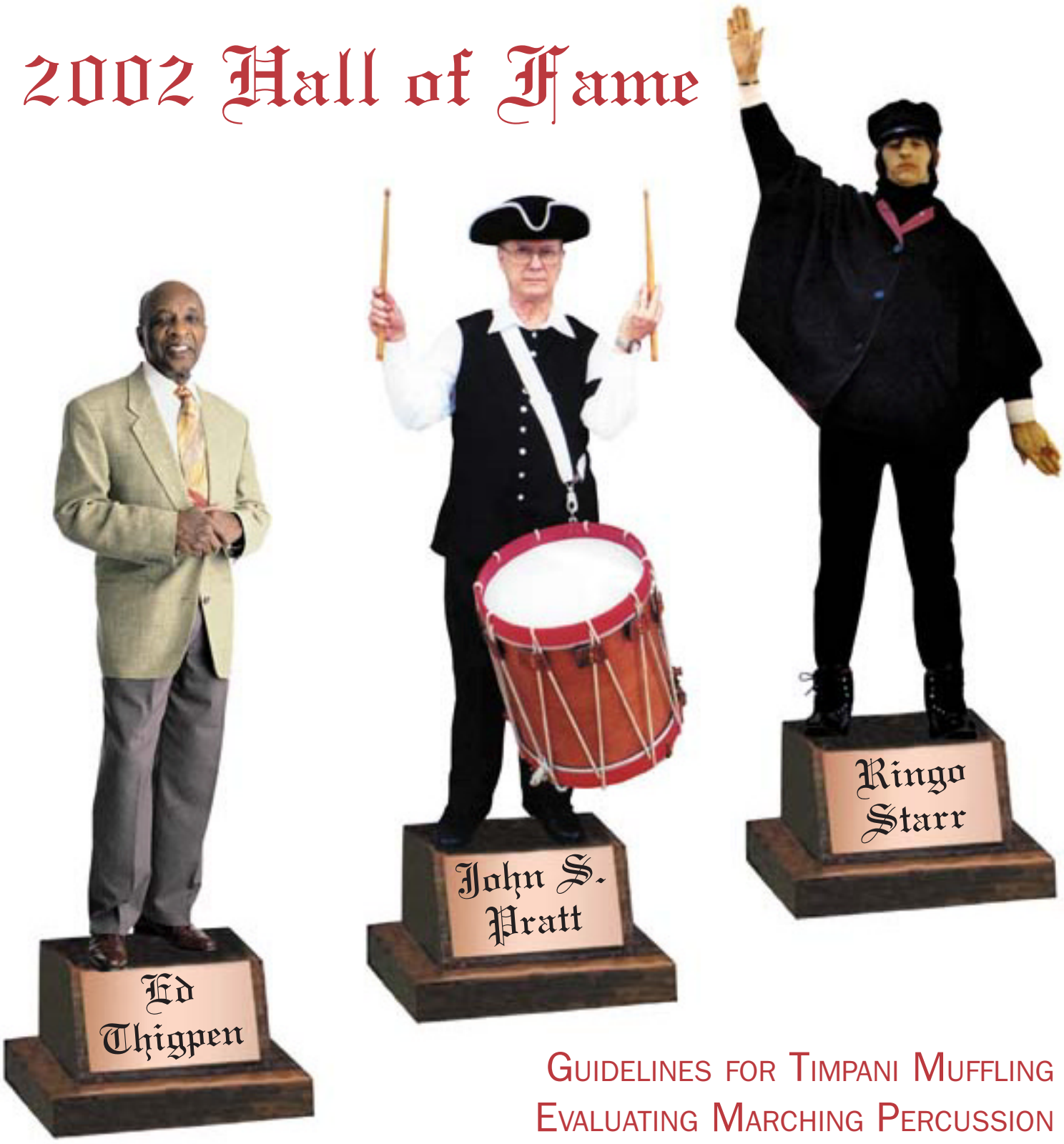
Percussive Notes

The journal of the Percussive Arts Society • Vol. 40, No. 4 • August 2002

Percussive Notes

The journal of the Percussive Arts Society • Vol. 40, No. 4 • August 2002

2002 Hall of Fame



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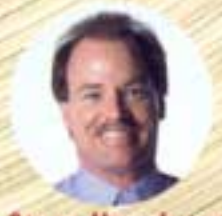
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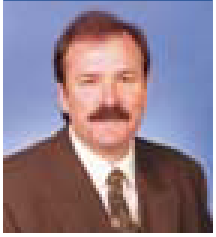
www.pas.org

FROM THE PRESIDENT



PAS and TIPC

BY JAMES CAMPBELL

As I write this month's message, I am reporting from the Taipei International Percussion Convention in Taiwan. It is a privilege for me to help celebrate the fourth TIPC and to declare that the Percussive Arts Society truly cherishes our relationship with TIPC and its founder, Tzong-Ching Ju. Our strategic affiliation has offered us both an opportunity to share our vision and resources.

Every three years since 1993, the TIPC has brought the finest percussion performers to a world stage. In this climate of political turmoil and economic instability, Mr. Ju must be applauded for his accomplishments. The organization of this event is the result of his passion for percussion music. This year's convention featured performers from twelve countries including the Ju Percussion Group (Taiwan), Nexus (Canada), Emil Richards and Steve Houghton (USA), Leigh Howard Stevens and She-E Wu (USA), Kroumata (Sweden), Amadinda (Hungary), Amsterdam Percussion Group (Netherlands), Les Percussions de Strasbourg (France), Percussion Ensemble Okada (Japan), and others. Mr. Ju has already started plans for the next TIPC in 2005, and I hope that many of you will be able to attend.

On behalf of the PAS Board of Directors, I extend our sincere congratulations to the participants of the 2002 Taipei International Percussion Convention. The Ju Percussion Group Foundation and Mr. Ju have helped build a stronger network of music and harmony among percussionists and have raised the prestige of percussion performance worldwide. PAS and TIPC share a vision for percussion and the challenge to produce quality events with each new undertaking.

As I enjoy the wonderful concerts here in Taipei, I am also happy to announce that Nashville has been chosen as the city for PASIC 2004 with George Barrett, once again, as host. I know with inspiration from TIPC and the active membership of PAS, we can all count on each PASIC to feed our passion and refresh our musical souls.

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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PASIC After Dark

BY SUSAN POWELL

Final preparations for PASIC 2002 are being completed, and I would like to take this opportunity to focus on the evening concerts, drum circles, and other "after five" events that will be featured in Columbus.

The Wednesday Focus Day, *A Retrospective of Percussion Ensemble Literature of the 20th Century,* will culminate with a concert featuring the music of Steve Reich, performed by Nexus.

Thursday's evening concert, *The Drummers' Heritage*, will be devoted to the music of field drums, and will remind all percussionists of the history of their art by bringing together Swiss, Scots, Ancient American, and Modern DCI drumming styles. Robin Engleman has worked diligently to coordinate this evening, and you can look forward to a detailed description of the concert in the October issue of *Percussive Notes*.

Also on Thursday, the late-night (10:00 p.m.) showcase concert in the hotel lounge will feature Pan Ramajay. This group blends the tradition of steel pan from Trinidad and Tobago with elements of jazz, Latin American, Brazilian and contemporary pop music through compositions written by members of the ensemble.

The history and excitement of big band drumming will be brought to life on Friday night with the Woody Herman Band featuring a lineup of influential drummers who have played with the band over the past 60 years. The evening will conclude with a drum circle with moderator Jeff Jones and a jazz showcase performance by the Paul Wertico Trio in the hotel lounge.

To conclude the lineup of outstanding evening concerts, the convention will end Saturday with a performance by the Dave Weckl Band. Following this is the final drum circle of the convention, led by Kalani.

A daily schedule of events can be found on pages 46–47 in this issue of *Percussive Notes*. Some of the other notable artists appearing in daytime clinics, concerts, and master classes include:

Drumset: Jeff Hamilton, Clyde Stubblefield and Jabo Starks, Thomas Lang, Hilary Jones

Orchestral: Jonathan Haas, Boston Pops Esplanade Percussion Section, Michael Bookspan

Keyboard: Nancy Zeltsman, Stefon Harris, Gordon Stout

Marching: Zoro and the Phantom Regiment, Neil Larrivee, Thom Aungst, Matt Savage

World: Kakraba Lobi, Valerie Naranjo and Barry Olsen, Luis Conte and Orestas Vilato, Lenny Castro, Andrea Centazzo.

It's not too late to pre-register for the convention, and if you have not done so already, I strongly encourage you to arrange your travel and lodging soon. Early registration forms are available online at www.pasic.org, and on pages 48–49 of this issue of *Percussive Notes*.

We are also accepting applications for volunteers to work on the Logistics Team, which offers a behind-the-scenes look at the convention, as well as complimentary registration. Applications are available on the PAS Web site or by calling (580) 353-1455.

Be sure to check out the special edition of *Percussion News* in September featuring more info on PASIC 2002. I'll see you soon in Columbus!

Susan Powell

MALLET DOUBLINGS

I have read Alison Shaw's highly informative article on doubling in mallet instruments [June 2002] and would like to add a few "rules" of my own that might apply to other students. As a "rule of thumb" it is not advisable to double unless there is a musical need for it, such as phrasings or skips. If one does need to double, it is always preferable to double on the smallest possible interval or on the largest possible rhythmic value; i.e., better to double on a second than an octave, better to double on a quarter note than an eighth note. Simple enough, isn't it?

ELDAD SHILOAH

NOT JUST FOR BEGINNERS

Thanks for the kind words regarding *Tipbook Drums* in your June issue. It is true that the format of the Tipbook Series might give the impression that these books are geared mainly toward beginning players: highly accessible information, short paragraphs, short sentences, many diagrams, etc. Reading them closer, however, even experienced players can find lots of new stuff inside, and answers to questions they'd rather not ask anymore. For example, Adam Nussbaum sent us this message: "I loved that book. I knew some of the info in there, but I actually learned some things as well. It has something for everyone. You *can* teach some old dogs new tricks!"

HUGO PINKSTERBOER
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CORRECTION

HoneyRock is publishing the first- and second-place winners in the Sax and Percussion Category of the 2001 PAS Composition Contest: "Suspended Contact" by Shawn Crouch and "Jitterbug and Ballad" by Chris Rozé. M Baker Publications is publishing "The Tempest" by Joe Hansen, which was first-place winner in the Large Percussion Ensemble category.

SCHOLARLY PAPERS COMMITTEE CHAIR SEARCH

Applications are being accepted for the chair position of the PAS Scholarly Papers Committee. Among the many responsibilities, the chair will facilitate and coordinate the activities of the committee by examining and addressing topics and issues related to the committee and the Percussive Arts Society.

Applicants should send a letter of interest and a current vita to Michael Kenyon, Executive Director, Percussive Arts Society, 701 NW Ferris Avenue Lawton, OK 73507

Deadline: October 1, 2002

A humbling experience

Below are highlights of a recent online discussion in the Music and Repertoire topic of the PAS Conference Center. To view the entire transcript or to participate in the discussion, visit the Members Only section of the PAS Web site at www.pas.org.

From: Alan Watkins

I have just spent a week, along with various other section leaders, among a wonderful group of people whose love of music is intense. All of them are either disabled or handicapped in some way.

My cymbal player had one arm and four fingers (thalidomide drug) but contrived with her unorthodox grip to kill the sound of a suspended cymbal as quick as I can with both arms. For the very quick passages in some of the Op. 46 "Slavonic Dances" by Dvorak I locked down a hi-hat.

My timpanist had two arms but no legs (meningitis as a child), and while I had to do his tuning, he played wonderfully and responded brilliantly to all sorts of subtle changes.

After four days of intensive rehearsal we produced a concert attended by over 1,000 people. When they took their bow, I will admit that I was in tears, which was part emotion and part happiness that I had been able to play a tiny role in helping them achieve such joy and expression.

What did it teach me about music? Nothing. What it taught me was to shut up moaning and complaining and to give thanks that with all the normal faculties I was able to pursue something I loved. In nearly a week I did not hear a single one of them complain of their disability or that they had received a hard deal in life.

The joy we helped to bring to these people was something very special. If any PAS member has an opportunity to do something similar, please say "Yes."

From: James Bartelt

What was the sponsoring organization, and I wonder if there is something similar in the States? I have never heard of such a thing, but it would be a great experience and service for us to have.

From: Alan Watkins

It's a small charity in Czechoslovakia which has struggled for years, but they got a new director about 18 months ago and he simply went to the orchestras. Needless to say, everyone responded and was pleased to do so. A small fee was offered but no one took it.

If there is not a similar charity in America there certainly should be!

We started out not expecting anything except to give them fun and pleasure at whatever level, but we were amazed by the standard of playing. And now I think this: How many people are we denying the ability to express themselves through our medium?

From: Kent Morrow

I judged a marching band contest a few years ago and one of the bands had a percussionist with no legs. He marched in the show (using his arms to walk on) and during the drum solo, he was placed onto a cart that had percussion "toys" all around it and he "let loose." However, the highlight was when the band kicked into "Wipeout" and the aforementioned percussionist began to dance; the crowd went wild and I left with a knowledge that I have no major problems in my life, just minor setbacks.

From: Brian Zator

I am finishing my first year teaching at Texas A&M-Commerce. Your situation at the festival is similar to a situation I will shortly have with one of my incoming percussion students. He has been HIGHLY recommended by his band directors and percussion instructors. I have seen him play and it is inspirational.

He is blind and has been playing percussion since the 6th grade. He learns everything by rote by either having someone play it for him or by listening to a recording. He has perfect pitch and memorizes rhythms, pitches and dynamics. He played marimba, snare drum and timpani for his audition and played very well, regardless of any "handicap" he has. The timpani piece he played was John Beck's "Sonata for Timpani" (3rd mvt.).

To have him play for me was a great experience, and to think about the challenges presented before him, the other students and faculty instills a sense of excitement and trepidation at the same time. It will be a learning experience for everyone.

From: John Gann

I have a blind student that I teach privately as well as in percussion ensemble. I'm always amazed at how well he gets around and how the other kids look out for him.

One time in a marching competition (he plays in the pit), one of the judges chastised him for not watching the conductor! We all got a great laugh out of that.

He is very quick to memorize sections of music. I can give him 16 bars of a piece verbally — "from letter B you have three quarter notes and two 8th notes for three measures. Then you have..." etc. It usually takes him two or three times and then he has it.

For me the challenge is figuring out different ways to explain things that with other students would be written down. My approach is to have him understand a concept and visualize rather than having him just listen and copy what I do.

With drumset I'll explain the parts of a pattern and how they fit together, and then I'll let him try it a bit. I make corrections verbally while he plays. I may stop him and explain something again and then let him try some more. After he has the basic concept, then I'll play it for him. This way he already has an idea of how it feels before he hears how it sounds. I find that this helps him gain a better understanding of what the pattern is, which helps him learn it more quickly instead of working by trial and error to produce (like a parrot) what I play for him.

He doesn't like to record his lessons, so most of what we cover is committed to memory. The real challenge I have with him is just getting him to listen to recordings much more to familiarize himself with more musical styles. (Like any other kid he's a bit lazy.) Teaching him inspired me to put together a CD of various musical styles for all of my drumset students.

It's fun to work with him. I think the most important thing is to treat him like any other kid and to not baby him, which will usually be met with some contempt.

From: Allison Calhoun

I have a composer friend, Randall Giles, who works with a charity in India. The charity teaches handicapped Indian women to play instruments. By providing them with an art and a trade, these women find a way to both express themselves and make a living in a society that regards them as essentially worthless. What rewarding and humbling work! **PN**

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JOHN S. PRATT

BY LAUREN VOGEL WEISS

Most percussionists recognize the name John S. Pratt as the author of the well-known book *14 Modern Contest Solos for Snare Drum*. But did you know he taught high school English for a quarter of a century? Or that he was President of the Chaucer Guild, a New Jersey poets society? John Sterling Pratt is not only a uniquely talented individual but also one of the most admired rudimental drummers and composers of the last half of the 20th century.

"Jack," as he is known to his friends and family, was born on January 13, 1931 in Seneca Falls, New York. He began playing the drums at age ten under the guidance of his high school band director, John Frasier. Pratt also played in the school marching and concert bands, as well as the school orchestra.

One day in 1947, when he was a junior in high school, Pratt went to the VFW post in Seneca Falls to check out the local drum and bugle corps. "I had this crazy idea that they might need a drum instructor," he recalls with a laugh. There he met Norman Peth, who was instructing the corps and who would also become Pratt's most influential teacher. "I was flabbergasted when I heard him play," remembers Pratt. "He was a fabulous drummer."

Pratt soon followed Peth to a drum corps in nearby Geneva, New York, where they both played in the drum line, which in those days consisted of four snares, four tenors, two bass drummers, and two cymbal players. The Geneva "Appleknockers" was one of the first corps to introduce jazz onto the marching field. Pratt stayed with the corps through his senior year in high school and traveled with them to the 1949 American Legion Nationals in Philadelphia, where they finished in sixth place.

After high school, Pratt joined the Army. He went through the band school at Fort Knox, Kentucky, and was encouraged to audition for the West Point Band. "The audition was sight-reading, and they also asked me to play something from memory," Pratt recalls. "I didn't have anything memorized, so I ad-libbed something on the snare drum." He was accepted into the Field Music Unit, also known as the "Hellcats" Drum and Bugle Corps, where he stayed for the remainder of his twenty-year military career. In 1959, he became Rudimental Drum Instructor/Arranger for the Field Music Unit.

He has many memories of his nearly two decades in the Hudson Valley. "One of the biggest events in my life involved Leopold Stokowski," Pratt recalls with a smile. The famous conductor had been at West Point celebrating his 90th birthday. "I was on my way back to the barracks to put my drum away when I was summoned to the orderly room, and there was Stokowski!

"He said, 'I was told that you were the gentleman who wrote the drum parts. I would like to congratulate you; it was an experience to watch and listen to.' I was flabbergasted! I have treasured his comments for years. We talked for about half an hour. He knew more about drumming than any conductor I had ever met. I took a pair of sticks out of my back pocket and showed

him how to lift the roll out rather than just trying to bounce it. He was so gracious and his wisdom was incredible."

Dennis DeLucia—an internationally recognized authority on marching percussion and former instructor with such championship drumlines as the Bayonne Bridgemen and Hawthorne Caballeros—marched side by side with Pratt at West Point from 1966 until 1969. "Jack is one of the most intellectually brilliant men I've ever met," says DeLucia. "As a rudimental player, he is a man with unbelievable hands who can play anything he wants at any height, at any volume, and at any tempo! Even though he was a few years older than many of us in the Hellcats drumline, he was a player that none of us could touch."

Another member of the Hellcats' drumline was Harold Green, who served at West point from 1955 until 1982. "Jack gave me lessons and helped me get into the band," recalls Green. "He is one of the greatest rudimental drummers I have ever worked with. He's taught so many people as well as being an excellent musician in his own right. He deserves to be in the Hall of Fame." Does Green have a favorite snare drum solo composed by his colleague? "That would have to be 'Hellcat Halftime'," he says. "It was based on 'Connecticut Halftime,' but Jack changed the rudiments around and added others. He made it exciting to play."

One of the "legendary" stories about Pratt's life at West Point was related by several old friends. It seems Jack could often be found on the roof of his house, watering his lawn from above. When asked to explain, he replied that the grass would think it was raining!

During the 1950s and '60s, Pratt was actively involved in the drum and bugle corps movement of the Northeast. One of the first corps he taught was the Grey Knights from Rochester, New York. He also taught the Interstatesmen from the Albany area and many other smaller corps.

Pratt retired from the Army in 1969 after twenty years, almost all of them at West Point. During his military career, he went to college at night and received an Associate in Arts degree from Orange County Community College in Middletown, New York. He then transferred his credits to Fairleigh Dickinson University in Teaneck, New Jersey and graduated *summa cum laude* with a degree in English. Thus began his second career as an English teacher at Hackensack High School in New Jersey, which lasted for 25 years until he retired in 1995.

In 1971, Pratt joined the teaching staff of the Hawthorne Caballeros from Hawthorne, New Jersey, where he taught execution alongside the late George Tuthill, who did most of the arranging. During Pratt's ten years with the corps, the Caballeros won three American Legion Championships (1974, 1975, and 1980) and four Drum Corps Associates (DCA, also known as "senior corps") Championships (1972, 1973, 1974, and 1976). They also won "high drums" at the 1975 American Legion National Championship. In 1990, Pratt was inducted into the World Drum Corps Hall of Fame alongside DeLucia.

In addition to teaching drum corps, Pratt began to judge them in the late 1950s. He served as an adjudicator for the New York chapter of the All-American Drum and Bugle Corps and Band Association and also with the Metropolitan All-American when they opened a chapter in New Jersey. He stopped judging about the same time he left the Caballeros.

Of course, Pratt is best known as a prolific composer. "I had written a large book that I sent to various publishers in the late 1950s," he explains. "Belwin, Inc. was the only one interested, but they asked me to divide it up into three separate books, which became *14 Modern Contest Solos*, *Ancient Rudimental Snare and Bass Drum Solos*, and *128 Rudimental Street Beats*. About a year later, I came out with the *26 Standard American Drum Rudiments* and their variations. So over a two-year period they published the four books.

"I had so much on my mind that I just had to unload it," Pratt laughs. "I had a lousy memory—still do!—so I started putting things down on paper. My stickings were not awkward, so people have been able to pick them up and play them well."

Among the first supporters of Pratt's book when it was published in 1959 was Warren Benson, an instructor at Ithaca College in Ithaca, New York. He graded each of the *14 Modern Contest Solos* and put them on the New York State list. He also added a couple of the rudimental snare and bass drum solos from the *Ancient* book to the duet category. "He even included all five of the sheet music solos that were

Memorial Day Parade in Rahway, N.J. with the New Jersey Field Music. John, the nearest drummer, was playing on a Swiss drum once owned by Alfons Grieder (1985).

published that year, which were leftovers from *14 Modern Contest Solos*," adds Pratt. "Warren's efforts pushed the books into a wider circulation. Warren also invited me, accompanied by some of the Hellcat drummers, to do a clinic for the New York State School Music Association in 1963."

One of the people who, according to Pratt, "had obviously been teethed on rudimental drumming" from his book was Robin Engelman, a member of Nexus and a 1999 PAS Hall of Fame inductee. "[Jack] took a rather four-square drumming tradition, which was exemplified by NARD [National Association of Rudimental Drummers] and their book of contest solos, and expanded the horizon of rudimental drumming by putting rudiments over the barline and using deceptive cadences," says Engelman. "The swing and musicality of his solos changed the course of rudimental writing and performance.

"If I had been asked about John Pratt a few years ago, I would have speculated, as would many others, that he was either dead or in retirement," Engelman admits. "To learn that he was still alive, a member of a fife and drum corps, a published poet, the author of an acclaimed thesis on the poetry of John Keats, a teacher of the English language, a composer of dozens of rudimental snare drum solos, a selfless propagator of the art of rudimental drumming, and an honorary member of the Canadian Rudimental organization CADRE was only half as revealing as actually meeting him in person forty years after discovering and falling in love with his great book, *14 Modern Contest Solos.* John is one of those people who arrived at the right time with the talent and will to change the direction of music."

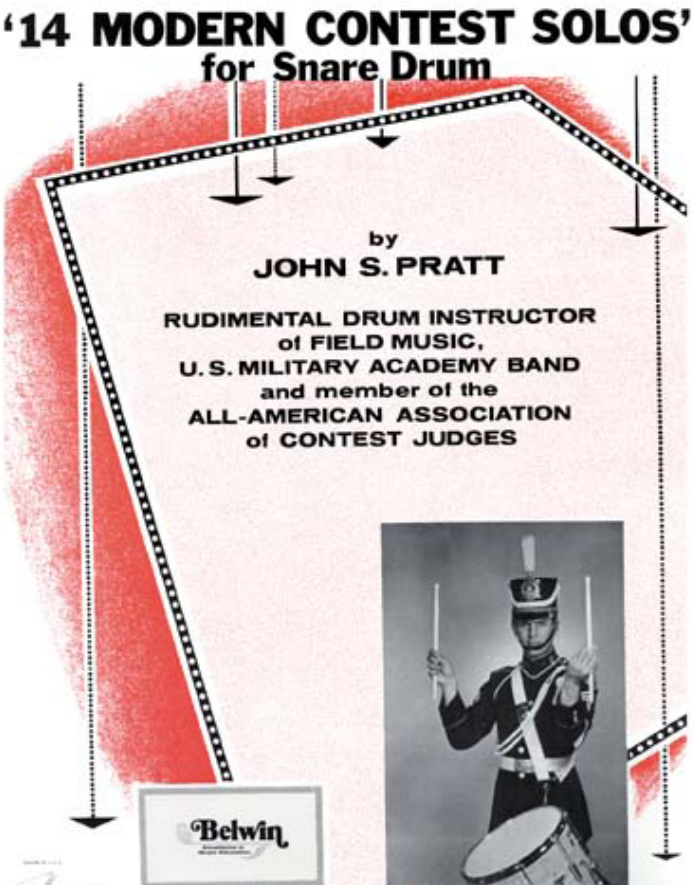
Engelman met his rudimental drumming idol at a 1999 clinic sponsored by CADRE [Canadian Associates Drumming Rudimental Excellence] in Hamilton, Ontario. "Robin introduced himself and hauled out an early copy of *14 Modern Contest Solos,* which was pretty well patched together with cardboard," Pratt recalls. "Robin said, 'I've wanted to meet you for forty years,' and then he asked if I'd autograph it! I even played his favorite solo of mine, 'Gingersnap,' for Robin and some of his percussion-ensemble students from the University of Toronto." Engelman and Pratt subsequently played that solo together at a special performance during a musical celebration for the 50th anniversary of the Eastman Wind Ensemble held in Rochester, New York last February.

"Because Robin loves rudimental drumming," Pratt continues, "I sent him about twenty-five or thirty pieces I had recently written, because I've always shared my music. I had no idea that he was going to show it to a publisher! The next thing I know, I got a call from Garwood Whaley from Meredith Music and we decided which solos were going to go in it." Pratt's most recent book, *Rudimental Solos for Accomplished Drummers,* was released in 2000.

Does Pratt have a favorite among his solos? After much prodding, he finally narrowed it down to five! "My first favorite is 'My Friend Norman' from *14 Modern Contest Solos*, which was dedicated to my drum instructor Norm Peth. The second favorite is 'The Conquering Legions of Rome' from *The New Pratt Book* [1985] which I wrote while I was at Hackensack High School. And there are three that I like from my latest book: 'Moby Dick,' which I dedicated to Robin Engelman, 'Farmers Museum Muster,' and 'Westbrook Muster'." The solos continue to pour out of Pratt; he has written over 120 since his heart surgery less than two years ago—the first one was titled "Cardiac Bypass"!

"If there's anything my books have done," says Pratt, "they *may* have drawn together the two very distant poles of drumming: the strict rudimental drumming of the Connecticut fife and drum corps, or drum and bugle corps in general, and the concert players, both orchestral and symphonic. People tell me that my solos were quite rudimental, yet they were not phrased rudimentally because I extended things across the barline. I tried to maintain the rudiments as a separate entity without losing them in a pile of notes. All I know is that everywhere I go, people tell me that they've been using my books for years. I had no idea that they would become such an integral part of rudimental drumming. The last few years have just bowled me over!"

At age 68 and after almost a decade away from music, Pratt joined the Ex-Fifth Regiment Fife and Drums Corps of Paterson, New Jersey in 1997 and still participates in several parades and musters each year. Most important, he has some advice for young drummers. "If they want to become good rudimental drummers, they should be prepared to spend hours at the practice pad so they can develop control."



Despite triple-bypass heart surgery in December 2000, Pratt performed his snare drum solo "Moby Dick" at PASIC 2001 in Nashville. He is planning to participate in his second PASIC in a row as a performer at this year's "Drummers' Heritage" concert.

Pratt continues to write rudimental solos. "It's entertaining for me," he says. "The more challenging I make the material, the harder I have to work at it to get it down. That's a challenge that I still enjoy."

How would he liked to be remembered by future generations? "Just as a drummer boy who loved to drum!" He pauses a moment and then adds, "I just thank God that I can still play."

Our Heartfelt Congratulations to Ed Thigpen!

Ed Thigpen will be inducted into the PAS Hall of Fame in November, 2002.

It comes as no surprise to us that Ed Thigpen, world-renowned for his exemplary musicianship, his artistry with brushes, and his highly effective teaching methods is being honored as a new PAS Hall of Fame inductee. Undoubtedly one of the finest Jazz players and educators of our time, Ed has long been part of the Remo family. He plays a Remo 4-piece MASTEREDGE™ drum set with Remo FIBERSKYN™3 drumheads. He also worked with Remo to design and produce the Ed Thigpen Signature Brush-Up Practice Pad. Once again, we congratulate you. Now, as always, we are proud to have you as part of the Remo family.

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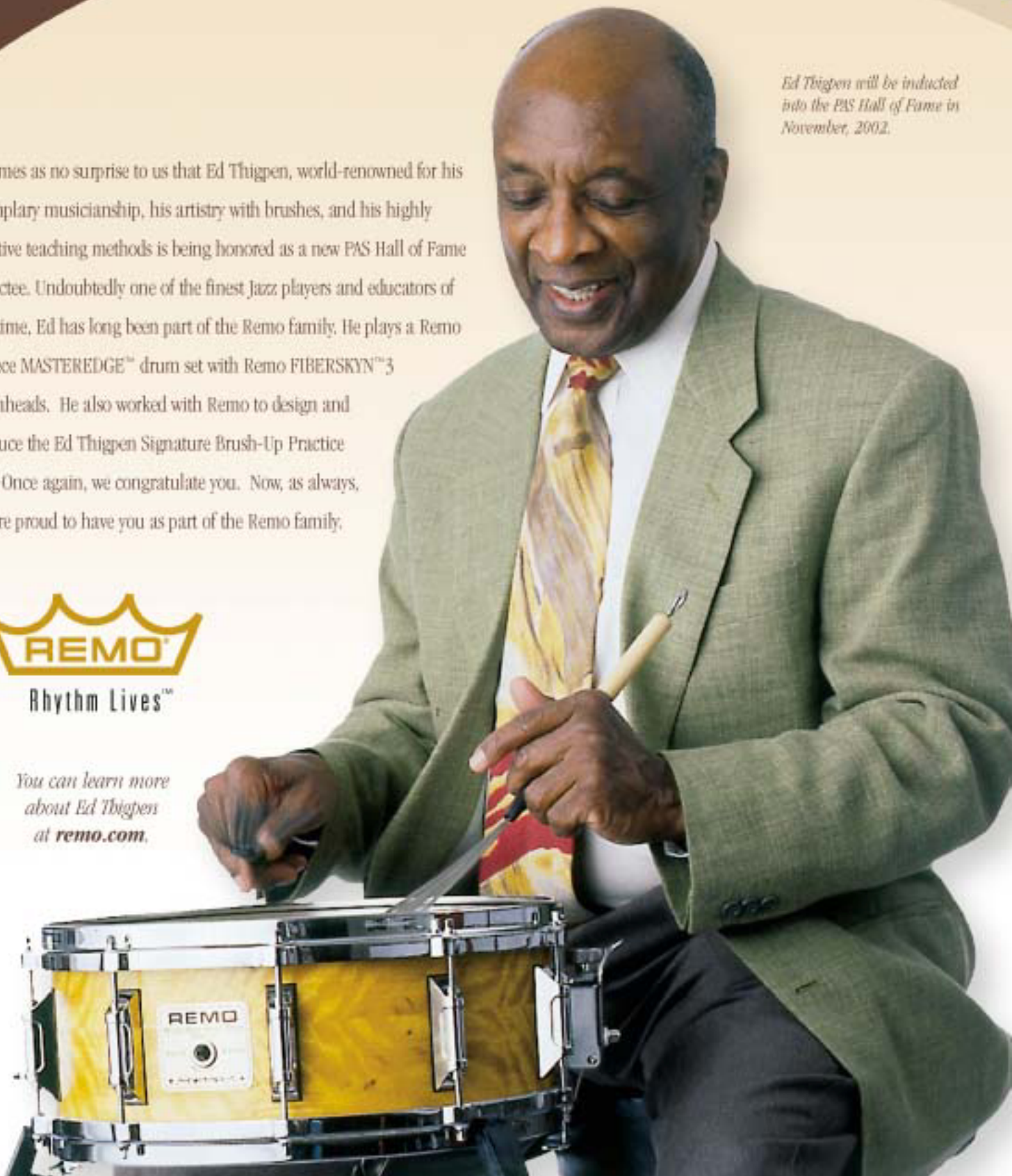
You can learn more about Ed Thigpen at ***remo.com.***



RINGO STARR

BY ROBYN FLANS

I could not have been more thrilled to hear that Ringo Starr is to be inducted into the PAS Hall of Fame. As longtime writer for *Modern Drummer* magazine, I cannot count the number of drummers who have told me that Ringo inspired their passion for drums when they first encountered the music of the Beatles.

Starr is the first to admit that he is not a technician on his instrument. But his creative input, time feel, unorthodox fills, and emphasis on serving the music helped make the Beatles' music what it was. Without the contributions of all four Beatles—Paul McCartney, John Lennon, George Harrison, and Ringo Starr—the Beatles music would not have been *that* music.

"Before Ringo, drum stars were measured by their soloing ability and virtuosity," says Steve Smith. "Ringo's popularity brought forth a new paradigm in how the public saw drummers. We started to see the drummer as an equal participant in the compositional aspect. One of Ringo's great qualities was that he composed very unique and stylistic drum parts for the Beatles songs. His parts are so signature to the songs that you can listen to a Ringo drum part without the rest of the music and still identify the song.

"He was also the first drum star who was not an American by birth," Smith adds. "Ringo was the first 'outsider' to join a very exclusive club of drummers, because the drumset was developed in the United States. Ringo was the first of the English rock drummers of the '60s to define the archetype of the present-day rock drummer."

Twenty years earlier in Liverpool, England, it would have been impossible to predict that a boy named Richard Starkey would make the mark he made. As a young boy, he battled with ailments, first at age six, when appendicitis developed into peritonitis, and then at thirteen, when a cold turned into pleurisy. During his second hospital stay, which ran nearly two years, Starkey cultivated an interest in a band that came to entertain the kids.

"In the hospital, we used to play on the little cupboard next to the bed, and then once a week, they had a band to keep us occupied," Starr recalled when I first interviewed him in 1981 for *Modern Drummer*. "This guy would have these big green, yellow, and red notes, and if he pointed to the red note, you would hit the drum, or the yellow was the cymbal or the triangle, and things like that. I wouldn't play in the band unless I had the drum."

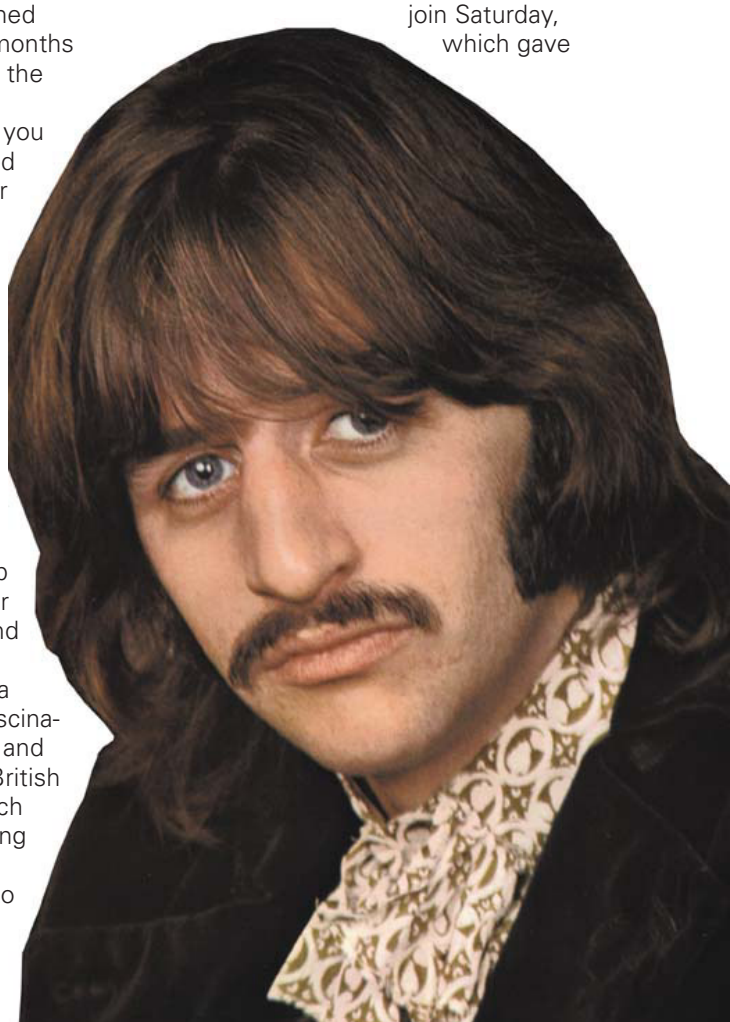
At age sixteen, he bought a $3.00 bass drum, made a pair of sticks out of firewood, and played constantly. He recalls next making a kit out of tin cans. Finally, in 1957, his stepfather bought him a used, mixed-and-matched drumkit for Christmas. Two months later, he joined his first band, the Eddie Clayton Skiffle group.

"If you had an instrument, you could join a band," he recalled with a laugh. "It didn't matter if you could play. We'd start with the count of 'one, two, three, four,' and then it would be like an express train because we'd get faster and faster and faster. People were dropping like flies on the dance floor."

While working full-time in a factory, Starkey played occasional gigs with the group. He was hooked, though, and in 1960 he quit his factory job to work full-time with another skiffle group, Rory Storme and the Hurricanes. Starkey became known as Ringo Starr, a name he chose due to his fascination with American cowboys and in keeping with the style of British skiffle music, which was much like American rockabilly. During his two years with Storme, rock music began to seep into the band, who was playing the same venues as another Liverpool group, the Beatles.

"The Beatles were the only band I ever watched because they were really good, even in those days," Starr recalls.

One day, Beatles' manager Brian Epstein knocked on Starr's door, asking him to play a lunchtime gig at the Cavern club with the Beatles. Starr recalls that every couple of weeks he was sitting in for the Beatles' drummer, Pete Best. Soon, Epstein asked him to permanently join the Beatles. "I said, 'Yeah, I'd love to. When?'" Ringo recalled. "He called me on a Wednesday and said, 'Tonight.' I said, 'No, I can't leave the band without a drummer. They'd lose a six-week gig.' I said I'd join Saturday, which gave



Rory the rest of the week to find a drummer."

When Starr showed up that next Saturday night, there were two camps engaged in what he described as a "shouting match." One crowd of fans was screaming, "Ringo never, Peter forever," while others yelled, "Pete never, Ringo forever."

When the Beatles did their first recording session, producer George Martin wasn't sure Ringo could cut it in the studio, and so he hired a session drummer named Andy White. Two versions of "Love Me Do" were recorded, the single with White on drums and Ringo on tambourine, and the album cut, on which Ringo played drums. From then on, however, Ringo played on all the Beatles tracks, with the exception of "Back in the U.S.S.R," on which McCartney did the drumming because Ringo was away.

"I was on all the other records, with my silly style and silly fills," Ringo said. "Everyone put me down—said that I couldn't play. They didn't realize that was my style and I wasn't playing like anyone else—that I *couldn't* play like anyone else."

Drummer Gregg Bissonette says that many of those "silly fills" were complicated and all of them were creative. "One fill, in 'Come Together,' was an important part of the song," says Bissonette. "And the fills near the end of the *Abbey Road* album, where the bass drum is pumping eighth notes and he's filling over that, became a really famous part—actually considered his only solo. The triplet fills he did in 'A Day in the Life' were very aggressive, but they fit the music and they swung so great.

"In the middle section of 'Here Comes The Sun,' I count three bars of 3/8, then a bar of 2/8, a bar of 4/4, a bar of 2/4, and then 3/8, repeated. It doesn't feel like a prog-rock odd-tempo number, it's just Ringo playing the melody. In 'Hey Jude,' when Ringo comes in after Paul's long intro, the fill is double the length of what you think it would be or should be, but it moves you into the B section and lifts the song up. Then in the bridge of 'Hello Goodbye,' Ringo does a whole section of fills that are perfect for the song He's playing a bunch of stuff, but it swings and percolates. His fills add motion to the song and they're anything but silly. They took the music to a different place. They're really genius."

To Bissonette, Ringo's lack of formal training only added to his charm as a player. "His playing is so innocent and emotional, heartfelt and not pretentious at all," Bissonette says. "The parts work for the song, and he never did fills when there were vocals going on. He always waited for those breaks; he never stepped on the vocal. He subscribed to the 'less is more' philosophy throughout the verses, and when there was a place for a fill, they said a lot. Like on 'Help,' 'Ticket to Ride,' or 'Tell me Why,' they were often double stops at very brisk tempos.

"Ringo was also one of the first drummers I saw to bail on the traditional grip. For years drummers had to play everything traditional grip. If they were doubling in a symphony orchestra, they had to play timpani, xylophone, and marimba with matched grip, so why did there have to be a whole different grip for drumset, just because years ago the military guys had their snare drum at an angle and their left elbow was up in the air? Ringo brought the matched grip into the mainstream.

"Ringo also did the percussion on all the Beatles tracks," Bissonette adds. "Nowadays, bands hire a percussionist to add a percussion track, but in those days, they were just four guys sitting in a room and George Martin would say, 'Maybe we could use some percussion,' at which point Ringo would play great-feeling maracas, lots of tambourine, and he even played timpani on 'Every Little Thing.' He played bongos and congas, the backs of chairs, and had great musicality."

In my 1997 *Modern Drummer* interview with Starr, he revealed that his favorite Beatles track is "Rain." "It's the first time I think I was playing that 'snatch' hi-hat ['open' punctuations]," he explained. "And what helped me to do that was that I was born left-handed. I write right-handed, but if I throw or play cricket or do anything physical, I'm left-handed. So I'm sort of this left-handed guy with a right-handed kit. I cannot start on the snare, go to the top tom, and then go to the floor tom. I have to start on the floor tom and move up, so those 'snatches' on the hi-hat were just to give me room to get somewhere so I could get my hands working and get my arms to move around the drums."

The body of work from the Beatles with Starr's creative and imaginative drum parts helped legitimize the role of an ensemble drummer, whose input helped form the songs and bring the music to life. Starr, himself, says it was a complete team effort. "Our roles in the Beatles were that we supported each other," he told me. "No matter who was on, the others were supportive, the best they could. A lot of it was telepathy. We all felt so close. We knew each other so well that we'd know when any of us would make a move up or down within the music, and we'd all make it."

Jim Keltner, who recorded with Starr countless times (first on percussion on Ringo's "It Don't Come Easy" and then on many double-drum tracks on various Beatles solo projects), as well as touring on Ringo's first All Starr Tour, sums up Starr's contribution: "When you think of Ringo, it's impossible to not think of the Beatles, and when you think of the Beatles, you remember those perfect songs with the perfect drum parts. When you hear the live BBC tapes, recorded with no more than two or three mic's, and the way he's laying it down, you know Ringo is one of the greatest rock drummers of all time."

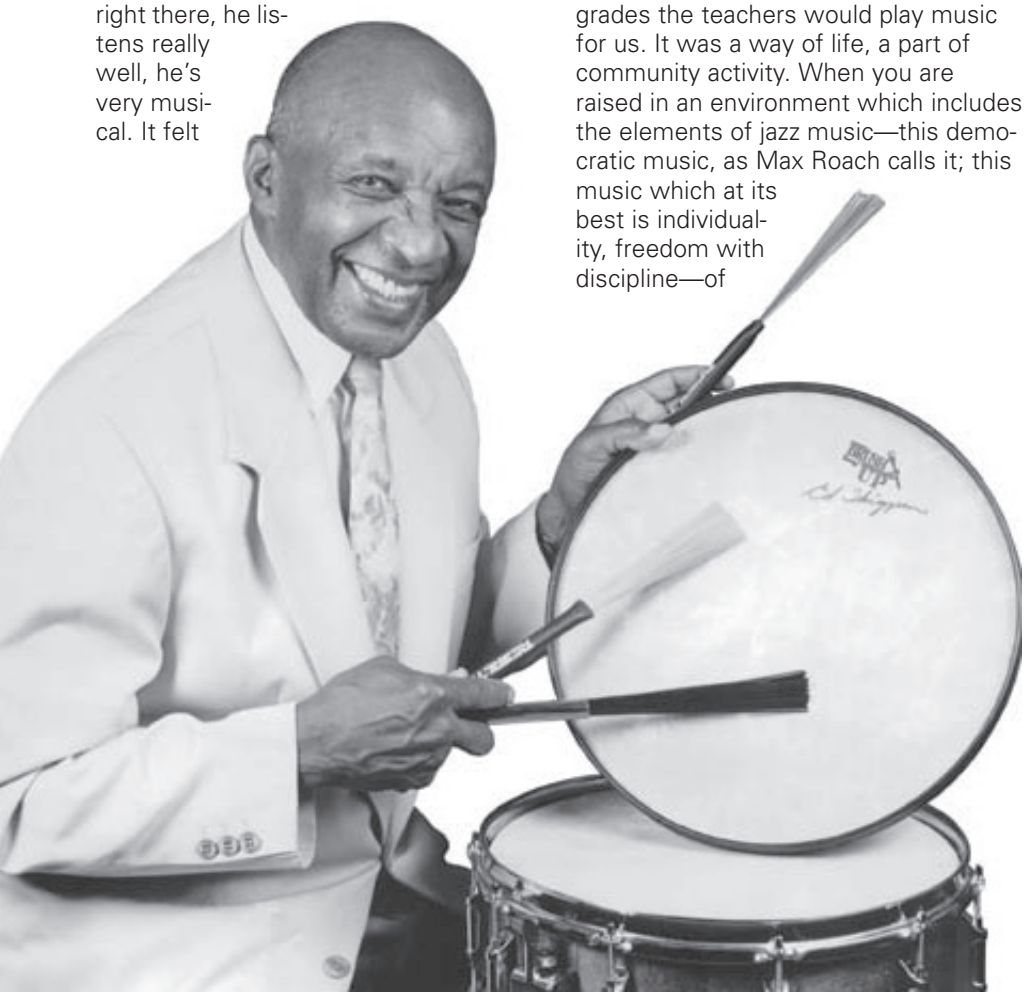
Robyn Flans is a Los Angeles-based journalist who contributes regularly to *Modern Drummer* and *People* magazines.

ED THIGPEN

BY RICK MATTINGLY

I'll never forget a late-night PASIC jam session in the mid-'80s. As I entered the room, I could tell that something special was happening just from the way everyone was crowded around the band—an impression quickly confirmed by the intensity of the music that was being created. I slowly maneuvered my way to the front of the room where I discovered Jack DeJohnette playing piano and Ed Thigpen playing drums. Talk about a jazz drummers' dream band!

"That was awesome," DeJohnette says, recalling the night. "Ed was in great form. When you play with musicians, it's always different than just listening to them. I felt very comfortable playing with Ed, and it was obvious why he's hired and loved and respected by so many great musicians. His time is right there, he listens really well, he's very musical. It felt natural playing with him, and it was also very inspiring."



One can certainly contend that Thigpen "gets it honest." He was born in Chicago in 1930, the son of jazz drummer Ben Thigpen, who was highly regarded for his work with bandleader/bassist Andy Kirk. "My father was a great man as well as a great drummer, respected by his peers," Thigpen told Ed Soph in a 1985 *Percussive Notes* interview. "He was known for having good, swinging time. He was a great showman as well as a drummer."

After his parents separated, Ed moved with his mother to Los Angeles, where he studied piano, sang in a church choir, took dancing lessons, and played drums in his school band. "There was so much music," Thigpen told Soph. "Even in the third and fourth grades the teachers would play music for us. It was a way of life, a part of community activity. When you are raised in an environment which includes the elements of jazz music—this democratic music, as Max Roach calls it; this music which at its best is individuality, freedom with discipline—of course you are influenced in how you play."

Thigpen's first professional gig was with Buddy Collette when Ed was eighteen, and he soon joined the Jackson Brothers show band. He then worked with Cootie Williams at the Savoy Ballroom in New York for several months before becoming a drummer in the Army band for two years.

After his discharge from the service, Thigpen returned to New York and began working with a variety of artists, beginning with singer Dinah Washington and including Johnny Hodges, Bud Powell, Lennie Tristano, and Billy Taylor. During the 1950s he also recorded with Toshiko Akiyoshi, Ira Sullivan, Mal Waldron, Mundell Lowe, Eddie "Cleanhead" Vinson, Teddy Charles, and Blossom Dearie.

During that time, Thigpen became highly regarded for his brush playing and his strong sense of swing. "Brush technique was very important then," Ed commented recently. "I always played brushes with the snares turned off to get a more harmonic sound coming through the open snare drum. I also learned that volume and intensity were not the same thing. Jo Jones did a great deal for me when I first came to New York, and he used to tell me, 'Make it sound as big as possible. Not loud, but big, and as musical as possible.'"

In 1959 Thigpen joined the Oscar Peterson Trio, which included bassist Ray Brown. "That trio put me on the international map," Thigpen says. "We put out so much material, and a lot of that material still holds up. People come up to me now and say, 'I have some of your records,' and they pull out the Oscar Peterson records."

In a 1982 *Modern Drummer* interview, Thigpen said that Peterson set a very high standard. "We had a philosophy that we were going to play *so* good every night that even on a bad night we'd be head and shoulders above everyone else.

"Working with the trio gave me an opportunity to develop certain elements of my playing," he explained. "I had a chance to develop a cymbal technique and a method of phrasing which simulated a big band situation. I learned how to listen to the melody and how to phrase with the improvised line to give the feeling that other things were happening. It was complementary, but it was still time, which is what Oscar wanted. I was there to play time and make it swing."

Thigpen recalled working specifically on time playing with Brown. "Ray and I roomed together," Ed said. "When I first joined the group, Ray said, 'Okay, we're gonna practice time—just the two of us.' And we did. I figured it would last about a week or so. Well, a year later we were still practicing time. We'd wake up in the morning and practice time. We'd practice dynamics, tempos, and singing the tunes we played. We got to the point where we could recite our name and address as we were playing time and know where we were in the tune at all times."

Of the many recordings Thigpen made with the Peterson Trio, he cites *West Side Story* as being one of the best, and the most difficult. He also recalls a drum fill on the tune "Judy" from the album *The Oscar Peterson Trio and Nelson Riddle*. "I played the best two-beat solo you ever heard—or at least that I ever heard," Ed says, laughing. "When I finished, I yelled out, 'Hey Buddy, did you hear that?'"

After leaving Peterson in 1965, Thigpen worked with singer Ella Fitzgerald for a year. "Working with Ella, with Tommy Flanagan on piano, was one of the highlights of my life," Ed says. "She sounded like an orchestra, so you could draw on everything with her. I would use cymbal shadings and glissandos and swells—all of the percussive effects you would use with a full orchestra."

After moving to Los Angeles and working freelance for a year, Thigpen worked with Fitzgerald again from 1968 to 1972, and then he moved to Copenhagen after marrying a woman from Denmark. Ed became very active in the European jazz scene, and he recorded with a wide variety of artists, including Toots Thielemans, Johnny Griffin, Horace Parlan, Helen Humes, Clark Terry, Kai Winding, Thad Jones, Benny Carter, Art Farmer, and Monty Alexander.

In addition, Thigpen has led his own groups over the past two decades and released a number of fine albums, including *Mr. Taste*, *It's Entertainment*, and the recent *Element of Swing*, which features saxophonist Joe Lovano.

Thigpen has also been active as an educator. His book *The Sound of Brushes* is considered a definitive resource on the art of brush playing, and his *Rhythm Analysis and Basic Coordination for Drums* has found favor with many teachers and students. He has also taught extensively in Copenhagen and given countless clinics around the world.

In his clinics, Thigpen stresses the fundamentals of drumset playing, such as maintaining a pulse on the bass drum. "It's a misconception that with the advent of bebop the bass drum was no longer played with a steady pulse—that the time moved up to the ride cymbal," Thigpen said in his *Percussive Notes* interview. "Kenny Clarke himself says that isn't so. This misinformation has been given to a generation and a half and, consequently, when you hear the band play you don't hear or feel that bottom.

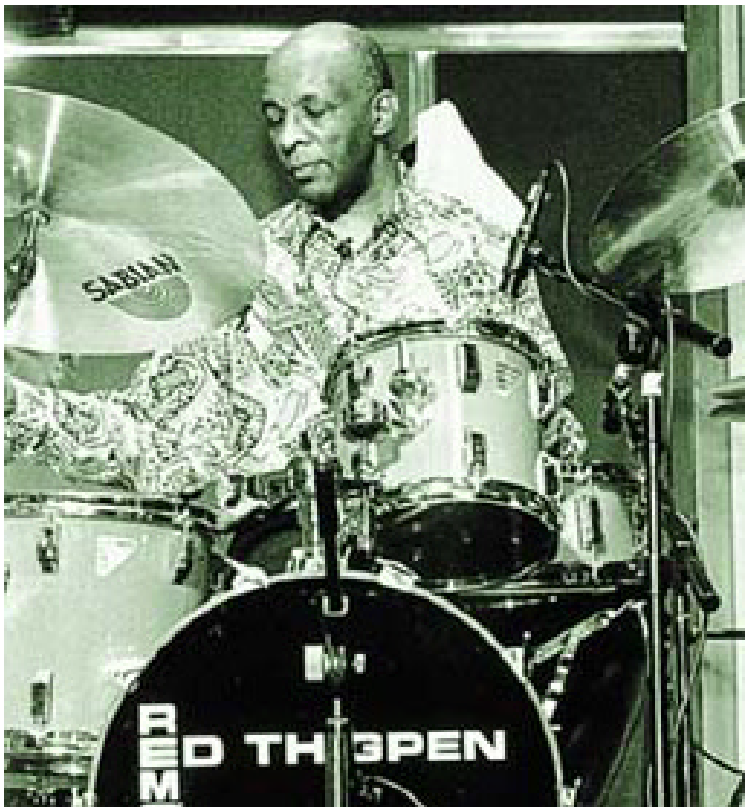
"Even in high school we argued about it. Then I saw Max Roach in New York and he played the bass drum, 1-2-3-4. I asked my father, and Jo Jones, and Sid Catlett. They said you 'feather' the bass drum. You have a pulse that is felt. You don't beat it; you just feather it. And when you want a 'bomb,' you just bring that beater back and hit the drum with a big, loud stroke. Then you get back to the pulse, because with that you can hold the band together.

"Playing the bass drum is part of the heritage and should be part of the training that goes into learning how to play the set, because it is fundamental to the instrument. Once these fundamental rules have been mastered, then you can take liberties and know how and why you are doing what you're doing. The set has been taught in a wrong manner because of this particular misconception of the role of the bass drum. It's like going for the roof before putting down the foundation. There are certain basic truths about this instrument, which are not being put into perspective."

But although Thigpen is firmly grounded in tradition, he has always been one to adapt to the times. "When Tony Williams came in with 4/4 on the hi-hat, I had to work like a dog to learn how to do that," Thigpen admits. "But guys like Tony and Jack DeJohnette were always very encouraging and helpful when I would ask them about things they were doing."

DeJohnette considers Thigpen to be quite youthful in his attitude. "Ed is always trying new things," DeJohnette says. "He's never afraid to ask questions, and he's always looking for new ways to enhance his playing style, which is quite masterful and tasteful. He's one of the most beautiful human beings I know, and I'm glad to see him being honored with the PAS Hall of Fame award."

"I've always felt I've been a member of a luxury profession," Thigpen told *Modern Drummer*. "I'm thankful I've had the opportunity to be a part of it. Just the idea of playing music—the rapport between a group of musicians when that magic happens, the gratification when it works. You can't put a dollar sign on the love and joy one receives out of being able to participate. To my way of thinking, it's about as close to heaven as one is going to get on this earth."



The Declaration of Dependence

BY ED SOPH

My generation was probably one of the last to learn how to play jazz when that music was still a part of everyday life. One could see Miles Davis on *The Steve Allen Show* and many of the great bands and jazz singers on *The Ed Sullivan Show*. Even jingles for automobiles and ballpoint pens were swingin'! We played what we heard and it was fun.

There were books already on the market that attempted to explain the intricacies of jazz "independence." We played what we read and the fun was gone as we tied ourselves in knots pitting one appendage against the other. While we were struggling with our Chapin and Reed applications, jazz faded from the airwaves and clubs. Enter rock 'n' roll and the ascendancy of "dependent" drumming.

Now here's the rub. Jazz drumming is just as dependent as rock (and as independent and linear as funk). We lucky ones who had the music around us continued to learn how to play by listening to the music. And we first learned to play the style dependently. The books were strictly secondary, as their authors probably intended them to be. And the more we listened, the more we realized that very, very few drummers played in the style of those books. That is even more apparent with today's masters.

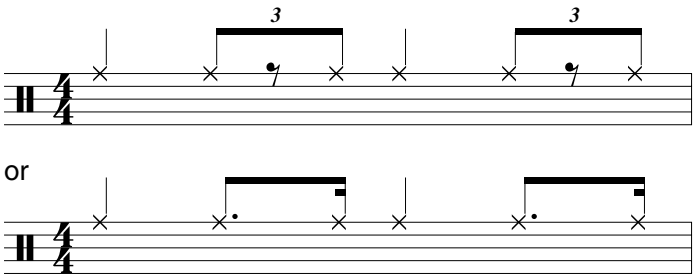
The cultural situation has changed and the majority of drumset students I see today are primarily from a book background, not a listening one. Consequently, they have very poor jazz coordination skills because of the unrealistic and unmusical manner with which those skills are often taught by solely book-based teachers.

So many times I have heard a young person say, "Jazz drumming is hard because you have to play different patterns in each appendage, or play one pattern against another. Rock is easier because everything falls together." The kid is right! Were it not for such things as "coordinated independence" and a repetitive ride cymbal pattern, a lot more youngsters would enjoy the experience of learning how to play jazz styles. Even today, the most difficult aspects of jazz coordination are taught first—those of "independence." That's like learning the coordination necessary to play rock by starting with transcriptions of David Garibaldi grooves.

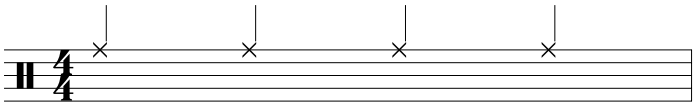
Long ago, a fellow in New York called one of the masters and arranged to have a lesson. There were two sets in the studio and the student assumed that the master would share some of his incredibly hip licks. Instead, the lesson was spent with the master running the young man through a series of seemingly simple dependent exercises that, much to the student's embarrassment, he could not play. The master's words were to the effect that, until you can play your limbs together (dependently) in different dynamic and tempo configurations, there is no worth in trying to play them apart (independently).

That makes very good sense. Look at our own motor-skill development. Ask a young child to play "bap-bap-bap-bap" on a table with his hands. Does the kid use a sticking pattern? No, he does it with unison hands. The genesis of drumming coordination, the clapping of hands, is a dependent/unison action.

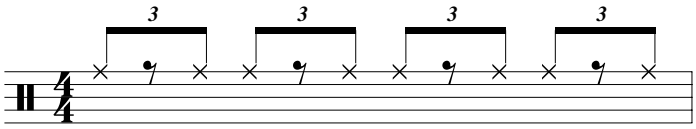
Here are some ideas for teaching jazz coordination skills from a dependent approach. First, banish the idea that a ride pattern is just this:



Second, a ride pattern is a sound, not a pattern. Third, there are two fundamental ways of thinking about the patterns played on the ride cymbal. Those patterns emerge either from adding subdivisions of the quarter notes to the basic quarter-note rhythm of the time signature:



or, by leaving out subdivisions of a shuffle pattern:

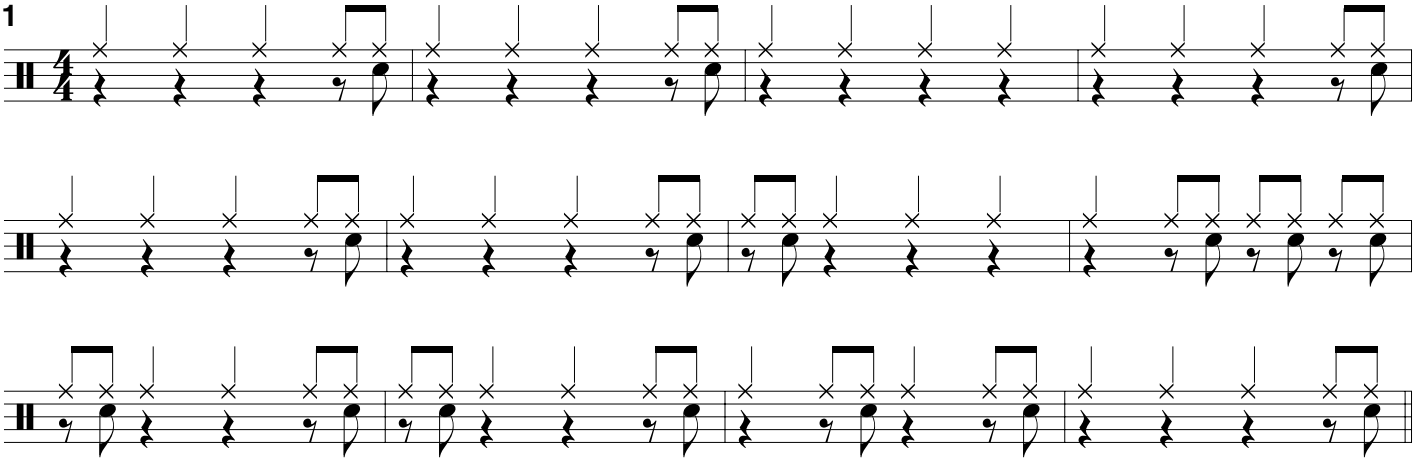


The following examples start with the two ride "roots" explained above. Interpret the eighth notes in jazz style. Example 1 is in 12-measure blues form and example 2 is a 16-measure AABA format. The exercises begin with unison figures and gradually progress to more syncopated comping phrases. This progression is shown in examples 3 through 7.

I'll close with a quotation from the great writer Katherine Anne Porter. Substitute "drumming" for "writing": "Writing cannot be taught, but only learned, and learned by the individual in his own way, at his own pace and in his own time, for the process of mastering the medium is part of cellular growth in a most complex organism."

Declare your dependence!

1



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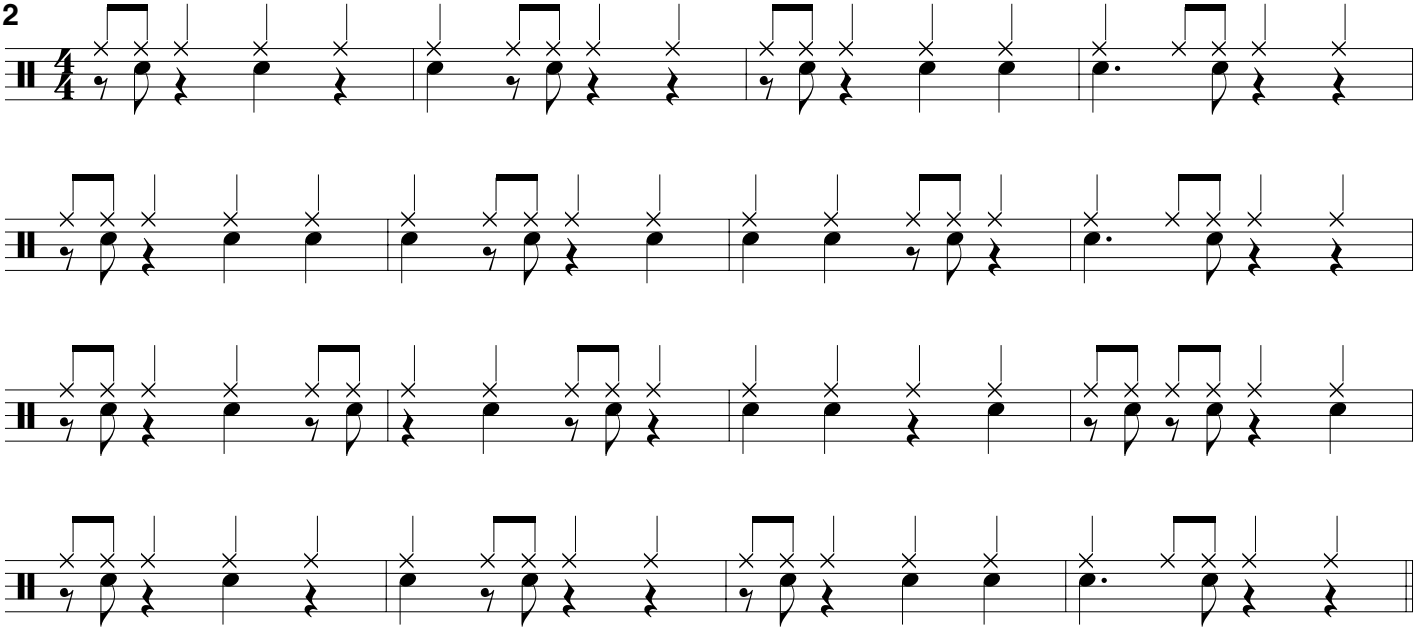

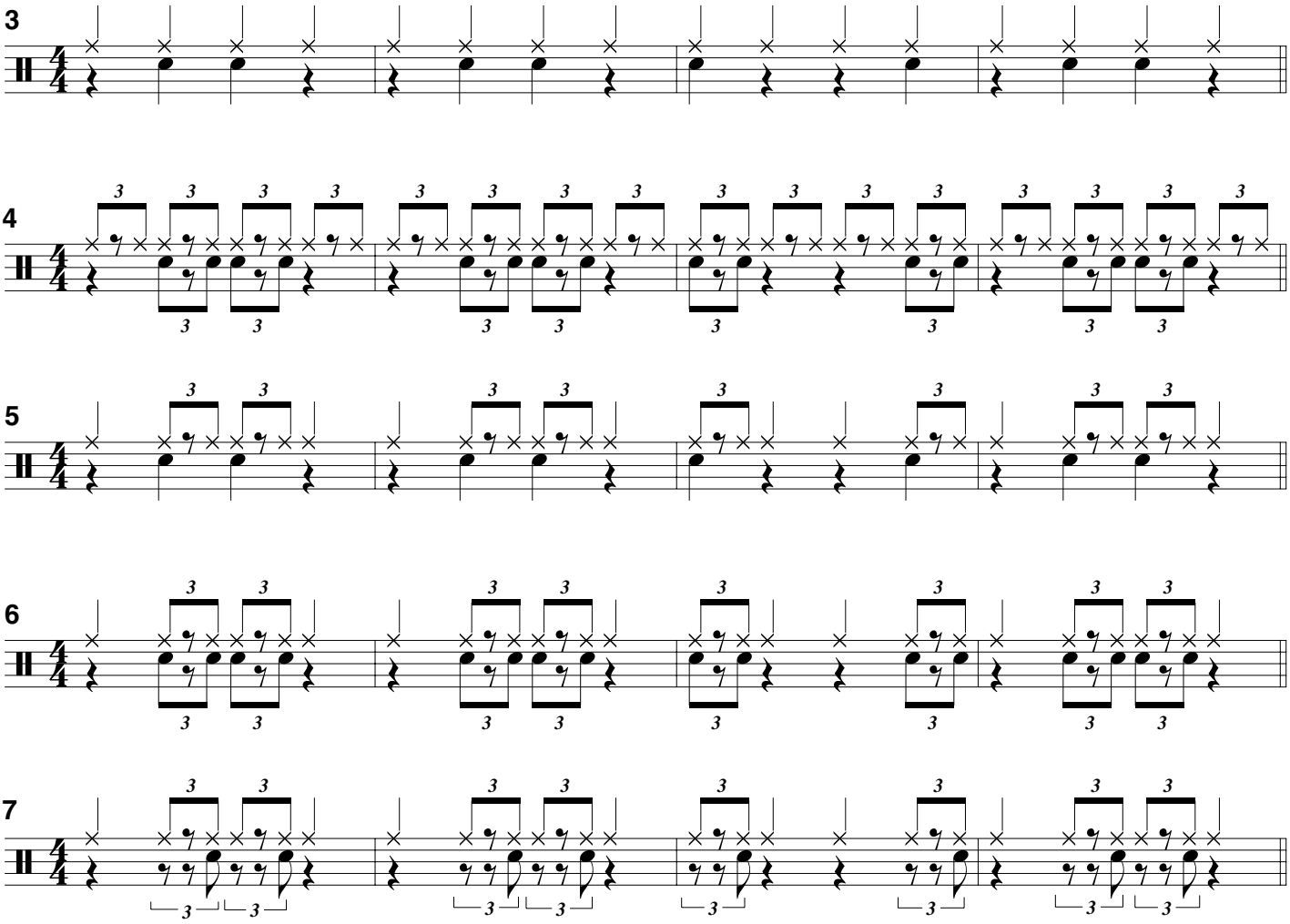

Ed Soph is an Associate Professor of Music at the University of North Texas. In addition to teaching, Soph performs and records with the Stamm/Soph Project: trumpeter Marvin Stamm, pianist Bill Mays, and bassist Rufus Reid. He is currently completing a series of books on dependent coordination for jazz styles. **PN**

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Playing a Round on Drumset

BY MICHAEL PETIFORD

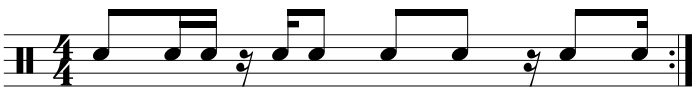
For some time I have been interested in polyphonic compositions based on canonic imitation—rounds, canons, and fugues. At some point it became apparent that it ought to be possible to play such a composition on the drumset. I have always loved the challenge of independent coordination, and the idea of a drumset canon or fugue struck me as offering some interesting challenges. What follows is an introduction to the most commonly understood type of canonic polyphony: the round.

A polyphonic composition consists of multiple melodic lines played simultaneously. A round is derived from canonic imitation, a distinctive form of musical repetition characteristic of polyphonic composition. The term "canonic" comes from the Greek word for rule or law. A canon basically consists of a leading voice that plays a musical subject, accompanied by one or more additional voices that follow, imitating the subject a number of different ways. The following voices always enter later than the leading voice (except in specific circumstances) and are an exact imitation or a variation of the subject.

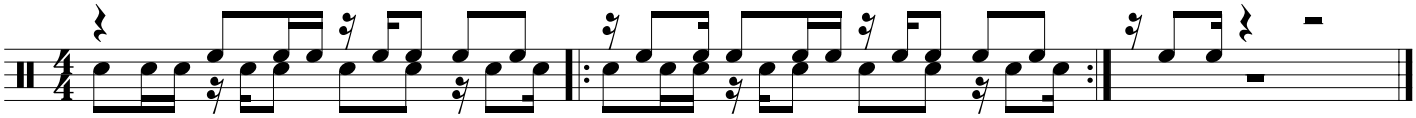
A round is the simplest type of canon. Most people, even nonmusicians, are familiar with the form. In a round, each voice imitates the subject with no changes in pitch or rhythm, and the melody continually repeats. Children's songs such as "Row Row Row Your Boat" and "Three Blind Mice" are commonly sung as rounds. In a round, a singer begins a simple repetitive melody. After a few beats or measures, a second singer begins singing the exact same melody. The two sing simultaneously, the only difference being that the second voice is delayed. This continues until all voices have entered and are singing the same melody and lyrics, each with a different starting point.

While this may sound simple, especially since we tend to associate the technique with children's music, executing this technique on the drumset is extremely difficult. Even a very simple rhythmic phrase offers an advanced level of technical difficulty.

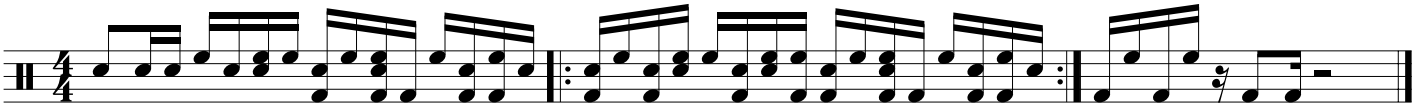
Apply the technique to the drumset by first creating a repeating rhythm that you can play with one hand on the snare drum.



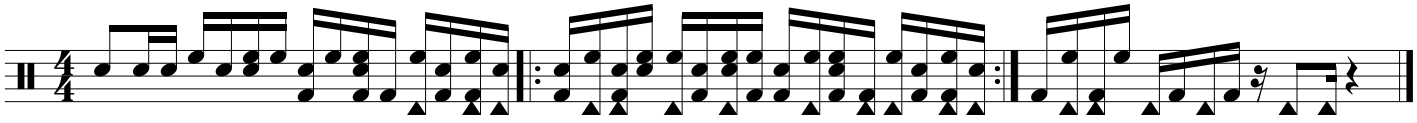
Repeat the pattern with your other hand on a tom-tom, delaying the rhythm by one or more beats.



Now play the original phrase with your right hand on snare drum, bring your left hand in on the second beat playing tom-tom, and bring your right foot in on the third beat playing bass drum.



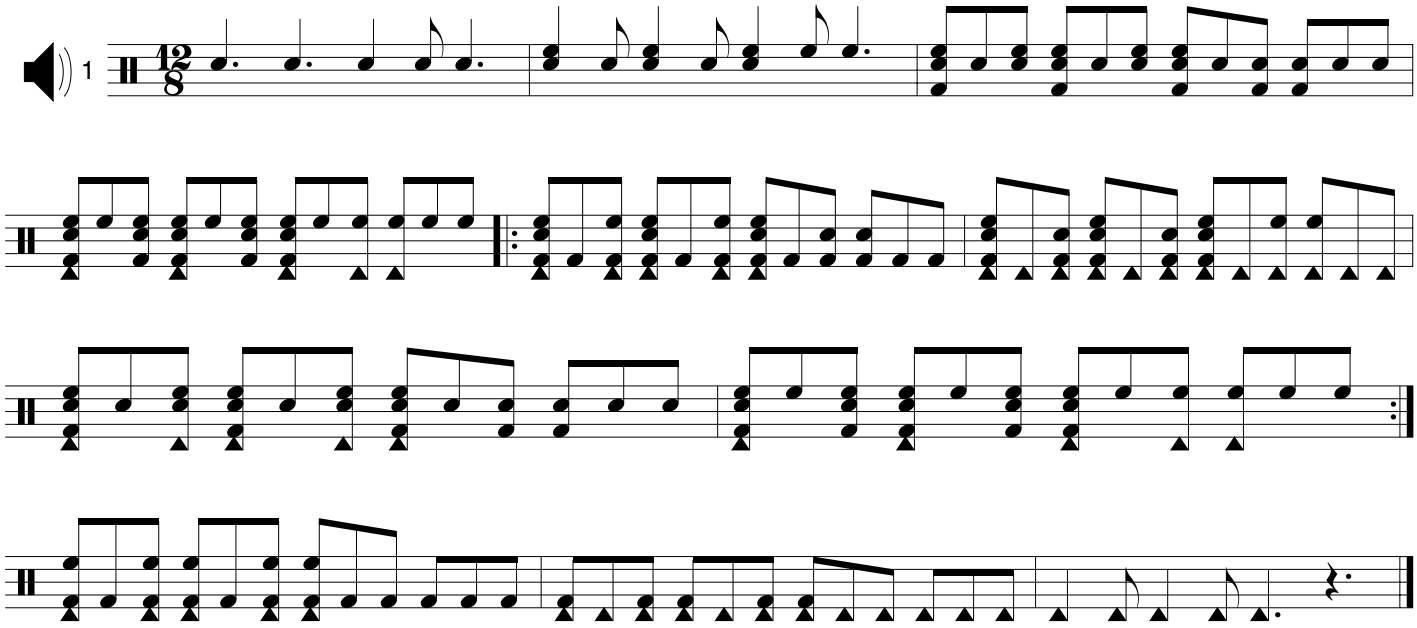
Finally, make this an exercise in four-way coordination by adding a pedal cowbell (or second bass drum or hi-hat) with your left foot.



As you can see, the level of difficulty seems to increase almost exponentially with each additional voice. One of the advantages to an exercise of this nature is that it requires each limb to play the same thing with equal facility, while at the same time forcing each to play independently.

Up to this point we have looked at only a one-measure subject. The next logical step is a multiple-measure subject. I like to use

the rhythm of "Row Row Row Your Boat" for this exercise because it is so commonly sung as a round, and because it is easily recognizable by both its melody and rhythm. I recommend using a cowbell or jam block with a foot pedal for this exercise, as it will make the four parts more easily distinguishable.



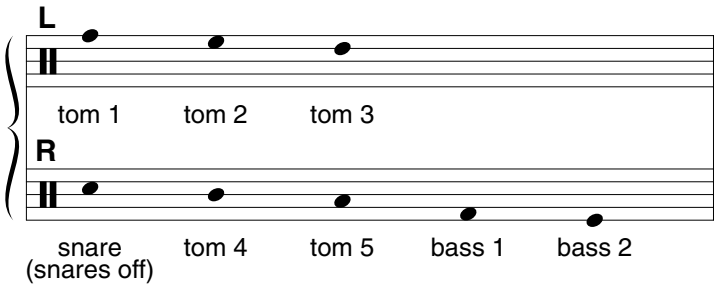
Rhythmic examples like this are challenging and they serve to exemplify the basic concept of canonic imitation very well. The next challenging step is to incorporate the technique into some simple melodic structure, thus making it truly polyphonic. A drumset, of course, is made up of multiple drums and can, therefore, be thought of as a melodic instrument.

When I began writing polyphonic compositions for the drumset I very quickly encountered a notation problem. If I wrote two or more melodic lines on one staff using standard drumset notation, the separation of the voices was not immediately evident and the sticking was unclear. I needed a method that would clearly delineate which hand is to play what, while allowing me to see at a glance the individual parts of the composition. My solution was to employ a grand staff similar to that used for piano music.

Two staves are barred together like the treble and bass clef notation for piano. The upper staff is labeled L for left hand and the bottom staff is labeled R for right hand. Assuming a typical right-handed drum setup, with tom-toms in descending order from left to right, this generally puts the higher notes on the upper staff and the lower notes on the lower staff. If a drum on the right side of the set is to be played by the left hand it will simply be notated on the upper staff, and vice versa.

If the bass drums are being used to play an ostinato (repeating figure) or an additional melodic figure, they will be noted on the bottom of the lower staff, with the stems down so that they can be seen as a separate voice. If a bass drum is serving as an integral part of a left-hand or right-hand melodic figure, it will be noted on the corresponding staff.

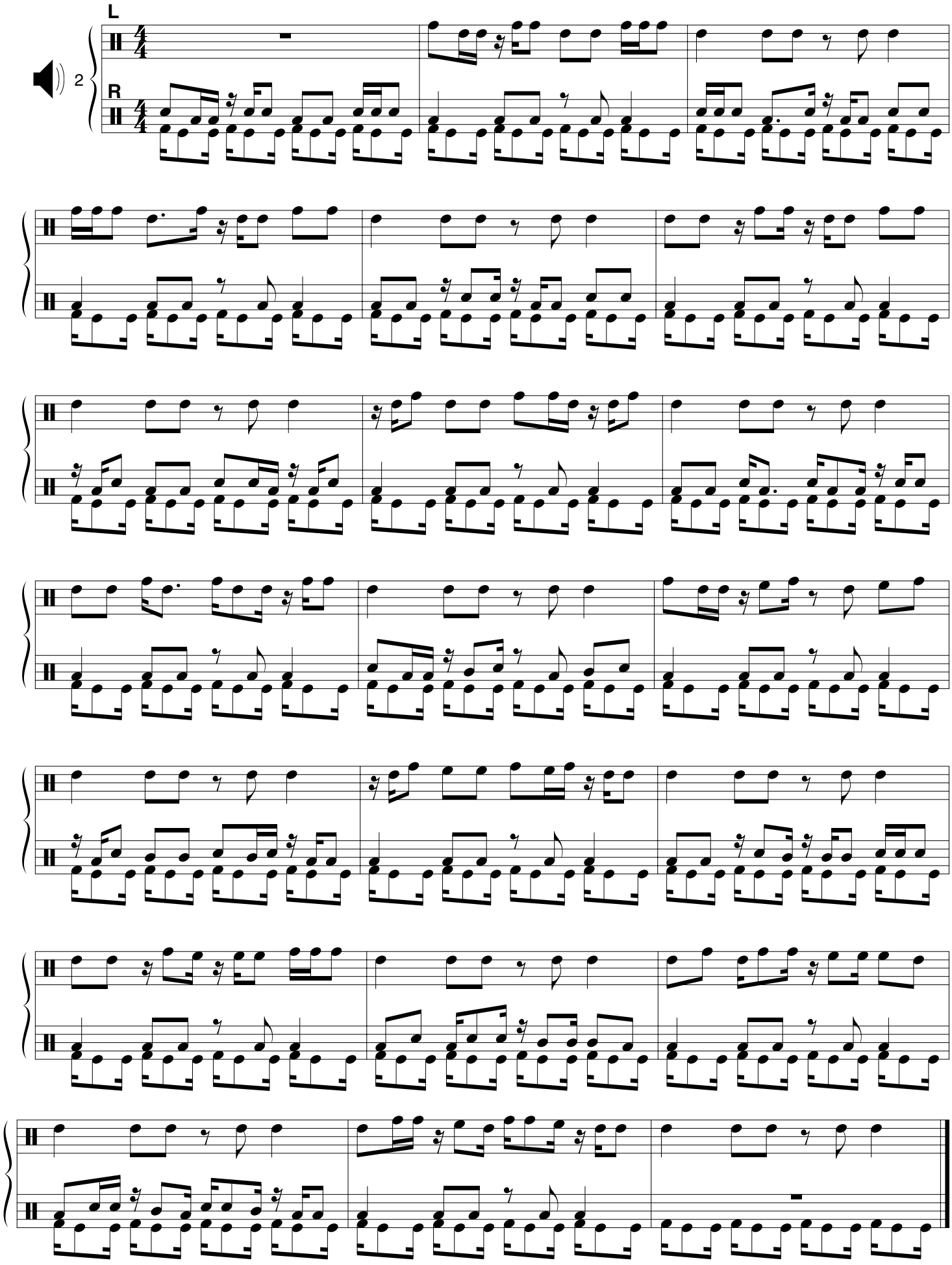
This takes some getting used to; however, I have found it to be a practical solution. The following diagram will help illustrate the left/right division of the drumset as well as the configuration of the grand staff.



In the following melodic exercise I have mentally divided my drumset in half, assigning to my right hand the snare drum (snares off), low tom-tom, and floor tom. To my left hand I have assigned three higher tom-toms. The feet are on bass drums. Each hand is thus assigned high, medium, and low pitches, and there are three zones of sound: high (left hand), medium (right hand), and low (feet).

Over a double-bass ostinato, the right hand begins by playing a one-measure melodic phrase between two or three drums, followed by a simple one-measure answering phrase on the lowest drum it has been assigned. While the right hand plays the second, simpler phrase, the left hand imitates the previous melodic phrase in the higher register.

Continuing the imitation, when the left hand begins the simple answering phrase on its lowest drum, the right hand plays a different melodic phrase. The two voices overlap and interweave as they alternate the melodic material and rhythmic answer in a kind of "call and response" or musical "follow the leader."


L
2
R

The round is a great way to begin exploring drumset melody while developing independence. I would like to point out that the idea of rounds and canonic imitation are nothing new. In fact, one of the oldest known rounds dates from around the thirteenth century, and polyphonic composition in general is considered to have reached its zenith in the Baroque period of the seventeenth century, the so-called "golden age of polyphony."

However, the drumset is a modern instrument and its melodic potential is often overlooked. For this reason these concepts may be new to many drummers. If this is new to you, I suggest researching the work of Johann Sebastian Bach. There is no better resource for learning about and gaining an understanding of polyphonic music.

Michael Petiford received a Bachelor of Fine Arts degree from Arizona State University, where he graduated *summa cum laude*. He is a member of the Golden Key National Honor Society and has performed in college marching band, concert band, stage band, and orchestra. He has played drumset in numerous club acts, church bands, and community theater productions.

PN

Evaluating Marching Percussion Performance

BY CHARLES A. POOLE, JR.

Throughout my career as an adjudicator, I have often been asked, "What do you look for in a performance and how do you make the close decisions?" The following is a review of the process I utilize to evaluate marching percussion performances.

Although there are variations among the various competitive associations, two basic considerations are 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 sub-captions. 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 goal 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 single instrument.

Rhythmic Control acknowledges the degree to which the written material's rhythmic content is mastered. For example, do all players understand and demonstrate 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. Rolls in the battery may be distorted if the performers fail to maintain the consistency of the underlying pulse. The continuity of line in the 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, it is recognized that each instrument requires an appropriate technique in order to produce a quality sound. It is important that no particular "style" be given more validity than another. The major emphasis in this sub-caption can best be described through examples.

Do the battery players employ a uniform style with regard to finger, hand, and wrist positions? Do mallet players demonstrate 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 crucial 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. A misconception is that consideration for musicianship is the sole domain of melodic percussion. This could not be farther from the truth, as superior battery performance encompasses all of the above qualities.

Idiomatic Interpretation considers the stylistic interpretation of the musical selection. Indigenous qualities of each musical style should be demonstrated. As an example, there is a reasonable expectation that the accented emphasis in a rock piece be on beats 2 and 4. Although idiomatic "authenticity" is often impossible due to a variety of reasons (e.g., 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 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 timpanist. However, the evaluation in this area extends to all membrane percussion. There is no desired or preferred method of tuning the battery instruments. For example, a "groove" program may necessitate tuning the instruments lower than would be appropriate for a program of British concert band literature. What is important is that there be consistent tuning within sections; that the instruments are not allowed to resonate without reasonable muffling, and the like.

FINAL THOUGHTS

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 this 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 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 its musical/expressive requirements. One must also 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.

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

Charles A. Poole, Jr. was three-time National Individual Snare Drum Champion as a performer, 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 currently serves as the Percussion Coordinator for the Everett (Mass.) Public Schools. **PN**

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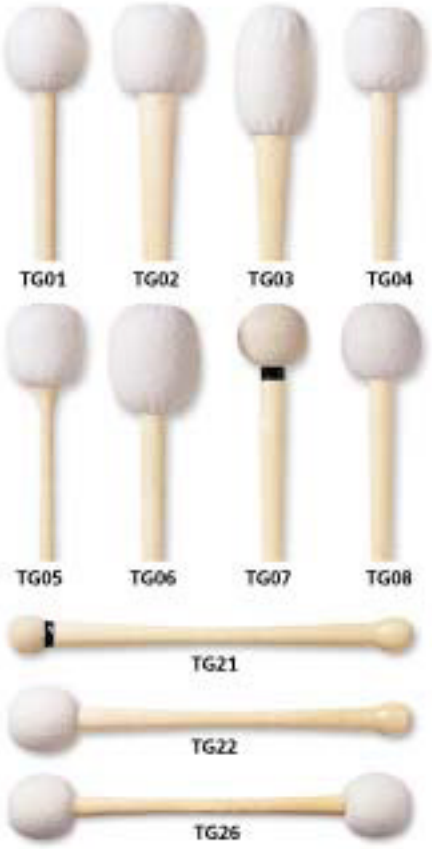

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Mamady Keita's "Kuku"

BY B. MICHAEL WILLIAMS

Mamady Keita has established himself as the standard-bearer of jembe improvisation. People chuckle when I refer to him as "the Michael Jordan of the jembe." The reference conjures the image of complete mastery—of an uncanny ability to make the difficult (and, for many of us, even the impossible) appear effortless. We chuckle because we realize how rare such mastery is, and how joyous it is to be in its presence. Our breath has been taken away by one of Jordan's thundering dunks or acrobatic lay-ups. Highlights such as these are etched in our memory, and yet they represent only a glimpse of a total performance picture. Even Jordan has to play defense and make his free throws.

One of the benchmarks of compositional mastery (including improvisation as spontaneous musical composition) is what I refer to as "economy of means." Keita's mastery of motivic economy has been illustrated in my two previous articles, "Mamady Keita's 'Kassa,'" (PN 35/2, April 1997) and "Mamady Keita's 'Mendiani'" (PN 37/4, August 1999). In a nutshell, "economy of means" refers to the art of "doing more with less." As we shall see, in no instance is this concept better illustrated than in Keita's recording of "Kuku."

"Kuku" originated as a social dance of the Manian people from the forest region of southeastern Guinea, around Beyla, near the borders of Mali and Ivory Coast. Originally played for women as they returned from fishing, "Kuku" was traditionally played only on jembes (without dunduns) with one tuned very low (Billmeier, 150). This is exactly how it is presented on Keita's recording: two accompanying jembes and a shekere (djabara) support Keita's solo, which is performed on a very low jembe. The entire solo consists of six motives that undergo various manipulative processes including repetition, alteration, fragmentation, elaboration, and extension.

The initial motive is a call (also known as a "break") that appears only at the beginning (to signal the ensemble to commence playing) and at the end (to signal the ensemble to stop). This motive is instrumental in generating the five other motives in the solo.

The next motive (Motive A) has the most entries of any other (20), and serves to underpin the entire improvisation. It is a two-bar motive (as are all six motives), consisting entirely of silence save a single ringing stroke on the last sixteenth-note subdivision of count 3 (the "a" of the beat) in the second bar. Whenever it appears, Motive A is always immediately repeated and never undergoes further manipulation other than simple repetition. As such, it seems rather innocuous, and yet that single ringing stroke on the last sixteenth-note subdivision of count 3 appears in every other motive in the entire improvisation. All the other motives are generated from combinations derived from the Call Motive and this single ringing stroke.

Motive B is derived from the Call Motive and demonstrates an excellent example of rhythmic alteration. It can generally be described as a triplet figure sandwiched between two syncopated gestures, yet it appears only once in this original form (bar 5). In subsequent entries, the syncopated gestures gradually become "tripletized," first in bar 23 (on the downbeat of the motive's second bar) and then in bar 45 (on the initial gesture). All the remaining entries are in this altered ("tripletized") configuration.

Motive C is derived from the two syncopated gestures found in Motive B's initial configuration. It appears in its original form at bars 9, 63, and 95. At bar 13, the figure is elaborated by a 4:3 cross rhythm in muffled slaps (this figure immediately generates Motive D in bar 15), and again in bar 37 (this time with the 4:3 cross rhythm appearing as open tones). It appears in various degrees of fragmentation in bars 19, 31, and 111.

Motive D is generated by the elaborated version of Motive C appearing in bar 13. In bar 15, the figure takes on its own identity and undergoes processes of extension (bars 25, 87, and 89), elaboration (bars 47, 69, and 103), tonal alteration (bar 103), and rhythmic alteration (bars 69 and 113).

Motive E is related to Motive D in both size and shape. Both are characterized by a tied, syncopated figure in the first bar followed by a "straightened out" version without ties in the second. The motive appears in its original configuration at bars 27, 41, 59, and 97. The figures are altered by the insertion or omission of ties in bars 33, 43, and 71. In bar 73, and again in bar 91, the motive is elaborated with muffled slaps as seen in Motive D. It is extended by means of syncopated gestures in bar 101.

Notice that all the motives grow out of one another, and all can ultimately be traced to both the Call Motive and Motive A. Through the ingenious application of the processes of repetition, rhythmic and tonal alteration, fragmentation, elaboration, and extension, Mamady Keita takes a single motive and creates a complete improvisation with incredible economy of means. Nothing is added or subtracted that isn't somehow related to the original generative idea—and all this is spontaneously improvised!

No thundering slam dunks or skywalking lay-ups here; just a breathtaking example of "defense and free throws," of doing more with less. Like Jordan, Keita makes it all seem effortless. Listen to the recording and it sounds so simple. In reality, it is nothing short of amazing.

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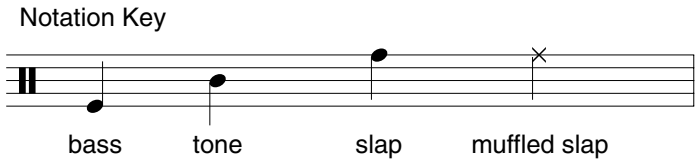

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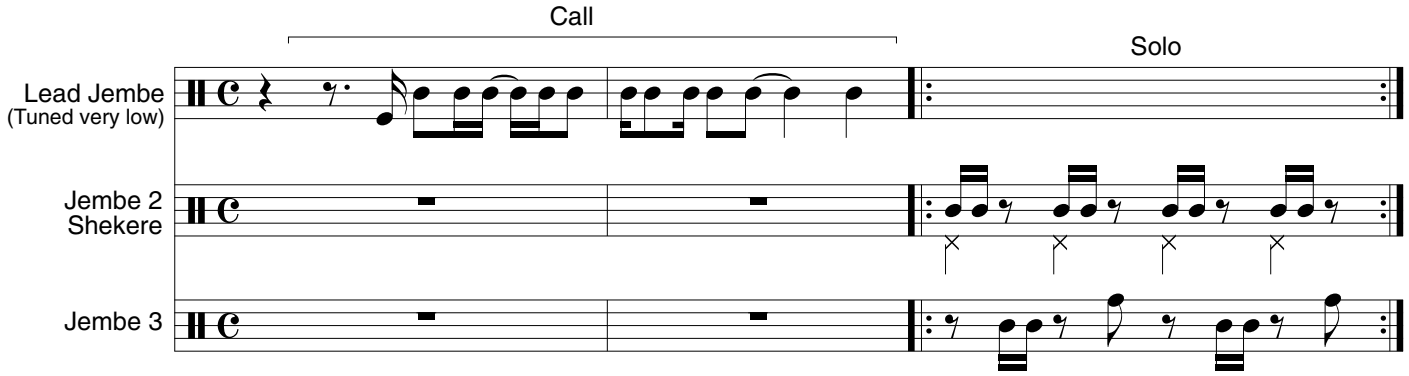
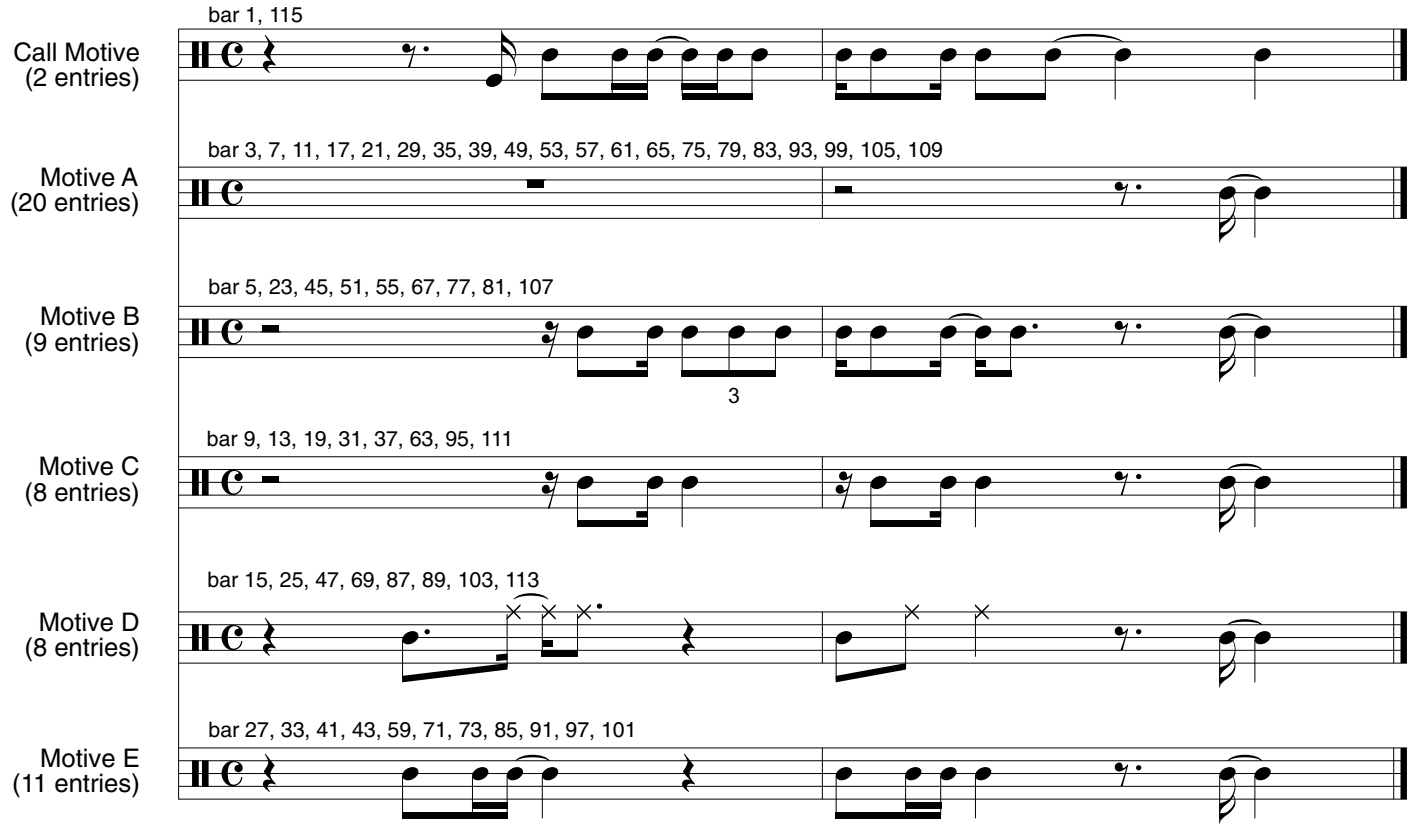


ESSENTIAL MOTIVES



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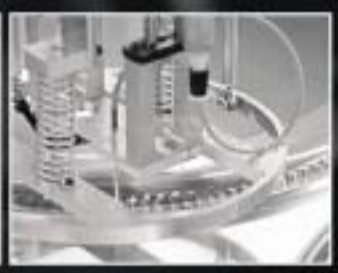


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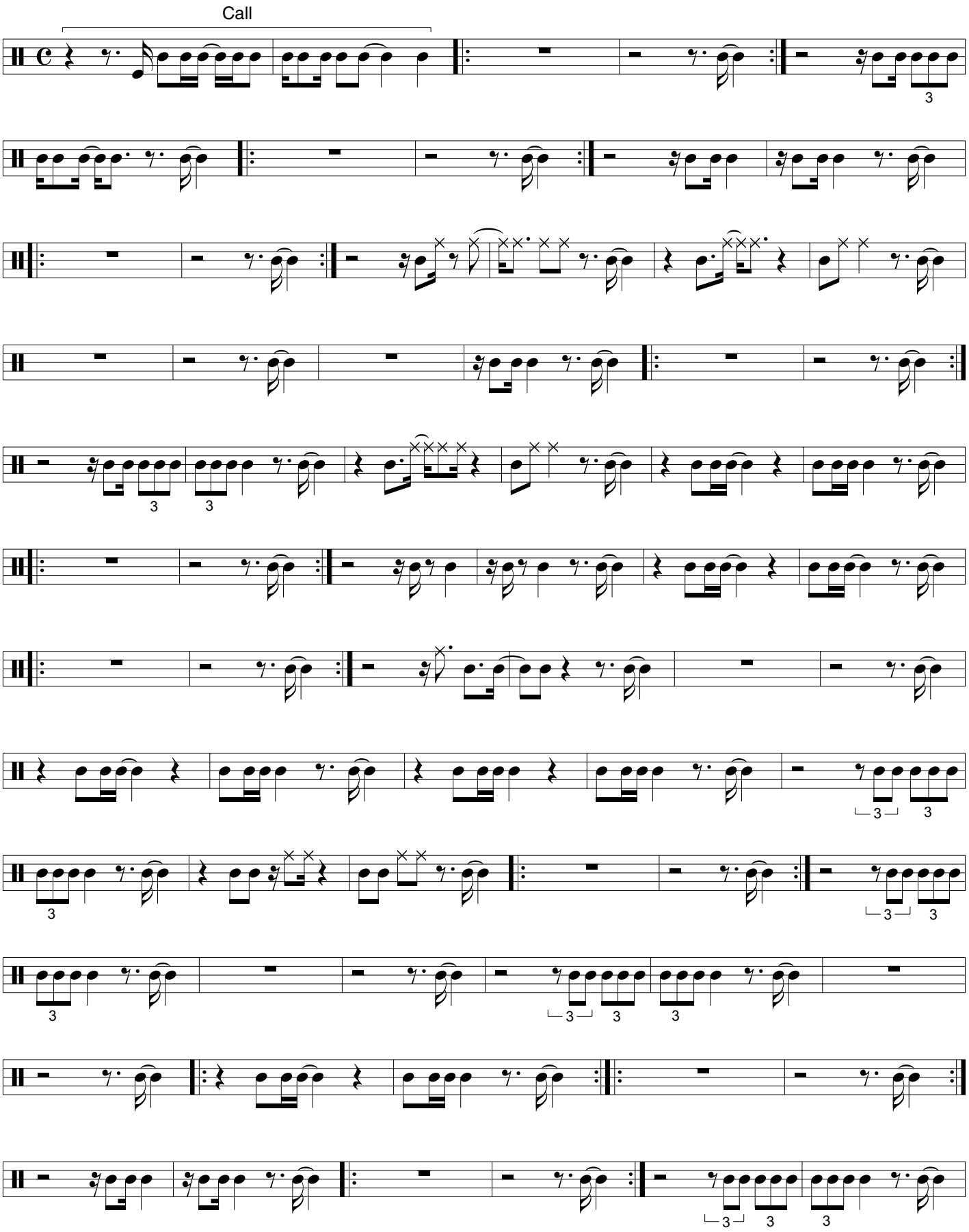

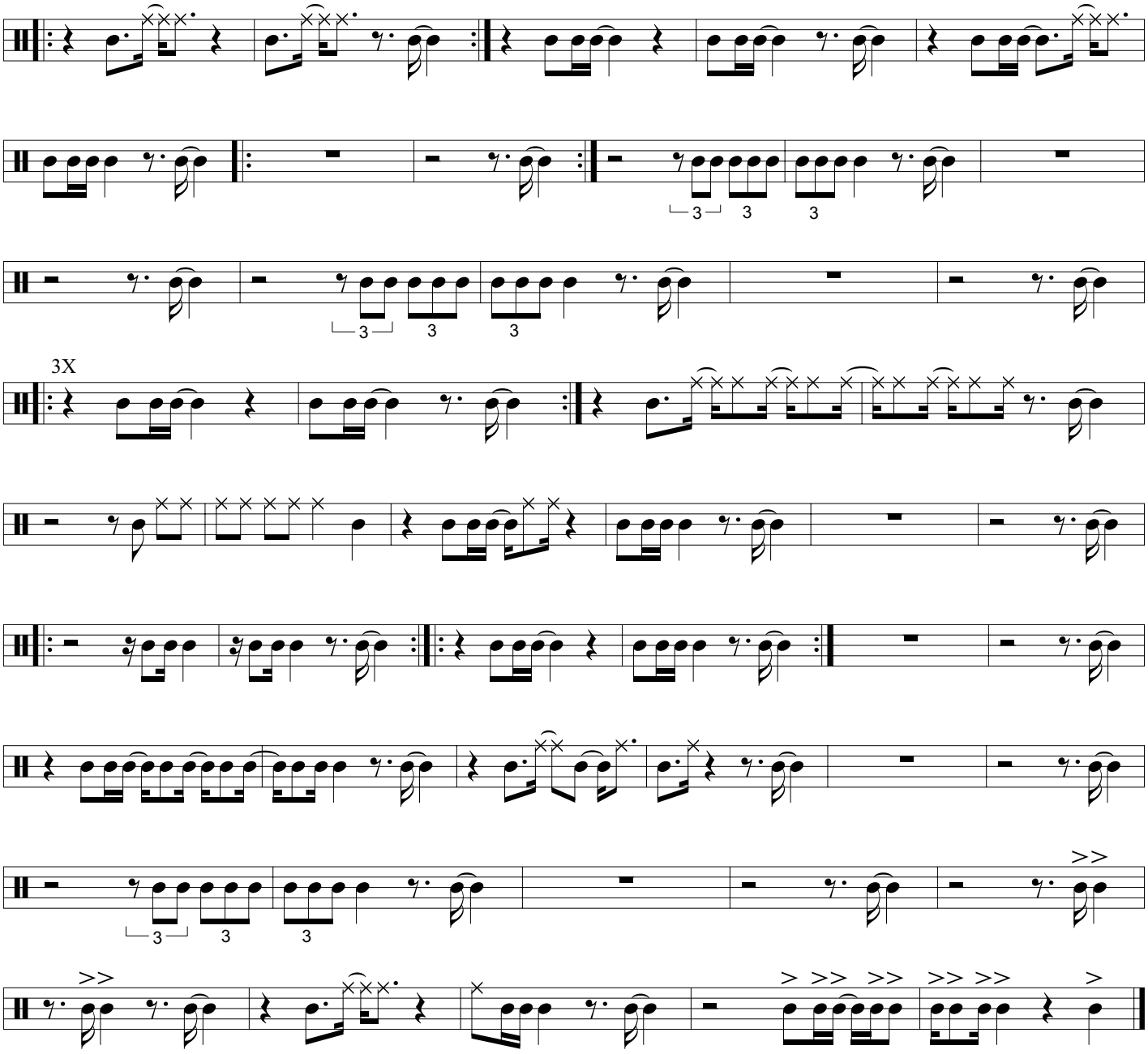

B. Michael Williams is Professor of Music and Director of Percussion Studies at Winthrop University in Rock Hill, South Carolina. He holds a B.M. degree from Furman University, M.M. from Northwestern University, and Ph.D. from Michigan State University. Williams is active throughout the Southeast as a performer and clinician in symphonic and world music, and is Communications Director for the South Carolina PAS Chapter. Publications to his credit include "Four Solos for Frame Drums," "Three Shona Songs" for marimba ensemble, "Recital Suite for Djembe," "Another New Riq," "Bodhran Dance," and "Learning Mbira," all published by HoneyRock Publications. PN

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Beyond the Percussion Jury
Assessment in Percussion

BY KENNETH BROADWAY

College students involved in percussion are typically assessed at the end of each semester by means of a percussion jury. Depending on the size of the studio and music department policies, this assessment can take on many forms.

At some institutions, the jury is essentially a performance. In such a setting, the student plays one or two representative works from his or her repertoire. However, this may not assess all of the work done in lessons throughout the semester.

What this article proposes is intended only as food for thought and to show a method that works well at one institution. The idea behind this method is to broaden the jury from a performance to an examination and to add assessment at different levels in the student's development. It has been adapted from a policy that governs all juries at this particular university.

This particular institution offers ample performance opportunities (studio class, area recital, general student recital, solo recitals) for students to perform complete works. As a result, the jury can be used as a comprehensive examination to test much more than repertoire.

The following explains the skills that are tested at a jury and gives a breakdown for the various class standings. The skills tested vary somewhat from student to student depending on strengths and weaknesses, but certain proficiency levels are expected.

TECHNIQUE/READING

Each student is expected to demonstrate technique as appropriate for his or her level. On keyboard percussion, freshmen play major and minor scales, sophomores add modes and pentatonics, juniors add blues and octatonics, and so on. Rudiments, timpani tuning, and drumset styles are other examples of expected skills. Students also sight-read on instruments they focused on during the semester.

Although demonstrating all these skills takes considerable time during the jury, the process assesses the degree to which the students have mastered these skills. Technical assessment takes a larger percentage of the jury time during the first year of study than in later examinations, but it remains a part of the jury throughout all levels.

REPERTOIRE

The student is expected to play portions of all significant repertoire studied during the semester. This does not necessarily include performance of an etude that has been read once to focus on a particular technique. While this format generally does not allow students to perform any work in its entirety, it requires students to keep works "under their hands," and helps them master a body of repertoire on a variety of instruments each semester. This also aids the student in the concept of learning several works at once, which is valuable for junior, senior, and graduate recital preparation.

SELF ASSESSMENT

The students videotape their jury presentations. Immediately following the jury they are given comment sheets by the examination panel. The students can then compare the comments made with their videotaped performance. In this way each student can assess his or her performance and readily improve skills as needed.

OTHER AVENUES OF ASSESSMENT

At the end of the sophomore year, the student presents a special jury to achieve junior standing. In addition to the elements listed previously, this examination also requires the student to make a presentation based on one or more works in his or her repertoire. The student prepares a historical and/or theoretical document for these works. The jury panel (which includes an outside area representative from music education, theory, or history) can ask questions from this document as necessary.

Two weeks before all junior, senior, or graduate recitals, the students must present a special recital jury so that their readiness to perform can be assessed. At this time a panel of three faculty members (again including an outside area representative) can review program notes and make comments.

Should a student be deemed unready for performance, the recital may be rescheduled and the student required to present another recital jury. Since the students know that this is a possibility, they prepare for this jury diligently. This, in turn, makes the recital less of an ordeal, as the student is prepared for performance a full two weeks before the recital date.

While these methods of assessment are time consuming, they assist the student in strengthening performance skills and technical ability. This leads to polished performances and well-rounded players. Using this type of jury in conjunction with a variety of performance opportunities can be an effective way of assessing the student's progress.

Dr. Kenneth Broadway serves as Assistant Professor of Percussion Studies at the University of Florida. He has performed at conventions, symposiums, and universities throughout the United States, Europe, and Canada, and has performed with steel drum bands in Trinidad for the *Panorama* competition. Dr. Broadway received BM, MM, and DMA degrees from the University of Georgia. PN

A Method of Pedagogy for Tuplets and Polyrhythms

BY PAYTON MACDONALD

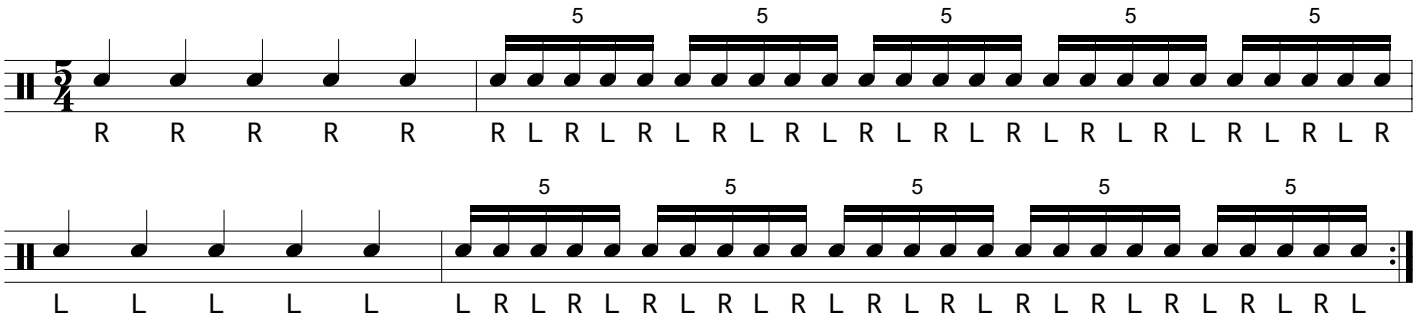
Sixty years ago, a percussionist could get by in the Western culture without knowing how to play polyrhythms. These days, if you can't play polyrhythms many things are impossible. Jazz drumming is out of the question, as is advanced marimba repertoire and nearly half of the significant percussion ensemble literature. The metric modulations that permeate canonical works like Elliott Carter's "Eight Pieces for Timpani" can't be realized accurately if you can't play polyrhythms.

When I searched the Internet for the term "polyrhythm," I was not surprised to see that *Percussive Notes* and *Modern Drummer* published nearly eighty percent of the essays on the subject. Many of the essays generated substantial food for thought, in particular Peter Magadini's series in *Modern Drummer* (March–June 1989) and Jeffrey M. Moore's article in *Percussive Notes* (June 1996). It is not necessary to duplicate the efforts of these fine musicians and writers, so the following ideas and exercises include new approaches to practicing polyrhythms and new takes on old methods.

TUPLETS

The first step toward mastering polyrhythms lies in attaining familiarity with different tuplet groupings. Most musicians are comfortable playing duple and triple subdivisions, but few are comfortable with subdivisions of five or seven. However, you can only master a polyrhythm if you can hear it from different perspectives. In order to do that, you must be able to shift comfortably between different tuplet groupings without losing the overall sense of pulse. A few minutes a day spent working on different subdivisions will go a long way toward improving your mastery of polyrhythms and preparing you for passages that include less common tuplets. Example 1 provides a starting point.

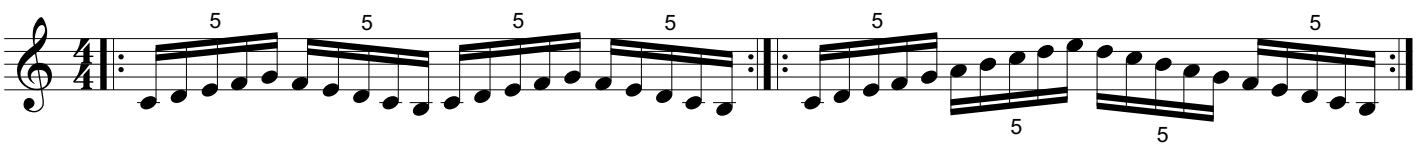
Example 1



From there, work on different accent patterns within the tuplet. It is important to hear the accents working within and against the five note groupings per beat. As with many of these exercises, this can best be accomplished by practicing with a metronome. You should also try practicing this exercise while tapping your foot on the downbeats. Practice similar accent schemes with sixteenth notes, triplets, sextuplets, and septuplets.

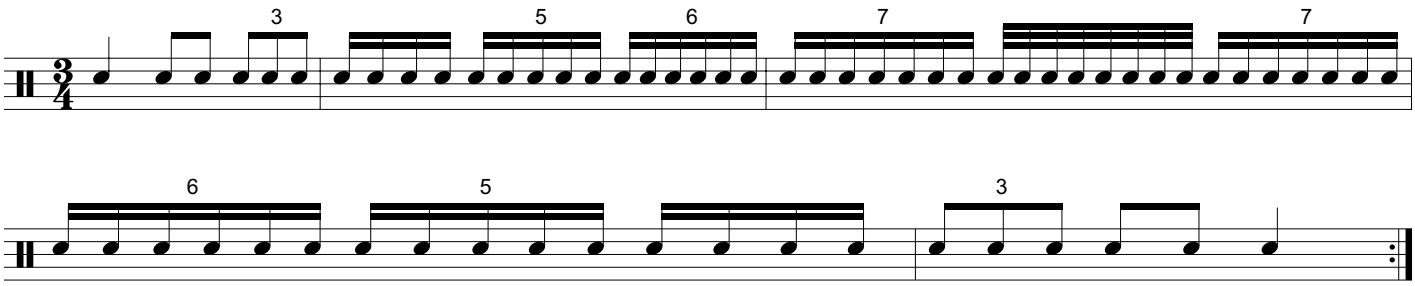
Scalar work on melodic instruments can also be adapted to different beat divisions. Example 2 is modeled after G.H. Green's famous two-mallet exercises from his ragtime instructional book. Playing the exercises in groupings of five completely changes their feel and flow.

Example 2



Once you are familiar with various subdivisions, practice moving freely among them. Exercise 3 should become a part of your daily routine and should be practiced with a metronome.

Example 3



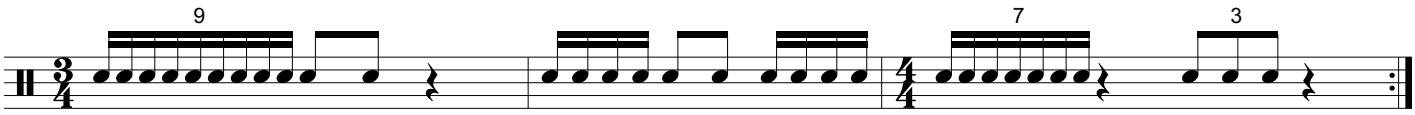
Other combinations of tuplets can be practiced in a similar manner. (The creative musician might link several such exercises together.) The challenge inherent in the preceding exercises is not to "cheat" a new tuplet when you first begin playing it. In other words, when one shifts from a triplet to a quintuplet there is often a moment of hesitation—a fraction of time in which the quintuplet is not really a quintuplet, but an acceleration or deceleration from the triplet. Even though there are five notes within the beat, they are not played as an even quintuplet.

The change in rhythmic profile should be immediate and total, without hesitation or anticipation. An attentive listener should hear a clear difference between a sextuplet and a quintuplet.

The "phone book method" is a way of practicing tuplets devised by percussionist Alex Postelnek. He opens a phone book and uses phone numbers as a code for a sequence of tuplets. For example, my office phone number is 920-424-7030. Each number is played

as a tuplet within a given beat (in this case quarter notes); zeros are considered one-beat rests. The translation from numbers to notes is shown in Example 4.

Example 4

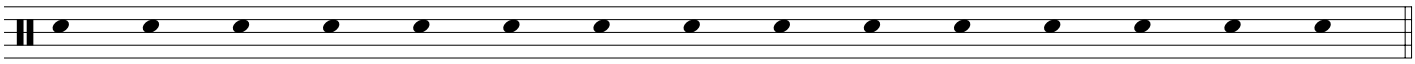


The phone book method might well keep a musician busy for a lifetime—especially one who lives in a large city. This method also suggests a plethora of compositional techniques, some perhaps applicable to improvisational situations.

POLYRHYTHMS

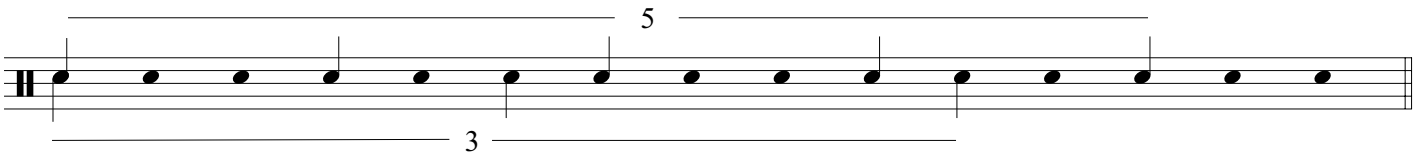
When you have acquainted yourself with a wide variety of subdivisions and become fluent in accurately moving between them, then you are prepared to tackle polyrhythms. The basic procedure for learning any polyrhythm is to first figure out the lowest common denominator between the two numbers. Suppose we need to learn how to play 5:3. The lowest common denominator is fifteen, so we write out fifteen noteheads.

Example 5



Next, we draw a stem up on every third note and a stem down on every fifth note. This makes the rhythmic relationship clear.

Example 6



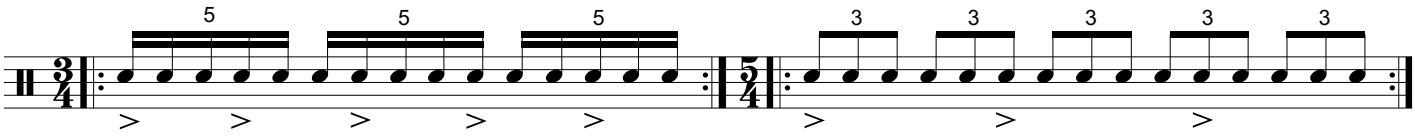
We can also write out the opposite version, with a stem up on every fifth note and a stem down on every third note. Although the same rhythm appears, the arrangement of numbers from top to bottom has been reversed, reorienting the polyrhythm in our field of vision and proffering us a more thorough examination of the subject.

Practice both versions by singing a neutral syllable (such as "ta") on all of the subdivisions and tapping the complementary rhythms with the hands. Practice this slowly for a few days before increasing the tempo.

Once you feel comfortable performing the polyrhythm at a variety of tempos, put the rhythm into a metric framework. Since the lowest common denominator is fifteen, two possible solutions are a measure of 3/4 with quintuplets in every beat, or a measure of 5/4 with triplets in every beat. (Of course, there are also other solutions. We could also set up a measure of 3/2 with five eighth notes per beat or a measure of 5/2 with three eighth notes per beat, etc.)

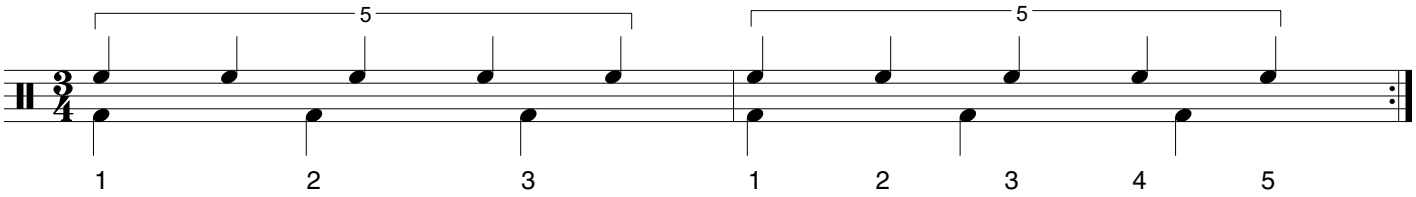
Place accents on every third beat of the quintuplets or every fifth beat of the triplets and you have the 5:3 polyrhythm in conventional notation. The accents define half of the polyrhythm and the beginning of each beat defines the other half. In the first bar of Example 7, the accents are the five and the beginning of each beat is the three. In the second bar, the accents are the three and the first note of each beat is the five.

Example 7



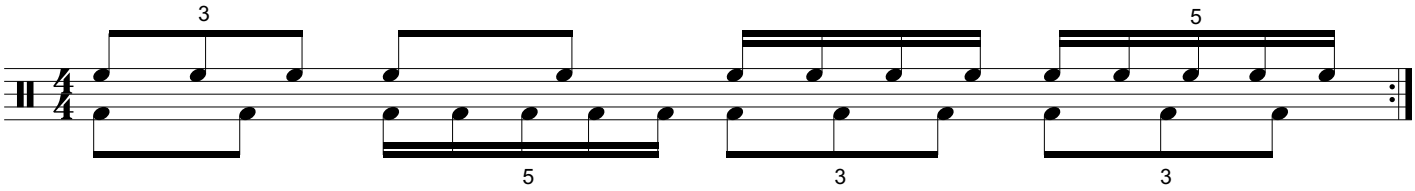
The next step helps one develop a more secure grasp of the polyrhythm. Once you can comfortably play three with five, count the three rhythm out loud for one bar, and then count the five rhythm for one bar, going back and forth between the two, as shown in Example 8. (Of course, this process can be applied to any polyrhythm.) Thus, the speed of the counting will alternate between faster and slower (five and three, respectively), but the tapping of the hands will remain constant.

Example 8



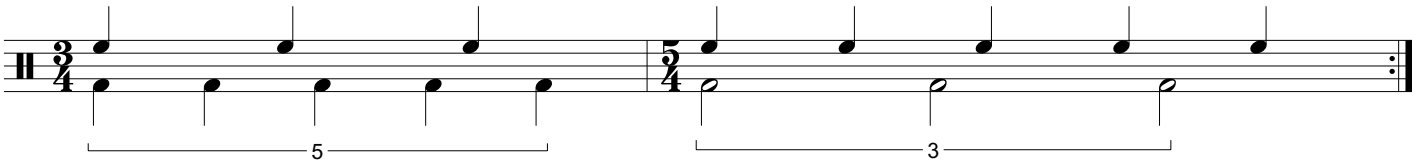
After you feel secure playing a polyrhythm at a slow tempo and can alternate singing the two halves of the rhythm, speed up the polyrhythm. A great practice method is to treat a polyrhythm like a rudiment and start it very slowly, gradually speed it up to a maximum playable tempo, then gradually slow it down again. A polyrhythm will sound and feel quite different at a fast tempo than at a slow tempo. At a fast tempo, you might not be able to sing the two halves of the rhythm, but as you sustain the rhythm, try to shift your mind back and forth between the two subdivisions. Another idea is to string together various polyrhythms, like those in Example 9, using a metronome to keep time.

Example 9



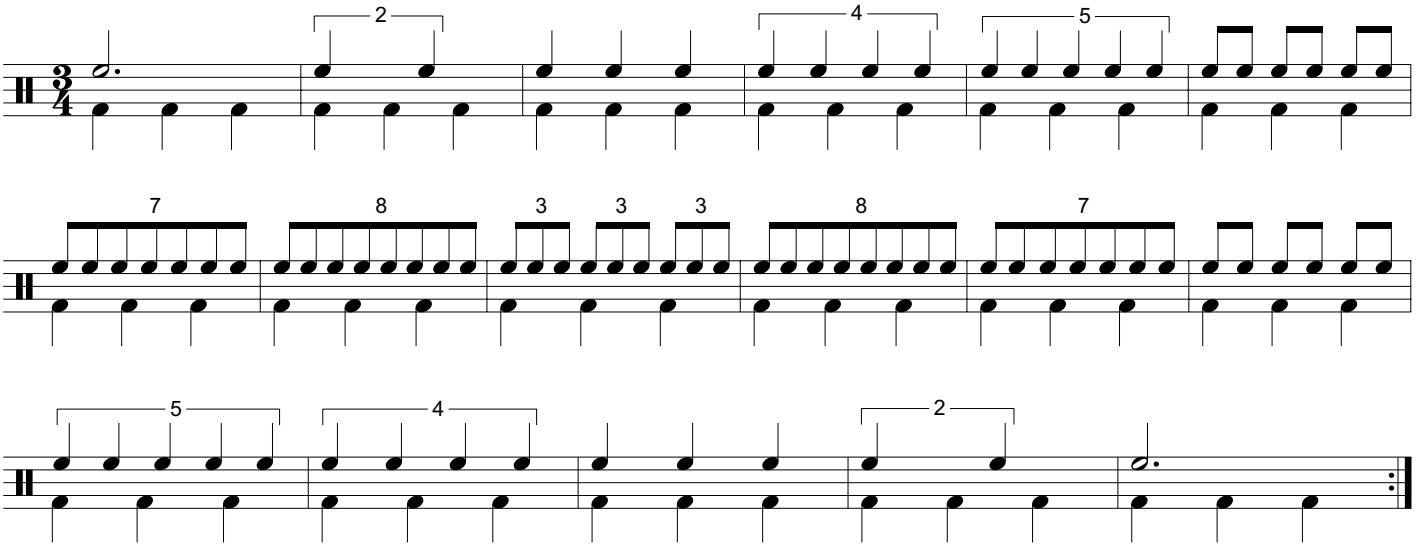
Next, set a metronome to a steady pulse and alternate the two halves of a polyrhythm against that. For example, suppose you're working on the 5:3 polyrhythm. The metronome clicks will represent a 3/4 bar followed by a 5/4 bar, as shown by the top notes in Example 10. In the first bar, subdivide the metronome clicks into five and then tap every third note (shown by the lower notes in Example 10); in the second bar, subdivide the metronome clicks into three and tap every fifth note. This is where the earlier work learning tuplets becomes important. If you're not comfortable moving between different tuplet groupings, you will not be able to approach a polyrhythm from both directions.

Example 10



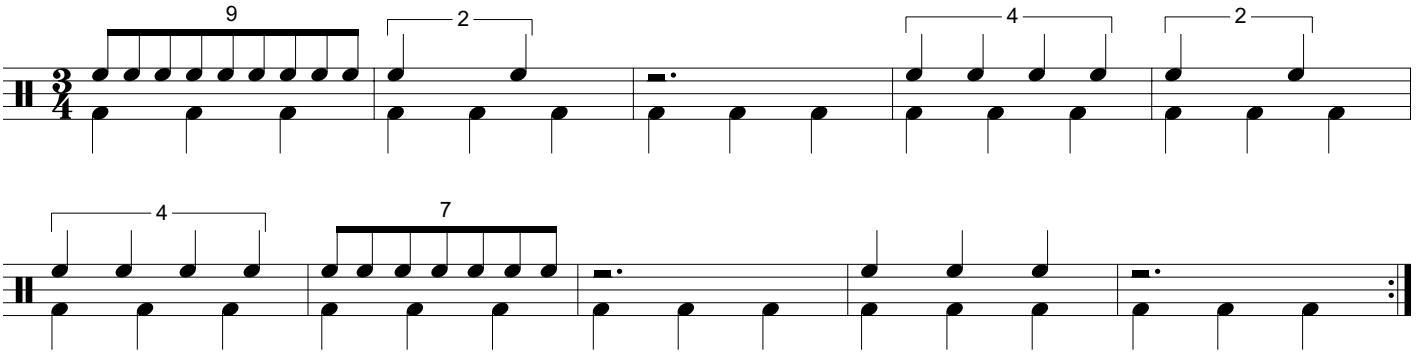
Now, set up a constant pulse with a metronome or with your foot and then begin a sequence of polyrhythms—each of which is one number greater than its predecessor—that work with a consistent meter. For example, designate the meter as 3/4 and begin with one beat per measure, then two beats, then three, etc., as shown in Example 11, building up and back down a polyrhythmic counterpart to the tuplet acceleration exercise encountered earlier.

Example 11



The phone book method could be applied here, as well. My office phone number, 920-424-7030, would translate as shown in Example 12.

Example 12



Every polyrhythm has a distinct *feeling* to it, much like every interval has a unique feeling and sound. Just as musicians spend time memorizing and singing different intervals, so should they spend time memorizing and playing different polyrhythms. A basic

repertoire of polyrhythms commonly encountered in notated music would include 2:3, 2:5, 2:7, 3:4, 3:5, 3:7, 4:5, 4:7, and 4:9. Of course, composers use many others, but these are a start.

Mature musicians should have these rhythms at their fingertips, able to actuate them at any reasonable tempo—or at least know how to figure them out quickly. To gain a greater degree of facility with polyrhythms, practice them daily. Twenty minutes a day should suffice, and will empower you with a much richer rhythmic foundation.

Note: The author thanks Michael Udow and Stuart Saunders Smith for first explaining the basic process of figuring out polyrhythms and the necessity of mastering them.

Payton MacDonald directs the percussion program at the University of Wisconsin, Oshkosh. He performs professionally with the Verederos flute and percussion duo and Alarm Will Sound, a new-music ensemble based in the New York area. MacDonald has received degrees from the University of Michigan (BFA), where he studied with Michael Udow, and the Eastman School of Music (MM, DMA, Performer's Certificate), where he studied percussion with John Beck and composition with Augusta Read Thomas and Robert Morris. **PN**

Timpani Mock Audition

Thursday, November 14, 2002 • 2:00 – 4:00 P.M.

Videotapes should be submitted on or before September 20, 2002 to:
Percussive Arts Society, 701 NW Ferris Avenue, Lawton, OK 73507-5442.
Please send three copies for each of the three judges.
You must be a PAS member to enter.

Final review of the videotapes will be complete by October 14, 2002.

Five contestants will be chosen (plus three alternates.) The full live audition repertoire list will be sent at that time. Committment to participate in the live audition in Columbus must be made by October 21, 2002.

A winner, first runner-up and second runner-up will be decided near the end of the audition period with a public critique from the judges as a follow-up.

NAME _____

ADDRESS _____

CITY _____

STATE _____ ZIP _____

PHONE _____

E-MAIL _____ PAS MEMBER # _____

Upon receipt of your application and a one page resume, the repertoire to be recorded on the videotape will be sent to you. Materials will be sent to the address above unless otherwise indicated.

ALTERNATE ADDRESS _____

ALTERNATE PHONE _____

Crystals, Water, and Light

A Pitch Analysis of "Crystalline" from Jacob Druckman's "Reflections on the Nature of Water"

BY PAYTON MACDONALD

Even on my first reading of Jacob Druckman's solo marimba masterpiece "Reflections on the Nature of Water" (1986) I sensed the compositional unity present in the work. And after numerous performances I realized that the piece held theoretical secrets too intriguing to ignore. Despite surface variety in all movements, the pitch language remains remarkably clear and organized.

The first movement ("Crystalline") in particular displays a keen sense of structural integrity coupled closely with its programmatic character. By working with a limited set of tonal materials Druckman achieves a maximum amount of tonal variety and richness. The ensuing analysis is my own, but I am indebted to Richard S. Parks' essay[1] in which he explores this very concept in connection with Debussy's "Brouillards." As Parks explains, certain methodological assumptions influence this position.

> First, it is assumed that economy of means is an important constituent in a work of art; the less "things" a piece is "about," the more easily it may be processed by the listener and the greater its coherence. Second, great works of art, while economical, often display a high degree of complexity in the utilization of their limited pitch resources. Thirdly, pitch organization—though it is not the only aspect of composition nor, indeed, necessarily the most significant aspect—is more important and may be emphasized in analysis, even though it cannot be separated from other aspects. (Parks, 120)

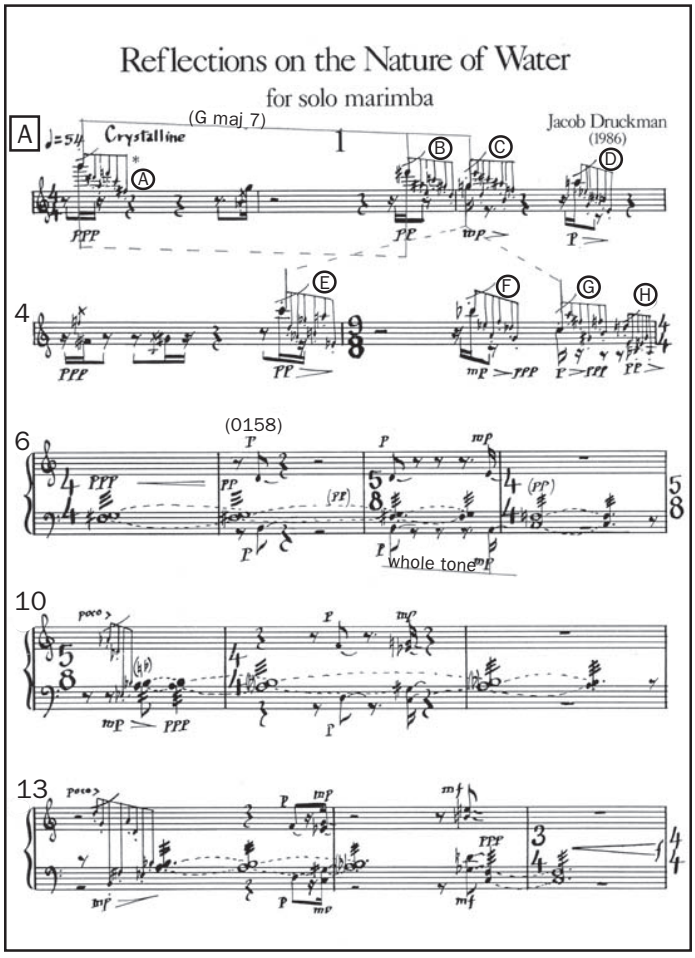
Although Parks' assumptions may be challenged on numerous fronts, I accept them as basically true. I'm especially willing to grant them primacy in this analysis because the rhythmic profile of the first movement of Druckman's work is more gestural and abstract than perceptible. That is, the metrical and rhythmic organization of that movement serves a convenient purpose: to facilitate reading and demarcate structural divisions, not to group together units of pulse. One could imagine the first movement written in a type of space-time notation, like the fifth movement. Little can be said about the rhythm of the first movement of "Reflections on the Nature of Water," but a great deal can be said about the pitch material.

The following remarks explain one interpretation of the tonal processes at work in Druckman's masterpiece. Although analytical and technical in nature, the ideas presented here were formulated with a paramount concern for the performer's interests. The analysis may be used as a tool for learning and memorizing the work. It may also be used to better understand the programmatic concerns of the work, which may, in turn, help a performer arrive at a unique and colorful interpretation of the movement.

I favor set theory analysis as a means to explain Druckman's tonal language, but I have also included jazz harmony symbols to explain certain sonorities. Since these analytical methods are commonly used to analyze the music of Igor Stravinsky and Claude Debussy[2], and Druckman has cited his debt to these composers[3], this is an appropriate analytical approach.

ANALYSIS

The first movement, "Crystalline," may be divided into three sections. I have labeled these as A, A1, and A2 on the score. Sections A1 and A2 may be thought of as variations on A. Indeed, the same gestures and sonorities recur in all three sections.



What separates the sections from each other is the tonal orientation and cadential material of each.

Druckman composed much of "Crystalline" from the material presented in the very first gestures. That Druckman decided to repeat the opening gestures throughout the piece points toward their importance. Clearly he intended us to hear them as a defining feature of the movement from a gestural point of view, but do they also articulate the tonal syntax of the work? If so, it must be from a more general perspective.

The opening gestures consist of soft and quick successions of notes, with the first one accented. Even the best ears would have a hard time detecting and remembering the exact sequence of intervals in such a short time; therefore, it is reasonable to think of each group as a kind of arpeggiated chord—a sound in time that could be analyzed in space, a collection of notes that are heard as one sonority[4].

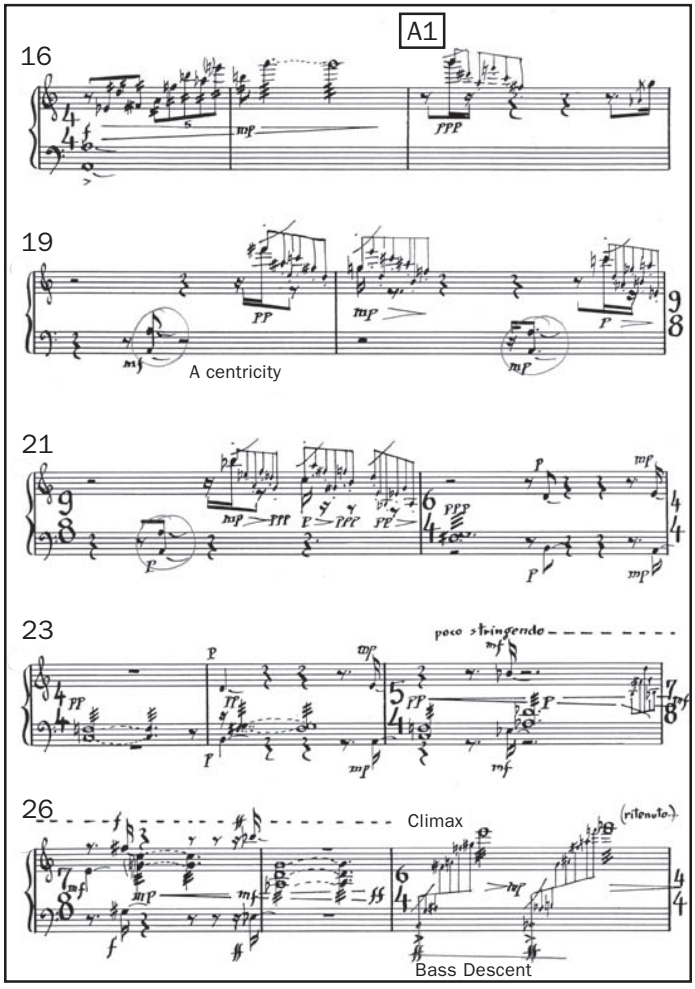
With that in mind let us examine the pitch content of each gesture. I have labeled the gestures as A, B, C, etc. in the score, and circled each label. Below is a chart that gives us the normal form for each set and then its prime form (T = ten, E = eleven).

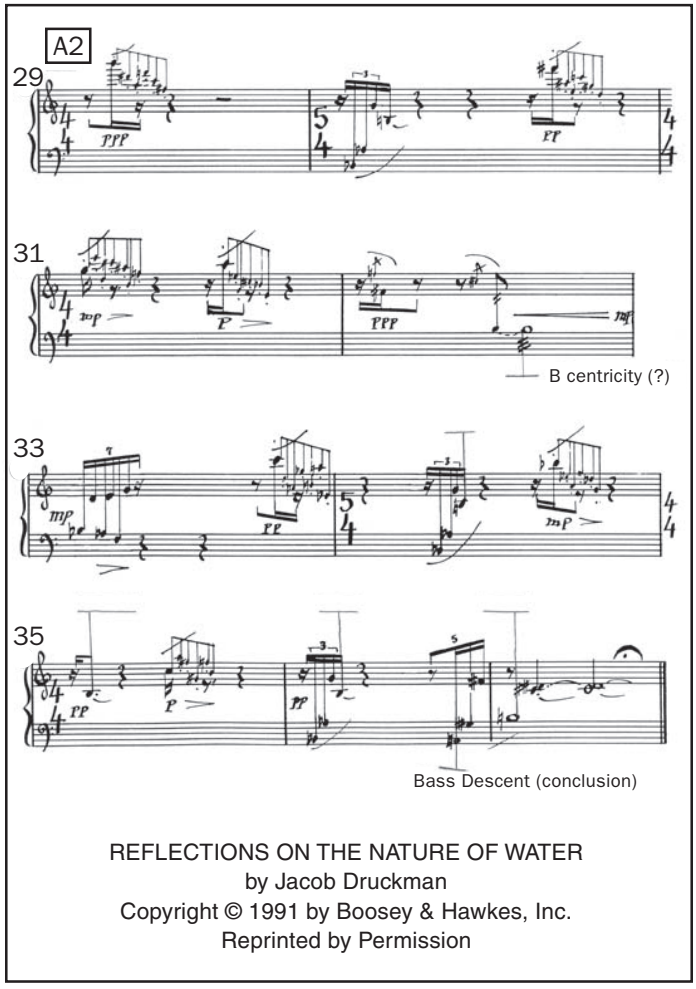
Set Classes from Opening Gestures

Gesture	Normal Form	Prime Form
A	3569E0	013679
B	T02346	023468
C	TE12457	0134679
D	9TE134	012467
E	689T023	0134679
F	13579T	013579
G	5689E0	013467
H	23479T	012578

Two of the sets are duplications (sets C and E, 0134679) and another two are closely related (set A, 013679, and set G, 013467). Since these sets are prominent by virtue of their repetition we must wonder if they possess a property important to the development of this work. In fact, they do. We can hear these sets as related to an octatonic pitch collection. Although not all eight notes are present for a full octatonic presentation, the familiar interval pattern of 1, 2, 1, 2, etc. is present. This interval pattern has long-range analytical implications for the rest of the work.

Further, the accented notes of sets A and B are B6 and F-sharp 6, respectively, and sets C, E, and G are G5, C6, and C5, respectively. (By accented I mean it is sounded louder than the grace notes that follow it; there is no actual accent articulation marking.) I've indicated with dashed lines that these notes spell out a fourth/fifth relationship. These intervals will be important later in the piece. It is probably no coincidence that the first sets sounded, and the only sets that are duplications (C, E,





REFLECTIONS ON THE NATURE OF WATER
by Jacob Druckman

and G), also spell out an intervallic relationship of central importance to the syntax of the work.

After this introductory material the music settles into a seemingly more stable feeling, with a roll between F-sharp 3 and G3. Juxtaposed with this roll are simultaneous accented notes on B2 and D4. The resulting sonority is a G Major7 chord (0158). Here our fourth/fifth relationship comes to the fore since a Major7 chord includes two stacked fifths (G–D, B–F-sharp).

Equally interesting is that Druckman chose to start the primary section of the movement on a G Major7 chord, since the G was already articulated in the beginning as important through the repetition of a set. Druckman contrasts the G Major7 sonority with an F Major7 sonority, reinforcing the fourth/fifth sound and highlighting an important intervallic relationship hinted at in the opening material: the whole tone. However, the bass sonorities for each of the chords is the third (B and A, respectively) and the soprano pitches are the fifths (D and E, respectively)—voicings that can also be heard as minor chords (B minor and A minor).

The aural ambiguity between the sonorities enhances Druckman's impressionistic vision of water. Perhaps we can view the crystalline forms of water from different angles, seeing and hearing different shades and colors depending upon our vantage point and the available light in the space.

Also interesting is that the G Major sonority spelled out in measure 7 is foreshadowed by the accented notes of sets A, B, and C. The accented notes are B6, F-sharp 6, and G5. Thus the accented notes in the opening gestures define important intervals for the movement and important chordal sonorities.

The whole-tone sound becomes the driving intervallic force for the rest of the movement and for many of the subsequent movements. The sonority is embedded in the piece on many levels. In the initial harmonic oscillation between G Major7 and F Major7 Druckman plays a clever game of voice-leading in which the outer voices move in contrary motion (see m. 8) in such a way that the sonorities open up from G Major7 to F Major7. The rolled section of the G Major7 chord includes the pitches F-sharp and G, a tight and dissonant interval that feels active even at a soft dynamic.

The struck notes in the outer voices move from B and D to A and E, then we hear a roll on C and F—a consonant fourth that relieves the tension of the previous sonority. The movement of the outer voices is by step, but one that opens up, thus preparing the consonant interval. Thus the relationship between both the chords and the individual voices is by step (T10 or T2).

The next musical statement follows a similar plan as mm. 6–9, but this time the relationship is between A-flat Major7 and B-flat Major7. Thus the aggregate of root tones for the entire first section is F, G, A-flat, B-flat—a sequence of notes that follows an octatonic interval sequence of 2, 1, 2.

Druckman concludes the first section of the piece with an explosion on A2 followed by a rolled melody to the top of the marimba. The last note is sustained for a full measure (m. 17) and is a G. The G provides a counterbalance to the repeated A2s that are sounded in the middle section of the piece. The repeated A's ground the second part of the work and give it a strong sense of centricity on that pitch. In fact, I hear the entire movement as centered on the pitch A.

But the highest note of the piece is a B, which is articulated three times (mm. 1, 18, and 29). Druckman also articulates the B as an important pitch by making it the second to last sonority, written as a sustained whole note. We might even hear B as the central pitch of the last section since it is also rolled for half a bar (m. 32) and struck individually (m. 35) at one point.

Thus, tonal ambiguity exists at even the deepest structural levels. One seems to perceive a centricity of pitch, some sense of a root, a tonal center, but is it on the pitch A or the pitch B? And what is the significance of the high, sustained G in m. 17? The answer hinges on any number of factors, including the performer's interpretation of the movement, the attention of the listener, the resonant qualities of the given marimba, and the resonant qualities of the hall. Druckman balances his crystal on its point, where even the faintest beam of light will tip it in one direction or the other.

The importance of the whole-tone interval is highlighted elsewhere in the work as well. One of the most obvious grace-note gestures is spelled as a whole tone (m. 32, C-sharp to B.) The conclusion of the gesture that follows is also a whole tone (m. 33, F to G). The new gesture in the last section of the work includes a prominent whole tone (m. 30, B-flat to A-flat). The piece ends with a triple succession of whole tones (mm. 36–37, G-sharp to F-sharp, B to C-sharp and D-sharp). Most of the other grace-note gestures are semitones. This may be another reference to the intervallic character of the opening sets.

In fact, the only section of the work where whole tones, fourths, fifths, or semitones are not especially prominent is in the climax of the movement at m. 29. Here the ascending figures are derived primarily from major and minor thirds. Druckman snatches the other intervals (some might say *the* defining intervals) of the octatonic collection, virtually ignored up to this point, and thrusts them into violent, angular gestures. The sudden full use of range, which the listener only encounters at the first explosion in mm. 16–17, combined with a new intervallic language and the loudest dynamic marking of the piece (*ff*), sets this moment off from the rest of the piece in a most dramatic manner.

A final observation is that the bass motion in the concluding section of the movement is spelled out by semitones: B, B-flat, A. The motion down to A is started in measure 28 at the climax but not completed. Indeed, although I hear the last section as having a centricity around B, the B-flat is stated enough times to remind one that the "stability" of B is but illusory—as tangible as the momentary vision of a crystal's structure before the light shifts again. The B-flat is heard first in measure 28, then again in measures 30, 34, and 36. The last drop to A at the end of measure 36 almost sounds like a repose, except for the whole-note B in the last measure. Perhaps all along the A's and B's have been operating around a symmetrical axis of B-flat.

CONCLUSION

In only 37 measures Druckman manages to create an aural landscape comparable to the best Impressionist paintings: precise yet opaque, subdued and still brilliant. Druckman's palette, however, has but one octatonic bead of paint. From this limited collection of pitches he combines and recombines simple intervallic configurations, relying almost entirely on fourths, fifths, and seconds, reserving thirds and sixths for the climax of the movement. Each note falls like a drip of water in a crystalline cave: necessary, inevitable, mysterious.

END NOTES

1. Richard S. Parks, "Pitch Organization in Debussy: Unordered Sets in 'Brouillards'," in *Music Theory Spectrum*, v. 2 (1980), pp 119–134.
2. *E.g.,* Peter C. van den Toorn, "Stravinsky: Reflections on Context and Analytical Method," in *International Journal of Musicology*, v.1 (1992), pp 161–190; and Theresa Davidian, "Intervallic Process and Autonomy in the First Movement of Debussy's 'Sonata for Cello and Piano'," in *Theory and Practice*, v.14/15 (1989–1990), pp 1–12.
3. "*Reflections on the Nature of Water* is a small payment toward a very large debt. There were primarily two composers, Debussy and Stravinsky, whose music affected me so profoundly during my tender, formative years that I had no choice but to become a composer. It is to Debussy that I doff my hat with the reflections of his magical preludes."
4. Druckman must have intended for the pitch material to be perceptible, as he included in the score the following note: "Grace notes as fast as possible but separate and distinct."

Payton MacDonald directs the percussion program at the University of Wisconsin, Oshkosh. He performs professionally with the Verederos flute and percussion duo and Alarm Will Sound, a new-music ensemble based in the New York area. MacDonald has received degrees from the University of Michigan (BFA), where he studied with Michael Udow, and the Eastman School of Music (MM, DMA, Performer's Certificate), where he studied percussion with John Beck and composition with Augusta Read Thomas and Robert Morris. **PN**

To Dampen or Not to Dampen—That Is (or Should Be) the Question

Guidelines for making muffling choices on timpani

BY CHRISTOPHER DEANE

Many years ago I attended a summer music festival during which I had the great opportunity to study timpani with Roland Kohloff. I expected to hear initial comments on intonation, rhythm, tempo, and dynamics. His first observation, however, centered on the fact that I was dampening the timpani too much. In truth, up until that point, I would simply muffle automatically when I played. I would attempt to muffle on every written rest possible.

Over the years, I have found very little in the printed literature to guide a young player in developing musical choices when dealing with timpani resonance. The following guidelines are some basic rules to start with when dealing with dampening timpani resonance. There are always exceptions to guidelines such as the ones that follow. Try some of these suggested approaches before prejudging them and then decide if they will work for the literature you are studying and performing.

MISCONCEPTIONS

Most timpani method books have at least a page or two of muffling exercises. In most cases, the muffling indications coincide with rests. Students who lack guidance from an experienced timpani teacher often assume that rests *always* indicate that the drum resonance should be dampened. One possible reason for this assumption is that many young percussionists think of timpani only as rhythmic instruments and fail to consider that timpani are also melodic instruments that should follow melodic as well as rhythmic concepts of musicality.

Extraneous muffling on timpani is sometimes a result of players thinking that they are being true to the composer's original intent by dampening on the rests. In reality, many rests are a matter of notational practicality, not resonance. Composers trust that the timpanist will make musical choices when considering note connections and rests. A timpanist should decide if any given passage of music is defined as a melodic idea before making muffling choices with regard to rests.

Automatic or habitual use of muffling can be one of the most destructive inhibitors to the musical flow of any timpani part. Excessive dampening breaks into small note groups what might otherwise be a complete melodic line. If musical flow is the desired result for any music performed on timpani, notes should ring to create melodic connections.

ENSEMBLE PERFORMANCE

Dampening choices during performances in which the timpani serve a supportive role with an ensemble should almost always be made by imitating the note lengths of the primary ensemble instruments in any given passage. Score study and/or listening to recordings will help a timpanist in making preliminary dampening choices prior to rehearsals. There are times when timpani resonance on a note will conflict with the ensemble harmony, thus requiring the timpanist to dampen. Hall acoustics can affect muffling choices, as well as conductor's interpretive input.

SOLO PERFORMANCE

Playing the timpani as a solo instrument allows the performer the greatest latitude for artistic choice with regard to muffling. Recital performance would be the most common situation, but this category would also include solo passages in ensemble literature in which the timpani function as the prime voice. The following is a list of standard approaches to muffling in this type of performance.

1. Dampen conflicting notes. As a timpanist moves from one note to the next in a melody, it is possible to dampen each note as the next one is played, thus creating a clean melodic line without conflicting tones. The most important aspect of this approach is to leave only the last pitch of a phrase resonating. This skill is adequately covered in a number of method books. It has been referred to as "adjacent drum muffling."

2. Syncopation muffling. In essence, the performer is "playing" the rest between repeated figures. This will highlight the rhythmic importance of the syncopation. The creation of the silence becomes an important rhythmic element. If syncopation muffling is used sparingly, it will remain musically effective and will greatly enhance the rhythmic character of a syncopated passage.

3. Cadence Dampening. Muffling at a cadence point is the most obvious use of dampening. When a musical idea has been completed, the timpanist is usually obligated to silence the drums. Drum resonance should be used to connect notes into phrases. Ordinarily, the drum resonance should not become the focus in itself. If the listener has time to begin thinking about the decay of the drum resonance rather than anticipating the next phrase of music, then the drum should be muffled to prevent the decaying resonance from becoming a distraction.

4. Dramatic silence dampening. Muffling after a passage of great musical excitement or drama is like a musical "gasp." An example might be to dampen the resonance after a passage that ends in an accent such as "sfz" followed by a rest. Abrupt dampening underlines the moment of accent.

It is important to mention here that the timpanist should always let the full note sound before muffling. Some players choke a timpani note by muffling too quickly. It is important to allow a tim-

pani note time to sound complete before muffling, even when immediately preceding musically dramatic moments of silence.

5. Pitch change dampening. Silence is golden for an audience when pitch changes are concerned. A timpanist should never allow pitch changing to be an audience distraction due to drum resonance. A valuable technique is to partially dampen a note and use the residual ring in the head to tune the drum to the next pitch. A timpanist does this by dampening and then releasing quickly, cutting the resonance in half or more, but leaving an "after ring." To maximize the usable remaining ring and minimize any audible shift potentially heard by the audience, the timpanist should move the pedal very quickly, as opposed to a slow gliss approach to pitch change.

6. Soft passage dampening. When playing timpani at soft dynamic levels, there are two important factors to consider. One consideration is that the timpani are not vibrating enough to require the player to dampen for melodic clarity. A second consideration is that the sound produced by the fingers when muffling can be as audible as the notes produced by the mallets. The bright sound of fingers on the head will almost always stand out against the darker sound produced by the mallets in a soft dynamic environment. The physical motion required to cover the sound of the fingers on the head during soft passages can also distract from the rhythmic accuracy and flow of the passage.

AUDITION APPROACH

The timpani audition approach to dampening is different from that of solo or recital performance. The auditioning candidate is obligated to give the audition committee the impression of what the ensemble resonance would be even though the candidate is, in fact, playing solo. If the note lengths of an excerpt produced by an audition candidate do not match note lengths produced by the full ensemble during an orchestra performance of that passage, the excerpt will not sound like the orchestral passage from which it has been extracted. The player must study the score and listen to multiple recordings to gain an informed opinion on note lengths before an audition.

CONCLUSION

Classical music is an art of subtleties. It is the attention to details that can make a performance great. The art of dampening is an important detail in the quest for subtle greatness. Lyricism is a primary component upon which a majority of Western art music is based, and the quality of sustain, or implied sustain, is what makes most music lyrical. Simply said, when timpani resonate, the music continues, and when the resonance stops, the melodic connection between notes stops.

Anything we can do to bring our instruments in closer compliance with the musical conventions of other classical music instruments will ultimately contribute to the greater appreciation that our instruments receive in the music community.

Christopher Deane is an Assistant Professor of Percussion at the University of North Texas teaching timpani, orchestral percussion, and conducting the undergraduate percussion ensemble. PN

PASIC 2002 DAILY SCHEDULE

WEDNESDAY

9:00–9:45AM
KEYNOTE ADDRESS & OPENING LECTURE
1924 George Antheil—Ballet Mecanique with film & presentation
Peabody Percussion Ensemble

10:00–11:00AM
1928 Dimitri Shostakovich—The Nose
Louisiana State University
1930 Amadeo Roldan—Rimicas #5 and #6
Louisiana State University
1931 Edgard Varese—Ionisation
Indiana University/Gaber Alumni Ensemble
1933 Jose Ardevol—Prelude & Fugue for 35 Players
University of Akron, Cincinnati College Conservatory of Music and Oberlin Perc. Ensembles
1935 Johanna Beyer—IV (three versions)
Women's Percussion Project
1935 Harold Davidson—Auto Accident
LINKS Ensemble
1935 William Russell—Three Cuban Pieces
Oberlin Perc. Ensemble
1940 William Russell—Chicago Sketches
Oberlin Perc. Ensemble

11:15AM–12:30PM
LECTURE ON JOHN CAGE, HENRY COWELL & LOU HARRISON BY CHRIS SHULTIS
1939 Henry Cowell—Pulse
Tempus Fugit Perc. Ensemble
1940 Lou Harrison—Labyrinth
Arizona State University Perc. Ensemble
1941 John Cage—3rd Construction
University of New Mexico Perc. Ensemble
1942 Lou Harrison—Fugue
Conundrum
1941 John Cage & Lou Harrison—Double Music
Conundrum

1:30–2:45PM
1940 Carlos Chavez—Xochipilli
University of Mary Hardin Perc. Ensemble
1942 Carlos Chavez—Tocatta
Temple University Perc. Ensemble
1952 Michael Colgrass—Three Brothers
Oberlin Perc. Ensemble
1959 Gardner Read—Los Dioses Aztecas
University of Kentucky Perc. Ensemble

2:45–4:00PM
1955 Maurice Ohana—Etude Choregraphiques
Conservatoire Superieur de Paris–CNR
1961 Ben Johnston—Knocking Piece
Two Percussion Group
1965 Kazimierz Serocki—Continuum
Cincinnati College Conservatory of Music Perc. Ensemble
1965 Andre Jolivet—Ceremonial
Conservatoire Superieur de Paris–CNR
1966 Russell Peck—Lift Off
Percussion Group of Cincinnati
1968 Edgard Varese/arr. G. Van Gucht—Ionisation
Conservatoire Superieur de Paris–CNR

7:00–7:45PM
1918 Igor Stravinsky—Les Noches
Cincinnati College Conservatory of Music Perc. Ensemble

8:00–10:00PM
The Music of Steve Reich
Nexus


Chris Lamb


Ivana Bilic


Dave Weckl

THURSDAY

8:00AM
- College Pedagogy Committee Meeting
- Contests & Auditions Committee Meeting
- Keyboard Committee Meeting
- New Music/Research Committee Meeting

9:00AM
- **Neil Larrivee and Thom Aungst** Marching Clinic
- **Strike Percussion Ensemble** Showcase Concert
- PAS Museum/Library Listening Lab
- Health & Wellness Lab
- International Drum & Percussion Expo
- Auditions Orchestral Panel

10:00AM
- **Ivana Bilic** Keyboard Clinic "Working with the Composer"
- **Ganesh Anandan** World Clinic "South Indian Hand Drumming"
- **Arizona State University Contemporary Percussion Ensemble** Showcase Concert
- Drumset in College Methods Class Panel Discussion
- Multiple Percussion Contest

11:00AM
- **Gary Novak** Drumset Clinic
- **Matt Savage** Marching Master class
- Orchestral Lab
- Board of Directors Meeting

12:00PM
- **Kim Plainfield** Drumset Master class
- **Hip Pickles** Children's Concert
- **Greg Beyer** World Clinic
- **Percussionists of the Boston Pops Esplanade Orchestra** Orchestral Clinic

1:00PM
- **Miami University Steel Band** Terrace Concert
- Chapter Presidents Meeting
- Drumset Committee Meeting
- Marching Percussion Committee Meeting
- Scholarly Papers Committee Meeting

2:00PM
- **Gary Olmstead** Percussion Ensemble Literature Session
- **Gordon Stout** Keyboard Clinic
- **Erik Tribet** Drumset Master class
- **Zoro and the Phantom Regiment** Marching Clinic
- Orchestral Mock Audition
- Orchestral Lab

3:00PM
- **Clyde Stubblefield and Jabo Starks** Drumset Clinic
- World Percussion Panel

4:00PM
- **Anders Åstrand & Global Percussion Network**
- **Julio Figueroa** Drumset Master class

5:00PM
- Marching Percussion Individuals Competition
- Terrace Concert
- Drumset Clinic

8:00PM
- **The Drummers Heritage** Evening Concert

10:00PM
- **Pan Ramajay** World Showcase
- Drum Circle

PASIC 2002 DAILY SCHEDULE

FRIDAY

8:00AM
- Education Committee Meeting
- International Committee Meeting
- World Percussion Meeting

9:00AM
- **New Mexican Marimba Band** World Clinic
- **Franklin Central Percussion Symphony** Showcase Concert
- **Robert Bridge** Paper Presentation
- Marching Percussion Drumline, Standstill and Small Ensemble Competition
- PAS Museum/Library Listening Lab
- Health & Wellness Lab
- International Drum & Percussion Expo

10:00AM
- **Percussion Ensemble of the Conservatoire Supérieur de Paris** Showcase Concert
- **B. Michael Williams** World Clinic
- **Symphonic Percussion Emeritus** Orchestral Panel
- **Drummers of Woody Herman** Panel

11:00AM
- **Kakraba Lobi, Valerie Naranjo and Barry Olsen** World Clinic/Performance
- **Rick Dimond** Keyboard Clinic/Performance
- **Paul Wertico** Drumset Clinic
- College Pedagogy Panel
- Board of Directors Meeting

12:00PM
- **Symphonic Percussion Emeritus** Timpani/ Orchestral Presentation
- **Houman Pourmehdi** World Clinic
- **John Riley** Drumset Master class
- **Ian Finkel** Keyboard Clinic

1:00PM
- Orchestral Lab
- Chapter Presidents Meeting
- Drumset Committee Meeting
- Percussion Ensemble Committee Meeting
- Terrace Concert

2:00PM
- **Michael Bookspan** Orchestral Clinic
- **Ed Soph** Drumset Master class
- **Répercussion** World Clinic
- **Nebojsa Jovan Zivkovic and Jovan Percussion Group** Showcase Concert

3:00PM
- **Virgil Donati** Drumset Clinic
- **Tom Miller** World Clinic
- Transcriptions Keyboard Panel
- Orchestral Lab

4:00PM
- **Russ Miller** Drumset Master class
- **Nancy Zeltsman** Keyboard Master class
- **Luis Conte and Orestas Vilato** World Clinic

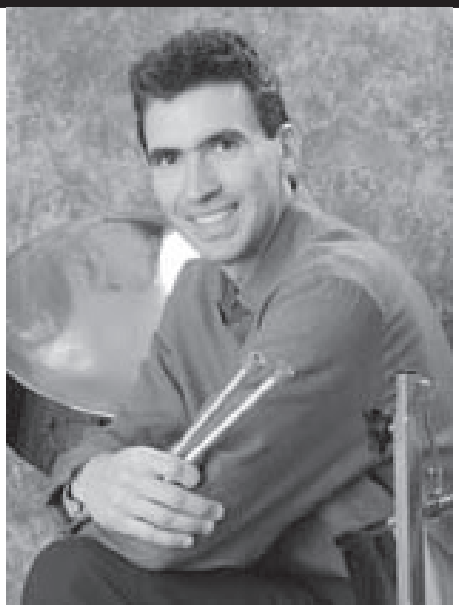
5:00PM
- **Elvin Jones** Drumset Clinic/Performance

6:00PM
- Hall of Fame Cocktail Hour

7:00PM
- Hall of Fame banquet honoring John Pratt, Ringo Starr and Ed Thigpen

9:00PM
- **Drummers of Woody Herman** Evening Concert

10:00PM
- **Jeff Jones** Drum Circle
- **Paul Wertico Trio** Jazz Showcase



Tom Miller

Nebojsa Jovan Zivkovic

Billy Ward

SATURDAY

8:00AM
- Composition Contest Committee Meeting
- Health & Wellness Committee Meeting
- Music Technology Committee Meeting
- Symphonic Committee Meeting

9:00AM
- **Colleyville–Heritage High School Percussion Ensemble** Showcase Concert
- **Laura Franklin** Paper Presentation
- **Nick Petrella and Robert McCormick** Snare Drum Fundamentals
- **Billy Ward** Drumset Clinic
- **Capital University World Music Lab Ensemble** World Presentation
- International Drum & Percussion Expo
- PAS Museum/Library Listening Lab

10:00AM
- **Jeff Hamilton** Drumset Master class
- **Northwestern University Percussion Ensemble** Showcase Concert
- **John Tafoya** Timpani Clinic
- **Mitch Markovich** Marching Master Class
- Hands on Music Technology Lab
- World Percussion Panel

11:00AM
- **Bobby Sanabria** World Clinic
- **Scott Herring and Giff Howarth** Keyboard Fundamentals
- Orchestral Lab
- Board of Directors Meeting
- Drumset Clinic

12:00PM
- **Stefon Harris** Keyboard Clinic/Performance
- **Hip Pickles** Marching Clinic/Performance
- **Steve Houghton** Drumset Master class

1:00PM
- Committee Chairs Meeting
- Terrace Concert

2:00PM
- **Trio Yarn** Showcase Concert
- **Joe LaBarbera** Drumset Master class
- **Jonathan Haas** Clinic/Performance
- **Lenny Castro** World Clinic
- **Rich Thompson and Zoro** Drumset Fundamentals

3:00PM
- **Andrea Centazzo** World Clinic
- **Thomas Lang** Drumset Clinic
- **Eric Sammut** Keyboard Clinic
- Orchestral Lab

4:00PM
- **Hilary Jones** Drumset Master class
- **Ney Rosauro** Showcase Concert
- **Ruth Cahn and Stanley Leonard** Timpani Fundamentals
- **Chris Lamb** Orchestral Clinic
- **Glen Velez** World Clinic

5:00PM
- **Arts Impact Steel Band** Terrace Concert
- Drumset Clinic

8:00PM
- **Dave Weckl Band** Evening Concert

10:00PM
- **Kalani** Drum Circle
- Jazz Showcase

PLEASE NOTE: ARTISTS AND SCHEDULE ARE SUBJECT TO CHANGE. ARTISTS NOT CONFIRMED AS OF PRESS DATE ARE NOT LISTED.

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Orchestra Pit Survival Guide
Part 2: Laying out the instruments

BY NICHOLAS ORMROD

In this second part of the Orchestra Pit Survival Guide we will look at the logistics of how to select and set up the required percussion instruments to your best advantage.

SIZE MATTERS

The first thing to bear in mind is the type of instruments you are going to use. It is very important to remember that you will most likely be playing in a cramped orchestra pit. As much as we would like to play on our 32", 29", and 26" timpani, or our five-octave marimba, there is a good chance that they will not fit in the requisite space. It is worthwhile investing in some small-scale instruments. Forget the 40" tam-tam; try a 30". Forget the 36" bass drum; try a 28".

When selecting your timpani, bear in mind that besides being small, most pits have narrow entry points. Quite often in show and small ballet situations you will find that you have to make do with just two drums, so they need to have a good range. "Universal"-type timpani can prove invaluable in a touring job when you are in and out of different theaters at regular intervals. I have seen a pair of "universal" timpani fit in the tightest of pits and go through doorways that other drums would have required a demolition team to negotiate!

If you are in for a long run, there might be other options. I have, on two occasions, had my timpani placed in position and then had the pit constructed around them! However, you can usually forget about a 32" drum, as there is rarely enough room. Get used to the idea of a 29" and 26" with plenty of range and pedals in good working order.

For tuned percussion, invest in instruments with narrow bars; the convenience of the space saved is worthwhile. The ease with which one can position smaller instruments has to be seen to be believed. My teacher, the late James Blades, had a famous and extraordinary collection of little xylophones, orchestra bells, vibes, chimes etc., some of them, like the man himself, very diminutive! There is not necessarily a huge loss of sound when playing on a narrow-bar instrument, provided it is a quality instrument. If played through a microphone, the difference in sound can be minimal.

A "pit" xylophone of three or three-and-a-half octaves is extremely useful. I swear by my old Deagan Drummers Special, which has been customized with a new frame and stand-mounted by Tuned Percussion London. It can be easily adjusted for height, and the stand allows it to be positioned almost anywhere. I first encountered an instrument customized in this manner while deputising [subbing] for Tony McVey at the Royal Shakespeare Company. He uses an old three-octave set with narrow bars made by Boosey & Hawkes, which belonged to his father, on a similarly customized frame and stand. It took me a little time to adjust, but I was soon a convert.

There is an added dilemma in choosing one's xylophone, as it is an unfortunate fact that the wooden bars can wear out. The consistent repetition of playing the same music can mean that some notes will get very worn while others remain unused. The spectre of what was once a xylophone that I have witnessed in long-running shows is horrendous! Some of my colleagues address this problem by purchasing a budget instrument and treating it as a disposable item. Not expecting the cheap wood to last too long, they just replace it regularly. Similarly, synthetic-bar instruments can be used.

Personally, I require an instrument to make the best possible sound. Therefore, I prefer to use a quality instrument, treat it with respect, and have it regularly serviced. It is also worth mentioning the success that I have had with using rosewood-headed mallets for playing my Deagan xylophone. The mallets do not last very long, but they make a pleasing, brittle sound, very conducive to the microphone, and the wear and tear on the bars is very much less than with plastic-headed mallets.

The same point about size can be applied to orchestra bells, chimes, and vibes. It is worth considering a smaller-bar glockenspiel for a show, as one would not normally require a large, orchestral, extended-range instrument in that situation. However, in a ballet job, small-scale or not, a large, extended-range glockenspiel can be invaluable—especially when playing Tchaikovsky scores!

For "La Bayadere," a ballet by Minkus. Note the plastic screens on the left-hand side, providing protection for the back desks of the second violins.

I have also found it better not to use a keyboard-type "X" frame to support the glockenspiel. This type of frame takes up a lot of room and is often not sufficiently adjustable to get into tight corners. If you cannot find a glockenspiel stand like the old reliable Ludwig model, it is quite simple to have a machine-shop make up an "H"-shaped frame that will fit on the end of a heavy-duty cymbal stand. There are also several stands on the market that allow you to tilt the instrument toward you, although my personal preference is to keep it horizontal.

As for chimes, a large set can take up an inordinate amount of room. A smaller sized set can be advantageous, especially if playing through microphones. It is always a good idea to have a frame that will hold three or four individual chimes, as you will not always require the complete set. If you can just string up the chimes you need, it will save a considerable amount of room. The same thing applies to crotales, as sometimes one only needs two or three notes, which can be easily slipped into one's layout on a small stand.

Also for "La Bayadere." Note the pillar to the left of the bass drum. Even after a $400 million renovation we were left with this unmovable feature in the pit. We have learned to live with it—barely!

With regard to vibes, I use an old narrow-bar set by Deagan, and once one has adjusted to the spread, the loss of sound at the bottom end is easily made up for by the space saved. I have found that deputies [subs] get used to the instrument very quickly; percussionists tend to be adaptable people!

DRUMSET

It is quite common that you will be required to play some drumset as part of your percussion setup. That Carl Palmer double-bass configuration might have seemed like a good idea in the drum store, but when reality bites and you need to fit it in around your timpani, xylophone, chimes, etc., it might not appear such a good idea!

The most important thing about a drumset for the jobbing show percussionist is that it must be flexible. It may not be possible for you to set up your drums in the pattern you usually play them, and toms that can be mounted on a stand can prove a real asset. Similarly, a cable operated hi-hat can be extremely useful. Acquire lots of different types of clamps and mount as many items on as few stands as possible.

If you are in one place for a length of time, a drum rack can prove expedient. Be aware that smaller size toms can help, and do you really need that 22" ride cymbal? Try to get used to playing your drumset while sitting on a much higher stool, as you could be using the same stool while playing timpani—an absolute essential for several shows that I have done. In fact, this juxtaposition of timpani and drumset has become part of my "working pattern" setup (to be discussed later).

FITTING IN

Having small-scale instruments does not always solve the problem of space. In 2000, I spent ten weeks playing for a dance company on tour around England—one of three percussionists playing an enormous amount of gear. Before the first rehearsal we warned the management there would be space problems, simply after seeing the instrument list. Far from heeding our caution, the arranger kept adding instruments during the rehearsals. At least half the orchestra pits we encountered were simply not big enough. Compromises had to be made. Some weeks, a couple of instruments stayed on the truck, despite the fact that we had the most compact instruments one could find.

Ideally, one would have the instruments set up in a line facing the conductor, with a music desk [stand] in front of each, and plenty of time to get from one to the next. Well, let me enlighten you; you will *never* come across the ideal situation! Instruments will need to be double-banked. It is worth getting used to playing a glockenspiel that is set up behind and above a xylophone with one music desk for both. This is where "pit sized" instruments come in to their own. You will need to keep the number of music desks down to a minimum—preferably no more than three—because it is not possible to keep up with the page turns in multiple scores. As a result, you will need to focus on the optimum placing of the stands and compromise where necessary.

The importance of trap trays cannot be over-emphasized. It is essential to have several on hand, of different sizes, to be distributed around one's setup. I always put mallets on trays rather than on the instruments. The reason for this is simple: In order to facilitate fast stick changes you need to put those mallets down very quickly. It is not possible to drop four mallets on a xylophone without making noise. Also, it is easy to accidentally knock against a mallet while moving past one instrument on the way to another, thus making more noise. I fail to understand why percussionists make things so difficult for themselves, when a simple tray alongside the instrument solves all the problems.

Various trays are available commercially, but I find most of them to be on the large side. Several small ones are far more useful than a single big one. I have made my own trap trays, in various sizes, which can be fixed to stands in a versatile manner. I recommend that you do likewise.

A good stock of hardware for mounting

accessories is also essential. Items such as woodblocks, triangles, and temple blocks often need to be placed on an individual stand in order to place them where they are needed. Keep a lookout for devices that make changing instruments easier, such as a stand-mounted tambourine, a finger-cymbal machine, or a mounted cabassa. Such items can prove to be indispensable.

THE WORKING PATTERN SETUP

We now come to the "working pattern" setup. You have arrived at the first rehearsal and have not seen the music or been provided with a layout. Using the instrument list, set the instruments up in a way that you are familiar with—your "working pattern." The working pattern I use is shown in Figure 1.

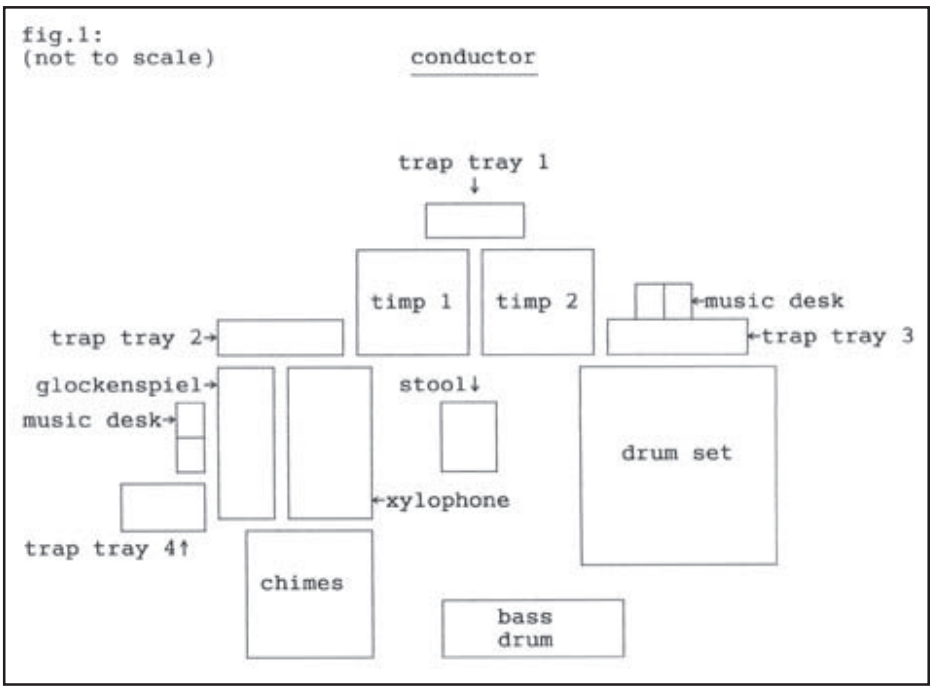
This arrangement can be altered as dictated by the instrument list. For instance, congas or vibes can replace the drumset. Additional instruments such as tambourines, blocks, shakers, finger cymbals, triangles, etc., can be distributed around the trap trays until permanent homes are found for them.

When fine-tuning the layout during the rehearsal period, it may be necessary to radically rethink your positioning of instruments. The space may dictate, for instance, that the timpani are swapped with the drumset. However, do try to stay with a layout that is comfortable and familiar to you.

Frequently, you will find that having two of the same instrument in different places within your layout can make life much easier. For instance, you may need to have a triangle near the drumset, but you may also be required to play triangle with the glockenspiel at some point. There is no law that says you cannot have a triangle placed in both positions.

In 1999, I worked on the Royal National Theatre production of "Candide," with new orchestrations by Bruce Coughlin. He had written for a large amount of gear, which took up a considerable amount of room and was therefore quite spread out. In order to facilitate sundry points in the arrangements, I used various multiple instruments distributed around my setup: three triangles, two mounted tambourines, three woodblocks, two cowbells, and four suspended cymbals. One of the cowbells was used for just one note in the show, but it saved a really quick leap. Also, don't forget to have the relevant beater next to each instrument, especially for triangles!

Try to establish at an early stage what space you will have available in the pit. Discussions with production managers and sound engineers can prove more profitable than those with the music director, as these people will have seen the area already and will probably have some plans drawn up. It is a good idea to look at the pit a few days before arriving with the instruments.



Arrange to be at the meeting when the music director, production manager, and sound engineer discuss the best layout of the orchestra at the theatre. Input at this stage can be invaluable. On arriving at such a meeting at London's Shaftesbury Theatre a few years ago, I discovered that the designated area for percussion was under the stage in a newly enlarged pit. Unfortunately, the headroom was so low that I was unable to stand up in the allocated space. Jokingly, I asked the production manager if he could drop the floor by three feet! "Of course!" he replied. "We constructed this over a void. I'll get the crew on it straight away." Sure enough, two days later I arrived with my instruments and my area had been rebuilt.

Occasionally one does not even have to ask about available territory. When working at the Royal National Theatre on their production of "Candide," I arrived for the first band call to discover that the music manager, who was extremely concerned about the small space allocated for the orchestra, had marked out the designated areas on the floor of the rehearsal room with white tape. It was immediately obvious that we were not going to fit and he was able to show the production manager the problem. Miraculously, an extra six feet of room was found!

Remaining flexible about the arrangement of instruments during the initial period of rehearsal is very important. It is quite likely that you will find yourself having to rethink your layout as orchestrations are changed and from the information gleaned from your visit to the pit. Be prepared to utilize the surroundings in the pit and don't be afraid to ask the stage carpenter for some help in construction. The ceiling can be very useful for hanging things when a stand would get in the way. I have seen instruments such as individual chimes, mark trees, tam-tams, and a brake drum all suspended from screw-eyes in the ceiling of the pit. Similarly, brackets on the wall can be fitted to get rid of stands or to place items above other instruments. I have used wall brackets very successfully for mounting a 28" bass drum over a timp, and for suspending a small tam-tam over a drumset.

MONITORS

In my experience, one often has to

have some of the instruments positioned in such as way that one's back is turned to the conductor. This is perfectly acceptable *provided* one has sight of a video monitor. The conductor always has a video camera on him for use in monitors around the stage and for the technical operators to follow. All one needs is a feed from this system. It is very important to let the production manager know as soon as possible how many monitors you will need.

I prefer to use very small monitors, with a screen size of around six inches, as these can be placed alongside or above a music desk without taking up too much room. In the aforementioned production of "Candide," I used three of these mini-monitors, one at each music desk. This meant I never had to worry about sight lines to the conductor and therefore could put the instruments all around me, thus fitting into the small space provided.

Sometimes, foldback [audio] monitors can be useful—especially in a long, narrow pit in which it is not always possible to hear the players at the other end of the orchestra. Also, in these days of health and safety awareness, percussion instruments are often screened off from the adjacent players in order to protect their hearing. These screens work both ways, resulting in the percussionist being disconnected from the rest of the band. In these circumstances, foldback is essential.

However, I am convinced from my own experience that the use of foldback monitors causes the overall dynamic level to rise. The monitors have to be turned up loud for you to hear them, and this encourages you to play louder. Soon, things spiral out of control. Before you know it, you are wearing earplugs and the sound engineer is looking at ways to cut down on the spill into other mics. Soon, you'll find yourself in an isolation booth where you are totally disconnected. Proceed with caution.

LIGHTING

Light can be a real issue in an orchestra pit. Generally you will be playing in a very dark space. If you find yourself under the stage, there will be no spill from the stage and your only light will be from your music desks. This is often not enough. Even though the lighting designer may frown, it is perfectly reasonable to have one or two small spotlights on the instruments that are in the dark corners, provided that these are equipped with blue, low-wattage bulbs. A request to the lighting department for such lights is generally not a problem, as these type of lights are used around the backstage area to enable safe passage. Your trips to the optometrist will be diminished as a result!

A SECOND OPINION

Finally, always put yourself in the position of a deputy and ask yourself, "How hard would it be to come in and play with this layout, not having had a rehearsal?" I have found it to be a good idea to get a trusted colleague to take a look at my setup with a view to future work as a deputy. I have used an old friend of mine, Tony Lucas, for this chore for many years. I know that we think the same way about the job in terms of making a good sound, sorting out the gear, and a generally professional musical approach.

It is extraordinary the number of times Tony has pointed out a little detail—e.g., moving a temple block from one side of the xylophone to the other—that I have got used to getting around but can be easily bettered. A fresh pair of eyes and ears can be most useful at this stage. The same applies with regard to Tony's comments on marking the pad—an issue that will be dealt with in the next part of this series.

Nicholas Ormrod is a freelance percussionist based in London and a professor at the Royal College of Music. His extensive theatre experience includes productions for the Royal National Theatre, Royal Shakespeare Company, Royal Opera House, Royal Ballet, and in the West End. He has also performed with the Chamber Orchestra of Europe, Philharmonia Orchestra, BBC Symphony Orchestra, and English Chamber Orchestra. As a specialist in period instruments he performs regularly with the Orchestra of the Age of Enlightenment, English Baroque Soloists, King's Consort, and Orchestre Révolutionnaire et Romantique. PN

Reclaiming the Rhythm

An Interview With Rick Allen

BY CHRISTINE STEVENS

What would you do if you were suddenly faced with the threat of losing your most important gift? What if regaining it required more effort and willpower than you'd ever imagined and forced you to rely on parts of yourself you never even knew existed?

Rick Allen became a rock star at age 15 as the drummer for the group Def Leppard. After an explosion of success in the early eighties, his world was suddenly turned upside down in 1984 when a violent car accident caused him serious injuries and the loss of his left arm.

After a recent visit to the Remo factory in Valencia, California, Rick insisted that his family join him at a Remo drum circle that evening. Inspired by this experience and the philosophy of Remo's drumming and wellness department, HealthRHYTHMS, Rick agreed to share his personal story and information on his current project, Raven Drum Foundation, in an interview at his home in Malibu, California. Also present was Lauren Monroe, Director of the Raven Drum Foundation.

Christine Stevens: *Could you describe your feelings immediately after the accident?*

Rick Allen: I felt very lost. It was the epitome of chaos—really in and out of belief and disbelief. But I think we all have an inner strength in times like those. You really can't say what you would do if it happened to you. But when you're thrown into it, you are amazed at what you can do. The amazing thing was my family and friends. Throughout my hospital stay, I saw people around me dig into sides of themselves I'd never seen before.

Christine: *When did music come back into the picture for you?*

Rick: In my first week in the hospital, I started hearing music that just seemed to be playing. I thought it was coming out of the air vents. Then I told my brother, "You've got to go home and get the stereo system and my music collection to see what I can do." So I started listening to Led Zeppelin, Free, Bad Company, T-Rex, David Bowie—just throwing myself back into that whole era I grew up with.

Christine: *What was it like when you first started to feel the rhythms?*

Rick: It was interesting. I realized that I could play all the basic rhythms I ever learned just with my right and left foot. I played the rhythm by tapping this big piece of foam at the end of my hospital bed. I realized I could make a beat, using only my legs. And it was like, "Wow! I can do that! I can replace what I used to do with my left hand with my left foot." The information was still there, in the brain; I just had to re-channel it.

Christine: *But is it* just *in the brain?*

Rick: Actually, your entire body becomes a memory of how to play an instrument. You have to reshuffle everything and ask, "What's important now?" I'd rather play a basic pattern really well than try to play too much. It's a constant learning curve. What I can do today with two legs is completely different than what I could do two years ago.

You have to figure out ways of healing yourself. You let people on the outside influence you, but ultimately, the job of getting well is entirely up to you.

Christine: *Did anyone doubt you—tell you that it wasn't possible to play again?*

Rick: One junior doctor came up to me and said, "You know you'll never play drums again." But I think it just made me more determined. Another guy said, "You'll never be able to wave again," since my right shoulder was severely broken. After I was released, I came down the hall and waved at him. Even today, I'm working with a trainer and my right arm is still improving. It helps when I use the Easton aluminum drumsticks to take some of the shock out of playing. When I'm playing electronic pads all the time, I feel like I need that cushion. I've also learned to constantly give myself that positive reinforcement.

Christine: *What do you think is the role of the mind in rehabilitation?*

Rick: It's all about intention—what you set out for yourself. I keep pushing that boundary and seeing myself in a better physical condition and being a better musician—even being able to tie a shoelace in a better way.

Christine: *When you started playing again, did it make you more aware of the loss? Was it a painful experience?*

Rick: Actually being able to play my instrument again was enough. That was really the gift. It didn't matter how good or bad it was. It was just, "Okay, I can do this. THANK YOU!" I encounter people that are in worse situations who are so challenged, but they have the audacity to look up to me. I don't even feel like what some people would call "disabled." I don't feel I miss anything. Some people do so much more than any of us with so much less. When I think about them, I realize that I don't *really* have a problem, do I?

Favorite Bars:
Carefully aged wood
O'Malley's downtown

Favorite Tone:
Moody and pure,
like me.

Favorite Music:
Mine, of course.

Instrument:

YAMAHA GRAND MARIMB
5 OCTAVE STREAMLINE DE
HEIGHT ADJUSTABLE BY
PNEUMATIC STRUTS

YAMAHA

Play the very best you can

Christine: *What was it like playing your first concert after the accident?*

Rick: It happened gradually, through an amazing series of coincidences. We were playing four shows at small pubs in Ireland with this guy, Jeff Rich, who we affectionately called our "stunt drummer." He played acoustic drums to back up my electronic kit. But he had travel problems and missed half of our second gig, so I played it myself. And the next gig had a stage that couldn't hold both our kits, so I managed it on my own. By the time we played Donnington, outside of London, for a crowd of 55,000 people, I felt great. When I was introduced, the crowd went nuts. My mom, dad, and brother were there to support me. That was probably the greatest moment in my life—just sitting there with so much gratitude.

Christine: *What helps you now?*

Rick: It helps me to improvise and play for the fun of it, especially with a group of people. It feels good to do whatever I want. No right or wrong, just very natural, without any muscle.

Christine: *Do you feel that drumming has been healing for you?*

Rick: Yes, but only when I realized it. Not when my playing was forced. Sometimes when you sit behind drums, it's all muscle—very physical. The healing doesn't begin until you realize you don't need that. The rhythm or the feeling can be found within. I've been in situations when I've felt drumming has been damaging because I'm over-playing and I'm in a place that's uncomfortable. And there have been other experiences where I'm very comfortable—like everything is *right*. It transcends the drum and becomes just the feeling.

Christine: *What inspired you to create the Raven Drum Foundation?*

Rick: Lauren and I want to bring more awareness of healing through the arts. We want to use our Web site to guide people to where they can go to learn about these tools and get more information.

Lauren: The information is important, but the primary thing is the experience. We want to help people discover how to express themselves through sacred methods. We want to give people keys to open up parts of themselves. The mission of the Raven Drum Foundation is bringing ancient knowledge through the arts for the purpose of healing. We want to support a collective of artists and facilitators who can share their wisdom and practice.

Christine: *How did all of these events affect your outlook on being a performer?*

Rick: I believe in intention and the connection between the mind and body. I've started setting intentions with the guys in the band, even before going in front of 10,000 people. And for myself, I just keep playing with the concept of simplicity and feeling good. I think it's really about finding something that makes us feel good. If we can achieve that, we have a tool to cope with whatever life challenges come our way.

For more information on the Raven Drum Foundation, visit www.ravendrumfoundation.com or telephone (310) 456-5030.

Christine Stevens, MSW, MT-BC, is Director of Music Therapy and Wellness Programs in the HealthRHYTHMS division at Remo, Inc. She holds masters degrees in music therapy and social work. For more information on the use of drumming for health and wellness, visit www.remo.com and click on HealthRHYTHMS. **PN**

The Influence of Bartok on Crumb's "Music For A Summer Evening"

BY MICHAEL G. KINGAN

To demonstrate that one person influenced another it is necessary to show that the first person, either indirectly or intangibly, had the power to modify the path of the second. The evidence must show that the qualities and traits of the first person are, in some manner, present in his or her successor.

Although composers usually attempt to establish unique styles, hoping to create music set apart from their predecessors and peers, we often hear it said that a particular composer was influenced by some other composer. This is the case involving "Sonata for Two Pianos and Percussion" by Bela Bartok and "Music for a Summer Evening" by George Crumb. Written about four decades apart, these works are often compared, first, because of their unique instrumentation (both are composed for two pianos and two percussionists) and, second, because Crumb frequently comments in published articles about "the Bartok influence."[1]

BACKGROUND

Bela Bartok (1881–1945) made strong use of symmetrical and asymmetrical rhythmical figures, as well as the modalities of Slavic folk music. His works have been described as basically tonal, expanded by polymodal structures and dissonance. Bartok regarded his analytic studies of popular music as his most important contribution.

George Crumb (b. 1929) studied with Ross Lee Finney and has received numerous commissions, grants, and awards including the 1968 Pulitzer Prize in Music for "Echoes of Time and the River." His "Makrokosmos" collection (1970–1979) consists of four major works that have external associations to both Bartok's "Mikrokosmos" and Debussy's "24 Preludes."

"Music for a Summer Evening" ("Makrokosmos III"), completed in 1973, is written for two amplified pianos and two percussionists. It is a large-scale "cosmic drama" in five movements. The first, third, and fifth movements are for the full ensemble, while the intermediate movements serve as intermezzos. The three main movements carry poetic quotations.

Crumb has frequently stated how much he admires the Bartok "Sonata for Two Pianos and Percussion," and he has often wondered why more composers have not written for this instrumentation. Although "Music for a Summer Evening" does not sound like Bartok, and in no way was a direct attempt by Crumb to compose his version of "Sonata," there is a strong Bartokian influence on Crumb that is evident in his music and openly acknowledged by him.

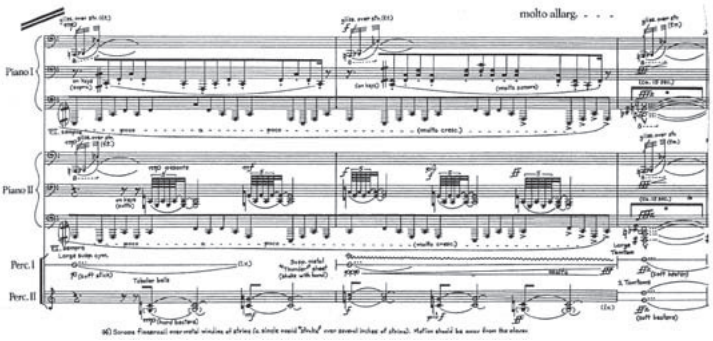
SYMMETRY IN PITCH

Regarding Bartok's influence, Crumb stated: "All through my fifties period, I felt the influence, in some student works of mine, by the Bartok sound…it was an influence among others…but a very important source, since I hadn't found my own style… I think, in terms of ["Music for a Summer Evening"] itself that the influences would be in a much more general way… I think the idea of symmetry, generally, as applied to rhythm and certain pitch constructs [influenced me]."[2]

Analytical books on Bartok's music constantly use such terms as "interval cycles," "axis of symmetry," "symmetrical pitch collections," and "cells."[3] Crumb comments, "I don't quite know what they mean by 'interval cycles,' but I'm aware that for Bartok each interval had a very special value, almost an emblematic value. He was particularly fond of the minor third, melodically. And the tritone and the perfect fourth, all of these things occurred almost emblematically in Bartok. Sometimes they'll occur in combination, [he sings] *f–c–d* being so common. Or *f–d* , the [descending] minor third."[4]

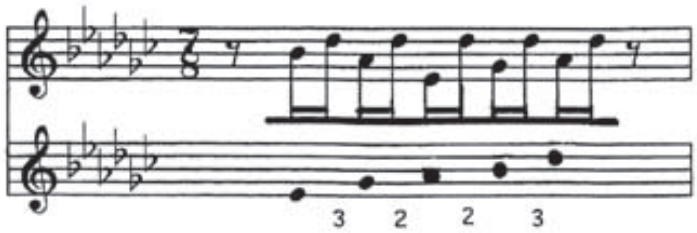
Bartok's influence is seen in Crumb's music through symmetrical division of the octave and particular devices, such as arches and palindromes, which Crumb says permeate Bartok's music. Example A, from Movement III, is an arch event of five entrances. The arch is represented by the ascent and descent of the arpeggiation on C and G in the tubular bells and doubled by the quintuplet tremolo in the piano.

Example A: Crumb, "Music For A Summer Evening," Mvt. III



Example B shows the pentatonic ostinato that is continually present during the "Song of Reconciliation," in Movement V. This ostinato can be reduced to a symmetric pitch formation. As you see, the inside intervals surrounding the A-flat are both major seconds, and the intervals extended from these notes are minor thirds.

Example B: Crumb, "Music For A Summer Evening," "Song"



Although his cell structure is not always symmetrical by nature, there is a correlation between Crumb and Bartok. Crumb refers to Bartok's music as being "almost like a mosaic of little cells."[5] Robert Moevs describes the three fundamental cells, heard in the first sound items of "Summer Evening," which summarize Crumb's vocabulary: first is the three-note chromatic sound, conceived as a whole tone with an intermediate semitone, usually displaced by an octave; second is a three-note whole-tone sound; the third item combines the two figures and includes the disposition major third and minor ninth.

Also important is the grace-note cadenza figure. This sound, heard as a tritone plus a fourth, should be identified because of its specific exploitation. Often the figure is "completed" through the addition of another tritone. Regarding symmetry and harmonic structure, Crumb comments: "In terms of pitch, the symmetry might be certain chords that are built symmetrically, like the chord that is built by a central perfect fourth flanked by two tritones. This a favorite chord of mine, and was a favorite chord of Bartok's, which I borrowed."[6]

The chord to which Crumb refers is what Elliott Antokoletz calls a Z-Cell (G – C / C-sharp – F-sharp).[7] When the Z-Cell is examined in its normal position, two perfect fourths are found with a half step between them. Crumb's version, the tritone-fourth-tritone (C-sharp – G / C – F-sharp) appears to be a permutation. This symmetry can be located in the harmonic structure of Movement III (see Example A). The ostinato is an arpeggiation of F-sharp and C-sharp. Superimposed over this—the previously mentioned arch—is an arpeggiation of C and G. All four notes are played in a cluster during the fermata measure.

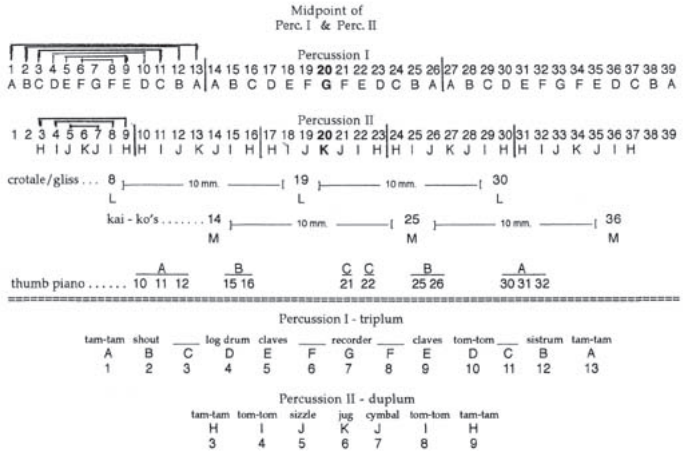
Regarding Bartok's concept of the axis of symmetry, Crumb, referring to the opening of Movement V, points out that, "there would be the juxtaposition of two dominant seventh chords a tritone apart by roots. Kind of a Mussorgsky 'Boris Godunov' sound. This was taken over by Bartok and by Debussy."[8]

The two dominant seventh chords are separated by a grace note and are in different inversions. The roots of the main chords follow the intervallic progression of down a fourth and up a second, with the total distance traveled being a minor third (A-flat – E-flat – F). Note that, as quoted earlier regarding interval cycles, Crumb sang this interval pattern as one of Bartok's favorites.

Bartok used the term "Bruckenform" (bridge form) to describe the palindromic structure of the third movement of his "Music for Strings, Percussion and Celeste." The essence of this form, which customarily follows the five-component scheme A-B-C-B1-A1, is that the fourth and fifth sections are not just variations on the second and first, but are recast to produce something aesthetically conclusive. Crumb was aware of this form and it appealed to him; however, "Summer Evening" does not reflect this symmetrical structure. Joseph DeBaise observes symmetrical thinking, in general terms, of the arrangement of three large movements (asymmetric in nature) separated by two smaller forms, both being symmetrical.

The symmetrical nature of Movement IV, "The Myth," is quite interesting. Robert Moevs says this "movement is cast as a fourteenth-century isorhythmic hoquetus with a double tenor."[9] The formal scheme (Figure I) illustrates the observations that follow.

Figure 1: Goter—Formal Scheme of Mvt. IV



This isorhythmic movement is made up of a "triplum" (Percussion I) of thirteen measures (played three times), a "duplum" (Percussion II), which is seven measures long (played five times), and two tenors (Piano I and II). The first "tenor" consists of two elements. Each is repeated three times in a talea, or rhythmic pattern, of eleven measures. The second "tenor" uses an African thumb piano to play three cadenza-like figures. The symmetry of these figures is not exact because the length of the rests varies in the second half of the movement. This permits the thumb piano to overlap with the elements of the first tenor. The "macrocosmic design" of this movement demonstrates the symmetrical nature of all four voices.

Both of the percussion parts are palindromes. The center point of the piece, measure 20, is the midpoint of both percussion voices. The rhythmical arrangement of each percussion event is such that they seldom coincide, more often interrupting each other in hocket-like fashion. The isorhythmic plan is much more concealed to the ear because the two piano parts do not line up exactly symmetrical with the percussion parts.

An additional general influence of Bartok's, not involving symmetry, is the combining of different tonal systems. Crumb explains: "Bartok might use some kind of tonality…and include atonality, pentatonics, or other modal sort of things. He might use whole-tone configurations, just like Debussy did. The turn-of-the-century composers interested me because they were into combining all kinds of systems. Here we are approaching another turn-of-the-century, and I think these composers are relevant to today."[10]

Bartok often created melodic structures by immediately following one scale type, or interval structure, with another. Crumb does something similar to this in the "Song of Reconciliation" from Movement V. He places the rising part of the vibraphone melody in B-flat minor, while the descending part is based on the whole-tone scale. Examples C and D illustrate how Crumb combines several systems and trends. The piano is "prepared" to the extent that a sheet of paper is placed on the strings. The diatonic dominant seventh chords are juxtaposed around the tritone axis. The grace notes to the accelerando effects in the piano are both whole-tone sets in clusters. The event after this is what Crumb refers to as a "complex of ten

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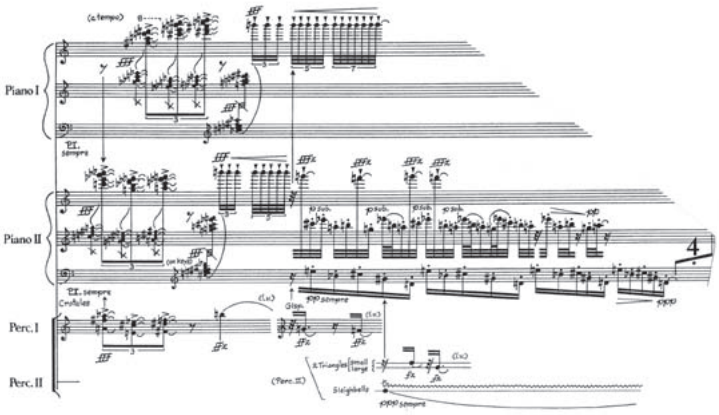
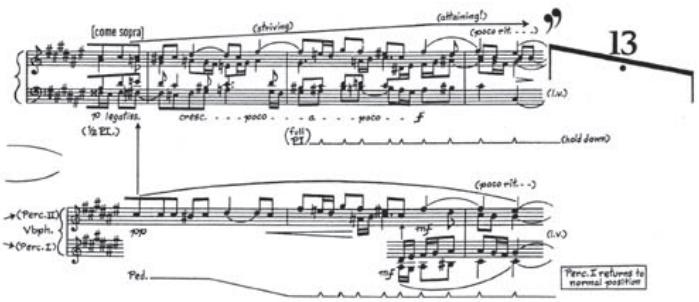
notes." The five notes in the left hand repeat their pattern, while the rhythm and the order of the right hand are varied. There is also a quote from a Bach fugue with a canonic echo in the vibraphone to distort its clarity.

Example C: Crumb, "Music For A Summer Evening," Mvt. V, combination of systems



Example D: Crumb, "Music For A Summer Evening," Mvt. V, Quote from Bach



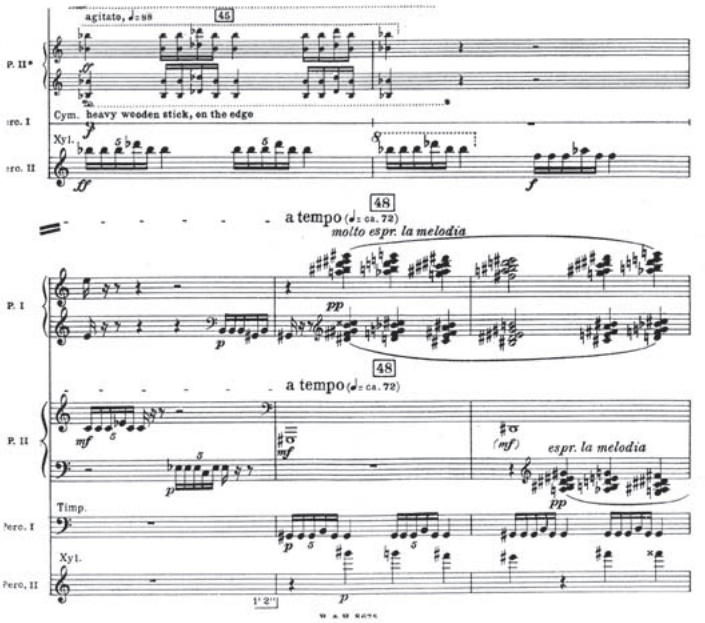
SYMMETRY IN PROPORTIONS

Erno Lendvai analyzes portions of the "Sonata for Two Pianos and Percussion" in regard to the Golden Section,[11] which is a geometrical proportion in which the larger part of a length corresponds to the geometric mean of the whole length and the smaller length. Although this proportion is not truly symmetrical, it demonstrates Bartok's intuitive concern for a natural sense of balance in his music. Lendvai cites how this concept is expressed in the formal plan and the phrase structure on a large and small scale. Numerically, the larger part is .618 of the whole. He also points out Bartok's interest in the Fibonacci series, which is a mathematical progression in which every number is equal to the sum of the previous two numbers. He uses this sequence to explain interval content of chords and melodies.[12] Although Lendvai's theoretical speculations are interesting, some consider his observations as not being intentional by Bartok, but fortuitous.[13]

Crumb says, "Bartok's early interest in metrical patterns like sevens, fives, and nines, are symmetrical divisions of the measure in a way that fours and eights are not."[14] These numbers are considered symmetrical because their center point falls clearly on a beat, rather than in between two beats. The predominant time signature of the first movement of the "Sonata" is 9/8, and within this time element the only true symmetrical beat grouping Bartok uses is 3 + 3 + 3. However, he also exploits several asymmetrical groupings such as 2 + 2 + 2 + 3.

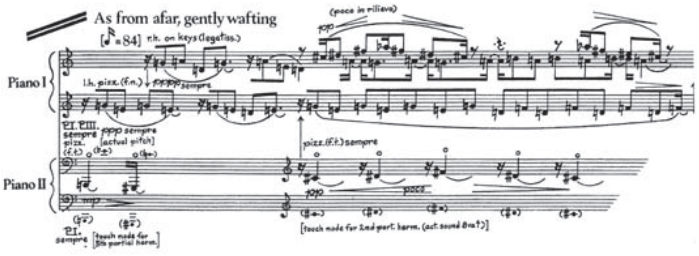
The most obvious symmetrical subdivision of a beat is the quintuplet motive from the second movement (Example E). Crumb specifically sang, and cited, this section as one he felt to be "an inspiring Bartokian moment,"[15] stating, "the five is special... A four wouldn't sound the same, and a six wouldn't sound the same... He used [this] proportion a lot."[16]

Example E: Bartok, "Sonata for Two Pianos and Percussion," Mvt. II



The entire second movement of "Music for a Summer Evening" is an example of Crumb's fondness for the symmetrical number five. Example F illustrates the implied time signature of 5/16. The grouping of the eighth notes in the left hand of Piano I suggests a secondary time of 5/8, while the pizzicati of Piano II play an arch of five notes, suggesting a third overlapping time signature of a slower pulse, five over a quarter note tied to a sixteenth.

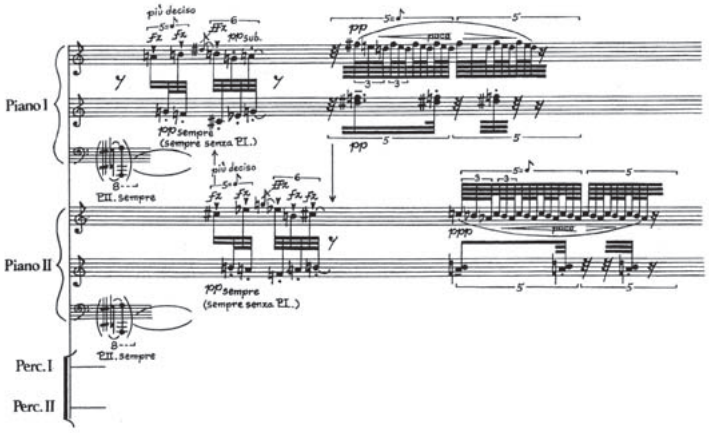
Example F: Crumb, "Music For A Summer Evening," Mvt. II



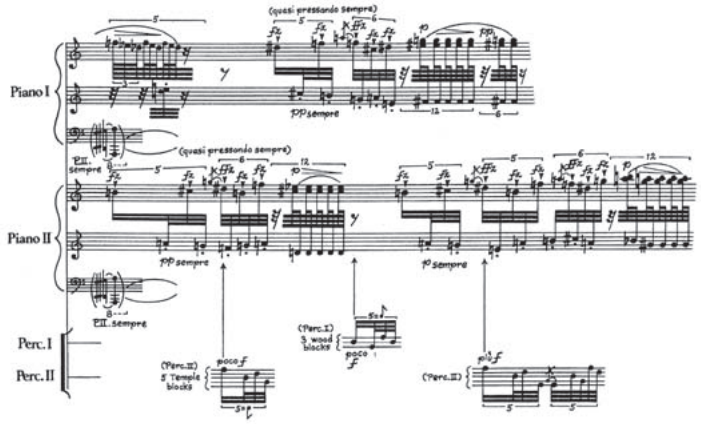
Examples G1, G2, and G3, from the second main section of Movement I, are typical Crumb figures. The predominant "noc-

turnal call" of the imitative counterpoint in Example G1 is the sixteenth-note quintuplet figure, which omits the second note and is then followed by a sextuplet. The second half of this motive is written as two partial quintuplets, where each of the seven notes that are played are subdivided into triplets. Example G2 illustrates how the imitation includes percussion timbres, and G3 demonstrates how the figures are developed into compound polyrhythms.

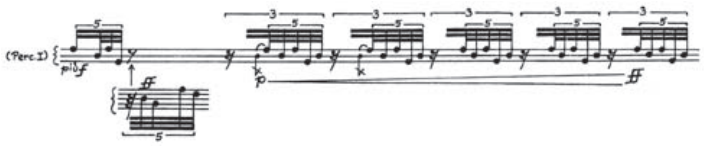
Example G1: Crumb, "Music For A Summer Evening," Mvt. I



Example G2: Crumb, "Music For A Summer Evening," Mvt. I

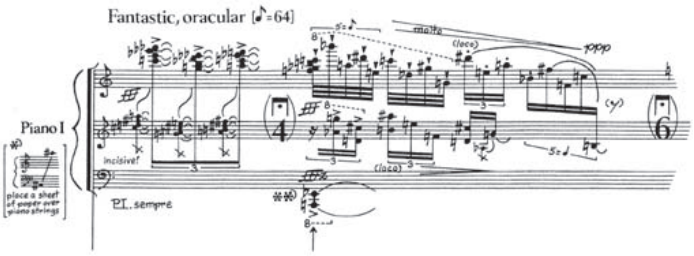


Example G3: Crumb, "Music For A Summer Evening," Mvt. I



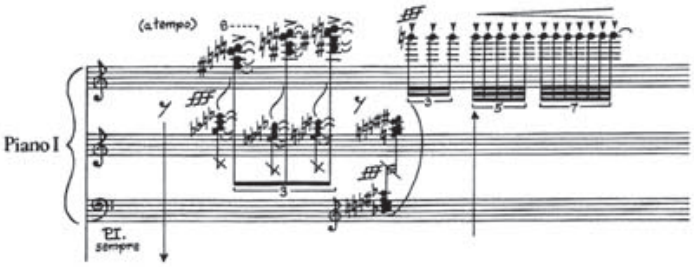
The opening two motives of the final movement recur several times and are rich in symmetrical numbers (Example H). Following the triplet of the juxtaposed seventh chords is a cascading motive. This composed ritard consists of the polyrhythms 5 against 3, 4 against 3, 3 against 2, and a quintuplet, which create an interesting rhythmic dissonance.[17]

Example H: Crumb, "Music For A Summer Evening," Mvt. V



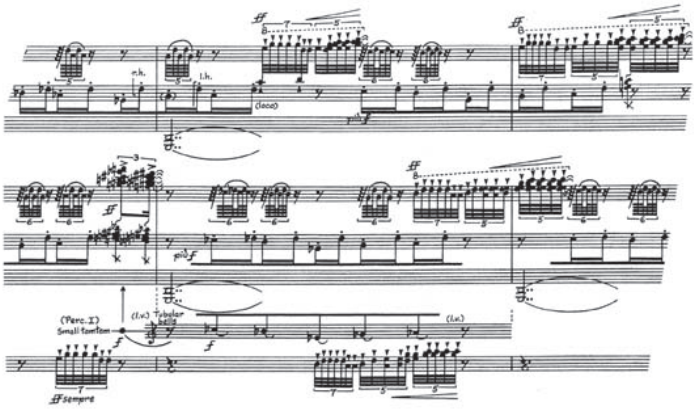
Examples I1, I2, and I3 make an obvious comparison between Crumb and Bartok. Following the second juxtaposed chords in Movement V, there is an accelerando on a high B-natural using the numbers three, five, and seven (Example I1). This figure resembles the one found in "Music for Strings, Percussion, and Celeste" by Bartok (Example I2). Crumb takes this idea one step further in Example I3. As Movement V progresses to its powerful climax, he writes a rhythmical figure answering the accelerando, still using sevens and fives. The entrances of these pentatonic figures are dovetailed between the two pianos and the xylophone.

Example I1: Crumb, "Music For A Summer Evening," Mvt. V



Example I2: Bartok, "Music for Strings, Percussion and Celeste," Mvt. III

Example I3: Crumb, "Music For A Summer Evening," Mvt. V



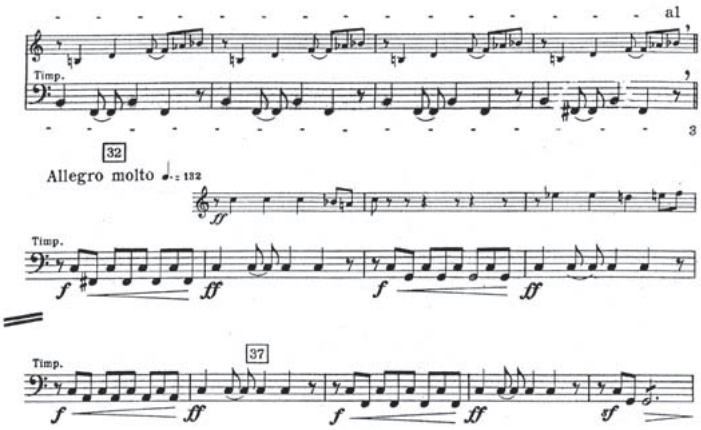
INSTRUMENTATION

When writing on the "remarkable phenomena of recent music," Crumb lists "many contributing factors." Among them is "the liberation of percussion instruments, a development for which Bartok is especially important."[18]

Bartok's use of orchestral percussion instruments was both traditional and developmental. Although he used standard scoring choices in his symphonic works, creative use of percussion regarding rhythmic support, sonority, and color, and soloistic prominence can be found in the "Miraculous Mandarin," the "Concerto for Orchestra," and "Music for Strings, Percussion and Celeste." Although Bartok was not the first to use the glissando on timpani,[19] he exploited it in his vocabulary of expressive percussive sounds, using this technique nearly one fifth of the time that the timpani is played.[20] He also created a unique cymbal sonority that has become known as the "Bartok roll." Found in "Miraculous Mandarin" and "Music for Strings," this roll is produced by swirling two crash cymbals together in a circular motion.

Bartok often used the timpani's capability of rapid tuning changes during the "Sonata," either in a solo capacity or to support the harmony. Consider the timpani part starting just before the "Allegro Molto" (Example J). During the accelerando, the timpanist is alternating between an F and a B on the two lowest drums. Preceding the solo of measure 32, the F becomes F-sharp, and the B changes to a C. The pitch on the low drum now has to change every two measures for the first nine bars of the Allegro, while playing on the middle drum. During this passage, the percussion part plays the main rhythmic motive in dialogue between the two timbres of snares-on and snares-off, while the color of the one-handed bass drum roll underlines the harmonically and rhythmically supportive timpani part.

Example J: Bartok, "Sonata for Two Pianos and Percussion," Mvt. I, mm. 28–50.

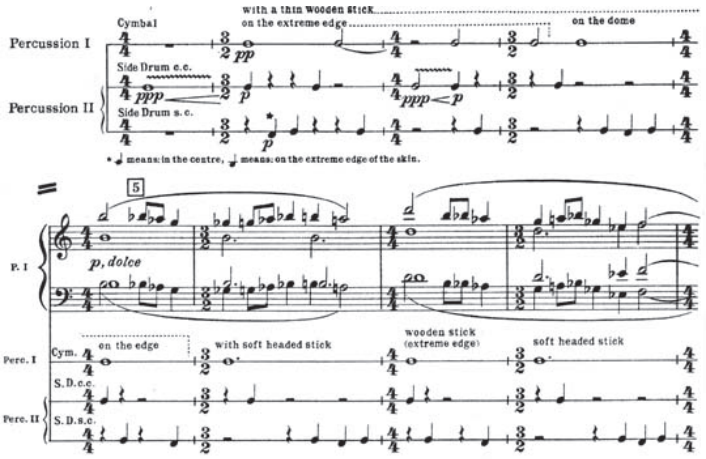


Imitative passages are expanded to include percussion instruments. At one point in Movement I, the interval of a minor sixth is passed from register to register descending from the xylophone, down through each octave of the piano, then finally into the timpani in an imitative fashion. This type of imitation is found in Crumb's music with a much greater frequency. Also in the first movement, Bartok writes a twenty-eight measure roll-glissando effect as an ostinato. While most of Crumb's writ-

ing for timpani is quite different from Bartok's, the extended glissando is one technique he utilizes.

The opening eight measures of the second movement (Example K) are significant for several reasons. The first four measures of percussion serve as a soli introduction. When the pianos enter in measure five, the percussion becomes a colorful accompaniment. The notation of the snare drum with snares off calls for two tone colors from one drum, created by striking it in the center when the note is written on the line, and at the edge when the note falls below the line. The cymbal part has three different indications: it is be struck "with a thin wooden stick on the extreme edge," "on the dome," and "with a soft headed stick." Altogether, there is a total of six different percussion colors. Note how the "suspended cymbal with soft headed stick" always accompanies the lowest chord of each phrase. This idea of a percussion sonority accompanying a particular chord color is found in Crumb's "Music for a Summer Evening."

Example K: Bartok, "Sonata for Two Pianos and Percussion," Mvt. II, mm. 1–8

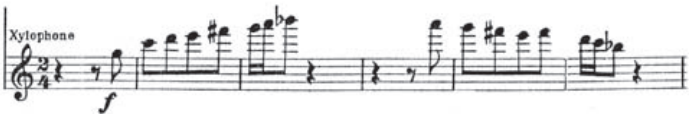


About seventy measures from the end of the piece, the snare drum begins a rhythmic motive that resembles rhythms of melodies heard earlier. The drum is accompanied at different times by timpani, cymbal with soft-headed stick, triangle with wooden stick, two cymbals clashed, and finally—as the snare rhythm dissipates into nothing—by a suspended cymbal played "with the fingernail, or the blade of a pocket knife, on the very edge." Although the snare drum is important in this last section, it is heard purely as a solo instrument only in the final ten measures.

The triangle and tam-tam are Bartok's most economically used instruments. These sounds are effective as either a rhythmic accent, aligned with another player, or as a supportive roll, accompanying the ensemble. In Movement I Bartok uses different colors and functions for the triangle. The darker tone of a series of strokes marked "col legno" (with wood stick) articulates the downbeats of each measure. But, when the pianos have a rest on the downbeat, Bartok asks for "ordinary means, with a metal beater" for a brighter, shimmery sound.

Conversely, the xylophone is a very active instrument. Its functions included melodic doubling, interactive counterpoint, addition of color, and solo responsibilities. Example L shows the only true solo the xylophone has, which is at the opening of the final movement.

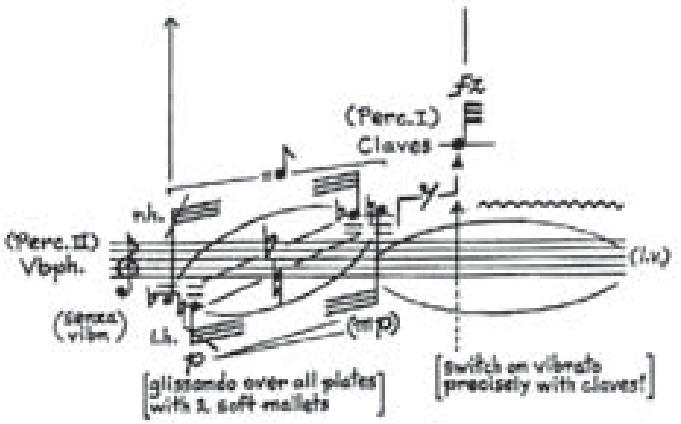
Example L: Bartok, "Sonata for Two Pianos and Percussion," Mvt. III, mm. 5–9



These soloistic examples show how Bartok elevated the importance of percussion instruments to equal status with the pianos. Crumb uses drums, cymbals, and mallet instruments to a greater extent than Bartok. But—in respect to rhythm, color, sonority, expressive sounds and innovations, specific performance directions, and the soloistic nature of percussion effects—observations can be made to show a correspondence to Bartok's method and an influence on Crumb's ideas regarding his percussion instruments.

Note how specific Crumb's indications are about details regarding the instruments. Compare Example M from Movement I, "Nocturnal Sounds," to Bartok's suggestion of using different beaters on the suspended cymbal in Example K. Crumb not only suggests a particular vibraphone mallet, but he clearly indicates when the vibrato should enter the texture.

Example M: Crumb, "Music For A Summer Evening," Mvt. I



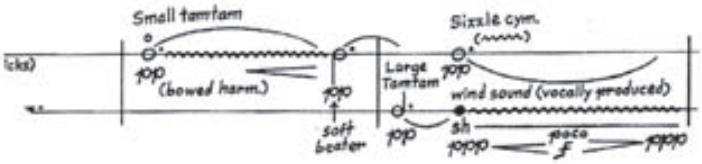
The traditional instruments used by Crumb are typical to an orchestral section. He asks the performers to play these instruments in their normal manner and also with what he calls "extended techniques." Tam-tams and cymbals are traditional sound effects, whose soft punctuations create a wash of sound that blends with the colors of the other instruments, while in louder situations they serve as a powerful rhythmical accent. Crumb carries the power of the tam-tam to an extreme when he calls for three of them to be played simultaneously at the end of two phrases in Movement III (see Example A).

He also uses tam-tams and cymbals in association with other sonorities and colors (see Example I3). Referring to this example from Movement V, one sees that the pianos play whole-tone clusters at several points. When Piano I performs them,

they are accompanied by a cymbal stroke. When performed by Piano II, a tam-tam note is played. Compare this to Bartok's use of suspended cymbal in the opening of Movement II.

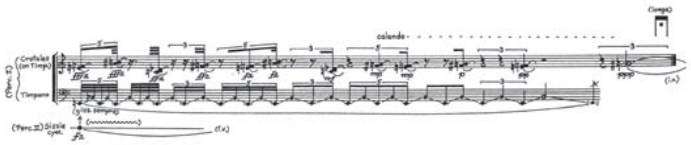
An extended technique involving the tam-tam is found in the fourth movement of the Crumb work. The first event in the duplum of Percussion II is a tam-tam sound produced, first by striking the instrument softly, then bowing it to create a harmonic. This technique is used throughout the movement. In Example N, Crumb reverses the order of striking and bowing, and then combines the sonority with other sound effects.

Example N: Crumb, "Music For A Summer Evening," Mvt. IV



Crumb rarely uses timpani in the traditional orchestral sense, but he continually uses some of the extended techniques that Bartok initiated. In "Music for a Summer Evening," a forty-minute piece, a single timpano is used only twice. For one of these places, the percussionist rolls gently on an inverted cymbal placed on the membrane while producing a glissando with the foot pedal. Example O shows another effective moment using eight different crotales on the timpani. The crotales are struck while moving the foot pedal. As a result, the pitches of the crotales bend. This very eerie effect reminded Crumb of "Banshees…one of the most incredible sounds."[21] The first movement fades with this solo percussion effect, similar to how the final movement of Bartok's "Sonata" ends.

Example O: Crumb, "Music For A Summer Evening," ending of Mvt. I



Contemporary instruments and techniques include those that have gained more prominence since Bartok's time, such as vibraphone and crotales. "Music for a Summer Evening" is rich with beautiful and expressive vibraphone writing, using both conventional and creative techniques. Its most important solo passage is saved for the last movement, as is the xylophone solo of the "Sonata." Crumb instructs the player to whistle the melody in unison with the xylophone. This creates a more connected, legato effect, and also adds an elegant, haunting quality to the theme.

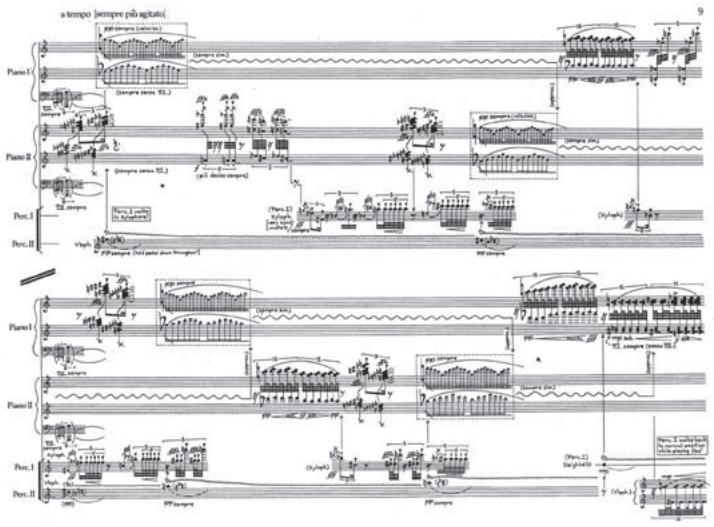
Also in Movement V, there is a quote from J.S. Bach's "Well-Tempered Clavier." Putting paper on the strings of the piano, while the vibraphone echoes the fugue melody a quarter note

behind the piano, Crumb creates the eerie quality of a "ghostly-surreal harpsichord."[22] Sometimes, both percussionists play on the same instrument, as seen earlier in Example D.

Crumb uses bowing, an extended technique, in the first percussion event of the work, which consists of a symmetric chord structure. The player strikes a major second with mallets and then bows the pitch in the middle. This semi-tone cluster foreshadows much of the music to come in this movement. As a matter of fact, every aspect of page nine from the first movement can be traced to Bartok.

Example P illustrates the following: (1) the vibraphone is now playing a trill based on the semi-tone cluster. By following the movement of the main (or middle) note, one observes the notes of Bartok's tritone axis: F-sharp–D-sharp (E-flat)–A–C; (2) Piano I (and later Piano II when they exchange roles) opposes the hands on white and black keys. The hands moving two different speeds create a blurred effect, which resembles moments in Bartok's piano writing; (3) in Piano II, Crumb adds whole-tone clusters to this mix. The grace note in the triplet is one whole-tone scale, while the main note is the other; and (4) the interactive dialogue between the pianos and the xylophone is comparable to Bartok's use of the pianos, timpani, and xylophone in excerpts from the "Sonata."

Example P: Crumb, "Music For A Summer Evening," Mvt. I



Crumb incorporates exotic or ethnic instruments into "Summer Evening," not for reference or cliché, but as an expressive sonority, similar to how Bartok used his "newer" sounds, such as the "pop" of a side drum without snares or the darker sound of a triangle struck with a wooden beater. Each is used in a soloistic setting, and is sometimes accompanied by specific performance instructions. The temple blocks and woodblocks originate in the Orient, and the bongos belong to the family of Latin-American instruments. When Crumb writes for these instruments, as shown in Examples G2 and G3, he uses them in small motivic cells that interact with the ensemble. For the bongos, he writes symmetrical rhythms, which are manipulated by inverting the high to low notes, slight rhythmic variation, and repetition.

The maracas, quijada, guiro, and claves are Latin-American instruments, which Crumb uses economically. There are only two occurrences of maracas, which are not played in the typical alternating-shaking style. Instead, a swirling motion followed by three or five snaps brings the image of wind in trees and twigs breaking.

The substitute instrument for the quijada is the modern vibraslap. Crumb uses this sound in the triplum of Percussion I in the isorhythmic movement. The rattlely sound is an extension of the percussive vocalization. Crumb would call this "cross-fertilization," which is combining vocal sounds with percussive sounds in an imitative way.[23]

The guiro is also used in combination with vocal sounds. Like several of Bartok's sound effects, this one comes with special performance instructions: "The guiro is to be held firmly against the crossbeam of the piano for magnification of the sound." The length of the event and the dynamic indications create an image of something approaching, and then passing by the listener's ear. The claves produce a resonant, penetrating sound. Crumb uses the sound by itself and in conjunction with the bass drum. In Movement IV, the percussionist is instructed to "hold the clave against the bass drum membrane, and strike that clave with the other one." This extended technique combines the high frequencies of the claves with the low resonance of the bass drum, creating an unusual sonority.

The sistrum, belltree, and sleighbells are all shimmery, metallic instruments. Instead of using the sleighbells rhythmically, Crumb creates a sustained coruscating pedal that builds with the chromatic clusters of the first movement. The belltree produces a beautiful, sparkling glissando. It is usually present as an additional color with the cascading motive throughout the fifth movement.

The Japanese temple bells, African log drum, Tibetan prayer stones, Appalachian-type jug, and Mbira are multi-cultural instruments. The Japanese temple bells help unify the entire work because they are heard only at the beginning and the very ending of the piece. In Movement IV, the African log drum uses a symmetrical palindrome figure that is inverted like those found in the drums and bongos. The Tibetan prayer stones produce a unique cracking sound, which can be varied by the degree to which they are cupped in the hand. The three jug blows, or the alternative vocal sounds, include the qualifying directions "eerie and uncanny." The African thumb piano, or Mbira, is to be held against the crossbeam of the piano in the same manner as the guiro. There are two performance styles, either random plucking or accelerando/ritardando effects in the style of the Bartok xylophone.

Bartok never used these sounds in his vocabulary, but the seeds of Crumb's imagination lie in Bartok's music, and he continued in the same direction with an eclectic arsenal of effects. When asked if he was primarily trying to achieve unusual sounds when writing these passages in his music, Crumb replied: "Not just for the sake of being unusual but for their particular value as a sonority that heightens the effect of the music."[24]

CONCLUSION

Crumb remembers the impact of Bartok on his compositions during his student years: "I quickly realized, then, that I was getting too much like it and I was really rewriting Bartok. I recognized, already, the danger of doing that. I was swayed by his music. I was reproducing it." By catching on to this in time, he

deviated from copying Bartok's style and moved toward developing his own.

Percussion has continued to develop numerous techniques and instruments during the last half-century and Crumb has taken advantage of these new expressive sounds. Traditional instruments now have extended techniques and sonorities are now combined. Bartok's timpani glissando became Crumb's idea of bending the pitch of crotales. Bartok's use of the wash of a soft tam-tam stroke to blend with the orchestra evolved into an eerie, harmonic overtone when bowed as instructed by Crumb. Bartok wrote a somber motive involving a quintuplet. Crumb continued with many ideas involving symmetrical numbers and rhythms. Finally, Bartok based much of his music on a scale divided into equal parts. Crumb employed the pitch structures Bartok favored and combined these with many other systems of tonality.

Clearly, George Crumb did not attempt to write his version of Bartok's "Sonata for Two Pianos and Percussion" when he composed "Music for a Summer Evening." Instead, he utilized Bartok's concepts, and the examples included here demonstrate that the qualities and traits of the first composer are present in the second. Regarding the definition of "influence" that opened this article, among the powers, either indirectly or intangibly, that swayed the development of George Crumb's style was the music of Bela Bartok.

END NOTES

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2. George Crumb interview with Michael Kingan, "The Influence of Bela Bartok on Symmetry and Instrumentation in George Crumb's Music for a Summer Evening" (D.M.A. dissertation, The University of North Texas, 1993).
3. Elliott Antokoletz, *The Music of Bela Bartok* (Berkeley: University of California, 1984), xii.
4. Kingan, op. cit.
5. Kingan, op. cit.
6. Kingan, op. cit.
7. Antokoletz, op. cit., 69.
8. Ibid.
9. Robert Moevs, "Reviews of Records," *Musical Quarterly* LXII/2 (April 1976), 297.
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12. Lendvai, op. cit., 35.
13. Stephen Walsh, *Bartok Chamber Music* (London: British Broadcasting, 1982).
14. Kingan, op. cit.
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16. Kingan, op. cit. (sentence order rearranged).
17. Maury Yeston, *The Stratification of Rhythm* (New Haven: Yale, 1976), 76.
18. George Crumb, "Music: Does It Have a Future?" from Don Gillespie, *George Crumb: Profile of a Composer* (N.Y.: C.F. Peters, 1986), 17.
19. That credit goes to Wallingford Davis in "Conversation for Piano and Orchestra" (1914)—from Robert Schietroma and J. B. Smith. *Introduction to Percussion Literature*, (Denton, Texas: North Texas Percussion Press, 1990), 196.
20. Duke Hopkins Stephenson, *Bela Bartok's Use of Percussion Instruments* (Masters Thesis, North Texas State University, 1961), 83.
21. George Crumb interview with Robert Ledbetter, "Songs, Drones, and Refrains of Death" (D.M.A. dissertation, The University of North Texas, 1993), 113—Banshee: a female spirit believed to presage a death in the family by wailing; Gaelic folklore.
22. George Crumb, "Music for a Summer Evening (Makrokosmos III)," 18.
23. Kingan, op. cit.
24. Ledbetter, op. cit.

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This article is excerpted from the author's dissertation: "The Influence of Bela Bartok on Symmetry and Instrumentation in George Crumb's 'Music For A Summer Evening'," University of North Texas, 1993.

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Difficulty Rating Scale

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

METHOD BOOKS

Accessory Percussion **I–II**
Vic Firth, Sandy Feldstein
$7.95

Keyboard Percussion **I–II**
Vic Firth, Sandy Feldstein
$7.95

Snare Drum **I–II**
Vic Firth, Sandy Feldstein
$7.95
PlayinTime Productions, Inc.
Each of these pedagogical methods provides beginning percussion students with the necessary background information and technical exercises to augment their study in a conventional beginning band method. They can be utilized separately or together as a comprehensive study, and these texts could also serve as supplemental studies for college percussion methods classes. The texts are correlated to exactly the same lesson on the same page.

Among the accessory percussion instruments covered in that text are triangle, tambourine, suspended cymbal, woodblock and crash cymbals. The 18 lessons are identical in conceptual design in that they each: (1) explain the different concept covered in that lesson; (2) contain a series of warm-up exercises reinforcing that lesson; (3) present an etude or exercise reinforcing the concept; and (4) present a melody or familiar song to end the lesson. The method books are useful in that the short etudes/solos are musically satisfying—but very concise.

These texts might also prove successful for the private percussion studio that augments the beginning band/orchestra experience. The photographs in each book showing proper performance technique are an asset to this elementary method.

—Jim Lambert

Primary Handbook for Mallets **I–II**
Garwood Whaley
$14.95
Meredith Music Publications
The purpose of this 48-page method with play-along CD is "to provide a comprehensive course of study for the beginning mallet/keyboard percussion student" by covering "all of the fundamental elements of mallet playing." To accomplish this objective, the text includes technical studies in 12 major and six minor keys. In each key, the student will find studies with scales, triads and tunes for memorization; reading material featuring a variety of rhythms, compositional devices, styles and key and time signatures; and studies to introduce four-mallet performance with the Musser grip. The text concludes with six duets. An accompanying CD provides a useful tool for assisting students in mastering the reading material, four-mallet studies, memorization melodies, and duets.

The strength of Whaley's text is found in its focus on developing the young musician. This objective is addressed in a number of ways, from an emphasis on music theory, music reading and memorization to the utilization of a variety of musical styles from Baroque to ragtime and jazz, plus the opportunity for duet playing and the development of musical creativity through the use of composition assignments. The format and scope of the method makes it an ideal text for an older beginner, such as a college percussionist who lacks a solid mallet-keyboard background, or one who needs remediation in the basics of music theory, not to mention those older students who are not sufficiently proficient in mallet-keyboard music reading.

—John R. Raush

Slap Happy **I–II**
Alan Dworsky and Betsy Sansby
$19.95
Mel Bay Publications
The authors describe *Slap Happy* as a "fun way to turn drum rhythms into body rhythms you can step, clap, and slap with a buddy"—a very accurate description. This 72-page book/CD package uses graphic notation to translate basic timekeeping patterns and folkloric drum rhythms into body percussion pieces suitable for kids of all ages. The book explains how to count rhythms and is organized into separate lessons that add a new level of difficulty with each new chapter. Once an exercise and pattern are introduced, the authors offer numerous variations, enhancements and choreographic possibilities—a useful approach when dealing with people who don't read music. The majority of the patterns are based on two-bar phrases using eighth-note subdivisions, which lessens the overall complexity level.

Parents could use this book for recreational activities and general music teachers could use this as the basis for rhythm classes. All of the exercises and pieces may be played by one person or with a buddy, making it suitable for solo or group situations.

—Terry O'Mahoney

Timpani **I–II**
Vic Firth, Sandy Feldstein
$7.95
PlayinTime Productions, Inc.
Timpani, in the Firth/Feldstein Percussion Series, is a comprehensive method containing warm-up exercises, etudes and solo performance material. Each of the 18 lessons in this 32-page text begins with a brief explanation of the new material featured, followed by warm-up exercises, an etude utilizing the new material, and timpani accompaniments to familiar pieces that include a wide sample of music from operatic and classical sources (e.g. "Carmen" and the "Theme From William Tell Overture"), to Dixieland tunes ("When the Saints Go Marching In" and "Bill Bailey, Won't You Please Come Home").

Topics covered in the text range from musical matters including dynamics, rhythmic notation, time signatures and tuning, to issues of technique building such as tied and untied rolls, muffling and cross-sticking. This text offers the flexibility of use as both a method for individual instruction or, by linking to one, two or three other method books in the Firth/Feldstein Percussion Series (for snare drum, keyboard and accessory percussion) as a class percussion text. This flexibility should make the method especially valuable to school music instructors, who can use it in a variety of pedagogical settings. In fact, certain combinations will make some of the material even more relevant. For example, when used with the keyboard text, the

timpanist will be able to hear the melodies that he or she is accompanying, giving the student tuning experiences like those encountered in a live performance. For this reason, the inclusion of a play-along CD with all the tunes, for use when the book is utilized as an individual timpani method, would have made a valuable text even more useful.

—John R. Raush

WORLD PERCUSSION INSTRUCTION

Drum Circle: A Guide to World Percussion **III–V**
Chalo Eduardo/Frank Kumor
$19.95
Alfred Publishing

Drum Circle is a comprehensive text dealing with folk instruments from around the world. It is divided into ten chapters—hand drums (conga, timbau, djembe, doumbek), frame drums (tamborim, tar, bodhran), frame drums with jingles (pandeiro, riqq, tambourine), bass drums (surdo, djun djun, tan-tan), single- and multiple-pitched bells (triangle, cowbell, agogo, gankogui), rhythm instruments (shekere, ganza, cabasa, snare drum, maracas, guiro), variable pitched instrument (talking drum, cuica, berimbau), call drums (timbale, repinique), traditional world drum ensembles, and world beat ensembles (ensembles that draw inspiration from a variety of sources). Tone production, tuning, some basic rhythms (in both traditional and graphic notation), and aural examples on the CD are presented for each instrument.

Instruction books often focus on the instruments played in a particular style (e.g., Afro-Cuban, Brazilian, etc.). This book attempts to group like instruments together, regardless of style—an excellent (and novel) approach. The book's value is in providing the reader with a broad overview and enough information to begin to play each instrument. It does not attempt to delve too deeply into the mechanics or specifics of each instrument. For the novice world percussionist or drum circle teacher who's looking for one book to provide information about many of the common instruments used throughout the world, *Drum Circle: A Guide to World Percussion* is a great choice.

—Terry O'Mahoney

Poncho Sanchez' Conga Cookbook **III–V**
Poncho Sanchez/Chuck Silverman
$16.95
Cherry Lane Music Company

Poncho Sanchez learned to play congas the old fashioned way—listening, watching, emulating and on-the-job training. His new book, *Poncho Sanchez' Conga Cookbook*, explains his approach to conga technique, tuning, rhythms and soloing. He begins with basic sounds but adds his own mini-slap and muffled bounce/muffled tap strokes to the basic body of technique. The chachacha, mambo, 6/8, and merengue time patterns are explained and demonstrated, and he concludes with some preliminary solo exercises and two transcribed solos.

A history of the congas, by Dr. Olavo Rodriguez of Cuba, pictures of Sanchez with famous congueros, brief insights and recollections by Sanchez, and a discography featuring his favorite recordings complete the text. The CD provides helpful, clear aural examples of the exercises (as played by Silverman), solos and play-along tracks. As an extra special treat, Sanchez included six of his favorite food recipes! This is an excellent introduction to conga drumming.

—Terry O'Mahoney

El toque de Candombe **III–V**
Machado/Munoz/Sadi
$17.95
Mel Bay Publications

Candombe is an Afro-Uruguayan folkloric musical and dance style that originated with cultural celebrations of former African slaves and their descendants. The word itself refers to the style of music, the dance associated with it, and the place where people would congregate to hold these celebrations. It was closely associated with the Carnival celebration of Lent but began to be incorporated into popular music starting in the 1950s. It prominently features tambors—single-headed barrel-shaped drums of various sizes, which are played with a bare hand and a stick in the opposite hand.

This bilingual book (Spanish and English) provides a historical explanation of the music, pictures and descriptions of the three different types of drums used (chico, repique, piano), clave patterns (madera), ensemble transcriptions, explanations of different styles of candombe and modern drumset adaptations of the traditional patterns. The style resembles some Afro-Cuban music, but closer inspection reveals subtle musical differences. The CD includes examples of the individual parts and ensembles.

Good reading skills and hand drumming experience will make using this text more enjoyable and understandable, as there is not a great deal of explanation regarding the techniques for producing sounds with the bare hand. (The technique is similar to congas or djembe.) Candombe could very well experience the type of resurgence that Cuban music has experienced over the last few years, so now might be the time to become familiar with this music before it becomes "the next big thing" in folkloric music.

—Terry O'Mahoney

Manufacture and Repair of Tabla **IV–V**
David R. Courtney
$35.95
David R. Courtney/Sur Sangeet Services

Manufacture and Repair of Tabla discusses the history of tabla, the craftsmen responsible for the creation of the drums, construction techniques and materials, tuning, numerous repair techniques, non-Indian approaches to repair and maintenance, acoustic properties of tabla, and even the health considerations of handling and repairing tabla. The text is written in an informal, yet detailed style, so it is easy to read and understand.

The book clearly explains terms and concepts associated with tabla that Western-trained musicians have long been unable to obtain in a concise volume. Due to the lack of skilled repairmen for tabla, serious tabla players and students should have this well-written and useful book in their personal libraries.

—Terry O'Mahoney

GENERAL REFERENCE

A Percussionist's Guide to Music—Bibliographic Essays
Geary Larrick
$79.95
Edwin Mellen Press

To understand the contents of this 176-page book one must consider the meaning of "bibliographic essays." A *bibliography* is a list, often with descriptive or critical notes, of writings relating to a particular subject, period or author. *Essay* is an effort or attempt. *A Percussionist's Guide to Music*, therefore, is an effort to list, often with descriptive notes, valuable articles on the subject of percussion.

Geary Larrick has assembled pertinent material about percussion, which provides an overview of percussion in the last century. He covers such subjects as Articles, Black History, Cymbal History, Music and Business, Percussion in Music Education, Who's Who, and Percussion Teacher References. Altogether there are 53 subjects, which cover a wide range of percussion ideas and subjects. There are many references to Larrick's own experiences and his dealings with the subject being discussed. There are also numerous references to music, books and events at strategic periods in the history of percussion.

—John Beck

KEYBOARD PERCUSSION SOLOS

Doubles **III+**
Tom Gauger
$5.00
Southern Music Company

This duet for intermediate marimbists employs two-mallet technique in both movements and utilizes a pair of four-octave marimbas. The first movement is somewhat contrapuntal, but flowing.

Both marimbists have to work at shaping a musical phrase and moving fluidly around their instruments. The second movement is more fast-paced and employs double stickings, which presents ensemble precision challenges for the two players. This duet was first published in 1979, and it has become a standard in keyboard duo repertoire for many students.

—Lisa Rogers

From the Edge of the Frame **V**
Stephen Crawford
$11.50
HoneyRock

This unaccompanied, four-mallet marimba solo can be performed on a low-A marimba, and it will prove to be a profitable experience for the intermediate-level performer. While exploring several different melodic cells, the compositional strength in this work is its rhythmic drive and variety. There are no substantial technical demands except for occasional one-handed rolls and the necessity of maintaining an internal pulse from the opening section to the last measure. This work would be a valuable asset to the junior- or senior-level percussion recital.

—Jim Lambert

Mirror Image **V**
Chris Hanning
$18.00
HoneyRock
"Mirror Image" is a vibraphone solo with a CD accompaniment. The package includes a score, solo part and a CD with both a performance of the work and the accompaniment. "Mirror Image" is full of jazz overtones. It starts with a short introduction in a rubato style and then quickly falls into a groove section that lasts for most of the composition until the Rubato section returns. There is room for improvisation if the player feels comfortable doing it; otherwise, reading the work as composed fulfills the desire of the composer. Once the groove section starts, there must be strict coordination between vibes and CD. The beginning and ending lend themselves to some free interpretation between the solo and accompaniment.

Chris Hanning has done a fine job of providing an opportunity for a vibe player to perform a solo that has musical quality, provides a challenge, is enjoyable for the listener and is fun to perform.

—John Beck

With Sunshine In His Face **V**
Ben Wahlund
$12.95
HoneyRock
"With Sunshine In His Face" is a reflective and soulful piece for the advanced solo marimbist. A four-octave marimba is needed to perform the work.

The work is dedicated in memory of Wahlund's father-in-law, David Kesler, and dedicated to Michael J. Burritt. The work admirably captures the grief one experiences with loss. At times, Wahlund uses quintal harmony and pentatonicism to capture the grief harmonically. Technically, the four-mallet player must be proficient with double vertical strokes, single independent strokes, single alternating strokes and one-handed rolls. "With Sunshine In His Face" reflects both the beauty and sadness of life.

—Lisa Rogers

Parody **V+**
Jessee Monkman
$14.00
Tap Space Publications
"Parody" is an exciting solo written for a low-A marimba. Performed at breakneck speed, the four-mallet composition presents interesting rhythmic motives and themes. The form is loosely an A section that is in four, a B section that changes between 3/8 and 5/8, a C section that is a lyrical 4/4, than a brief chorale, and then a return to the A-section material. The work is challenging, employing many types of mallet interactions and rotations. This piece presents the marimba as a major solo instrument and should be accessible to a good college-level student. Lasting about five minutes, this will be a positive addition—possibly an opener—to recital programs.

—George Frock

KEYBOARD PERCUSSION ENSEMBLES

Sight-Reading Duets for Beginning Mallet Players **I–IV**
Karen Ervin Pershing
$7.95
Alfred Publishing Co.
This creative collection of 27 duets is designed to provide experience in reading from the beginning level. The duets are in a variety of styles, keys and time signatures. The final duet includes contemporary notation with lines rather than actual notes. The duets have no tempo indications, so the tempo can be matched to the experience level of the student. The duets may be performed by two students or teacher and student. Pershing is to be congratulated and thanked for this contribution to percussion, which should be in every studio.

—George Frock

Adagio and Rondo in C, K. 617 **V**
W. A. Mozart
Transcribed by G. W. Sandy Schaefer
$30.00
Really Good Music
Mozart's "Adagio and Rondo in C" is a quintet that was written to feature a curious solo instrument—the glass harmonica. It was composed in 1791 for Marianne Kirchgessner, a blind virtuoso on the instrument, who was renowned throughout Europe. Schaefer has transcribed the original for vibraphone solo (playing the glass harmonica part), and four marimbas, assigned to the flute, oboe, viola and cello parts of the original. (The publication is also available in versions for solo vibe and four accompanying instruments other than marimbas, as per customer's request.) The use of a vibraphone to play the glass harmonica part proves to be a particularly astute idea, owing to the similarity of range, abilities of both instruments to produce a sustained sound, and the four-note chord playing capabilities of the vibraphone.

Although most of the mallet part is a literal transcription of the original, Schaefer adapts it by means of octave tranpositions, added doublings, reassignment of notes (from third to fourth marimba, for example), and "thinning out" some chords in the glass harmonica/vibe part to accommodate four-mallet limitations. Some bass notes in the cello part are transposed up an octave to suit the marimba's range, although one wonders why some low F's are transposed when lower E-flats are played as written.

Credit Schaeffer with accomplishing the rather Herculean task of transcribing a work of considerable length and placing it in the lap of the percussion world. This is material for the advanced college mallet group. And, needless to say, the solo vibraphone part demands nothing less than an accomplished player with exemplary credentials as a musician.

—John R. Raush

Fantasia de la Danza **V**
Jorge Morel
Arranged by Richard LeVan
$18
HoneyRock
Jorge Morel is a noted Argentinean guitarist and composer. Richard LeVan has scored one of Morel's compositions for two four-octave marimbas. Each player will need four mallets to perform the parts, which are written on a single staff for each player. The Danza is in 6/8 meter, and keeps the feeling of a Tarantella throughout much of the composition. There are contrasting sections that include changes of key, or tonal center, and mood. The work is tonal, but there are many large leaps or changes of register, which occur very rapidly. The work is challenging and should be a good source for recital programs.

—George Frock

TIMPANI

Concepts for Timpani
John Beck
$24.95
Carl Fischer
Concepts for Timpani is a 112-page timpani method that also contains 12 unaccompanied solos. It was written by a master performer and

teacher, John Beck of the Eastman School of Music and former timpanist with the Rochester Philharmonic Orchestra. Topics covered in this superb text include tuning, warm-ups, exercises on tone production and muffling, cross sticking, pedaling, intervallic control, and an opening section on the history of the timpani.

There are a number of outstanding pictorial illustrations of the points being made by Beck, as well as follow-up etudes on the exercises being discussed. As the author states: the book reflects a "natural approach to the instrument (timpani)." This concept is thoroughly explored and will result in a "relaxed" approach to the timpani regardless of the player's level—beginning, intermediate or advanced.

—Jim Lambert

MULTIPLE PERCUSSION

Nomad **IV**
Tom Gauger
$3.00
Southern Music Company
Tom Gauger has often written pieces for percussion that are as relevant for students as they are accessible to a general audience. "Nomad," a "jazz march" for solo multi-percussionist written a number of years ago (as the copyright date of 1979 reveals), also fits this mold. The performer uses four toms, suspended cymbal, triangle, woodblock and tambourine. The piece begins and ends the same way—as if a marching percussion section approaches from afar, works up to a climax when it arrives at its closest point (with 16th-note patterns moving rapidly around all of the four tom-toms), and ultimately fades into the distance. This well-written solo gives the advanced high school or college percussionist the opportunity to enjoy a performance experience not unlike that found in playing jazz-styled drumset fills, although in this case without engaging the feet.

—John R. Raush

PERCUSSION ENSEMBLE

Carumba **II**
Murry Houllif
$8.00

Rapcha **IV**
Murray Houllif
$16.00
Kendor Music
These two pieces by Murry Houllif make use of the human body to create percussive sounds in a way that will delight both performer and audience.

"Carumba" is the easier of the two, written for three players. Each player is assigned two body sounds, one of which is a handclap. Player one's second sound is a "thigh pat," player two's is a "tummy pat" and player three's is a "foot tap." The piece is quite short but progresses with a nice balance between separate and unison rhythms. The top two parts tend to be more active, with player three often providing the underlying beat. There is much dynamic contrast throughout. Middle school students will find this to be fun and challenging.

"Rapcha" is much more involved, using four players, each with five sound possibilities: handclap, "thigh pat," "tummy pat," "foot tap" and "chh" (whispered vocal sounds). It begins with sixteenth-note triplets played as thigh pats, accented with foot taps. A short rhythmic pattern is played four times with each player playing a brief solo at the end. The "body" (pun intended) of the piece gives the players a real workout with intricate interlocking patterns and lots of dynamic contrast. Another short repeated section gives each player another brief solo break and the piece comes to a close with strong unison rhythms.

Both of these works will provide a humorous interlude in a percussion ensemble concert, but they are more than just novelty pieces. There is much to learn here about dynamics, balance and rhythmic security. To be effective, they must be performed with all the musical nuance the composer has put into them. If this is accomplished, the listener will be amazed at how much music can be made by people hitting themselves. And the performers will be glad to not have any equipment to pack.

—Tom Morgan

Latin March **III**
Michael LaRosa
$9.00
Somers Music Publications
Each performer in this percussion trio manages a small multi-percussion setup drawn from an assortment of instruments that includes snare drum, bongos, woodblock, two toms, floor tom, hi-hat and suspended cymbals. The piece conveys the ambiance of a spirited carnival march, characterized by repetitive rhythmic patterns in which measures are paired in a typical Latin, "male/female" sequence, and a rhythmic ostinato on closed hi-hat by the third percussionist. The score also provides an optional 16-bar improvisational opportunity for all three performers. Junior high and high school percussionists will benefit from the discipline required to fuse the three parts of this percussion trio into an impressive and entertaining ensemble performance.

—John R. Raush

Three Shona Songs **III**
B. Michael Williams
$22.00
HoneyRock
Three Shona Songs features three songs from the Shona people of Zimbabwe arranged for percussion ensemble. The titles of the songs are: "Butsu Mutandari" ("Long Oversize Shoe"), "Chiro Cha Cho" ("Shona Wedding Song") and "Vamudara" ("The old man is wearing tatters"). Each song includes the following parts to be performed on marimbas, preferably shared to experience the similar Shona tradition: Lead soprano, 1st soprano, 2nd soprano, 1st tenor, 2nd tenor, baritone, bass. Also, there is a percussion part on each song for hosho (maracas or shekere); however, Williams says that other percussion instruments, such as congas, could be added. Therefore, the instrumentation of these works can be varied by doubling parts, but the core number of players for each song is usually eight.

The songs are cyclic and allow for much improvisation by the performers. Also, they should be memorized for better visual effect as well as allowing the performers to really listen and create. Williams has provided excellent performance notes. I highly recommend that you program these songs on your next program.

—Lisa Rogers

The Endowed Chair **IV–V**
Frank Mantooth
$25.00
Kendor Music, Inc.

Anyone familiar with the jazz ensemble music of Frank Mantooth will be excited to know of this composition for drumset and percussion, which was recently commissioned by the Washburn University Percussion Ensemble. Scored for a 12-member ensemble plus drumset soloist, the required instruments include three marimbas, two vibes, chimes, glockenspiel, crotales, quads (four tom-toms), suspended cymbal, timbales, snare drum, timpani (two drums), guitar and bass. The marimba parts can be performed on two low-A instruments and all the keyboard parts require two-mallet technique.

The piece begins with a solo funk groove from the drumset that leads into block chords on the keyboard instruments. The opening theme is a chromatic, unison line played by two marimbas, vibes and guitar. This material alternates with more sections of block chords

and builds to a climactic open drumset solo. The drumset then sets up an Afro-Cuban 12/8 feel and begins an exchange with tom-toms, timbales and snare drum. This section ends with a solo for the tom-toms. A half-time 12/8 funk section features the mallets and guitar, and after a restatement of the original theme the piece ends with a two-measure 12/8 half-time figure.

Everyone in the ensemble will enjoy playing this exciting piece. The focus is on groove and interesting melodic and harmonic material.

—Tom Morgan

MIXED INSTRUMENTATION

Jitterbug/Ballad **V**
Chris Roze
$25.00
HoneyRock
Second-place winner of the 2001 Percussive Arts Society Composition Contest, "Jitterbug/Ballad" is a *ca*. ten-minute, single-movement duet for alto and soprano saxophone (one player) and low-A marimba. Roze has made an interesting and vital new contribution to the literature for saxophone and marimba duet that can stand with the best compositions that currently grace that unique repertoire. Roze's piece is inspired throughout by the rich musical language of jazz, from the swing-styled "Jitterbug" to the "Ballad," in which an improvised-like sax melody is spun over a lush, rolled marimba accompaniment. The work comes to a simple, meditative close on a consonant D-major chord.

HoneyRock has done an exemplary job of packaging this publication, providing a full score, immaculately printed parts for both players that even include instructions for ordering the pagination to expedite page turns, and an enclosed CD that provides a synthesized rendition of the work. This piece will certainly become a must addition to every advanced college marimbist's repertoire list.

—John R. Raush

MARCHING PERCUSSION VIDEO

The Outdoor Gig, Vol. 1
Scott Johnson
$29.95
DEG Music Products
Here is a marching percussion video that will appeal to both the novice and the seasoned drum corps enthusiast. The *Outdoor Gig* combines clear instruction in basic warm-up techniques with exciting clips of the Blue Devils drumline in action.

Starting with the most basic technical exercise, "Eight on a Hand," Scott Johnson reveals how control of dynamics, tempo and interpretation is developed. But rather than being just a dry demonstration of exercises, the video moves quickly from practice to performance to interview footage of Johnson himself. The result is an engaging show that makes a solid connection between the sweat of preparation and the joy of reaching the final goal. The clips of Blue Devils performances and rehearsals are inspiring, and the interviews with Johnson reveal a man who strives for perfection, has a heart for people and is continually excited about what he does.

This is a video from which one can draw both practical drum corps know-how as well as that indefinable inspiration that is essential for success in this competitive field. I can't wait to see volume 2!

—Tom Morgan

DRUMSET

Afro-Caribbean Drum Grooves **III–V**
Chuck Silverman
$14.95
Cherry Lane Music
Drummer Chuck Silverman has compiled his many magazine articles about Afro-Cuban and Caribbean rhythms and music into one collection. This 28-lesson book presents basic rhythms and variations for cascara, mozambique, songo, chachacha, 6/8, samba, bossa nova,

the importance of the clave pattern and some variations, solo motifs, ideas for transitions between different musical sections of a song, and an interview with Cuban percussion master Jose Luis "Changuito" Quintana.

The most important and interesting aspect of the book is how Silverman expands and embellishes the basic grooves so that they become useful in many different musical situations. It is not enough to know only the "stock" rhythmic pattern of a particular style of music, and this book frees the drummer from having only one pattern to play in any of the aforementioned styles. This is a valuable and creative book that serious students of Afro-Cuban and Caribbean styles should use.

—Terry O'Mahoney

Bass Drum Essentials For The Drumset
Dave Black and Brian Fuller
$7.95
Alfred Music Publishing Co.
All you need to use most of this book is a bass drum and a hi-hat. This book deals with the two most neglected parts of the drummer's technique—the feet. It thoroughly covers strengthening exercises, groove patterns, bass drum and snare drum independence, drum fills in context and musical styles. Each of the four chapters includes a play-along. The accompanying CD has 67 tracks and demonstrates the proper way to play many of the exercises and provides accompaniment for the play-alongs, which each have two tracks—one with drums and one without.

Bass Drum Essentials For the Drumset provides players with exercises that will improve their skill with their feet. The CD provides an opportunity to hear the exercises. The combination of the written material and the CD offers an excellent package to drumset players wishing to improve their feet.

—John Beck

The Best of Metallica **III–IV**
Transcription
$24.95
Hal Leonard Corporation
Fully transcribed scores of rock groups' songs are becoming more and more available. Heavy metal icon *Metallica* now has a "greatest hits" collection that includes "Battery," "Blackened," "Enter Sandman," "Fight Fire With Fire," "For Whom The Bell Tolls," "Fuel," "Master of Puppets," "One," "Until It Sleeps" and "Whiplash." Metallica primarily writes songs in 4/4 time but occasionally ventures into odd meters (5/4) and a few simple time-signature changes. Drummer Lars Ulrich often uses sextuplet figures (notably on bass drum), so strong reading skills and experience with those subdivisions is required to perform works from the book.

—Terry O'Mahoney

The Best of Megadeath **III–IV**
Transcription
$24.95
Cherry Lane Music
Heavy metal rock group Megadeath has had a string of hits starting in the mid-1980s and this transcription collection features ten of their tunes: "Crush—Em," "Hangar 18," "Holy Wars/The Punishment Due," "In My Darkest Hour," "Mary Jane," "Peace Sells," "Skin O' My Teeth," "Trust," "Use The Man," "Wake Up Dead." The book includes the vocal parts, guitar lines (in both tablature and standard notation), bass and drum parts (as played by Nick Menza) for all the songs. The drum parts require double bass ability, familiarity with 4/4 and 12/8 meter, good reading skills, and a strong sense of time.

—Terry O'Mahoney

Billy Joel Collection **III–IV**
Transcription
$24.95
Hal Leonard Corporation
Drummer Liberty DeVitto has had a gig with pop star Billy Joel for over a quarter century and his transcribed drum parts, along with guitar, keyboard, bass and vocal parts can be found in this 12-song collection. The song list includes some of Joel's biggest hits: "All About Soul," "Allentown," "Honesty," "Just The Way You Are," "A Matter of Trust," "My Life," "Pressure," "The Stranger," "Tell Her About It," "Uptown Girl," "We Didn't Start The Fire" and "You May Be Right."

—Terry O'Mahoney

Blues Drumming **III–IV**
Ed Roscetti
$14.95
Hal Leonard Corporation
Ed Roscetti, a teacher at the Musicians Institute in Los Angeles, has put together a workbook/play-along package to help readers understand and master the blues. He discusses the 12-bar blues form, includes triplet accent exercises, advanced fill ideas (septuplets, right-hand lead/mixed stickings), alternative blues timekeeping patterns, ghost notes, straight eighth-note blues grooves, half-time shuffle patterns, 6/8 blues feels, and eight play-along charts. The exercises and fill ideas are very useful. Roscetti provides blank worksheet space for readers to create their own ideas based on his concepts. If you can't play the blues after using this book, you should be blue.

—Terry O'Mahoney

Blues Set **III–IV**
Transcription
$19.95
Hal Leonard Corporation
This 12-song transcription booklet/CD package is designed to acquaint the aspiring musician with the blues form and popular repertoire. Transcribed lyrics, chord progressions, sample keyboard voicings, backing vocals, introductions and endings, play-along tracks, and advice about how to stylistically approach each song are provided. The CD provides a live performance of the song list, which includes such blues and blues-rock classics as "Born Under A Bad Sign," "Killing Floor," "Rock Me Baby," "Mojo Working," "Crosscut Saw," "Caledonia," "Stormy Monday," "Wang Dang Doodle," "I'm Torn Down," "Thrill is Gone" and "Boom Boom." The songs feature 4/4, 12/8, half-time, and 6/8 feels, drum fills, and sticking exercises. This would greatly benefit studio teachers who want their drummers to play along to some blues tracks or as repertoire for student ensembles.

—Terry O'Mahoney

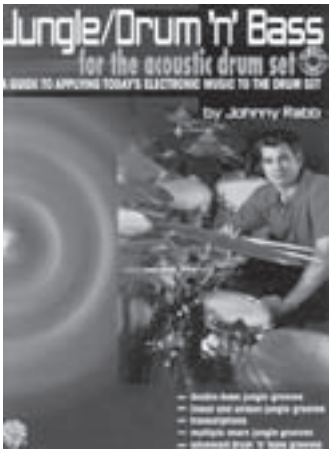
Echange
Jean-Luc Dayan
$8.50
Editions Combre Paris
Theodore Presser Co.
"Echange" is a written solo for a five-piece drumset with the addition of "Pied Charleston" (acme siren) and "Baguette sur Charleston" (splash cymbal hit with stick). A key indicates what would be fairly typical drumset nomenclature, although there are places where the notation does not relate to the key. For example, the key does not indicate what open and filled-in circles above some of the notes mean.

The solo begins in 12/8 with unison triplet patterns on the toms, and moves to a longer section involving unison snare drum and cymbal rhythms over a repetitive pattern in the feet. The section abruptly changes meter to 4/4, with the rhythms now becoming more rock oriented with lots of sixteenth notes. The piece concludes with a short recap in 12/8.

This solo would make a good contest piece for a high school student. While some of the markings are unclear, anyone with any experience playing drumset should be able to figure out what the composer intended.

—Tom Morgan

Jungle/Drum 'n' Bass **II–VI**
Johnny Rabb
$24.95
Warner Bros. Publications
The drum machine was invented to simulate the sound of a real drummer. Now real drummers are at-



tempting to sound like drum machines. Johnny Rabb has come up with a great book that teaches sound technical skills in the context of "Jungle" or "Drum 'n' Bass" grooves.

Rabb defines Jungle/Drum 'n' Bass as a "high-energy, fast-paced new trend of music that is popping up everywhere…drumset or electronic drums with sub bass and low tones underneath, generally ranging from 140 to 180 beats per minute. Most pieces of music are accompanied by strong synthesizer or string lines as melodies." While he has grouped Jungle and Drum 'n' Bass together in the book, Rabb states there is a difference between the two styles. Jungle tends to be "more random and syncopated using sixteenth notes within the groove," whereas Drum 'n' Bass employs simpler grooves and is usually slightly slower. This music tends to be rather mechanical and is very appealing to youths brought up on pop music and television commercials.

Even though this book is built around a current musical fad, it is very well sequenced and would be a good tool for general drumset instruction. It begins with simple two-limb exercises and progresses gradually to more complex combinations. The two accompanying CDs provide tuning information (very important for achieving the correct sound) and contain play-along tracks and groove examples. As the book progresses, more advanced topics are covered including Linear Jungle Grooves, Hi-Hat Exercises, Multiple Snare Jungle Grooves, Ostinato Grooves and Double-Bass Jungle Grooves. A short chapter on basic electronics discusses the use of drum machines and "hybrid drumsets"—the combining of acoustic and electronic drums into one setup. Also included on the CDs are selections from Rabb's solo album *Acoustic Machine*.

This book is very contemporary and pedagogically sound. Students who are consumed with drum machines and electronic sounds will find this book inspirational. In the process of learning these popular grooves they will also gain a strong technical foundation on the drumset that will be applicable to any style.

—Tom Morgan

Transitions **III–VI**
Russ Miller
$19.95
Warner Bros. Publications
Independence is a key element in one's ability to perform effectively on drumset. With *Transitions*, Russ Miller has contributed a unique and effective approach to this vital area of study. In the foreword, Miller says that *Transitions* is a prequel to his earlier publication, *The Drum Set Crash Course*. While its size (144 pages) may seem intimidating, it is arranged in very reasonable, "bite-size" chunks, and the serious student will have no problem moving systematically through the exercises.

The book is divided into four chapters. Chapter One, which focuses on two-limb linear independence, provides the foundation for the rest of the book. Exercises involve combinations of snare drum and bass drum notes that gradually become more complex. This concept is applied to eighth notes, eighth-note triplets and sixteenth notes. A companion play-along CD provides a musical context within which to practice each exercise. Chapter Two uses the same exercises while adding ride patterns. Chapter Three retains the ride patterns and adds separate patterns for the snare drum and bass drum. The student selects a ride pattern, a bass drum or snare drum pattern, and plays the exercises with a third limb. The same progression of eighths, eighth-note triples and sixteenths is followed. Chapter Four, "Four Limb Independence," adds a set of ostinato patterns for the left foot. The student chooses ostinato patterns for three limbs and performs the exercises with the fourth limb. CD play-along tracks are provided for every exercise. Each section within each chapter concludes with a longer play-along composition, allowing students to apply what they have learned.

This is a very open-ended book and students will find almost endless possibilities by combining the exercises in various ways. Like the systems devised by Gary Chester, Gary Chaffee and others, this book is for serious students. Any student willing to put in the time will derive great benefit from *Transitions.*

—Tom Morgan

VIDEO/DVD

Classic Drum Solos and Drum Battles
Various drummers
$29.95
Hudson Music
This collection features video clips of drum solos by Sonny Payne, Rufus Jones, Buddy Rich, Sam Woodyard, Louie Bellson, Art Blakey, Elvin Jones, Sunny Murray and Joe Morello, and several famous "drum battles" between Gene Krupa and Cozy Cole, Buddy Rich and Ed Shaughnessy, and a comedic duel between Buddy Rich and comedian Jerry Lewis. It also includes the theatrical trailer for *The Gene Krupa Story*.

This 60-minute collection was previously released on video, but the DVD version also has an optional voice-over commentary by Peter Erskine, whose witty and informative narrative helps to put each soloist into a historical context and provides insight into his approach and style. The index feature allows viewers to immediately skip to the soloist of their choice. Inquisitive drummers (with a DVD player) will enjoy this historical collection.

—Terry O'Mahoney

Ensemble Techniques and Musicianship for Percussionists Vol. 1 **III–VI**
John R. Beck
$15.95
HoneyRock
John R. Beck has taken a unique approach to providing a simulated orchestral experience for the section percussionist. The booklet provides excerpts of well-known band literature for snare drum, bass drum, crash cymbals, suspended cymbal, tambourine, triangle and maracas, which the reader then performs while watching a video of a conductor. The reader also uses a play-along CD (which is provided) that contains prerecorded wind parts that accompany each excerpt.

The combination of simultaneously watching the conductor on video, listening to the wind parts on CD, and playing the percussion parts create about as real an experience as one might hope to create without an entire ensemble present. The excerpts include "Stars and Stripes Forever," "Hands Across the Sea," "Semper Fidelis," "First Suite in E-flat," "Chesford Portrait," "English Folk Song Suite" and others. This collection is a valuable resource for the study of standard intermediate band literature.

—Terry O'Mahoney

Getting Started on Drums **I–II**
Tommy Igoe
$29.95
Hudson Music
Tommy Igoe starts at the very beginning on this two-hour instructional DVD and covers all of the basic information and advice that the novice drumset player will need to get started properly. Igoe demonstrates how to set up the drumset, how to adjust the set to the individual player, stick grips, three easy grooves that just about anyone can play instantly, three play-along tracks, and a tune with Igoe behind the drums. His delivery is relaxed, educational and generally fun to watch. The DVD format is very user-friendly in that the viewer can skip ahead to new sections of the disc. Novice drummers would be lucky to have Igoe provide their introduction to how the drumset works.

—Terry O'Mahoney

The Lost West Side Story Tapes
Buddy Rich
$39.95
Hudson Music
In 1985, Buddy Rich and his big band recorded two sets of music before a live audience. One hour-long set of music was released on video as *The Channel One Suite*, but the other set, which contained Rich's famous medley from the musical *West Side Story*, was shelved. A fire at the storage facility was thought to have destroyed the original master tapes. Fortunately, the tapes had been rescued, and were recently restored and transferred to DVD format for this collection.

The set list includes such tunes as "Mexicali Nose," "Willowcrest," "Cottontail," "New Blues," "Tee Bag," "Round Midnight," "The Red Snapper" and "West Side Story." The camera work during Rich's solos provides an excellent vantage point from which to see his amazing technique. This 110-minute video also includes a radio interview with Rich, rare video footage and photos, comments by Rich's wife, Marie, a video clip of Rich's grandson Nick

playing the drums and comments by Dave Weckl.

—Terry O'Mahoney

Takin' Care of Business
Billy Ashbaugh
$39.95
Warner Bros. Publications
Part of the "Inspiring Drummers Series," *Takin' Care of Business*, featuring 'NSYNC drummer Billy Ashbaugh is a virtual cornucopia of good advice, practice ideas, wonderful music and great drumming. Included with the video is a CD with 20 selections for listening and play along.

This 102-minute video has something for everyone. It is a fast-moving mixture of interviews, clinics, question-and-answer sessions and examples of Ashbaugh's great drumming. Sprinkled throughout are quotes from various drummers and other musicians that help drive home the point that becoming a good drummer does not just happen without sacrifice and hard work.

Young drummers in search of someone to emulate could not find a better example than Ashbaugh. His commitment to excellence and his personal integrity shine through in this video. This is an artist the popular music field can be proud of—both musically and as a person. Spending time viewing this video will help anyone learn what it really means to "take care of business."

—Tom Morgan

PERCUSSION RECORDINGS

Body Tjak/The Celebration
Body Tjak
Crosspulse Records and Videos
This CD features music from the 1999 stage production of *Body Tjak/The Celebration* performed by a 12-member international ensemble—six from North and South America known as the Crosspulse Percussion Ensemble, and six from the Indonesian islands of Bali, West Java and Sumatra. The stage show blends the music and dance of several cultures. The recording features the music from the stage show and utilizes such percussion instruments as the human body, hand drums including congas and djembes, bells, claves, gongs, shekeres, bamboo stamping tubes, taiko drums, berimbau, and boom whackers. *Body Tjak/The Celebration* is a wonderful celebration of different cultures.

—Lisa Rogers

Concordia Percussion Ensemble
David Eyler, Conductor
Concordia Recordings
This CD of percussion ensemble works includes original works, arrangements of standard pop or jazz pieces, and arrangements of orchestra pieces. A sample of the titles include the Strauss "Theme from 2001," de Falla "Fire Dance" and "Carmina Burana." Pop literature includes "Over the Rainbow," "West Side Story" and "April in Paris." Of particular interest is the "Concerto for Alto Saxophone and Percussion Orchestra," which was written and performed by Russell Peterson. The colors in the work are creative, and the wide range of styles present the percussion and saxophone in an exciting fashion. The performances are of excellent quality and the collection will provide good listening.

—George Frock

The Contemporary Percussionist
Michael Udow/Christopher Watts
Equilibrium, Ltd.
The Contemporary Percussionist CD features the 20 multiple percussion solos by Michael Udow and Christopher Watts bearing the same name. The collection is based on Watts' art work, which incorporates numbering grids, sequences and color. Conceptually, the melding of Udow's music with Watts' art brings time, space, pulse and rhythm to the forefront in these solos.

The solos were admirably recorded with great style and flair by Udow's former percussion students. Udow's liner-notes comments about each solo and soloist are quite revealing from a compositional as well as performance perspective. The instrumentation is very accessible for each solo with allowances for individual creativity as well. Udow allowed the performers to explore colors and timbres in order to present each solo in a new light with each performance.

The Contemporary Percussionist gives teachers and performers a wonderful resource for study and reflection.

—Lisa Rogers

Double Take
Sheryl Linch and Don N. Parker
PL Productions
There are a limited number of compositions for trumpet and percussion, but Sheryl Linch and Don N. Parker have come up with some of the best for *Double Take*. Selections include "Interplay for Trumpet and Percussion" by Murray Houllif (multiple percussion), "Four Pieces for Trumpet and Marimba" by Erwin Chandler (marimba), "Sonata No. 2 for Trumpet and Percussion" by Anthony Cirone (multiple percussion and vibes), "Suite for Trumpet and Marimba" by Alec Wilder (marimba) and "Incantation for Trumpet and Percussion" by Howard J. Buss (multiple percussion). The compositions span 1960–90.

Parker performs with a flare that makes percussion sound its best. He is equally at home with multiple percussion and mallet percussion. Linch is an accomplished trumpet player whose impeccable articulation and lyrical playing provide a fine contrast to rhythmic percussion and mallet sounds.

—John Beck

Jing Chi
Colaiuta/Ford/Haslip
Tone Center/Shrapnel Records
Session masters Vinnie Colaiuta (drums), Robben Ford (bass) and Jimmy Haslip (bass) have collaborated on a new CD on which the players are experimenting and stretching their chops in a musically interactive and creative environment. The ten original compositions draw inspiration from a wide spectrum of music—power trios such as Cream and the Tony Williams Lifetime, blues, psychedelic rock, funk and jazz-rock fusion.

Ford's expressive and often distorted guitar sound gives this recording a raw edge. Haslip glues the package together with his rock-solid bass playing. Colaiuta's strong sense of groove and fat backbeat is integral to each track but he doesn't forget to add a few of his trademark musical "twists" (e.g., rhythmic displacement, metric superimposition). Colaiuta simultaneously interacts with Ford while creating his own

melodic counterlines. There are plenty of interesting grooves and drum licks to keep the drum fan interested in this recording for quite a while.

—Terry O'Mahoney

A Little Prayer
Orlando Cotto, marimba
Orlando Cotto

Cotto opens this recording with his own arrangements of music borrowed from two sources that have often been raided by marimbists—the repertories for the classical guitar and solo violin. In fact, the first ten tracks of this CD (approximately half of its playing time) are devoted to the 19th-century guitarist Mauro Giuliani's "Variations on a Theme of Handel, Op. 107" and J. S. Bach's "Sonata No. 2 in A Minor" for violin. The former will be immediately familiar to many listeners, who will recognize the well-known "Harmonious Blacksmith" theme. The most striking features of Cotto's adaptation of the Bach are his transposition of the work to B minor and his predilection for the marimba's lush, lower register, which results in his setting of the original a seventh below written pitch.

The remainder of the disc is devoted to pieces that will be of interest to all student marimbists: Paul Smadbeck's "Rhythm Song," "A Little Prayer" by Evelyn Glennie and Keiko Abe's "Michi for Solo Marimba." Two Cotto originals complete the list—the composer's "Hands on Wood" and his "Despedida 'Farewell'."

The first half of the CD establishes Cotto's credibility as an accomplished marimbist and interpretative musician. In the remaining portion, he "lets his hair down" and the listener is the beneficiary. He puts his hand drumming abilities to work in "Rhythm Song," adding a tastefully conceived Latin-derived drum accompaniment with tumbadoras and batajones. In "Hands on Wood" he turns the marimba into a "drum" and plays the piece entirely with his hands. The pieces by Abe and Glennie offer contrasting musical opportunities that Cotto effectively exploits. The disc closes with an homage of sorts to the composer's roots in "Despedida 'Farewell'," which conjures up scenes of the Puerto Rican rainforest. Cotto's interpretation of the interesting musical program found on the CD should be particularly interesting and relevant to all serious college marimbists.

—John R. Raush

Lullaby
Nexus with Leigh Howard Stevens
Nexus Records
Lullaby is the 12th recording featuring the percussive talents of Nexus (William Cahn, Russell Hartenberger, Bob Becker, John Wyre and Robin Engelman), who are joined here by marimba virtuoso Leigh Howard Stevens. The first track, "Lullaby for Esmé," written by Engelman and featuring Becker on steel pans, showcases the beauty and sometimes mellow quality that steel drums can possess. "Nocturnal" by Jo Kondo provides Nexus with the task of exploring the ambiguity of borders through instrumentation and rhythmical contexts that bring the listener a sense of continuity and seamless sound.

"Rosewood Dreaming: A Concerto for Marimba," written by Cahn and featuring Stevens on marimba, combines the mellow quality of sound from the rosewood bars with overlapping melodic statements that carry the listener into a state of dreaming or trance. Stevens' performance is absolutely mesmerizing. On *Lullaby*, Nexus and Leigh Howard Stevens reach the artistic pinnacle we all strive for in performance.

—Lisa Rogers

The Manne We Love: Gershwin Revisited
Steve Houghton Quintet/UNT Two O'Clock Lab Band
Troppe Note/Cambria Records
The great jazz drummer Shelly Manne released a George Gershwin tribute record in 1965 titled *Manne—That's Gershwin!* It featured Manne's quintet and big band, with excellent arrangements by John Williams. Drummer Steve Houghton, a long-time Manne admirer, recently located the original arrangements and wanted to put together a "reissue" as a tribute to Manne. He set up a recording session with his quintet and the University of North Texas Two O'Clock Lab Band for the purpose of re-recording the entire album. Thus, *The Manne We Love: Gershwin Revisited* was born. (As a result of this project, a Shelly Manne scholarship was established at the University of North Texas.)

Houghton's UNT-alumni quintet, with Dan Higgins (alto sax), Clay Jenkins (trumpet), Stefan Karlsson (piano) and Lou Fischer (bass) really brings the music to life. The UNT Two O'Clock Lab Band, under the direction of Jim Riggs, provides the orchestral colors required of these subtle arrangements. The arrangements sound as fresh today as the day they were recorded, while the solos lend a modern sound and feel.

The melodically lush "Concerto in F" serves as both the overture and finale of the original recording. "By Strauss" is an uptempo jazz waltz that sounds like it could have been on the Miles Davis' *Birth of the Cool* sessions. Clay Jenkins soars through "My Man's Gone Now", a ballad that eventually develops into a medium swinger, while "Mine" starts as a playful, almost Dixieland-style song that blooms into a medium-tempo swing number. "Love Is Here To Stay" is a cool quintet arrangement with nice counter-melody horn lines. The classic "Summertime" begins in a dark, mysterious mood (provided by the woodwinds) and Higgins soulful solo work that evolves into a fast waltz. "Real American Folk Song" receives a ragtime treatment, while "How Long Has This Been Going On?" is in the style of 1940s bebop. The trio version of "The Man I Love" opens some solo space for the rhythm section, while "Prelude No. 2" provides a canvas for the many colors of the big band. The result sounds like a *film noir* soundtrack.

Houghton expanded the original recording with four quintet arrangements of Gershwin tunes. "Soon" is reminiscent of Chick Corea's early work. The samba version of "Love Walked In" is a nice change-of-pace, while the half-time shuffle "Plenty O'Nuttin'" and the soul-jazz groove under "Lady be Good" make a great coda to this recording.

Houghton sounds great on every cut—just the right mix of chops and support. He avoids the trap of soloing on every track, but his playing is an integral part of every tune. "Remakes" of great recordings often fall flat, but *The Manne We Love* is a beautiful tribute to Shelly Manne, John Williams and the jazz spirit of Gershwin's music.

—Terry O'Mahoney

The Music of Elliott Carter—Vol. IV
Elliott Carter
Bridge Records
This CD contains four works by noted composer Elliott Carter. Only two of the compositions utilize percussion, so this review will only discuss those works.

"Luinen" (1997) is a chamber piece for trumpet, trombone, mandolin, guitar and vibraphone. The piece is typical of the Carter style, with major contrasts of dynamics, line and rhythmic complexity. Daniel Druckman's performance on vibraphone is precise, with exciting expression and dexterity.

The CD also includes Carter's great timpani series, "Eight Pieces for Four Timpani" (1950/1966). Druckman demonstrates his artistry and musicianship throughout all eight of these historic pieces. The tone quality, attacks and expression are truly of the highest level.

Having taught at the University of Texas for 34 years, I have received countless audition tapes featuring these pieces. Sad to say, many of the tapes submitted include mistakes in the rhythmic modulations. Druckman's performances are accurate and should be required listening for anyone preparing these pieces for performance.

—George Frock

My Foolish Heart
Geoffrey Haydon and Don N. Parker
PL Productions
My Foolish Heart is a collaboration between pianist Geoffrey Haydon and vibraphonist Don N. Parker. The tunes performed are: "Cheese Cake" by Dexter Gordon, "You Don't Know What Love Is" by Raye/DePaul, "There Will Never Be An-

other You" by Warren/Gordon, "Infant Eyes" by Wayne Shorter, "Nica's Dream" by Horace Silver, "Beautiful Love" by Young/King/VanAlstyne/Gillespie, "My Foolish Heart" by Ned Washington and Victor Young, "Nardis" by Miles Davis, "Poinciana" by Buddy Bernier and Nat Simon, "Deuces Wild" by Sonny Stitt and "Sea Journey" by Chick Corea.

There certainly is a wide range of styles present in this CD: swing, Latin, ballads and bebop. Regardless of the style, Haydon and Parker feel right at home in their performing. The combination of piano and vibes usually needs a bass and drums to make it sound good. But one never misses bass and drums on this CD because of the solid left hand of Hayden laying down the bass line and the groove generated by both performers. Each musician is a fine ensemble player as well as an improviser; therefore, the CD swings on its own energy.

—John Beck

Over the Moon
Equilibrium
Equilibrium, Ltd.

Over the Moon features the compositional and performance skills of Michael Udow. The selections are "Over the Moon" for multiple percussion, "Tennei-Ji" for marimba and voice, "Stepping on Stars" for multiple percussion and MIDI, and "Zig-Zag" for percussion duo, all of which were composed by Udow. The performers are Michael Udow and Nancy Udow as the duo Equilibrium, Udow as marimba and vocal soloist, and David Tolen and Daniel DeSena, two of Udow's students, as the percussion duo on "Zig-Zag." The selections feature a variety of instruments from marimba to Uichio-daiko (Japanese frame drum), sounds from a MalletKat, Chinese cloud gongs, Swiss almglocken and frying pans.

Michael Udow never disappoints the listener through his compositions or his performances. The seamless fluidity with which the variety of instrumental sounds and timbres are employed always make sense and are of the highest creative vein.

—Lisa Rogers

Rhythm Dust
William "Penner" MacKay
Penner MacKay
"Just wild and wack drumming." Perhaps that colorful description of composer/performer MacKay's contribution as a percussionist best sums up the contents of this disc. No profound musical message being delivered here—just an uninhibited romp through ten original selections ("Rhythm Dust," "Swing Tree," "No. 9," "Hitchin a Ride," "Dragon Rider," "Outside Alright," "African Train," "Thunderfunk," "N.Y.C." and "Life in the Kaoss Kage") featuring the free-wheeling imagination of "Penner" MacKay as he enlists the help of a number of percussion instruments, including huge barrel drums designed and built by MacKay and Rod Hillier that produce a visceral emotional reaction much like that experienced in Japanese drumming. In fact, the timbre of these large membranophones seem to have a special appeal for MacKay, who utilizes drum ostinatos in all ten selections.

The album, dedicated "to drumming fools everywhere" was obviously something of a catharsis for the soloist to make, and hopefully, it will serve as one for the listener, as well.

—John R. Raush

Ritual Protocol
Makoto Nakura
Helicon Records
Marimbist Makoto Nakura's performance on this CD is astounding—a mixture of warmth and sensitivity with barbarism. Technically, the listener can hear that Nakura is very skilled with four-mallet technique. Works featured on the disc are "Canyon" by Kevin Puts, "Paraphraseology" for marimba and violin by Kenji Bunch, "Transience" by Jason Eckardt, "Reflections of the Inland Sea" for marimba and flute by Tsuneya Tanabe, and "Ritual Protocol" for marimba and piano. Featured instrumentalists on these selections with Nakura are Stefan Milenkovich on violin, David Fedele on flute and Kevin Puts on piano. This recording is highly recommended not only because it features five new works for the marimba but also for the stylings of Makoto Nakura.

—Lisa Rogers

The Rhythm Speaks
KoSA
KoSA Communications International
The KoSA International Percussion Workshop and Festival is an annual week-long percussion workshop featuring some of the world's greatest percussionists and drummers. This live recording captures some of the faculty performances at past festivals, including Repercussion performing "Chaka," a blistering 21-minute Afro-Cuban duet between Horacio "El Negro" Hernandez and Giovanni Hidalgo ("Overdrive") and "Five for KoSA," a drumset solo in five by Steve Smith. Glen Velez performs a spellbinding six-minute bendir solo titled "Golden Space"; Gordon Gottlieb does a multiple percussion/vocal/hand drum improvisation piece he calls "Be KoSA of You"; Lou Robinson performs a didjerido solo; Umayalpuram K. Sivaraman performs an 11-minute mrdangam solo; Johnny Rabb, Aldo Mazza, and Mario De Ciutiis perform a techno drumset/percussion/guitar piece entitled "KoSA Trapeze"; Frank Bellucci's short, chop-filled solo drumset work goes by the title "From the Heart"; and Mario De Ciutiis uses the KAT electronic controller to create an Andean-music inspired work he calls "Sunset Moments."

The performances reflect different facets of modern percussion playing. If this CD is an indication of the quality of concerts that take place at the KoSA Percussion Workshops, some readers might want to sign up.

—Terry O'Mahoney

Song of Niira
Kakraba Lobi, Valerie Dee Naranjo, Barry Olsen
Mandara Music Publications
Song of Niira features Kakraba Lobi, who is considered to be Ghana's musical living legend and master musician of the gyil, along with the wonderful musicianship of Valerie Dee Naranjo and Barry Olsen on gyil, vocals and other African instruments such as djembe. Naranjo describes the gyil as one of the grandparents of the mallet-keyboard family. The gyil is considered the national instrument of the Lobi and Dagara people of Ghana and is used in every part of daily life from weddings to funerals to dances, and just for recreation. According to Naranjo, almost every man and boy know at least a couple of tunes on the gyil. However, those who study, such as Kakraba Lobi, are considered master musicians.

Selections include: "Afrika Unite"; "Doye Ne Kune Ma," a song about a sick person needing medicine to heal; "Pire," a song played by a musician to communicate with the community and his ancestors that he is present; "Joro," an original composition by Lobi that is derived from music used for funerals; "Long Kpeng Mhaa," funeral music for a popular man; "Kakarama Song," a song played on a mouth bow by bachelors in order to lull themselves to sleep; two songs performed on bogyil, which are special instruments used during the months of January and February; "Pole Nyana Mal Yille," a song played by young boys to scare monkeys from the fields; "Darkpe," funeral music played for a man of leadership age; and "Cat and Mouse," a song that tells the story of the brave mouse who manages to bite the cat. The music is wonderfully soothing and exquisitely shares the roots of the marimba's heritage with its audience.

—Lisa Rogers

Things That Happen Fast
N. Scott Robinson
New World View Music
This CD features a musician who, in publicity material, has been labeled a "jazz-eclectic," "folk-jazzman" and "multi-cultural world-percussionist" performing on instruments emanating from a world-wide inventory, in what Robinson has called "a Western performance aesthetic coupled with contemporary improvisation and a global sound palate." As he explains further, this music involves one "finding and expressing (his) own sound amongst so many influences from other cultures."

Robinson is joined by Joe Kaminski, Nolan Warden, Malcolm Dalglish, Moira Smiley and David Weber in 11 performances that

present an aural smorgasbord in which the listener can sample an assortment of musical hors-d'oeuvres, from those that are jazz-inspired (via Kaminski's trumpet in "Forest Groove"), to feats of improvisation (Robinson on bodhran in "Travel by Hand"), to those that borrow from the music of other historical periods, such as a 14th-century Italian *laude* in Dalglish's "Pegasus," and a melody by Camille Saint-Saens in "Samson & Delilah."

For the most part, however, the disc provides a showcase for Robinson's hand-drumming expertise with attention-getting performances in a pandeiro duet (in "Bear Talk"), on a riq (in "Shaken, not Stirred"), and on tamburello (in "il Mano") and bendir (in "Handful"). As far as the original selections that feature his hand drumming artistry are concerned, Robinson can indeed claim to have found "his own sound."

—John R. Raush

UFO: Music of Michael Daugherty
Evelyn Glennie and the North Texas Wind Symphony
Eugene Migliaro Corporon, Conductor
Klavier Music Productions

Works by Michael Daugherty featured on this recording are "UFO," "Motown Metal," "Niagara Falls," "Desi" and "Red Cape Tango." Although all of Daugherty's works feature challenging but mesmerizing percussion parts, "UFO" is a tour-de-force for solo percussionist with symphonic band accompaniment written for Evelyn Glennie. The work was originally commissioned by the National Symphony Orchestra with Glennie as soloist. The band version was commissioned in 2000 by Arizona State University, the University of Michigan, Michigan State University, Baylor University and the University of North Texas.

"UFO" is a five-movement work approximately 40 minutes in length in which Daugherty explores, through composition, the American culture's fascination with unidentified flying objects. The work features various found objects, which are left up to the soloist, as well as traditional percussion instruments such as xylophone, vibraphone, brake drum, tom-toms, bongos, kit bass drum, suspended cymbals, mark tree, woodblocks and cowbells. Other instruments featured include a waterphone, octobans, mechanical siren, ice cymbal, earth plate, Chinese gong and spring coil.

Daugherty's compositional prowess mixed with Glennie's virtuosity and the North Texas Wind Symphony's exemplary performance provide the listener with "alien" musical magic.

—Lisa Rogers

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The Editors Topic Talk

FROM *LEEDY DRUM TOPICS*, GEORGE H. WAY, EDITOR

A former student recently asked me about buying a concert snare drum for his band program. He said, "Money is no object." As I pondered this question, a short article from "The Editors Topic Talk" section of an old issue of Leedy Drum Topics *came to mind. I let the student read the article and his response was, "I guess I need to try a few drums before purchasing."*

I then started reading several of "The Editors Topic Talk" sections of Leedy Drum Topics *from 1925 and 1926, which I found very insightful. Below are three, short "Topics Talk" articles with advice and wisdom applicable even today.*

—Lisa Rogers, PAS Historian

THE TONE OF THE SNARE DRUM

What should it be?

Will a real standard ever be established?

Why can't drummers agree upon what constitutes the best sounding snare drum?

Artists pretty well agree on what constitutes the finest tone of the various instruments in the brasses, reeds and strings, but leaders, drummers and other musicians have many opinions when it comes to the tone of a drum.

As tastes in all things vary, this is not surprising, owing to the fact that the drum can be assembled in so many different ways. The many thicknesses of heads, both snare and batter, the many kinds of snares and their sizes, and the many sizes of drums, both wood and metal shells, make it possible to produce hundreds of combinations resulting in many qualities of tone. In addition to this, any one drum will sound many different ways at various tensions of the heads, to say nothing of different weight sticks and different methods of playing or "touch."

So what pleases one drummer or his leader will not please another. If a drum "plays easy" the chances are in favor of high praise of the instrument from its owner, because there are many drummers who unconsciously think of this first.

The writer once knew a drummer who visited a dance and raved over the fine tone of a snare drum that was being played by another drummer in a large, prominent dance orchestra. A few days later the same drummer condemned the same snare drum (not knowing at the time it was the same one) when he played upon it himself, saying that it sounded "rotten," when the real reason was it was tensioned different than he would have had it for his own particular "touch." In other words, it played differently to him than it sounded from a distance.

If all heads were the same thickness, if all snares the same size, weight and kind, if all shells one type, if all sticks the same weight, and if all drummers used the same touch—then we could establish a standard best-toned drum.

ARE YOU A SPECIALIST?

Not so many years ago about every drummer in the professional field was expected to do fair work, should the occasion arise, on any class of engagement, including a military band on the street or even a drum corps. That he would be able to "cut it" was taken for granted.

But in this day and age there are drummers who are specialists in dance playing, specialists in vaudeville playing, specialists in band playing, specialists in symphony orchestra playing, and specialists in drum corps playing.

They are all important in the world of drums and none of them should be underrated, but today there's many a symphony orchestra drummer who cannot do an even passable dance job.

In the past years there were fewer drummers and it was only natural that they played a greater variety of jobs. Very often one would play in a parade at noon, a musical show in the evening, and a dance till 2 A.M. It was all in the day's work.

Today the dance man hardly ever plays any other class of work, and so it is in all the branches. The "closed-down" style necessary for indoor playing forms habits that are hard to dislodge in favor of the "open style" should a drummer be called upon to turn out on the street.

Modern theatre and dance men should not belittle street work. They should "wood-shed" on the subject as often as possible. It will improve your technique, no matter what kind of a job you are on. And truly, now, what sounds worse than a drummer coming down the street playing a fine "closed" roll and "hugging" the drum on eighths and sixteenths?

In other words: Modern drummers, broaden your scope and give thought to the kind of work the other fellows do. You might be called upon to play some other class of job at any time.

DON'T STOP

Handing out advice is a favorite pastime with us all—sort of a universal sport and as old as man. Every one takes a fling at it, because it is "easier to preach than to practice."

There is the good and the bad—the trick is to sift out the good points from the tons of "do this" and "do that" flung at us from all sides. The man who succeeds is the one who has "sifted" intelligently and who has the will to put the good advice into action.

And here is our little "spiel" to certain drummers: The greatest fault of many of the boys new in the game is that, just as soon as they become proficient enough on two drums to play with a professional orchestra and earn a fair amount of money, they consider themselves a howling success and stop studying or seeking further advice.

Many such drummers even avoid advice when they reach this stage. It is not always a case of conceit—often they are just satisfied—but when the day comes that more money is needed and it takes a better jot to get it, then they begin to wish in the past tense.

The drummer in the large cities is more fortunate; he has a greater opportunity to observe others. The drummer in the smaller towns has a longer row to hoe, but either of them can cut down the hard knocks of experience if they will only study, practice, and seek advice be-

yond their present station.

Wise and progressive drummers do so. Meet an old-time drummer who is a real success and you will find that he is still seeking to learn and be advised.

We have heard dance drummers (the ones who fake entirely) go through a whole evening repeating over and over again only seven or eight different beats. They play them well, which proves they could learn more, but for some reason they are satisfied.

Until they change their views their earning capacity is limited. Remember, drums are easy to "get by" on, but they are not easy to succeed on.

And so this is an appeal, with advice to you who are in this class to improve. Go to it, fellows. DON'T STOP. Work it out.

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FRIDAY 11/15	_____	8:00 A.M.–4:00 P.M.
	_____	4:00 P.M.–MIDNIGHT
SATURDAY 11/16	_____	8:00 A.M.–4:00 P.M.
	_____	4:00 P.M.–MIDNIGHT

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CALL FOR PROPOSALS PASIC 2003 FOCUS DAY "MOVING SOUND (Percussion with Dance)"

The PAS New Music/Research Committee is pleased to announce a call for proposals for presentation/performance at PASIC 2003 Focus Day, Wednesday, November 19, 2003 in Louisville, Kentucky. The theme for the 2003 Focus Day is "Moving Sound (Percussion with Dance)." Artists, ensembles, and scholars are invited to send in proposals.

The committee intends to present a wide representation of styles to celebrate percussion music with dance throughout the years, concentrating on new works in the genre. Our vision is to program works of diverse styles, from re-creating some of the classic percussion/dance works from the 1930s and 1940s to experimental/mixed-media events of the present day. For example, we are looking to program early percussion ensemble works (by Cage, Harrison, Becker, etc.) with original or new choreography, newer or newly composed percussion works, and mixed ensemble works with choreography, and electronic/mixed-media works that include percussion and choreography. Eastern/Western influenced percussion/dance pieces are encouraged as are collaborations "on the cutting edge." Other suggestions are welcome.

Send all proposals with video to:
Percussive Arts Society
701 N.W. Ferris Avenue
Lawton, OK 73507-5442

Deadline: December 1, 2002

For additional information:
Dr. Rob Falvo
Appalachian State University
School Of Music
Boone, NC 28608
PHONE: (828) 262-4979
FAX: (828) 262-6446
E-MAIL: falvorj@appstate.edu

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October '02	July 31	Aug. 14
December '02	Sept. 30	Oct. 16
February '03	Nov. 20	Dec. 6
April '03	Jan. 29	Feb. 12
June '03	Mar. 28	Apr. 14
August '03	May 29	Jun. 12

For more information contact Teresa Peterson (580) 353-1455 teresa@pas.org

STICKS AND MALLETS

Sticks and mallets are a primary means of creating tonal variations on percussion instruments. Different sizes and materials often produce quite individual sounds for individual performers. An examination of sticks and mallets used by several deceased PAS Hall of Fame members provides insight into each member's unique sounds.

Pictured is a leather stick bag, measuring 15 1/2 inches wide by 18 1/2 inches tall, which was used by jazz and studio drummer Shelly Manne to carry an assortment of snare drum sticks, brushes and mallets. At the base of the bag is a pair of Pro Drum Shop "Shelly Manne" drumsticks measuring 14 inches in length. *Donated by Florence "Flip" Manne. 1995-02-58.*

Other sticks and mallets (shown clockwise from the stick bag) in the PAS Museum include:

A pair of 15 inch bamboo-shaft timpani mallets made by William Street, Rochester Philharmonic Orchestra Timpanist and Professor at the Eastman School of Music. *Donated by Robert B. Stuart. 1999-04-04.*

A pair of 14 1/2 inch plastic-shaft timpani mallets made by Billy Gladstone, who was an inventor, as well as the percussionist for Radio City Music Hall. *Donated by Robert B. Stuart. 1999-04-03.*

A pair of 17 inch "Charlie Wilcoxon" model wood snare drum sticks. Wilcoxon was a respected teacher, composer, and performer. *Donated by Michael Rosen. 1994-02-01.*

A pair of 17 1/4 inch Hinger Touch-Tone snare drum sticks. Hinger, timpanist with both the Philadelphia Orchestra and Metropolitan Opera Orchestra, made these snare drum sticks from bamboo wrapped with tape. *Donated by Michael Rosen. 1999-04-07.*

A pair of 14 1/2 inch model 346 timpani mallets manufactured by William F. Ludwig. These wood-shaft sticks have replaceable felt balls. *Donated by Vita Arndt. 1996-02-07.*

—James Strain, PAS Historian, and Otice Sircy, PAS Museum Curator

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