Periodical

# Percussive Notes

The journal of the Percussive Arts Society • Vol. 41, No. 4 • August 2003

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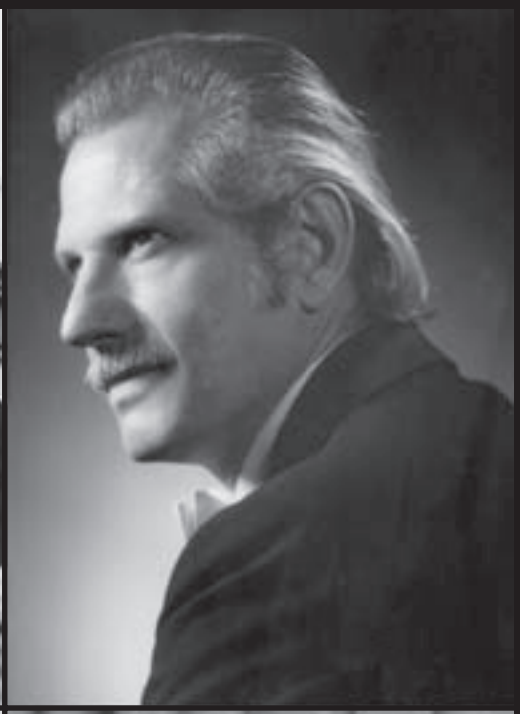
The journal of the Percussive Arts Society • Vol. 41, No. 4 • August 2003

## 2003 HALL OF FAME

WARREN BENSON

MICHAEL BOOKSPAN



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2003 HALL OF FAME

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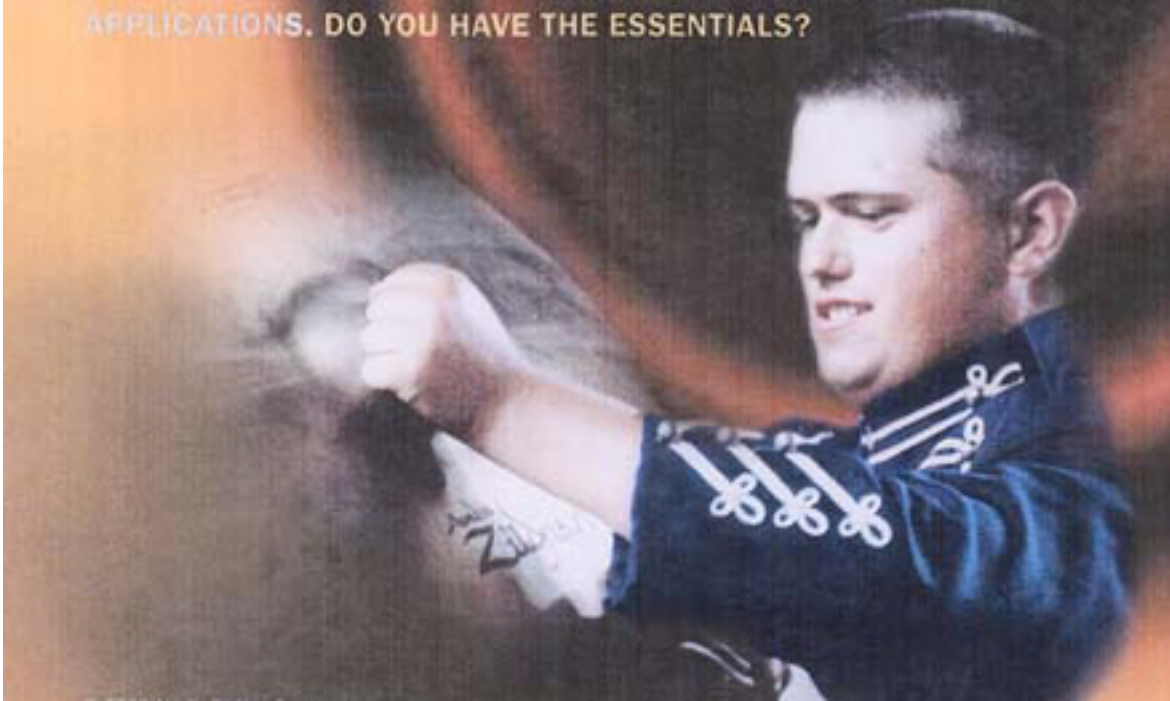

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# Percussive Notes

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## PERCUSSIVE ARTS SOCIETY HALL OF FAME

(year specifies date of induction)

**Keiko Abe, 1993**
**Alan Abel, 1998**
**Henry Adler, 1988**
**Frank Arsenault, 1975**
**Elden C. "Buster" Bailey, 1996**
**John Beck, 1999**
**Remo Belli, 1986**
**Louie Bellson, 1978**
**James Blades, 1975**
**Carroll Bratman, 1984**
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**John Cage, 1982**
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**Cloyd Duff, 1977**
**Vic Firth, 1995**
**Alfred Friese, 1978**
**George Gaber, 1995**
**Terry Gibbs, 2000**
**Billy Gladstone, 1978**
**Morris Goldenberg, 1974**
**Saul Goodman, 1972**
**George Hamilton Green, 1983**
**Lionel Hampton, 1984**
**Haskell Harr, 1972**
**Lou Harrison, 1985**
**Roy Haynes, 1998**
**Sammy Herman, 1994**
**Fred D. Hinger, 1986**
**Richard Hochrainer, 1979**
**Milt Jackson, 1996**
**Elvin Jones, 1991**
**Jo Jones, 1990**
**Roy Knapp, 1972**
**William Kraft, 1990**
**Gene Krupa, 1974**
**Morris "Arnie" Lang, 2000**
**Alexander Lepak, 1997**
**Mel Lewis, 2001**
**Maurice Lishon, 1989**
**William F. Ludwig II, 1993**
**William F. Ludwig, Sr., 1972**
**Shelly Manne, 1997**
**Joe Morello, 1993**
**Clair Musser, 1975**
**NEXUS:** Bob Becker, William Cahn, Robin Engelman, Russell Hartenberger, John Wyre, **1999**
**John Noonan, 1972**
**Red Norvo, 1992**
**Babtunde Olatunji, 2001**
**Charles Owen, 1981**
**Harry Partch, 1974**
**Al Payson, 2001**
**John S. Pratt, 2002**
**Paul Price, 1975**
**Tito Puente, 2001**
**Buddy Rich, 1986**
**Emil Richards, 1994**
**Max Roach, 1982**
**James Salmon, 1974**
**Fred Sanford, 2000**
**Murray Spivack, 1991**
**Ringo Starr, 2002**
**George L. Stone, 1997**
**William Street, 1976**
**Ed Thigpen, 2002**
**Edgard Varèse, 1980**
**William "Chick" Webb, 1985**
**Charley Wilcoxon, 1981**
**Tony Williams, 1997**
**Armand Zildjian, 1994**
**Avedis Zildjian, 1979**
**Robert Zildjian, 2000**

# PERCUSSIVE NOTES



***Mission Statement***

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

## FROM THE PRESIDENT

# The PAS On-Line Research Journal

BY MARK FORD

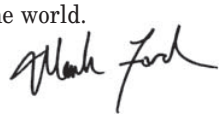
When referring to PAS budget matters, my good friend and PAS Treasurer, Michael Balter, often says, "Do we need it, or do we want it?" I'm sure this philosophy has served many of us when balancing our personal budgets and deciding a course of action for the future. In 1987 PAS was forced to ask this question regarding *Percussive Notes Research Edition*, the PAS research publication that began in 1963 as *Percussionist*. This juried publication focused on percussion topics in depth and without advertisements. In 1987, PAS could not financially continue to publish a separate research publication that was not supported with advertising, and therefore it was decided that *Percussive Notes Research Edition* was a "want" and not a "need." At that point, research articles were incorporated into *Percussive Notes*. (All original issues of *Percussionist* and *Percussive Notes Research Edition* are available in the Members Only section of the PAS Web site at www.pas.org.)

Although *Percussive Notes* continues to publish scholarly research articles, and PAS continues to sponsor the "Call for Scholarly Papers" at PASIC, percussion research is an increasingly hot topic. In order for PAS to continue to grow, there must be additional opportunities for research development in such areas as percussion performance, composition, and pedagogy. Therefore, with the assistance of the PAS Scholarly Research Committee chaired by Laura Franklin, PAS has developed guidelines for an On-Line Research Journal. This journal will be part of the PAS Web site and feature refereed research articles on a variety of percussion topics. On-line journals are preferred by many organizations due to quick text-search functions and the ability to have information presented in a digital format.

The PAS On-Line Research Journal represents a re-dedication to quality research into our art of percussion. Combined with the original editions of *Percussionist* and *Percussive Notes Research Edition*, as well as past and current issues of *Percussive Notes*, the new PAS On-Line Research Journal will form a platform for research that will continue to serve generations of percussionists.

There are many more possibilities than just refereed articles in the PAS On-Line Research Journal. Imagine a Web location that features research on all aspects of percussion and also includes doctoral dissertations from around the world. These dissertations will be submitted by the authors and presented to PAS members in the same digital format as the articles. This resource will become a standard reference for all levels of PAS members: students, teachers, and performers. The possibilities are endless for anyone exploring percussion topics in detail.

The new PAS On-Line Research Journal will be a perfect complement to *Percussive Notes*. Reaffirming the PAS mission to promote percussion performance and pedagogy, our commitment to research is stronger than ever. This new journal will need the support of the university community to become a real success. If you know of percussionists who have completed doctoral dissertations or are currently involved in percussion research projects, encourage them to submit their work to PAS. Through effective promotion and communication, the PAS On-Line Research Journal will prove to be the single most important source for percussion research in the world.



### HOW TO SUBMIT MANUSCRIPTS TO THE PAS ON-LINE RESEARCH JOURNAL

1. Submit three hard copies of the full text, including bibliographic entries, musical examples, photographs, illustrations, etc., to:

PAS On-Line Research Journal
701 NW Ferris Avenue
Lawton, OK 73507-5442

2. Include a cover letter stating the author's name, position, year of manuscript completion, year of latest revision (if any), phone number, and a brief "author's credits" bio. A photo is optional.
3. If copyrighted musical examples, illustrations, or photographs are included as part of the manuscript, it is the author's responsibility to secure permission for the use of such copyrighted material. A letter documenting permission for use and on-line publication of these materials must be included.
4. Articles will be reviewed quarterly by the PAS Scholarly Research Committee. It will take approximately six weeks to review an article. You will then be notified of the status.

If your manuscript is accepted for the Journal, you will be asked to send an electronic copy of the manuscript, a brief summary of the article for the Journal Table of Contents and a signed release form to the PAS office.

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

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FROM THE PASIC HOST

# PASIC Personality

BY RICK MATTINGLY

I've attended PASIC every year since 1982, and I continue to be fascinated with that fact that unlike, say, NAMM shows that tend to be carbon copies of each other from year to year (which is ironic, considering that the focus is on new products), each year's PASIC develops its own personality. Some of this is by design, of course. Even though there is a certain degree of consistency to the way our society's annual convention is structured, there is plenty of freedom to fill in that framework with innovative events while ensuring that each year's convention fulfills the expectations established by previous PASICs.

A big part of each year's PASIC identity is determined by Focus Day, which kicks off the convention and is organized by the PAS New Music/Research Committee. The theme of this year's Focus Day on Wednesday, Nov. 19, is Percussion and Dance, celebrating two art forms that have been intertwined for centuries. The day's events will, as always, cover a wide range of styles and cultures, and should prove to be filled with visual as well as aural excitement.

Another part of each PASIC's identity comes from the city in which the convention is held and the artists who are associated with the surrounding community. One local group that will already be familiar to regular PASIC attendees is the Louisville Leopard Percussionists. This year, as part of their performance, director Diane Downs will show how this ensemble of elementary school students who don't read music assemble some very sophisticated arrangements. Also on the program will be the River City Drum Corps, another group of talented Louisville-area youngsters who specialize in African percussion, and the high school percussion ensemble from Louisville's Youth Performing Arts School (YPAS), directed by Todd Parker, will participate in a session on new music with Frank Oddis and an ensemble from Morehead State University. Local vibist Dick Sisto will present a clinic and also host an after-hours jazz jam, and the University of Louisville Jazz Ensemble, directed by noted arranger/composer John La Barbera, will assist Ed Shaughnessy in his drumset clinic.

Speaking of drumset, the PAS Drumset Committee has assembled an interesting set of master classes with Joe Morello, Jim Chapin, and Gordy Knudtson on the subject of hand technique. (See this issue's Heath and Wellness article, "A Physiologic Analysis of the Open/Close Technique" for some background on Knudtson's theories.)

I mentioned last time that the touring production of Broadway's "The Lion King" will be in town during PASIC, and the show's percussionists are going to participate in a clinic led by Valerie Naranjo, who created the show's percussion book. Appropriately enough, Valerie will discuss the use of world percussion in modern Broadway shows.

One of many concerts that will make this year's PASIC memorable will be one featuring marimbists Nancy Zeltsman and Jack Van Geem performing "Island Music," a 25-minute work for marimba duo and four percussionists by Michael Tilson Thomas. The accompaniment will be provided by the percussion section of the New World Symphony, and Tilson Thomas will introduce the piece himself.

Of course, each PASIC is also characterized by those inducted into the PAS Hall of Fame at the convention banquet. This year's roster of inductees certainly represent the highest standards of our art form, as reflected in the tributes included in this issue of *Percussive Notes*.

PASIC 2003 will conclude with a very unique event, a drum circle facilitation workshop to be held on Sunday, Nov. 23. This is the first recreational drumming workshop ever offered by PAS, reflecting not only how our society is expanding to address the needs and interests of its membership, but also showing once again the flexibility of the PASIC structure.

These are just a few of the events that will take place at PASIC 2003. There will be a lot more details in the October issue of *Percussive Notes*, which will feature our annual PASIC Preview. In the meantime, visit www.pasic.org for the latest updates to the artist roster and schedule.



## PRESIDENT'S CIRCLE

*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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### PAS INTERNATIONAL ENSEMBLE COMPETITION

Congratulations to the winners of the PAS 2003 International Ensemble Competition. Three winners of the High School and College/University levels will perform at PASIC in Louisville this fall. The schedule is structured so that the university ensembles will perform in the Cascade Ballroom at 9:00 a.m. each morning and the high school ensembles will perform at 10:00 a.m. in rooms 207–211 each morning.

Northern Illinois University, Dekalb, Illinois
Rich Holly, director
University of Houston, Houston, Texas
Dr. Blake M. Wilkins, director
Millikin University, Decatur, Illinois
Brian Justison, director
Marcus High School, Corinth, Texas
Kennan Wylie, director
Lewisville High School, Lewisville, Texas
JJ Pipitone, director
Brazoswood High School, Lake Jackson, Texas
Eric Harper, director

### NEW PASIC EVENT

As a new feature at PASIC this year, PAS will present an opportunity for attendees to meet and talk with the 2003 Hall of Fame inductees. Jeff Hartsough has created this new session so that colleagues, former students, and anyone interested in meeting and congratulating these legends of percussion can do so in an informal atmosphere. The session will take place on Saturday between 1:00–2:30 p.m. in the Listening Lab. Be sure to stop by and bring your camera.

### NEW COLLEGE PEDAGOGY COMMITTEE CHAIR

Michael Gould is the newly appointed chair of the College Pedagogy Committee. An Assistant Professor of Percussion at the University of Michigan, Michael also has extensive international experience as an educator and performing artist. Michael replaces Gary Cook, who resigned as chair due to his increased duties as the newly elected Vice President of PAS.

### INTERNATIONAL MARIMBA COMPETITION 2004

PAS is proud to announce a new partnership with the International Marimba Competition 2004. For the upcoming competition, PAS will assist in promoting awareness of the event and provide the winners a showcase concert opportunity at PASIC 2004 in Nashville. This is the first international affiliated event that has a PAS membership requirement integrated into the competition and we look forward to bringing the benefits of PAS to a wider international audience.

PAS has partnerships with several other international events and festivals. If you are interested in establishing a partnership with PAS, contact the main office by e-mail at percarts@pas.org or by telephone at (580) 353-1455 for additional information.

### PAS INTERNS

July is a month of transition for everyone at the office as we say goodbye to one intern while welcoming another. Chris Miller has served as the PAS intern since January and is returning to finish his B.A. in Music with an Audio Technology option at Virginia Tech. Chris brought a unique and much-needed set of skills to his internship and has made a strong contribution to the museum and PAS. His technology skills were put to use in the creation of videos of the museum, instruments, and sound files that are, or soon will be, available on the Web site Museum Tour. Beyond the usual presentation of museum tours and other related duties, Chris also found time to establish a weekly percussion class at the Salvation Army Boys and Girls Club of Lawton, performed a solo marimba concert in the local Arts Festival, and played with the Lawton Philharmonic Orchestra.

We want to welcome our new intern, Jonathan Feustel, to PAS. Jon graduated with honors in May from St. Olaf College, receiving a B.A. in music with an emphasis on management studies. Jon has experience in the coordination of summer music camps and has been a leader in the music program at St. Olaf. Among other duties, Jon will be working closely with Jeff Hartsough on PASIC coordination, logistics and planning.

PAS is currently accepting internship applications for 2004. If you have an interest or know of someone who may be, please visit the PAS Web site at www.pas.org/News/Headlines/intern.cfm or contact the office at (580) 353-1455.


# How Do You Keep Your Dept. Clean and Orderly?

*Following are highlights from a recent discussion in the "Musicianship (Learning/Teaching/Performing)" category in the Members Forums section of the PAS Web site.*

**Posted by: Scott Wilkinson**

Okay, here's a question for college/university percussion instructors. How do you ensure that your students take care of instruments, put things back where they belong, and keep practice rooms clean and orderly? This is a variation on the age old "Problem of the Commons," an issue that has been grappled with all the way back to Plato's time. This was a major issue with me last year; I ended up doing way too much myself, and I'm hell-bent on making my students do it this year. There are many problems inherent in the issue, though.

1. Establishing some kind of penalty against individual students for making a mess or not caring for an instrument is fine, WHEN you can determine exactly who is to blame, which in my experience is very, very difficult. These things typically happen when you (the instructor) aren't around.

2. Establishing a "collective penalty" such as "Everyone loses a quarter-grade-point when I find something wrong" might work, but it obviously isn't fair to the students who aren't the problem.

3. Establishing some kind of rigid instrument check-out/check-in policy typically puts an additional burden on already overburdened department staff, plus students get ticked-off about it.

So, how do YOU enforce a "tight ship"? And please don't tell me things like, "I explain to my students that part of being a professional percussionist is taking care of equipment, etc. and they behave responsibly.…" I can assure you that approach does NOT work with my students! (I wish it would!)

**Posted by: William Moersch**

This is on the order of "How do we achieve world peace?"

It is a problem that will never be completely solved, only one toward which we may make small, incremental progress.

1. I have a problem with students using practice rooms as personal storage lockers. My solution is periodic house cleaning: "As of this date, anything inappropriate in the practice rooms will end up in the dumpster!" This includes tuxedos, rollerblades or other "significant" items.

2. I've replaced enough low-register 5-octave marimba bars lately (at $150 each) that I am about to implement a mandatory practice-room fee.

3. UI does have a fairly rigid instrument check-out/check-in policy, at least when instruments go farther afield than the practice rooms on the same hallway, and it is the responsibility of an inventory TA to oversee.

Beyond these significant/petty aggravations, I HAVE found the best long-term solution is to explain and expect professional behavior (albeit with a few "motivators" along the way).

**Posted by: James Bartelt**

You could assign a periodic clean-up/maintenance/repair/put-away session, outside of class hours, at which attendance is mandatory. Each missing student would be docked a certain percentage of his/her lesson grade.

Schedule the sessions at an inconvenient hour and hold them frequently in the beginning, like once a week. As things improve, schedule them less frequently, until the problem is solved through student-run self-policing.

Perhaps an older, more responsible student can serve as first-line supervisor over the others, answerable to you.

It is always easier to come down hard at the start and then loosen up as discipline increases, than to make sweeping reforms in the middle of a year or semester. Make the students accountable to each other and give them a stake in it.

**Posted by: Chris DeChiara**

I tend to go along the way of everyone being accountable. It might not be fair to some, but more people would be concerned in the long run. Maybe the military is rubbing off on me a little, but just to give an example, at bootcamp if one person messes up, the other 80 or so are going to pay, too. In the end, everyone looks out for each other more.

**Posted by: Richard Holly**

Here at NIU we have a little more fun with it. We have our first meeting of all the percussion majors the second day of classes each semester, and we hold a lottery to determine which student will be responsible for keeping all the percussion rooms neat and orderly each week. The GAs oversee this, and if someone is not doing their daily straightening up, the GAs get down on them. We certainly explain professional behavior and responsibility, and we make it clear that "just because it's someone else's turn to clean the rooms doesn't mean that the rest of you can leave things messy."

There is also quite a bit of friendly peer pressure going on, so when an assigned student is not doing their job for the week the other students (in addition to the GAs ) always give them "the business." And, if a student is continually leaving a room messy after using it, then EVERYONE (including the profs) gets down on them. We do not have any lowering of a grade or anything like that, and we've never had such a serious problem that we felt we needed to resort to that.

We began this about 15 years ago when we were very tired of all the rooms being messy nearly all the time, and it's been a very good system for us. The students always have a good time while we do the lottery. And, in most if not all cases, when a student has not been doing their clean up during an assigned week, we only need to have the GAs say something to them one time to get them to clean up the remainder of the week.

**Posted by: Donnie Christian**

With my high school program (ever harder to keep up with!), each person is responsible for several items. It is their responsibility to keep up with these items on a daily basis, and if anything happens to anything on their list then they are responsible. We bought over $4,000 worth of cymbals last year, and I'm not about to have Constantinoples come up missing or laying on the floor.

**Posted by: Richard Charles**

During my postgraduate study a portion of my college fees were paid with a

bursary which had to be "worked off." Most of this work was keeping the studios tidy.

Mr. Moersch's "periodic house keeping" also used to happen in our department. We could always tell when it was not a good day to be late for a lesson when our teacher began ejecting tuxedoes, coats and bags etc. out into the corridor at a fair velocity!

**Posted by: David Gerhart**

At CSULB, we have a "cleaning party" after the first percussion meeting of the semester. We go to all of the rooms and clean out anything that doesn't belong and put everything back in order. If things get out of control during the year, we meet before percussion ensemble and clean everything out again.

One thing we found helpful was to designate one room that could hold all of the student's "junk." We call it the cubby room because we built cubbies on all of the walls for students' cases and personal items. Each student is assigned a cubby at the beginning of the semester. Our students manage how messy the room gets and it varies depending on the concert schedule. This is a great solution if you have the space.

**Posted by: Ted Rounds**

At Kent State we have a maintenance program that I introduce in the first studio class of the school year. It begins with assigning specific classes of instruments to each student, which they are responsible for maintaining. One of the assignments is practice room clean-up. I have devised a maintenance schedule for each instrument that includes daily, weekly, monthly, and semester details that each student is responsible for.

Our most chronic problem is hardware, so two students are assigned to that job. Parts are pirated for custom setups; felts, washers and rubber feet are almost impossible to keep track of, and cymbal stands just plain wear out. I participate in repairs that might be difficult for new students, and the students regularly observe me repairing or doing some of their maintenance duties. Slowly but surely they get the point.

Each of the practice rooms has shelving or cubbies that the students claim as soon as they arrive at the end of the summer. They store their concert attire in one of the rooms and the person assigned to practice room clean-up makes the final call on the odor factor. The schedule we follow was designed mostly for the students, but I submitted the same schedule to the relevant faculty committees and administrators as proof of our activities.

Enforcement? Well, that remains to be worked out. But for the most part, this at least gives us a mode of operation.

*If you would like to participate in this discussion, or in other discussions regarding a wide variety of percussion-related topics in the PAS Members Forums, visit the Members Only section at www.pas.org.*

# WARREN

He's the composer of "Three Dances for Solo Snare Drum," performed on dozens of concerts this year alone. Gordon Stout dedicated his well-known "Mexican Dances" to him. And he is the author (and illustrator) of a clever book of limericks, *"...And My Daddy Will Play The Drums."* But who exactly *is* Warren Benson?

**Brag Sheet**

After young Benson played timpani,
And before he would seemingly primpani,
He would pound the snare drum
While he'd sing, dance and hum,
On the cheap, and all night, and not skimpani.

This poem describes the author himself. Warren Benson's sense of humor, appreciation of music, and zest for life can be summed up in these five simple lines.

Not having been active as a percussionist for nearly four decades, this spry, almost-octogenarian (he will celebrate his 80th birthday on January 26, 2004) was surprised upon hearing of his election to the PAS Hall of Fame. "I started out as a percussionist and had a very healthy professional career before I focused my attention on composing," Benson modestly states. "I am very pleased that PAS remembered me." In addition to performing, he has also influenced many students during his years as a teacher and continues to reach out to new generations as young percussionists all over the world play his music.

A native of Michigan, Benson attended the Detroit Public Schools where he encountered the first two of four influential teachers in his life: Gerry Gerard and Selwyn Alvey. Then, in late 1943 and early 1944, during his freshman and sophomore years at the University of Michigan, he studied with Jack Ledingham and Arthur Cooper.

"I value my good teachers so much because I never learned anything from them that I had to change," explains Benson, "What they taught me was solid all the way through my career. And that is extraordinary."

During his high school years, Benson played in the High School All-City Orchestra and did a few performances with the Detroit Symphony Orchestra. Upon graduation, he enrolled at the University of Michigan in Ann Arbor where he was asked to teach percussion. He also played third horn in the DSO.

Louis Ouzer

Benson was invited to become Detroit Symphony Timpanist in 1946. "I got a call from the orchestra asking me if I could come in the next day to play with Ormandy in the morning and Bernstein in the afternoon," he recalls. "Since it was the 50th anniversary of the automobile, all the major radio broadcasts used our orchestra for the celebration and every conductor who was anything came to Detroit that year. I played with 17 different conductors in a short time."

Following a 14-month recuperation from a surgery that ended his professional playing career, Benson returned to the University of Michigan in 1947 to finish his degree, now with a major in music theory. He soon had his bachelor's and master's degrees and headed to Europe on two Fulbright teaching fellowships.

In 1953, Benson returned to the U.S. and began a 14-year tenure at Ithaca College in Ithaca, New York, where he taught percussion and composition. "There was only one other percussion ensemble in existence at that time," Benson says. "Just Paul Price at the University of Illinois and me. You have a limited audience at one location, so even though we played regularly scheduled concerts as well as informal ones where I could try out new things, we needed more opportunities to play. So I organized a tour of the eastern U.S."

Among those touring Ithaca students was Robin Engelman, who went on to become a member of Nexus. "We'd spend my lesson times having coffee at a local diner," Engelman recalls. "Post-percussion instruction was how I liked to think of those perambulations. I've kept in touch

# BENSON

BY LAUREN VOGEL WEISS

with Warren for 45 years, and our phone conversations can be epical. He has a wonderful sense of humor, writes poetry, and wrote what I believe to be the definitive book on snare drum technique which, alas, was never published. To have a composer as teacher and mentor is a blessing."

Another former student from Ithaca was Ruth Komanoff Underwood, who gained national attention as a mallet percussionist with Frank Zappa. "When Mr. Benson spoke about music, life, and love," Underwood vividly recalls, "he was riveting and inspiring. We would cram into his small teaching studio to soak up the wisdom he expressed so passionately and eloquently. Poetry virtually flowed from this man, and he reached us all on an emotional level."

While at Ithaca, Benson wrote several pieces for percussion, including "Three Dances for Solo Snare Drum," "Streams" (a quiet ensemble for seven players), and "Symphony for Drums and Wind Orchestra." By 1965, Benson had stopped teaching percussion (while continuing to teach composition) to focus on writing music.

One of his first published compositions was "Trio for Percussion" (1957), which was also used for the ballet "Sky Chant," choreographed by Pearl Lang, an associate of Martha Graham in New York City. "'Three Pieces for Percussion Quartet' was commissioned by Schirmer publishers," Benson says. "They wanted to know if this 'percussion ensemble thing' would sell. And it did—1,200 copies in six months!" By 1958, Benson and his percussion ensemble were also endorsers for Slingerland drums and featured in one of their ads.

In 1967, Benson was invited to become Professor of Composition at the Eastman School of Music and moved to Rochester. There, he coached two young percussionists who were interested in composition: Bob Becker and Bill Cahn (both founding members of Nexus).

"Composition studies with Warren Benson were always an adventure," says Becker. "He was the most active listener I had ever encountered. Whether I was hacking through a recent composition at the piano, or playing a recording of my last improvisation, Warren's focus and energy were sources of inspiration and support as well as questions and clues. A lesson that began with a simple classical form could end in a discussion of music from halfway around the world, or a new poet, or Oriental carpets. The one thing that never happened in a lesson with Warren was the predictable!"

Benson was nicknamed Nexus' "midwife" thanks to his efforts in bringing them together for their first concert at Eastman in 1971. "I had been commissioned to write a trio for flute, piano, and soprano for the Osaka World's Fair," explains Benson. "Since these Toronto-based musicians were also taking two percussionists with them—John Wyre and Robin Engelman—I wrote another piece called 'Nara.' As they were rehearsing it in Niagara-on-the-Lake, I asked John and Robin if they would be interested in coming to Rochester and improvising with two of my students. So they joined Bob [Becker] and Bill [Cahn] in a concert featuring what seemed like 500 bells and other [non-Western] metallic instruments. My colleagues at Eastman were overwhelmed by their playing."

Wyre recalls that first concert as well as the second one the following morning at the First Unitarian Church in Rochester, where Benson is a member and gives poetry readings. "Warren organized these first two Nexus gigs and motivated us to take our sound explorations to the stage. Every time I've had the pleasure of being with Warren, I've come away renewed and inspired by some new insight or experience that has shown me a new horizon and motivated me to pursue my dreams in a more productive way."

Another Eastman student during the mid-1970s was Gordon Stout, currently Professor of Percussion and Chair of the Performance Studies Department at Ithaca College. "The first 'Mexican Dance' was originally the ninth etude for marimba in my second book of etudes," Stout explains. "Warren—who had been to Mexico many times—thought that piece had a Mexican quality to it. Since it didn't fit with the other etudes in the collection, he suggested that I write another and call them 'Two Mexican Dances.'

"He also taught me to understand the rudiments of snare drum—the technique of how to analyze the different stroke types of the rudiments. Not only was he a great person and composer, as well as a wonderful teacher of composition, but he knew a lot about percussion and he taught me many wonderful things about being a percussionist."

In 1994, Benson was appointed Professor Emeritus at Eastman, to complete a 50-year teaching career that began in 1943 at the University of Michigan. But "retirement" hasn't slowed him down. On July 12, 1997, Southern Methodist University's Meadows Wind Ensemble, under the direction of Jack Delaney, premiered and recorded Benson's "The Drums of Summer" for wind ensemble, chamber choir, and six percussionists.

"In the wind group for 'Drums of Summer'," explains Benson, "almost everyone plays some type of percussion instrument: tin cans, bottles, stones, pieces of wood—trash, really! So at times during the piece, there are 20 percussionists playing."

Has percussion influenced his compositions? "To the extent that I'm so intimate with percussion instrumens that I know more about what they can do than most composers would," Benson admits. "I also use them rather differently than most people do. I don't write for them as drums; I write for them as colors.

"I'm not a percussionist," he continues. "Don't misunderstand me; I was very proud of being one because I was a good player and my percussion ensemble was a knockout. But now I am more of a composer and writer." Benson is currently working on several commissions and recently finished a children's book about all the instruments. "I wrote that for one of my grandsons," Benson says with a smile. "Now I have to find the time to finish the illustrations."

What advice would Benson give to today's young percussionists? "First, listen to more symphonic and operatic music. Students spend a lot of time on band music, jazz, rock, etc., which gives them an extraordinarily limited view of how to play. To learn real finesse, you have to study music and listen to music that requires it—which is the symphonic repertoire. Second, spend time every week sight-reading! In addition, young musicians should try to be individual and not just follow the crowd."

"Under Mr. Benson's guidance," summarizes Ruth Komanoff Underwood, "I learned the importance of communicating from the heart. Warren Benson is a true Renaissance man—teacher, composer, author, lecturer, and so very much more. Everything he touches turns to beauty. His impact on the world, personally and professionally, is incalculable."

# MICHAEL

Founded in 1900, the Philadelphia Orchestra is just over 100 years old. For nearly half of the orchestra's history, from 1953 until his death in 2002, Michael Bookspan provided inspirational sounds from the stage to the audience. Wolfgang Sawallisch, Musical Director of the orchestra, characterized Bookspan's contribution by stating: "With nearly fifty years with our great Philadelphia Orchestra, Mr. Bookspan was a greatly valued leader of our percussion section, as well as a teacher and mentor to countless students and colleagues."

Joe Kluger, President of the Philadelphia Orchestra, recalls that Bookspan "had a wonderfully unique personality, exuding both quiet grace and boundless passion for all life had to offer, including music. We will miss the steady beat of his 'Bolero' snare drum, the dazzling dexterity of his marimba, and the elegance of his tall stature at the back of our stage."

Born in Brooklyn, New York, in 1929, Mickey, as his friends knew him, was the son of Harry and Sabina Bookspan. Receiving his first toy drum at age three and always encouraged to practice by his father, Mickey began taking drum lessons at age ten, first with a man named Wicht, then with Jimmy Lent and Sam Gershek, finally studying xylophone and percussion with Fred Albright.

While in high school, Bookspan performed with a USO troop in the New York-New Jersey area, and performed on the Amateur Hour several times, ultimately winning the Arthur Godfrey Talent Show in 1948. After a year-and-a-half enlistment in the 657th AAF Band at Kelly Field, San Antonio, Texas, where he was often featured as a xylophone soloist, Bookspan spent five years at Juilliard as a student of Morris Goldenberg and Saul Goodman. While in school, he performed not only with the Little Orchestra Society of New York, the New York City Ballet, and the Xavier Cugat band, but also as a member of the famed Goldman Band for two years before graduating in 1953.

When Bookspan joined the Philadelphia Orchestra as Percussionist and Assistant Timpanist in 1953, the section consisted of Fred D. Hinger, James Valerio, and Benjamin Podemski. His tenure overlapped the careers of Charlie Owen, Alan Abel, Gerald Carlyss, Anthony Orlando, Don Liuzzi, and Angie Zatorelli. Nelson, and he served as Principal of the section from 1972 until his death.

KAREN MARTIN

Reflecting on Bookspan's career and election to the PAS Hall of Fame, Don Liuzzi, Timpanist of the Philadelphia Orchestra, remarks, "Coming from the generation of players known for their quality of sound and the joy and humanity they brought to their symphonic playing, this acknowledgment of the quality of his work is long due and easily justified."

Alan Abel, himself a member of the PAS Hall of Fame, stated that Bookspan "had tremendous integrity in his musical performance, especially for such a long career. He was a true gentleman, with a dashing charisma, and symbolized the best characteristics one could have as a teacher and a musical artist."

Although Bookspan appeared as soloist numerous times with the Philadelphia Orchestra, often on marimba or xylophone for children's

# BOOKSPAN

BY JAMES A. STRAIN

concerts, the highlight of his solo career was the commission and premiere of the Robert Suderberg "Concerto for Solo Percussion and Orchestra" in 1979. Gerald Carlyss, timpanist for the performance, remembers the premiere well. "I'll never forget him playing it. The audience learned a lot about percussion that night as they watched him gracefully move from instrument to instrument. It was like a musical ballet."

Keith Brion, conductor of the New Sousa Band, featured Bookspan with the Philadelphia Orchestra for a Sousa concert in August 1989. Regarding Bookspan's performance, Brion notes "He played 'Nola' and 'Flight of the Bumblebee,' and played them suavely, at fast tempos and brilliantly. He was a joy. He told me that these pieces won him a prize on the Amateur Hour when he was a teenager. They were beautiful and breathtaking in his interpretations."

As a teacher at both the Philadelphia University of the Arts and the Curtiss Institute of Music, Bookspan mentored several generations of students. Often, though, his inspiration to percussionists occurred as they observed him performing onstage. William Cahn, founding member of Nexus, stated, "It was my good luck to be a student in Philadelphia in the late 1950s into the mid-1960s when the Philadelphia Orchestra gave complimentary tickets to the public high schools. Michael Bookspan, being tall, lean, mustached, and quiet in nature, always exuded a sort of European mystique and elegance. He was a great player on all the orchestral percussion instruments, but I most remember his snare drum playing, which was always magnificent. Though I never studied with him formally, he was extremely friendly and courteous to me. He always had an encouraging word for me and my fellow students when we would meet him at the Academy of Music backstage door after concerts to give our compliments."

John Wyre, also a founding member of Nexus, first met Bookspan as a member of the All-Philadelphia High School Orchestra in the mid-1950s. He recalls, "Bookspan was a very natural player and person. First as my mentor, then as a professional colleague, he always had a joyful, professional curiosity about our music making. His teaching was never pretentious and he always offered the simplest solutions when asked."

Jim Dallas, Principal Percussion of the Naples Philharmonic Orchestra, summarizes his learning experience by stating, "The greatest gift that Mr. Bookspan gave me was that of confidence. From my first lesson to the last time we played in orchestra together, this gentleman exuded a strength and confidence that was contagious. Playing side by side with him, you could feel yourself drawn into his energy and his rhythm."

According to Steve Weiss, Bookspan "had the rare characteristic of being able to make whomever he spoke with the total center of his attention. He became the listener, and as you spoke with him, you were the center of the universe." Carol Stumpf, Principal Timpanist of the Charlotte Symphony Orchestra, reflects that "He had an uncanny ability to make each of his students feel special, and as if they had a personal, special relationship with him."

The ability to make each person feel unique, along with a true love of life, was exhibited by Bookspan in everything he pursued, whether it was his career as a performer, or his love of boating, water-skiing, diving, the trampoline, motorcycles, or fast cars. In addition, he was an outspoken anti-war advocate, often leading parades with a draped drum in protest of war, or in support of amnesty for those who had refused to fight in Vietnam.

Adam Bookspan, a professional classical trumpet player, states that his father had "drive and zeal, a zest for life that he passed not only to me, but also to my sister, Jolie, my three half-brothers, and my cousin." Adam says that after assuming the Principal Percussion position, his father's goals shifted from personal ones to those of the section. "He wanted the section to become the best it could possibly be," Adam says.

Tony Orlando recalls that during his early years in the orchestra, Bookspan said to him, "If you hear anything I am doing that you think needs some correction, let me know." According to Orlando, "*That* is the way to run a section, and that is the kind of humble musical giant that Mickey will remain."

One thing that all who heard Bookspan agree upon is that he had no peer in regard to his cymbal sound. Carol Stumpf sums it up best when she states, "I can't imagine anyone else making so much music from one cymbal note.

"Michael had such a profound and lasting influence on my life, not only as a musician and teacher, but as a person as well," Stumpf adds. "We define ourselves by our relationship in our community, to family, friends, mentors, what we do, how we live, and it is one of the proudest ways I define myself, saying 'I am a student of Michael Bookspan.'"

Of course, Bookspan had the most profound influence on his family. When asked to comment on her late husband's election to the PAS Hall of Fame, Shirley Bookspan knew how he would have felt. "Nothing would have pleased him as much as to have received this honor. He thought so highly of the Percussive Arts Society, as this was *his* organization; the organization devoted to *his* art—percussion."

Michael Bookspan was active for many years in the PAS, not only as a member of the society, but also as a member of the Board of Directors and as a clinician at several PASICs. We respectfully welcome him to the PAS Hall of Fame.

PHOTOGRAPHER: LOUIS HOOD; SOURCE: PHILADELPHIA ORCHESTRA ASSOCIATION ARCHIVES.

Rehearsal of the Suderburg with Eugene Ormandy, April 1979

# SIEGFRIED

Siegfried Fink was born 1928 in Zerbst/Anhalt (East Germany) and studied percussion and timpani as well as composition at the Music University "Franz Liszt" in Weimar. When people in the German Democratic Republic called his music, which was partly influenced by jazz, "decadent," and when they wanted to force him to obey the official GDR guidelines, he fled Communism with his wife Traudel and little daughter Cornelia to West Germany, where he became a "Nestor" of solo and ensemble percussion.

After 17 years of solo and orchestral work, he became teacher, later professor and head of the percussion department at the University of Music in Wuerzburg (West Germany).

Siegfried Fink founded many percussion series in many different European music publishing houses, such as Schott, Benjamin, Zimmermann, Wrede, Heinrichshofen, Vogt & Fritz, Boosey & Hawkes, and Leduc, and he grew to be one of the most often published percussionists in the world.

Among his publications one can find more than 150 compositions for percussion instruments as well as chamber music, music for ballet, movies, TV, method books for all percussion instruments, and many editions of works by other authors, such as Keiko Abe's "Dream of the Cherry Blossoms" (Zimmermann).

Fink has made a big impact on the percussion pedagogy in Germany. Among many other activities, he made possible the inclusion of percussion instruments as solo instrument in the All-German contests "Jugend musiziert" and "German Music Competition." The "Curriculum Percussion Instruments" of the German Association of Music Schools (VdM) by a committee chaired by Fink in 1977 proved to be an important aid for argumentation of percussion teachers in their construction of percussion departments that wanted to offer more than only a background role of drumset playing, but also solo and ensemble work with marimba, vibraphone, drumset, pedal timpani, avant-garde setups, concert xylophone, concert glockenspiel, gongs, tamtams, Latin percussion, African percussion, and Brazilian percussion.

Fink has been an adjudicator for numerous competitions in Spain, Luxembourg, Bulgaria, Russia, Switzerland, ARD competition in Munich, and many others. He has been percussion adviser for the Philharmonic of Nations and for the Institute for Talent Research and Talent Support in Music, and is the author of all articles on percussion instruments in the most important German language dictionaries and handbooks, such as *Handbook of Music Pedagogy*, *Dictionary of Music*, and *The Music School*, and he has created excellent public relations for percussion with radio and TV broadcasts.

Fink produced numerous LPs and CDs as composer, conductor of ensembles, and mentor for his students, and he has been guest soloist in Africa, the Americas, Asia, and the whole of Europe. He gave seminars and master classes in Egypt, Brazil, Bulgaria, England, France, Holland, Hong Kong, Italy, Japan, Yugoslavia, Korea, Luxembourg, Austria, Poland, Portugal, Sweden, Switzerland, Spain, South Africa, Turkey, Hungary, and the USA. Among the recording labels he worked with are Audio, Audite, BASF, Balkanton, Calig, Cantate, Deutsche Grammophon, Edigsa, Gallo, Koch/Schwann, Thorofon, and Wergo.

Under his leadership, Wuerzburg became a focal point for percussionists from all over the world. Many of his former students became internationally renowned solo percussionists, like Prof. Dr. Peter Sadlo (Munich and Salzburg), Prof. Dr. Ney Gabriel Rosauro (University of Miami), Timothy White (Perth, Australia), Prof. Paul Mootz (Luxembourg), Carlos Voss (Portugal), Prof. Mark Christopher Lutz (USA), Prof. Xavier Joaquin (Espagna), Prof. Gyula Racz (Hungary), Mark Glentworth (England), Wessela Kostowa (Bulgaria and Germany), Cornelis Teeling (Holland), Wladimir Sigariev (Russia), Vassili Daramaras (Greece), Severin Balzer (Switzerland), Pablo Ballester (PAS Spain chapter president), the Percussion Art Quartet (Stefan Eblenkamp, Anno Kesting, Gergana Fasseva, Markus Verna), the Tri Percussion Ensemble (Prof. Thomas Keemss, Guenter Kamp, Guenter Peppel), the Germans Andrea and Wolfgang Schneider, Hermann Schwander, Martin Amthor, Joachim Sponsel, Bernd Kremling, Michael Ort, Rainer Roemer, Axel Fries, Martin Maria Krueger (president of the German Music Council), Matthias Schmitt, Thomas Hupp, Jeff Beer, the PAS composition contest winners Leander Kaiser and Eckhard Kopetzki, and the author of this article, among many others.

Many of Fink's students have won national

# FINK

## BY MARK ANDREAS GIESECKE

and international competitions, like the ARD competition in Munich 1985 (first and two third prizes; a second prize was not awarded), Barcelona, Geneve, Luxembourg, and Radio France Paris.

Fink was honored for his artistic and pedagogical work with 30 national and international prizes, among them the Culture Prize of the City of Wuerzburg, the Honorary Diplomas of the University of Music in Barcelona/Spain and of the State Academy of Music in Sofia/Bulgaria, the Prize of the Critics in Madrid/Spain, First Prize at the Festival for Short Movies in Oberhausen, the Bundesverdienstkreuz am Bande (highest ranking State Order of Germany), as well as with the Honorary Doctorate of the State Academy of Music in Sofia/Bulgaria, and the 2002 PAS Lifetime Achievement in Education award.

Throughout his career, Fink gave about 500 concerts, among them premieres of about 300 new works. Many of his own works had a pioneering function, such as the "Trommel-Suite" (for solo snare drum), the "Darabukka Suite" (for solo darabukka), and "Conga Negro" (solo conga), in which Fink exploited the sound possibilities of these instruments as solo instruments. Very interesting, too, is the through-composed polymetria in "Metallophonie." Fink's compendium *Schlagzeug – mein Hobby* (*Percussion – My Hobby*), has been translated into English, French, Spanish, Arabian, and Japanese.

With the *Tabulatur 72* (in 1972), updated as the *Tabulatur 2000* (in 2000), Fink suggested pictograms for all of the percussion instruments and mallets, in order to facilitate and standardize the percussion notation communication between composers and players, and in order to facilitate changes of instruments and/or mallets for the performer. Many composers and publishers already use these pictograms in their editions.

Fink's *Studies for Snare Drum* in six volumes (Simrock) is one of the most popular methods for snare drum in Europe. Fink systematically acquainted the readers with all time signatures, including meter changes, accent patterns, grace notes, and rolls, including all the different types of roll notation and their respective, exact meanings. With the *Solo Book for Snare Drum*/*Solo Book for Timpani* (Benjamin), Fink provided the student with musical pieces for contests, exams, and recitals.

In the "Suite for Solo Snare Drum" (Zimmermann), Fink was the first composer to make use of 17 different sound shapes this instrument is capable of, and he put these in a highly satisfying musical environment, including through-composed as well as aleatoric parts and playing demands. This piece is one of the most often played contest solos for snare drum. Works by Fink can also be found in *The Noble Snare* collections, edited by Stuart Saunders Smith.

With the *Studies for Timpani* (Benjamin) in three volumes, Fink transferred the successful method for snare drum to timpani, but with the addition of explaining texts (all texts in German and English).

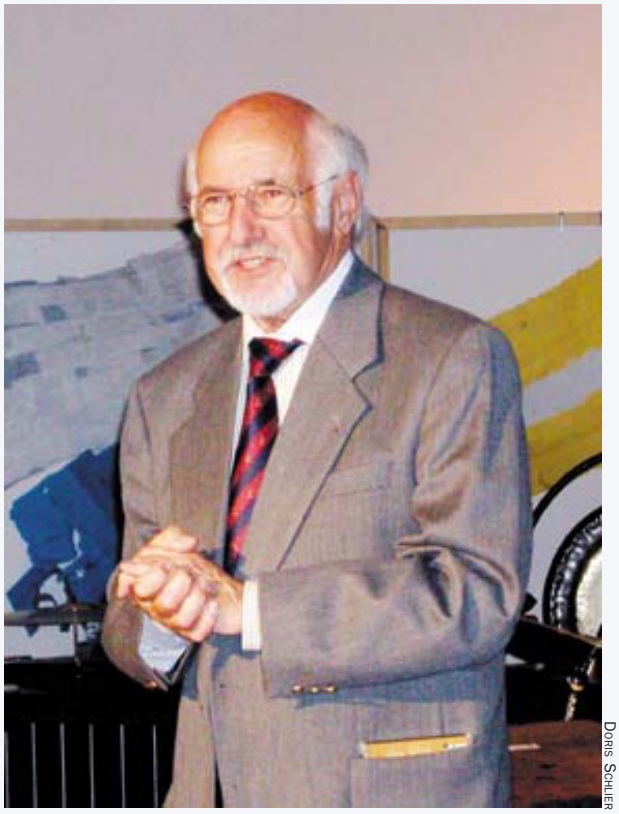
As a composer Fink was often inspired by impressions from his many travels around the world. A most fascinating, difficult-to-play, and beautiful piece is "Batu Ferringhi" (Zimmermann) for marimba solo, in which he dedicated each of the five movements to a different character of the famous Indian saga and silhouette theater: Rawana, Hanuman, Sita, Laksama, and Rama.

The first published composition by Siegfried Fink was his "Concertino for Vibraphone and String Orchestra" (dedicated to Milt Jackson). One of his most recent works is the "Concert for Percussion and Orchestra," which he wrote for the designated professor of percussion at the State University of Music in Beijing/China, Li Biao, who has already played the piece in concert, both in Japan and China.

The contributions of Fink to the art of percussion are manifold and include successful work in almost all possible areas: displaying, composing, arranging, teaching, conducting of ensembles, editing, founding (ensembles, contests, festivals), percussion related music journalism, writing of books, and being mentor for the younger players.

The catalog of percussion compositions compiled by Prof. Thomas Siwe, available online to PAS members, includes 142 compositions by Siegfried Fink. Ensemble conductors and percussion instructors are able to find ample material there for all possible recital, contest, examination, and concert purposes.

On behalf of the German PAS members, I congratulate Prof. Dr. Fink for his election to the prestigious PAS Hall of Fame. Siegfried Fink, who celebrated his 75th birthday this spring, is the first German to be honored in this way.



DORIS SCHLIER

Birthday concert at the Humboldt-University Wuerburg, May 3, 2003

**Mark Andreas Giesecke** holds both BM and MM degress from the State University of Music in Wuerzburg, where he studied percussion with Prof. Siegfried Fink. Being a general percussionist, he is internationally most reknowned as vibraphonist with the Kostowa-Giesecke-Duo. His compositions are published in Germany, Austria, Switzerland, the Netherlands, the UK and the USA. He co-authored the *Compendium of the 4-Mallet Techniques* and the *6-Mallet Compendium*, and is author of the best-selling German book on proper practicing and rehearsing, *Clever ueben, sinnvoll proben, erfolgreich vorspielen*. Giesecke has served as Germany PAS chapter president since 1997.

# ELLIOTT "ELLIE"

He has been called many things in his life including the "Stradivarius of Steel," "Father of the Modern Steel Drum Band," "Master of the Steel Drum," and Dr. Mannette. I prefer to call him the "Steel Rebel" because in his seventy-seven years of life, Ellie Mannette has continually rebelled against anyone or anything taking him away from his life's passion and work—the steel drum. His passionate rebellion has helped to create one of the most significant musical innovations of the twentieth century.

As an artisan, his steel drums have been displayed in such places as the Smithsonian Institute, the Metropolitan Museum of Art, and the Contemporary Art Gallery. As an educator, his leadership has helped to establish successful steel bands in universities, schools, and community programs all across the United States.

Mannette was born in San Souci, Trinidad in 1926. He began his musical journey at age eleven in preparation for Carnival as a member of Alexander's Ragtime Band. Created by Alexander Ford, this band of steel featured performers banging away on garbage can tops, grease barrels, biscuit drums, and paint tins.

From approximately 1939 to 1941, Mannette performed with his own band, the Oval Boys. The name of the group was taken from the oval sports pavilion directly opposite the band's rehearsal space. Around the same time, Mannette, who always had an interest in metals and machine-shop work, observed other bands and performers such as Winston "Spree" Simon producing tonal qualities on biscuit tins. Simon played "Mary Had a Little Lamb" and "River Vine Vine" on his small drum.

Mannette was fascinated with the ability to produce four or five concave pitches from a convex surface and tried to replicate the sounds himself. In his "trial-and-error methodology," Mannette produced a small drum that had six or seven convex-shaped notes on a concave sunken surface. His experimentation with a concave sunken surface proved to provide a better tonal basis.

World War II interrupted Carnival between 1941 and 1945, but allowed Mannette a chance to continue experimentation on his drum. Also during this time, the Oval Boys became known as the Invaders—a name Mannette credits to the commandos of England. Mannette decided to use a thirty-five gallon oil barrel for his drum, allowing him nine pitches. Mannette nicknamed his drum the "barracuda" because it, just as the fish, represented the "baddest" on the island.

Mannette continued to experiment with stretching the tonal range of the drum. By early 1946, he secretly began building a lead pan out of a fifty-five gallon barrel. He unveiled the finished product while a contestant on the *Scouting for Talent* show. His performance included such selections as Brahms's "Lullaby." Mannette stunned the crowd and won the contest with his new, bigger drum capable of fourteen pitches.

In 1949, Mannette was selected as a member of the Trinidad All-Star Percussion Orchestra. The Orchestra was to take part in the Festival of Britain as well as perform at other venues in and around London and Paris. During this time and upon his return to Trinidad, Mannette continued to explore and enhance his steel pans. Other innovations in steel drum design that are credited to Mannette include Double Seconds (1952), Double Guitars (1954), Triple Cellos (1956), Tenor Basses (1960), and Quaduet (1996).

Although his work began in Trinidad, Mannette has spent approximately thirty-six years in the United States. Mannette first came to the U.S. briefly in 1963 to help develop the United States Navy Steel Band program. He returned in 1967 to work with inner-city youth in New York City as well as to tune for his friend, Murray Narell. By 1971, Mannette met James Leyden, a music teacher in New York, who wanted Mannette to tune some recently purchased drums. In the process, Mannette learned about concert pitch and the strobe tuner. This allowed him to improve the tonal quality of the drums through experimentation with the fundamental pitch and harmonics of each note.

Due to Mannette's continued dedication to education and artistry through the years, he achieved an artist-in-residency status at West Virginia University during the early 1990s. His work along with the guidance of his business partner, Kaethe George, at WVU and Mannette Steel Drums Ltd. has trained many performers, builders, and tuners through workshops and apprentice programs.

In recent years, Mannette has received several awards and accolades. For his work in the furtherance of indigenous culture, he was recognized

# MANNETTE

BY LISA ROGERS

in 1999 with a National Heritage Fellowship Award from the National Endowment of the Arts. For the first time in thirty-three years, Mannette made an emotional journey back to Trinidad in October of 2000 where he received the Trinidad and Tobago Chaconia Silver Medal from the Minister of Culture. On receiving the medal, Mannette remarked: "I had no idea that after all the years I spent away from Trinidad and Tobago, that the Government would still treat me with so much respect. I sat there and just began to cry. Every time I go to these types of events, I remember the struggles I and all the others went through for pan."

Additionally while visiting his home country, he received the Honorary Doctorate in Letters from the University of the West Indies-St. Augustine Campus.

In regards to his upcoming induction into the PAS Hall of Fame, Mannette said, "I feel honored to be chosen by this distinguished body for this prestigious award. Looking back more than half a century during my humble beginnings in this unique art form, no one during that period could have envisioned the rapid growth of this instrument. Through the years as I developed my skills, my entire mindset was sharing my knowledge with others for the betterment of this instrument. In receiving this Hall of Fame Award, I believe that PAS not only recognizes my accomplishments in the development of this art form, but is acknowledging that as the steel drum instrument moves into this next century, it is poised to take its rightful place among the world's orchestras."

If people's lives are indeed measured by their accomplishments, Elliott Mannette's "cup runneth over." Marc Svaline once asked Mannette what was his most significant milestone in the creative development of the art form. Mannette replied, "I have to say that it was the sinking and tuning of that fifty-five gallon barrel. It was significant because, though it was crude and the tonal quality not very beautiful, it was the true birth of the art form."

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**Lisa Rogers** is Assistant Professor of Percussion and Associate Director of Undergraduate Studies in the School of Music at Texas Tech University where she teaches applied studies and directs the Texas Tech Steel Drum Band. She attended Southwest Texas State University and Texas Tech University for her undergraduate and graduate studies. She received a Doctor of Musical Arts Degree in Percussion Performance from the University of Oklahoma. Rogers serves as Associate Research Editor and Selected Reviews author for *Percussive Notes* and is a Historian for PAS.

# How to Succeed In (the Music) Business

BY PETER ERSKINE

Of the various questions which are asked at drum clinics or by e-mail, the larger subtext of many aspiring musicians' queries seems to concern the notion of "making it" in the music business. In view of that, I am going to devote this article to some observations about making it in the music "biz," and attaining/sustaining musical happiness and worth.

### 1. DON'T FORGET WHY YOU'RE DOING THIS

Most of us are young enough to remember why we started playing: because of the irresistible lure and magic of music. When I say "young enough," I'm not discriminating against anyone in terms of calendar years. Elder percussion statesmen/gentlemen such as Louie Bellson, Buster Bailey, and George Gaber still show as much sparkle and enthusiasm for everything related to drumming as a five-year-old sitting down behind a drumset for the first time. Meanwhile, I'm sure we all know a couple of sourpusses—young and old—who joylessly play their instruments.

### 2. PLAY WITH GRACE AND LIVE IN GRATITUDE

Musicians must be the luckiest people on earth. There are so many positive aspects of music-making: The craft involved, the challenges, the pleasure we bring to others, the sheer brilliance of some of our colleagues, and the pure joy of creation and getting to hear the results. I still marvel at my good fortune every time I step on a concert stage or into a recording studio. I love music. And I love the synergy of people putting their efforts together to make music, whether they be band or orchestra members, sound technicians, stagecraft people, travel agents, hotel bellmen, or restaurant hostesses. You can treat it like a "treat," or you can turn it into a drag; it's pretty much your choice.

### 3. SHOW RESPECT

Thinking back on my career, I am struck by the incredible generosity shown me by so many of the talented musicians I have encountered. Most I have met in my travels are truly nice human beings. A couple of jerks here and there, but for the most part all of my musical heroes have acted as heroes worthy of emulating.

## PETER'S PRINCIPLES

1. Don't forget why you're doing this
2. Play with grace and live in gratitude
3. Show respect
4. Live in the musical moment
5. Be prompt
6. Have the right equipment for the job
7. Pay attention
8. Don't make excuses
9. Get as much experience as you can
10. Find and embrace your lasting musical values
11. Don't be afraid to say "No"
12. Keep your ears open
13. Be polite to your audience

One key thing in my interactions with musical colleagues and elders has been my sincere attempt to always show the proper amount of respect. That's a fairly easy thing to do when dealing with one of your all-time favorite drummers, but it is equally important to do with *anyone* who has been in the business longer than you—or even for less time than you, for that matter. In thinking back on the many young people I have been fortunate to assist along the way, they were nice people who treated me and my career with respect. "Respect" does not mean flattery, but it does imply an awareness and appreciation for the work someone has done. Simply put: common courtesy.

### 4. LIVE IN THE MUSICAL MOMENT

Play honestly. Play what the music requires. *Listen*. Learn to *trust* the music as well as yourself. Don't worry about the response that your playing might create from the audience, the bandleader, other drummers who just happened to walk into the bar where you are working (Hey, was that Steve Gadd who just ordered a Pepsi?), or that pretty girl in the third row. Let the music do the talking, but play for the music! In other words, you should have no other agenda than making the music feel and sound as good as possible.

Another aspect of this has to do with musical appropriateness—playing what the job (the music) requires. As important as it is to be able to "express our feelings," sometimes it is more than enough to simply play the simple beat that's being asked of us.

### 5. BE PROMPT

The first casual (club date) gig I ever worked was when I was 13. I lied about my age to join the Musician's Union and got called to play a dance at one of the local hotels in Atlantic City (this was years before gambling casinos came to the Jersey shore). Not only didn't I have cases for my old red-sparkle Gretsch kit, I didn't drive; so my older brother helped me pile my drums into the family car, hardware in a canvas bag, and off we went—smack into holiday weekend traffic. By the time we got to the hotel it was already five minutes past the scheduled downbeat. The sight of the two of us schlepping my bare naked drums through the hotel lobby up to the ballroom was comical; especially when one of us dropped my 17-inch K cymbal down a staircase. The band was just about to start when we came running up to the stage, and they waited with some impatience (along with the show's acts) while I assembled my kit. After a harrowing first set, the bandleader (an

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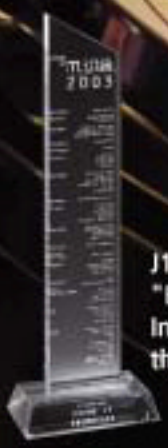

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accordion player) kindly took me aside, sat me down in a chair, gently but sternly admonished me for being late, and told me that I should "always be set up and ready to go fifteen minutes before the downbeat." I have never forgotten that advice, and I have never been late to a gig since. Thank you, Jack Louis!

### 6. HAVE THE RIGHT EQUIPMENT FOR THE JOB

That means cases for your drums! Bring the "right" drumset for the gig. Don't forget your sticks, drumkey, brushes, mallets (for cymbal rolls and so forth), and don't forget to take a pencil! What cymbals are you using? What drumheads? I'll change drumheads for a particular job if I deem it necessary, and I try to be specific as to what drum and cymbal sizes I choose for each recording or "live" gig. If you want to work free-lance but only have one drumset (or are in the market for one), medium-sized instruments will usually offer the most versatility. A final "don't": Don't be afraid to ask questions concerning the job's musical requirements when you're called to work.

### 7. PAY ATTENTION!

Once you're set up and ready to go, pay attention to everything that's going on around you. Number one, the music! In addition to doing your best to ensure that the beat/time is steady, the style is "correct," dynamics are appropriate, etc., you should keep your eyes open to make sure that all is going well. Is the conductor happy? Are you watching the conductor? Is the vocalist happy? How about the bandleader? Are YOU the bandleader? How's the sound on stage? Can the other musicians hear you, and can you hear them?

You will have many occasions to use the pencil you've brought with you to the job. *Learn to read music as well as possible*. I take great pride and pleasure in reading drumset music. I also take professional pride in learning music as quickly as possible by ear. The combination of those two talents is invaluable.

### 8. DON'T MAKE EXCUSES

"This is not my usual drumset."

"The sound on stage is really weird."

"That's the first time I ever played that chart."

"My dog died" or other such alibis.

"Steve Gadd came into the bar…"

No one cares. Back to point 5 about being prompt; some favorite excuses for being late include:

"Traffic was really bad."

"The bridge was up." (I just heard that one recently.)

"My alarm didn't go off" or "I didn't get my wake-up call."

This is very important. Try not to argue with the conductor, producer, engineer, or a fellow musician. Be honest, but be polite, and take responsibility for your own actions and performance.

### 9. GET AS MUCH EXPERIENCE AS POSSIBLE

Focus is an essential ingredient for success. So is experience. Because variety is the spice of life, take advantage of every opportunity to play, especially when you are in school. Now's the time. Every experience informs the others. My sense of absolute time got much stronger as a result of my working with Steely Dan or doing commercial recording work. So, when I play "free" and artistic jazz, my inner clock is bolstered all the more from those experiences. Put another way, I am certain that every polka I have played helped me to become a better avant-garde musician. It is a fact of life: you've got to get out there, pay your dues, and pay the rent.

### 10. FIND AND EMBRACE YOUR LASTING MUSICAL VALUES

This advice and the following point come to you courtesy of my long-time professor and guru, George Gaber of Indiana University. He used to tell me, "There will always be that kid with the purple drumsticks." In other words, somebody hot, fast, and impressive will always come along in the drum scene. So a drummer had better find his or her own lasting musical values to sustain and nourish an artistic and playing career.

### 11. DON'T BE AFRAID TO SAY "NO"

As important as all of the above points are about getting experience, getting a job, and getting along, you must respect *yourself*. "To thine own self be true," as Polonius advises Laertes in Shakespeare's *Hamlet*. If you feel strongly enough about something, follow your head, your heart, and your musical instincts. As Professor Gaber advised me (and I'm still hard at work on this one), don't be afraid to say "No" to a gig if it conflicts with some previously made personal or family plans. This might appear to contradict point 9, but music, like life, is all about balance. Strange advice coming from me, a self-admitted workaholic, but as I said, I'm working on it!

### 12. KEEP YOUR EARS OPEN

There's a lot of great music out there. Keep your ears open and listen to some of it! You don't need to re-invent the wheel, as a lot of the music's vocabulary has already been defined and spoken by some of the best drummers in the business. Go to that library and "read" as much as you can. One suggestion: to hear the next "new," "hip" or great drummer, you can always check out who is playing drums in John Scofield's band. John seems to have a knack for finding great drummers. Check out this short list of alumni: Adam Nussbaum, Dennis Chambers, John Riley, Billy Stewart, Ben Perowsky, and his current drummer, Adam Dietch. Meanwhile, don't forget to listen to the music of Bach, Bartok, Stravinsky, Varese, Vaughn-Williams, Walton, Beethoven, Mozart, Debussy, Ravel, Bernstein, Takemitsu, Knussen, Turnage, Prokofiev, Shostakovitch, et al. (There! I've always wanted to get Dennis Chambers' and Prokofiev's names in the same paragraph. Another goal accomplished!)

### 13. BE POLITE TO YOUR AUDIENCE

Common courtesy. "Nuff said." I must add this: treat them with respect for their intelligence, and always play your best.

---

**Peter Erskine**'s career has covered all aspects of the drumming palette: from the big bands of Stan Kenton to Maynard Ferguson, groups from Weather Report to the Yellowjackets, vocalists such as Diana Krall and Joni Mitchell, and a huge list of jazz artists including Chick Corea, Michael Brecker, Eliane Elias, Freddie Hubbard, Gary Burton, and Pat Metheny. In addition to giving clinics and seminars worldwide, teaching at the University of Southern California and the Royal Academy of Music in London, Erskine has recorded over 400 albums, has his own trio, received numerous awards including a Grammy, and still has time to run his Fuzzy Music label. He is a member of the PAS Board of Directors. **PN**

# A View From My Side of the Drumset

BY TERRI LYNE CARRINGTON

When asked to write this article, I struggled for a while trying to decide what I wanted to say. So often, we, the players, don't take the time to formulate our thoughts about what is important to us, or what got us to where we are that makes people want to talk to us in the first place.

I fully understand my position in the jazz community as one of the forerunners in bringing the feminine aesthetic to the drumset, and do not want to be so casual as to brush this off as unimportant. When I contemplated my part in the responsibility that we all have to pass knowledge we have acquired to the "up and coming," I remembered that I needed encouragement and role models in my formative years.

The fact is, there weren't many women playing drums when I started in 1973. Of course, there were some, but not very many in jazz. I got very excited when I saw people like Karen Carpenter on television. At least I was seeing someone who was in some ways like me, which made it feel not quite as strange. I was even more fortunate to have come from a musical family, and I had a direct line into the jazz community because of my Dad's relationships with all the great musicians of the time. Now I see much more clearly than I did then how important these relationships were to my development and career.

Of course, not everyone has this kind of opportunity. It is the nurturing nature of the jazz community that helps a musician develop into a mature artist. There is a lineage that cannot be ignored in order to gain the respect of the entire jazz community: writers, critics, patrons, musicians, agents, label executives, and producers. This perspective of what it takes to make it in jazz is not always touched upon by schools or educators, so it is up to the players to articulate this clearly.

For many years, I felt like I was in a club by myself. If I met other young girls that played drums, chances are they lived in other cities, making it difficult to develop camaraderie. So, basically, I did not pay attention to the fact that I was a little girl participating in a male-dominated field. For many years that was something I did not want to deal with in conversations or interviews, because I saw no relevance to what I had accomplished. It just felt like an angle for other people to focus on when I wanted them to focus on my drumming and musicality. It was not until the last few years that I started seeing the importance of talking about this issue and realizing how much it meant to other women, regardless of age or performance level, which is why I have no problem addressing this subject now.

The way I view it, this issue is the same in all areas of life and business. Women have been socialized not to do things that seem aggressive or "male." However, that attitude has evolved and changed in many areas of society. The WNBA is a perfect example, as well as women who have become CEOs for Fortune 500 companies—things we may not have imagined thirty years ago. As we all witness this societal change, I'm sure many of us can see room for improvement, though we must have the patience to let it evolve at its natural pace.

At the risk of being critical or even criticized, I'd like to point out something that I have noticed that I think could be dangerous. Many women, in the attempt to be viewed as equals, have taken on the personas and developed the attitudes of their male counterparts, which defeats the purpose. It is precisely the feminine aesthetic that will make our contributions different and bring another perspective to the industry—a perspective needed for balance. In my opinion, to ignore this or play it down is not helping to make some of the changes needed for a well-balanced society.

One thing I can recommend to all drummers who

want to be serious players is to get out there in the community and create for yourself any way that you can the nurturing kinds of relationships that will stimulate your growth. This takes a lot of time, legwork, or just hanging out. Persistence and perseverance are two words that come to mind. It is not easy, and you have to be willing to get doors closed in your face. But with strong determination, doors will be opened as well.

For those who don't want to be serious players, the road can be a little easier. I have always felt that everyone cannot and should not be that kind of musician. There is a place for all of us—from the educational route and the local jazz scene, to the behind-the-scenes route. It has to be a diverse, well-oiled machine for the whole phenomena to work. Our personalities can help dictate our place in the jazz or musical society. Some people are not cut out for the rigorous conditions of road travel. And women especially have to think about how they will deal with being on the road and having a family. It is not easy even without a family.

As I write this, I am either on a tour bus or in a hotel room, finding a few moments before or after a show to put down my thoughts. I realize that we all have to make sacrifices to choose this lifestyle. It boils down to what kind of sacrifices one can handle for the love of music. In some cases, the love of music then has to sustain us through many other kinds of relationships. At the end of the day, we have to be okay with the choices we have made, or we may become bitter or even heartbroken, as I have seen with some previous-generation musicians.

Another thing to consider is that we can't always play exactly what we want stylistically in order to work consistently. I have always said that versatility is the key to my success. My love for all styles of music has gotten me where I am. I cannot stress enough how important it is to keep an open mind throughout this adventure. When I meet young musicians that are so terribly passionate about what kind of music is happening or not happening, I just smile politely. The greatest musicians I know and have worked with—people like Herbie Hancock, Wayne Shorter, and Al Jarreau—are all extremely open to what is out there and do not snub their noses at new ideas.

One of the most important qualities I have found in great artists is humility. When I regard the humble nature of innovators and legends, I see with even more conviction how important that quality is for me, my peers, and the next generation of musicians, who will carry it all forward. Expressing creative music can be compared to practicing and expressing spirituality. We must regard it with respect, and have the utmost integrity with all that we do in relation to the art form.

Another point I would like to touch upon is the "all women" group concept that many women feel the need to be involved with in order to capitalize on the marketing strategies of others. My belief is that men and women of all ages and races have to live together and work together in society, so why not in music? Wayne Shorter explained it best when he was asked about hiring a 21-year-old female drummer (me) in 1986. He reads a lot of science fiction books and noticed that women and children were in the forefront of making changes in society in these books, so he employed this way of thinking with his bands. I am empathetic to female musicians who feel it a more nurturing environment to play with others that have had similar experiences and struggles while trying to make it in this business. But it is important to not let this develop into a crutch that could hinder one's development.

Festivals that celebrate women musicians are important, because some women may not have the opportunity to feature their own music without these venues. But we must be careful that it does not turn into an exclusive format for women, liking it to the ideology behind Women's Month or Black History Month. The accomplishments of women and African Americans should be celebrated throughout the year, and I look forward to the time when we don't need a specific month of acknowledgment. Though we are definitely not there yet, the same theory holds true, for me, in regard to women's festivals.

Jazz has a history. The artists have created legacies. The music has created a lifestyle. I do not think it realistic for one to try to make it in this music—at least not authentically—without having studied and embraced what has made the music what it is. For example, when a drummer tells me that his or her favorite drummer is someone that has only been on the scene the past ten to twenty years, I stress how important it is to study the roots of the source. There are no shortcuts. Honoring, respecting, and learning from those who have come before us is normal and expected behavior in a lot of non-western cultures. In my opinion, we could stand to adopt more of this tradition in our own culture—not in a way that would stifle the growth and development of our art, but so our artistic future is built on the strongest foundation.

**"The feminine aesthetic will make our contributions different and bring another perspective to the industry—a perspective needed for balance."**

These are just some things to think about when deciding to choose music for your life. When you can make a decent living doing what you love and being creative, there is no better feeling in the world. Most people can't do that. That aspect can be totally rewarding and can help to confirm why we are put here on earth. In these trying times, the global power of music and art is healing and transcending cultural, political, and religious disagreements, helping to create peace and harmony in the universe. What better reason can we have to follow our dreams than contributing to the greater good of the entire universe?

---

**Terri Lyne Carrington** is a world-renowned drummer, composer, and clinician. Her first major appearance at the Wichita Jazz Festival with Clark Terry resulted in her receiving a scholarship at age 11 to the Berklee College of Music. Since age 17 she has performed with such major jazz artists as Stan Getz, Pharoah Sanders, Al Jarreau, and Wayne Shorter. Carrington was the drummer for *The Arsenio Hall Show* as well as the late-night TV show *Vibe*, hosted by Sinbad. Currently, she is touring with Herbie Hancock. For more information, visit her Web site: www.terrilynecarrington.com PN

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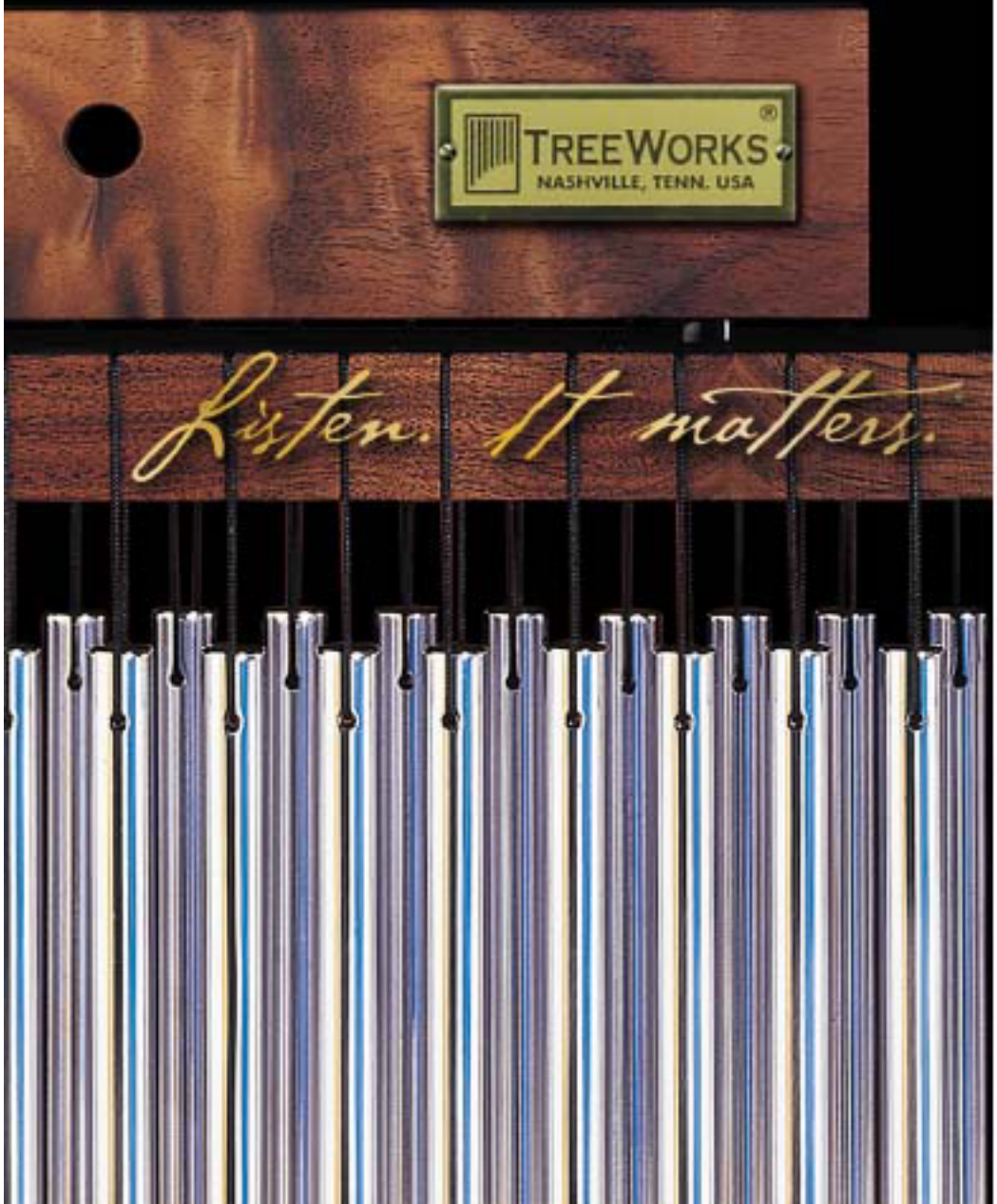


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# The Drummer's Heritage Concert
## Part II: The Performers

BY DENNIS DELUCIA

The Drummer's Heritage Concert at PASIC 2002 was *the* concert of a lifetime for those interested in the global evolution of rudimental drumming. Two-hundred and twenty musicians aged eleven to eighty, representing eight states, Canada, Scotland, and Switzerland, performed in what certainly was one of the largest and longest concerts (three hours and fifteen minutes!) in the history of PASIC.

Under the artistic direction of Robin Engelman, the event was structured chronologically to include five styles: Ancient, Scottish, Swiss, Show-band, and Contemporary. The concert program included:

• **The Colonial Williamsburg Fifes and Drums**, representing the Virginia State Garrison Regiment, founded in 1778. Their leader is Drum Major **Lance Pedigo**.

• The legendary **Nick Attanasio,** eighty years young, rudimental bass drum virtuoso, accompanied by **Dominick** and **Therese Cuccia** on rope snare drums.

• The immortal **John S. "Jack" Pratt**, whose books of contest solos are played worldwide. Jack was inducted into the PAS Hall of Fame the night after this concert.

• **The Camp Chase Fifes and Drums**, led by Drum Major **Phil Kafoure** and his son, Drum Sergeant **Seth Kafoure**. They are an authentic re-creation of a Civil-War period unit, and have appeared in the films *Gettysburg* (1992) and *Gods and Generals* (2003).

• **Jim Kilpatrick**, the superstar of Scottish drumming, and seventeen-time World Drumming Champion.

• **The Peel Regional Police Drum Corps**, from Toronto, Canada, led by **Doug Stronach**. This group is one of the most musical pipe bands ever!

• The Grand Master of Basel drumming, **Alfons Grieder**, accompanied by **Americlique**, a Connecticut-based fife and drum corps that plays Swiss Festival music throughout New England. **David Fontaine** is their lead snare.

• **Bethune-Cookman College Marching Wildcats Drumline**, led by Director **Pedro D. Orey** and Drum Major **Johnny Miller**. They appeared in the movie *Drumline* and are the first "show-band" drumline to ever appear at PASIC.

• The magnificent **Marty Hurley**, best known for his fourteen-year tenure as arranger/instructor with The Phantom Regiment Drum and Bugle Corps.

• The versatile group from Canada known as **C.A.D.R.E.** (Canadian Associates Drumming Rudimental Excellence), led by **Fred Johnson**.

• **The Oak Village Middle School Marching Percussion Ensemble**, directed by **Rodney B. Goods**. They were the youngest ensemble in the concert, but performed their "Latin Attack" program with all the presence and musicality of much older groups!

John S. Pratt

• The "King of Snare," **Jeff Queen**, soloist with *Blast!* and former DCI and PAS individual snare drum champion. King Queen attended the University of North Texas and marched with the Santa Clara Vanguard, Blue Knights, and Velvet Knights Drum & Bugle Corps.

• **The "Downfall of Paris" All-Stars**: Attanasio, Pratt, Hurley, Kilpatrick, Grieder, and Queen.

• The incomparable **University of North Texas Indoor Drumline**, directed by **Paul Rennick**, who is an arranger/composer for *Blast!* and arranger for the Phantom Regiment.

• **The Massed Finale**, featuring all 220 performers on stage playing "Amazing Grace," a long roll, and "The Three Camps."

The concert was presided over by **Ken Green**, who also played a great bass drum in the finale! This article contains the responses of eleven of the participants.

**DeLucia:** *What was your initial response to the concept of this concert?*

**Dom Cuccia:** I thought it could be the greatest concert ever to take the stage at PASIC or any other drum festival.

**Ken Green:** I knew that it would be an event of major historical significance, not only to rudimental drumming and PAS, but to the entire percussion community.

**Alfons Grieder:** I did not believe it would ever happen! I was honored to be invited and eager to participate.

**Fred Johnson:** I was very surprised that PAS would allocate an entire evening to a heritage concert that would feature the art of field drumming.

**Pedro D. Orey:** I was overwhelmed with joy, excitement, and disbelief, and honored to be able to bring show-band drumming to the most prestigious event for percussionists.

**Lance Pedigo:** Enthusiastic! We could not miss this opportunity.

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**Jeff Queen:** Like a dream come true!
**Paul Rennick:** A fantastic and interesting concept. A perfect mixture of education and entertainment.

**DeLucia:** *Why did you agree to perform?*
**Alfons Grieder:** I knew all the soloists, either personally or from articles or compositions. When I saw the energy, effort, love, and persistence with which this project was prepared, I knew I wanted to participate.
**Marty Hurley:** It was a chance of a lifetime to meet and perform with all these great players and legends.
**Fred Johnson:** Many of us have known John Pratt since the '50s. To play on this historic concert during the PASIC in which he was inducted into the Hall of Fame was an honor.
**Pedro D. Orey:** I wanted my students to experience the educational environment of PASIC. Also, it was an honor to make history by being the first show-band drumline to perform at the convention.
**Dom Cuccia:** I couldn't resist the chance to play with my idol, mentor, and friend, Nick Attanasio.


Bethune Cookman College

**DeLucia:** *Did the concert fulfill, exceed, or fall short of your expectations?*
**Jeff Queen:** Way exceeded! I had a great time—one of the best performances I've ever given! Kind of an out-of-body experience during my solo, it felt like there were about five seconds between every note. Plus, I was able to see and hear so many others.
**Lance Pedigo:** It far exceeded my expectations in terms of audience size and enthusiasm, group talent, and personal pleasure in being part of history.
**Alfons Grieder:** It exceeded them by far! The size and knowledgeable enthusiasm of the audience was a pleasant surprise.
**Dom Cuccia:** Completely fulfilling. Usually at PASIC the audience comes and goes, but not this time! It was standing-room only from beginning to end and true appreciation for every performer.
**David Fontaine:** Definitely exceeded my expectations. Robin did a great job putting it together, and you, Dennis, did a great job introducing us!
**Ken Green:** I couldn't believe it all came together. The greatest legends of each style on one stage. Amazing!
**Marty Hurley:** Far exceeded my expectations! The way everyone worked together was truly memorable.

**DeLucia:** *What were your favorite moments from the Thursday afternoon rehearsal?*
**Fred Johnson:** Watching a frustrated Robin Engelman trying to get everyone on stage! And finally meeting Alfons Grieder after all these years.
**Pedro D. Orey:** Watching the Oak Village Middle School perform and hearing 200-plus people play "The Three Camps" with such passion.
**Lance Pedigo:** Meeting everyone as they arrived from all over the country and the world. And the warm camaraderie among all performers.
**Nick Attanasio:** The laughter that followed all the silly screw-ups.
**Dom Cuccia:** Nick's first note in "The Downfall of Paris" was the most amazing moment of the entire convention!
**Ken Green:** Bethune-Cookman caught me off guard! They were exceptional, and we all knew that the audience would see and hear something extraordinary.

**DeLucia:** *What were your favorite moments from the concert itself?*
**Paul Rennick:** Hearing your introductions! Definitely some serious credits out there.
**Fred Johnson:** Watching and listening to Jim Kilpatrick play. He brings it all: musicianship, a well-constructed solo, expression, that in-bar magic that only the Scots seem to perfect, great visuals, and a beautifully tuned drum. And the audience reaction to Nick Attanasio—WOW!
**Pedro D. Orey:** Jeff Queen's awesome single-stroke roll! And the overwhelming response to my kids from Bethune-Cookman.

**Marty Hurley:** The massed ensemble playing "The Three Camps."
**Jeff Queen:** Watching Nick Attanasio was out of this world! Also, playing with Nexus and everyone else during the finale was the highlight of my career at this point.
**Lance Pedigo:** The honor of opening the concert by entering from the rear of the room and marching down the center aisle to the stage made the entire trip worthwhile. And, of course, the finale.
**Alfons Grieder:** I knew that the performances of my old friends Jack Pratt, Jim Kilpatrick, and Nick Attanasio would be great. But for me, Jeff Queen's solo was a super highlight.
**Nick Attanasio:** Playing with the drumming greats of all time.
**Dom Cuccia:** When we finished playing, Therese and I saw the standing ovation, but Nick was unaware; he was walking off stage. We got his attention, the crowd continued to cheer, and he became teary-eyed. What a great moment!
**David Fontaine:** Playing "Altfragg" with its composer, Alfons Grieder. What an honor!

**DeLucia:** *What was your least favorite moment?*
**Ken Green:** Saying good-bye. Knowing that, due to age, health, and distances it would probably be the one and only time that these great legends would play together.
**David Fontaine:** Trying to get through airport security with my Basel snare drum and Fasnacht mask.
**Lance Pedigo:** Not being able to get into the hall to hear the other performers. The room was packed!
**Jeff Queen:** Waiting to go on. Nerves through the roof!

**DeLucia:** *Who did you most enjoy meeting?*
**Fred Johnson:** Alfons Grieder.
**Jeff Queen:** Pratt and Hurley. I had never met them before, yet knew so much about them.
**Lance Pedigo:** It was great connecting with the Camp Chase Fifes and Drums. We don't often have the chance to meet fife and drum corps from outside our area.
**David Fontaine:** Alfons Grieder and Jim Kilpatrick.
**Marty Hurley:** Nick Attanasio. His energy was super! We reminisced about Bobby Thompson.
**Pedro D. Orey:** Robin Engelman and John S. Pratt. Robin made our drumline, and especially our drum major Johnny Miller, feel right at home. John made a special effort to talk about his life and to encourage me to continue to do great things. I thought, "This is what it's all about—passing the torch, sharing information."
**Alfons Grieder:** Everyone. New and old friends. Colleagues such as yourself, Robin Engelman, John Beck, Nexus, Hip Pickles, and so many others.
**Paul Rennick:** Robin was inspiring; so full of energy. He had a true passion for making this event happen, and I will remember that always.
**Dom Cuccia:** Marty Hurley reminded me of our mutual idol, Bobby Thompson. They both had a genuine willingness to share knowledge.

**DeLucia:** *Who did you most enjoy hearing play?*
**Lance Pedigo:** Watching the Bethune-Cookman Wildcats bring down the house with their infectious groove playing was fantastic!
**Jeff Queen:** Hurley and Kilpatrick; I had never seen them live. Jim Kilpatrick is amazing!
**Fred Johnson:** Jim Kilpatrick does it all, plus he really knows how to tune a snare drum!
**Paul Rennick:** Marty Hurley, because he has such a love for it. And Nick Attanasio because…well, just because! I loved the Peel Regional Police Band; I never get tired of Scottish drumming.
**Alfons Grieder:** Jeff Queen. He's not only a great artist but also a fine person.
**Pedro D. Orey:** The Oak Village Middle School for their diversity. Jeff Queen for his awesome speed and technique. And North Texas—the standard by which (college) marching percussion units are judged.
**Marty Hurley:** Of course, Nick!
**David Fontaine:** Jim Kilpatrick was excellent! He single-handedly changed my impression of pipe band drummers.
**Dom Cuccia:** Jim Kilpatrick was just amazing: musicality, control, musicality, expression, musicality…you get the idea.

**DeLucia:** *Describe your feelings about the massed finale.*
**Ken Green:** It was awesome! It presented a logistical nightmare that, thanks to tre-

mendous pre-production planning by Robin and [sound engineer] Ray Dillard, went off without a hitch. At the end of "Amazing Grace" there was total silence and reflection. A pause to reflect on the moment, on the significance of the evening, knowing that my three bass drum taps would kick off "The Three Camps" and bring this great concert to its conclusion. I wished that the moment would last forever! Every drummer's heritage was being celebrated that night, and to be among all those great players, teachers, and colleagues was very powerful.

**Nick Attanasio:** It was very emotional and inspiring. It was an honor to be a part of it.

**Lance Pedigo:** Awesome! A fitting end to a great show.

**Jeff Queen:** It was a very emotional moment for me. I remember fighting some tears at the end.

**Alfons Grieder:** It gave me "chicken skin" [goosebumps]!

**Paul Rennick:** When that many talented people are focused, you can accomplish just about anything—even playing "The Three Camps" together!

**Pedro D. Orey:** I am not an emotional person, but the finale was just overwhelming—drummers from age eleven to age eighty playing together! Truly a "heritage" concert.

## IN MEMORIAM: ALFONS GRIEDER
## BY DENNIS DELUCIA

Alfons Grieder passed away in March 2003. The Drummer's Heritage Concert was his final performance.

I first met Alfons in 1969, when he was touring the U.S. with his famous drum quartet known as The Radabang. Though I never saw him again until PASIC 2002, the impact he made on me and everyone in drum corps was enormous, significant, and everlasting. His uncanny sense of time combined with magnificent musical expression (not to mention great chops!) produced the most phenomenal rudimental sound that I have ever heard. The Swiss rudiments that are included in the forty PAS International Drum Rudiments, as well as many that are not on the PAS list, can be directly attributed to the effect that Alfons' playing had on the American drum corps scene from the 1960s to the present. His playing and writing transcended the rudiments and created an art form in which his deep-shelled stainless-steel rope drum became a vehicle for total musical expression.

Robin Engelman said, "I loved Alfons the moment he introduced himself to me at PASIC. He was a distinguished gentleman in the 'old world tradition.' After he played, I was a fan for life. He was a master."

Jack Pratt offers these thoughts about his good friend: "Among Swiss drummers, Alfons stood out. He had been the star pupil of Dr. Fritz Berger, the internationally-recognized authority on Swiss drumming, and the man who developed the system of notation that enabled their drum music, which had been taught by ear and rote since 1321, to finally be written down.

"I had met Alfons when he stopped in to see me at West Point, probably in 1967," Pratt recalls. "He was a gentleman who spoke English fluently. He was thoughtful and considerate, and left me several recordings of Swiss drummers. He even sold me his Basel snare drum, which I still have and treasure! He was a wonderful friend who appreciated our system and tradition of rudimental drumming.

"At PASIC, little did I know that he was suffering from cancer and had only a few months to live. He was greatly admired in Europe, Canada, and the U.S. He was a master of his craft and one of the finest drummers I have ever known. I am honored to have shared the stage with him, but saddened to know that The Drummer's Heritage Concert was his last performance.

"I shall always cherish his memory and the association we shared. In my last book, *Rudimental Solos for the Accomplished Drummer*, I dedicated one of the solos to him—a truly great man and magnificent drummer."

You can hear Alfons play by logging on to www.vicfirth.com and clicking on "Dennis DeLucia's Journey through Drum Corps Percussion: 1959–1974," which begins with Alfons playing "The Radac Reveille."

### FOR FURTHER INFORMATION

The following articles are available online at www.pas.org. Log in to the Members Only section and select the Research Archives link.

"Interview with Alfons Grieder: Swiss Rudimental Drummer/Part I," by Aubrey Adams and Craig Collison, *Percussive Notes*, Vol. 30, No. 5, June 1992.

"Interview with Alfons Grieder: Swiss Rudimental Drummer/Part II," by Aubrey Adams and Craig Collison, *Percussive Notes*, Vol. 30, No. 6, August 1992.

**Marty Hurley:** It was very emotional for me. This is what drumming is all about. I am very proud to have been a part of it.

**David Fontaine:** Outstanding! At first I was skeptical, but good rudimental drummers know how to play together. It worked!

**Dom Cuccia:** The perfect culmination to an incredible evening.

**DeLucia:** *Any final thoughts?*

**Alfons Grieder:** The historical significance of the Drummer's Heritage Concert cannot be understated. It showed the development of rudimental drumming in different parts of the world very nicely. It also made us see and hear how the various styles and cultures have influenced each other. Your introductions, Dennis, made every performer feel that he or she had arrived on the big stage! A hush would fall over the backstage areas as you started to introduce the next act, as all of the artists waited to learn more about each group or soloist. And of course, the artistic direction by Robin was outstanding!

**Lance Pedigo:** This concert was an obvious success. I hope that other areas of percussion will embrace this format.

**Paul Rennick:** I hope my students will look back on this opportunity and appreciate the meaning of this concert. I was proud to be associated with so many wonderful players and honored to have been invited.

**Ken Green:** I was very inspired by the number of young percussionists in attendance at PASIC. The past, present, and future are well represented in the Percussive Arts Society.

**Fred Johnson:** Thanks to everyone responsible for making this event happen.

**Dom Cuccia:** If this concert was a once-in-a-lifetime event, I thank God, and Robin, that I was able to be involved. This was a performance and a weekend I will never forget.

**Pedro D. Orey:** The Drummer's Heritage Concert was like no other concert in the history of PASIC. It brought young and seasoned drummers together, the "old" meeting the "new," if you will. It made history by showcasing Bethune-Cookman College and the Oak Village Middle School as the first historically black marching groups to ever perform at the convention. Thank you Robin and PAS for a wonderful opportunity for all.

## CONCLUSION

The Drummer's Heritage Concert was, indeed, an event of a lifetime. I was honored to have been Master of Ceremonies, and thrilled to have heard these great musicians play from such close proximity! I am struck by several thoughts that will be forever embedded in my mind:

- The tireless persistence and dedication of Robin Engelman, who would not take "no " for an answer, who ensured that every style was included, and who made sure that the concert and its surroundings were first-rate.
- The willingness of PAS to devote the Thursday concert to rudimental drumming.
- The passion and talent demonstrated by every performer! Especially the passion, which pervaded the hall from rehearsal through the last note of "The Three Camps."
- The friendship, love, and mutual respect and support shown by all to all.
- The audience, whose diverse makeup surprised those of us who had feared that this concert would appeal only to "marching" enthusiasts, and who rewarded every artist with emotion and enthusiasm.

*A videotape of The Drummer's Heritage Concert is available for viewing at the PAS Library in Lawton, Oklahoma.*

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**Dennis DeLucia** is best known for his accomplishments with championship drum corps including the Hawthorne Muchachos, Bayonne Bridgemen, Star of Indiana, and the Crossmen; senior corps such as the Sunrisers and Caballeros; and championship bands such as Piscataway High School (NJ). He appears as an expert analyst on the PBS telecast of DCI finals, serves on the Task Force for WGI Indoor Percussion, and has been inducted into the World Drum Corps Hall of Fame and the Drum Corps International Hall of Fame. DeLucia is an Associate Professor of Percussion at Rutgers University, teaches at Piscataway High School (NJ), and is the author of *The Drummer's Daily Drill* and *Dennis DeLucia's Percussion Discussion*. PN

# Okay Temiz: Drummer of Many Worlds

BY N. SCOTT ROBINSON

Turkish percussionist and drummer Okay Temiz has been a major force in jazz and world percussion in Europe since 1968. He has recorded and performed with seminal figures in world-jazz from all over Europe, India, Africa, and the USA including Don Cherry, Maffy Falay and Sevda, The Karnataka College of Percussion, Dexter Gordon, George Russell, Clark Terry, Nicky Skopelitis, Bernt Rosengren, Salih Baysal, Björn Jayson Lindh, Monica Törnell, Janet and Jak Esim, Yildiz Ibrahimova, Group Zourna, Audio Fact, and others. Temiz has pioneered new forms of jazz in Europe that combine Turkish, Balkan, and Gypsy music with a jazz aesthetic in his own groups such as Oriental Wind and Magnetic Band, with whom he's appeared at the Montreux Jazz Festival in Switzerland and the Jazz Yatra festival in Bombay, India. He's released nearly 20 recordings under his own name and recorded for several film soundtracks in Turkey from 1980–1990. Today in Turkey he heads a massive percussion group of nearly 200 members that seeks "The Day of Rhythm."

Okay Temiz is also a pioneer in instrument making, having crafted a unique electric berimbau, a drumset made entirely out of double-headed hand-hammered copper darbuka (even the bass drums!), huge racks of unusual cowbells called "artemiz," and a three-sided electronic drum he calls "magic pyramid." From behind a drumset, or on berimbau, kalimba, congas, darbuka, or other percussion, Temiz is a drummer of many worlds.

**N. Scott Robinson:** *What kinds of music did you grow up with in Turkey?*

**Okay Temiz:** My mother played Turkish classical music on the ud [lute] and cümbüş [banjo-mandolin]. So from an early age I was exposed to Turkish classical music by listening to her.

**Robinson:** *Did you attend a conservatory?*

**Temiz:** Yes I did attend the Ankara Akademi, which was primarily for Western classical music. I studied Western classical percussion there.

**Robinson:** *When did you start to play the drumset?*

**Temiz:** I started to play the drumset in 1956 with a dance orchestra in Ankara. I continued doing this work for sixteen years. At that time, the dance music was quite varied with different Latin styles from Argentina, Brazil, Cuba, Spain, and elsewhere. We also played jazz before the ballroom music, and then late in the evening we played another jazz set.

**Robinson:** *How did you develop your darbuka-drumset?*

**Temiz:** After I finished at the Ankara Akademi, I went to a technical school

Copper drumset, 2002

in Istanbul, as my father wished me to learn a trade. I worked with metals. That gave me some experience and knowledge about tools for shaping drums that would be suitable for me. Since then I have mainly built my own instruments.

In 1970, in Stockholm, I attached bass drum pedals to two large double-headed darbuka that I made. The sound was beautiful, and I started to build my own drumset that had three to four double-headed copper darbuka of different sizes as my tom-toms, two larger double-headed darbuka as bass drums, and I put them with a snare drum, floor tom, hi-hat, and some Paiste cymbals. After the success of this I always built my own instruments, which are closer to me and give me my own sound and style. Now I use a standard seven-piece drumset made entirely out of hand-hammered copper, but I still use my darbuka-bass drum!

**Robinson:** *How did you develop your approach to the berimbau?*

**Temiz:** In 1973, Luis Agudo, a great percussionist from Argentina, came to Stockholm, Sweden—my home at that time—and I learned from him how to make a berimbau. We saw in front of the window of my house a poplar tree, and cut a branch to build my first berimbau. Since then, I have been using that same branch as my berimbau!

**Robinson:** *You hold the berimbau between your chin and shoulder so that you can bend the tones of the string by sliding the coin up and down. What led you to develop this technique? What kind of coin do you use?*

**Temiz:** I use a large finger cymbal [zil] instead of a stone or coin in my left hand, which also holds the berimbau. I sometimes grip the berimbau between my chin and shoulder almost like a violinist so that both of my hands are free. In this way, I can slide the coin up and down the string to get a lot more pitches. I am trying to feel like the sound is from the waves of the ocean. You can hear this technique on the track "Ocean Roller (Denizalti rüzgarlari)" from my LP *Drummer of Two Worlds* [1975]. Also, I often play an electric berimbau.

**Robinson:** *How is your electric berimbau set up?*

**Temiz:** I came up with my own electric berimbau by collecting and trying many different electronic effects pedals and microphones. The gourd of my berimbau is tied to the bow in a different way so it doesn't move around easily, and I have a small microphone attached to the wood to amplify the string sound. In my right hand, I use a large caxixi with a microphone attached to the bottom, and I also hold the stick for playing the string. I have a third microphone on the bottom of the gourd so I can tap on it with my finger with a thimble, the coin, or with the stick.

On the string of my electric berimbau I use five effects pedals: a Boss Super Chorus CH-1, Boss Super Phaser PH-2, DOD FX-70C Corrosion, Boss OC-2 Octave, and a Yamaha TB-01 Tone Booster. On the gourd, I use two different effects pedals: an Aria FL-01 Flanger and an Ibanez AF-201 Auto Filter. On the caxixi I also use two effects pedals: a Boss Bass Flanger BF-2B and an Ibanez AF-201 Auto Filter. I use a Barcus-Berry microphone on the bow and contact microphones made by my uncle on the gourd and caxixi.

**Robinson:** *Were you influenced at all by Naná Vasconcelos?*

**Temiz:** In my early years, yes, I listened to a lot of Naná Vasconcelos records.

**Robinson:** *Who were your influences on drumset?*

**Temiz:** While a student at the conservatory, around 1955, it was my first time to listen to records of Dizzy Gillespie's big band and jazz drummer Charli Persip. I also listened a lot to jazz radio deejays, too. I got a lot of ideas just by listening to the music from records. During the 1950s to 1960s, there was little or no possibility for jazz in Turkey, though. For percussion influences, I was mostly influenced from African and Indian musicians. I also listened to those kinds of records.

**Robinson:** *What led you and Don Cherry to combine Turkish folk music with jazz in the late 1960s? How did you get involved with playing with musicians from Africa?*

**Temiz:** In 1969, I met Don Cherry in Stockholm. Don was very much a visionary and felt that there was a lot in Turkish folk music that he could enjoy playing in a very free way with his trumpet. After one of our concerts in Helsinki, Finland, reporters were wondering why we played about eighty percent Turkish material. Don told them, "I get a lot of ideas, and there is the possibility to move with my instrument in any direction while playing traditional Turkish music in a jazz style." I lived in Stockholm for twenty-three years, and a lot of African musicians moved there, too. So I also had the chance to meet and play

Electric berimbau, 1983

with musicians from Africa while living in Sweden.

**Robinson:** *You have played with groups such as Sevda and Oriental Wind, and with Johnny Dyani. In these groups you combined all kinds of instruments and influences, such as Gypsy, Turkish, African, Balkan, and Indian musics, with African kalimba, Brazilian berimbau, and Cuban congas with the drumset and jazz. How did you combine all of these different kinds of musics and influences?*

**Temiz:** I have never used any instrument or idea from another culture without first having love, respect, and learning something of their background before I do it. If I don't understand and love the culture that I am influenced by, then I don't feel like playing those instruments. My music was born out of searching and by having a love and interest in other cultures. Gypsies, for example, have been in my life with music since my childhood. Sevda was the first group I played in that used traditional Turkish folk music with great Swedish jazz musicians. We recorded three LPs from 1972–73, and it was a wonderful experience!

Before that, I played with Don Cherry in some festivals around Europe in 1968 and then also with Johnny Dyani, the South African bassist, in 1969. Don Cherry, Johnny Dyani, and I kept playing together at festivals and concerts. In 1970, we went to Dartmouth College in New Hampshire. I taught Turkish rhythms and combinations, Johnny taught African bass lines, and Don taught improvisation techniques during a three-month residency.

After that I met another South African jazz musician named Mongezi Feza. Johnny Dyani, Mongezi Feza, and I formed a trio and recorded three LPs. We were always developing ideas, and we played African traditional music. Also during those years, I met Dollar Brand [also known as Abdullah Ibrahim] and we formed another trio with Dyani and played in Copenhagen, Denmark, and Paris.

In 1974, after all of these different experiences, I formed the group Oriental Wind with Bobo Stenson on piano [from Sweden], Palle Danielsson on bass [from Sweden], Lennart Åberg on saxophones [from Sweden], and Ahmet "Haci" Tekbilek on ney [flute], tulum [bagpipes], and saz [lute from Turkey]. In this group, I played my darbuka-drumset, electric berimbau, kalimba, some flute, and all kinds of percussion.

We played music that was mainly Turkish folk with Balkan, Indian, and African material, but we played it like it was jazz. We would play a traditional tune in 11/8, 9/8, or 7/8 a few times and then start to improvise on it. After the solos, we would play the tune again so we were doing traditional musics from these places as if they were jazz tunes in a very new and exciting way. This group was the most exciting experience for me! All kinds of folk musics flowing together with the freedom of jazz! We played two reunion concerts in February 2002 in Turkey in Ankara and Istanbul.

Setup, 1975

**Robinson:** *As a jazz musician playing Gypsy music and odd meters, how do you adapt your jazz playing on drumset to play comfortably in these different styles? How easy was it for you to learn straight-ahead jazz?*

**Temiz:** When you play the drumset like this, you need to feel both ideas at the same time: jazz and odd-meters of traditional Turkish folk music. In the beginning, combining these two playing styles took a lot of time and disciplined practice. I worked out all of the things that I needed to be able to do to suit the music and the way the musicians were playing. When I play percussion, I feel like I am more in a folkloric feeling. For straight-ahead jazz playing, there were already so many great drummers. It was quite easy for me because I could feel it like it was my lifestyle.

**Robinson:** *From seeing musicians from different cultures, have you ever been*

NO. 5

TEACHING THE VALUE OF EDUCATION

# The best thing to learn about drumming: never stop learning.

BY RICH REDMOND

**A typical day in the studio as a professional drummer requires the knowledge of numerous and various skills — all mastered at an extremely high level.**

We regularly play music that we have never heard before with musicians that we have never met. We play rock, funk, country, pop and Latin grooves (sometimes combining these in one song) and are also asked to "add flavor" by overdubbing other percussion instruments or add additional drumfills. We're doing all of this while also attempting to please the producer, artist, and songwriter and we have to do it fast. After all, in a studio, time is money.

How did I develop these skills to get into and stay in this highly competitive field? EDUCATION. For me, it started in the 5th grade music program. School band provided me with a positive and nurturing environment to develop such musical skills: reading in a group setting, developing skills on the percussion instruments, and learning how to follow a conductor. Marching band not only gave me some chops, it taught me how to subdivide and play in a tight ensemble. I learned how to listen.

Concert band and percussion ensemble demonstrated the importance of attention to detail, something extremely important in the professional music world. I learned how to achieve a warm, musical sound on ALL of the percussion instruments and how to choose the proper sticks and mallets for the piece.

In Jazz Band I learned how to apply styles, control tempo and dynamics, play behind soloists and kick the heck out of a 17-piece big band. But mostly, I attribute it to teaching me strong sight reading skills, which has been invaluable to my career. I have gotten calls for performances or auditions with only hours to spare. Once, I had 2 hours to listen to a board tape, scribble out some notes and play a show in front of 30,000 people. Sight reading is a necessity.

It is also the life skills that I learned in music programs: being on time, preparation, teamwork, proper dress, a positive attitude and a work ethic that have also been tools to my success. As an educator, motivate your students to be well-rounded percussionists and as a student, take all of this education in NOW. You'll never know when you'll be called upon to use it!

## FAMOUS QUOTE

"Controlling a high school Jazz band makes playing with a 4-piece rock band a piece of cake"

— RICH REDMOND

## RICH'S ROLES

Rich Redmond is an in-demand drummer/percussionist/clinician based in Nashville. He has toured and/or recorded with everyone from Jewel to Robbie Nevil to Hank Williams III. Rich is currently a member of the Lyric Street Records recording act RUSHLOW. He holds a B.M. Ed from Texas Tech University and a M.M. Ed from The University of North Texas.



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*inspired to learn new rhythms or instruments that you incorporate into your own music?*

**Temiz:** With Oriental Wind, we traveled for many years all around Europe with a lot of instruments. We drove thousands of kilometers in my own bus, and I did everything including the driving, being the road manager, taking care of business, being a technician, and also playing the drums! These were the conditions for many years. Of course, we traveled with open ears, listening to the sounds of street music and to the music festivals.

Once we went to a jazz festival in Bombay, India, called Jazz Yatra, and we met the Karnataka College of Percussion. Immediately we were interested in each other's styles and felt good vibrations between us. First we became friends and then we shared our musical culture. It was a great opportunity for Oriental Wind to meet the South Indian percussionists and vocalist. We did two recordings and a concert tour in Europe. Still our friendship is alive. I look forward to do any projects with them!

**Robinson:** *Why do you think it is so common for percussionists to incorporate influences, techniques, and rhythms from all kinds of music and cultures into their own global-percussive style?*

**Temiz:** If you are percussionist, you have to know as much as possible to express your feelings and to be creative—to express your ideas with quality. I feel strongly that one aspect of percussion is communication. That makes me listen and be open to other cultures.

**Robinson:** *What kinds of non-musical influences do you have?*

**Temiz:** I am very much into heavy physical fitness, and my hobby is doing mechanic handiwork.

**Robinson:** *What kinds of projects are you currently involved in?*

**Temiz:** My current projects involve some music therapy that I started when the big earthquake in Izmir and Istanbul happened in 1999. I started to give rhythm lessons to children who suffered in the earthquake. It became popular for people here to release their stress with rhythms and drumming. I knew it before, but these last years really showed me how rhythms are important for all kinds of people. I call the group of people playing with me my Ritim Atölyesi, which is also my rhythm workshop. This is a project that has come to be a hobby and some work for me. There are now 165 people who are continually playing two to three times a week with me. Two-hundred more people are waiting their turn.

Sometimes I go to companies to play with people from different positions in the company for better integration and communication in their workplaces. I have also done workshops for the telephone company in Turkey and Eurasian Coca Cola. This led me to develop "The Day of Rhythms" on February 2, 2002. When I lived in Sweden in the 1970s in Stockholm, I used to do this kind of rhythm work with handicapped children and with daycare centers in the community. But in Turkey, the amount of interest that there is today is something else.

My next project with my rhythm students is to play together with mental patients in one of the biggest hospitals here in Istanbul. So the use of rhythms therapeutically has been an aspect of my latest work in the Turkish community, besides all of the playing and recording I do. As a percussionist, I feel the need to respond to things that happen in communities. When I notice things like the earthquake, I feel a need to do a lot of work,

and I don't mean that the reason is for money. That's why I stress that the rhythms need to have their own day, "The Day of Rhythms."

*For more information about Okay Temiz visit his Web site at www.okaytemiz.com*

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# Beginning Your Professional Career While a Student

BY ERICK SAOUD

Becoming a successful musician, performer, and educator in the 21st century is increasingly difficult. The competition for orchestral positions, university teaching positions, and general performing opportunities becomes greater each year. This is forcing aspiring students to work harder, plan more for the future, and become as well-rounded as possible. By taking advantage of opportunities available to you as a student, you can lay the groundwork to ensure a successful career as a performer, educator, and musician.

## BECOMING INVOLVED

There are a number of ways in which you can help yourself, and your future career, by getting involved in various organizations and events within the music world. The Percussive Arts Society International Convention (PASIC) provides a great opportunity to form relationships with colleagues, performers, and teachers from around the world. PASIC is also a great place to form professional and personal friendships that can last a lifetime. Whether you are introducing yourself to someone whom you admire, passing on an article you have written for a colleague to proofread, or congratulating a performer on a job well done, networking (developing relationships and friendships with your colleagues) is extremely important and can benefit your future career.

You should also become involved in your state PAS chapter. There are usually a number of ways that you can volunteer your time and efforts to support your state chapter, including serving as an officer or assisting in a Day of Percussion. Some universities even have a percussion club that works to support the studio, the university program, and the state PAS chapter. You can contact your state PAS chapter by visiting www.pas.org.

In addition to PAS, there are many other organizations you can get involved with, some of which may have chapters at your school. Organizations such as Music Educators National Conference (MENC), College Music Society (CMS), National Association of College Wind and Percussion Instructors (NACWAPI), International Association of Jazz Educators (IAJE), Kappa Kappa Psi, Tau Beta Sigma, Phi Mu Alpha, and Sigma Alpha Iota can provide many outlets for you to get involved, attend conferences and conventions, and form relationships in the music world.

## DEVELOPING WRITING SKILLS

Becoming a competent writer is crucial to your future success, especially if your career will be in the realm of education. Below are a few ways in which you can begin to exercise and enhance your writing skills.

Writing an article is an excellent way to share your ideas with fellow percussionists and musicians, gain valuable feedback toward improving your writing skills, and view concepts and ideas from a pedagogical standpoint. As a student who spends all of your time in a practice room, you may not ever get the opportunity to view a situation from a different perspective. Writing an article can help you organize your thoughts and ideas, and it forces you to look at the issues you are dealing with from a pedagogical standpoint, in order to educate the reader. Look for publication possibilities in your state PAS newsletter, music education journals, wind and percussion newsletters, and *Percussive Notes*.

Writing a grant application is also a great way to work on your writing skills. Whether you are an undergraduate, masters, or doctoral student, it is always helpful to write grant applications and get accustomed to the process. If your future lies in academia, you will be grateful for any previous experience you have in this area. Places you can begin to look for possible grants that you are eligible for are your local arts council, chamber of commerce, and your own school. Many of these institutions offer travel grants and educational grants for students who wish to further their education by attending conferences, seminars, or workshops. By writing a grant application, your trip to PASIC could be free! In any case, the time you commit to the project will be valuable to you in the long run, regardless of whether or not you receive the grant.

## PERFORM, PERFORM, PERFORM

The importance of performing with as many different groups and in as many different styles as possible cannot be over emphasized. Percussionists are continually being asked to perform in more styles, venues, and formats, and on as many different instruments as can be imagined. Colleges and universities are looking for graduate students who are well-rounded and can perform and teach in a number of different settings. They are also looking for professors who are well-versed in orchestral, marching, jazz, world, and electronic percussion. If your abilities do not lie in all or several of these areas, or you are not working toward improving your versatility, then you are quickly falling behind your colleagues. They are working harder, practicing more, and making themselves as marketable as possible. Make sure you're working as hard as possible; you'll be glad you did!

Perform in as many large ensembles as are at your disposal, such as marching band, wind ensemble or symphonic band, and orchestra. You can't do them all every semester, but make sure you have some experience in all these areas. Complement that with ensembles inside the percussion area, such as percussion ensemble, marimba or ragtime band, steel band, African drum ensemble, electronic percussion ensemble, indoor drumline, or any other performing group available to you. Depending on the program that you are in, it may not be necessary to play in percussion ensemble every semester. Take a semester off from percussion ensemble and join a group

that you haven't performed in before. It will make you a better musician, improve your performing ability in all areas, and keep you from getting burned out on any one ensemble.

There are often many opportunities that you may not be aware of. Performing with a local symphony orchestra or community band can earn you spending money and provide you experience with professional or semi-professional musicians. Choirs often perform pieces requiring one or two percussionists. Performing with a choir is a unique experience, very different than performing with an instrumental ensemble. It will lead to increased versatility, more performing opportunities, and new friendships.

Audition for honor bands or orchestras in your area and on a national or international level. Whether it is an intercollegiate band in your state, MTNA competitions, the Kappa Kappa Psi-Tau Beta Sigma National Intercollegiate Band, or an international ensemble such as the World Association of Symphonic Bands and Ensembles (WASBE), these are worthwhile performing groups that can lead to many more opportunities. There are also numerous summer programs that offer performing and educational opportunities, such as Tanglewood, Aspen, and the Eastern Music Festivals. High school students should consider Blue Lake Fine Arts Camp and Interlochen, to name just two.

Form your own performing group with colleagues from school. Playing in a duo or trio will vastly improve your chamber music skills and provide you with additional performing opportunities. This will also provide you with a number of grant-writing possibilities, either for commissions, performing around the country, or traveling to a conference. What may be a short-term partnership could lead to the commissioning and recording of new works for your performing group.

## PROJECTING PROFESSIONALISM

As you progress through your education and begin considering career choices, there are a few things you need to do to help yourself and project a professional image to future employers. Business cards are a great way to leave an impression on people you meet. They can also be very economical if you make them yourself. Most word processing programs can print business cards in any style or format you wish. In many ways, printing them yourself is more beneficial than ordering from a store or company. You can limit the amount that you print and have the ability to change the format or content at any time. Current word processing programs will even let you import images and designs for your business card.

A Web site is a great way for people anywhere in the world to find information about you. It can provide you with the professional image that is crucial in today's market, whether your career is in education, music sales, or a wedding band. A well-designed site can contain your biography, resume, curriculum vitae, course syllabi, concert programs, articles, awards, reviews, recordings, and just about anything else you deem appropriate.

## CONCLUSIONS

The ideas presented in this article provide just a few of the ways that you can begin to plan for your future. Becoming a well-rounded performer, educator, and musician is crucial for anyone considering a future in music. If you think you're working harder and are more qualified than everybody else, you're fooling yourself. There will always be people who work harder and play better than you; that's just how the world works. But, by working hard, taking advantage of your opportunities, and making yourself as well-rounded and marketable as possible, you can push yourself to the top of any field. Anything less may not be enough!

**Erick Saoud** is Instructor of Percussion at Hendrix College in Conway, Arkansas. He is a founding member of the clarinet/percussion duo, Prizm, and is currently completing the Doctor of Musical Arts degree from the University of Arizona, in Tucson. **PN**

# Bill Youhass

## 30 years with Fall Creek Marimbas and still going strong

BY LAUREN VOGEL WEISS

What do a former student of Buster Bailey, a professional percussionist, a steel drum player, and an avid sushi lover have in common? They are all different aspects of Bill Youhass, the mallet keyboard tuner behind Fall Creek Marimbas, which is celebrating its 30th anniversary this year.

After three decades of tuning percussion keyboards, how many bars has he brought back to life? "I had never really thought about it," Youhass says with a laugh, "until someone recently brought me several instruments to tune and refinish. She noticed this long line of boxes in my shop and asked me that very question. I did some quick figuring and came up with around 320,000 bars!" That translates to well over 7,000 complete keyboards. So how did this former college professor make tuning his life's work?

A native of Teaneck, New Jersey, Youhass first became interested in percussion when some friends of his joined a local drum and bugle corps. "They played bugle and needed someone to keep time for them," he remembers. "I played on the radiator with a pair of drumsticks while they marched around the bedroom playing bugles." He began to study percussion during grade school and soon started taking snare drum lessons at the local music store.

As luck would have it, his teacher was New York Philharmonic percussionist Buster Bailey. "I didn't know who he was when I started taking lessons from him in the late '50s," Youhass confesses. "But I studied with him all though high school and during the summers in college."

Youhass received a Bachelor of Music degree in performance from Ithaca College, where he studied with Warren Benson. He continued his education with Jack MacKenzie at the University of Illinois in Champaign-Urbana, where he received a master's degree. "It was a real hotbed of avant-garde music at the time," he remembers. "It seems like every composer in the world came through, from Cage to Xenakis. There were also some wonderful percussionists at Illinois—Al O'Connor, Michael Ranta, Michael Rosen, Bill Parson, and I could go on. It was an amazing experience."

In the fall of 1967, Youhass took a job teaching percussion at what was then Memphis State University (now the University of Memphis) and played with the symphony and opera. Thanks to his exposure and newfound interest in contemporary music from his years in Illinois, he started a "new music" program at MSU. "As conservative a town as it was," recalls Youhass, "there was a very strong underground movement in avant-garde art, whether it was painters or poets, dancers or puppeteers. We all found each other, so it was a very alive, creative time there, which was very lucky for me."

Three years later, Youhass left Memphis to study woodworking. He apprenticed with craftsmen in upstate New York. After a year of this new endeavour, Youhass decided to try his hand at creating a marimba. "I had a Musser Canterbury," he recalls, "and I decided to use that as the model for the sound I wanted. Nothing like starting at the top! At the time, I didn't even know what kind of wood the bars were made of. It's a little bit embarrassing," Youhass sheepishly admits, "but I actually thought it was Honduras mahogany! Well, I quickly corrected that mistake.

Bill Youhass and Saito Osamu at the Korogi Factory in Sabae, Japan, 1982.

"I made my early prototypes all out of wood," he con-

tinues. "The resonators were square and made out of mahogany, similar to the Mexican instruments. The rails were teak; even the bar-support posts were made out of rosewood. I used common joinery techniques, such as mortise and tenon, to connect the support rail to the end pieces. Even though I finally discovered the wood to use was Honduras *rosewood*, I didn't know how to dry it or select it. My first instruments looked better than they sounded!"

The following year, he built his first bass marimba, a four-octave instrument extending down to C2, again with straight (and individually adjustable) resonators, making the marimba almost six feet tall. "I was strongly influenced by Harry Partch," Youhass explains. "I had spoken with him and we also exchanged letters. In addition, I had contact with Lou Harrison—who forever endeared me to what he called the 'pooper' organ!—Clair Musser, Del Roper, and other innovative instrument builders. I found some information on tuning by Vida Chenoweth, Jim Moore, and others. But there were important pieces of the process missing, as well as a lot of wrong information, so I mainly worked on my own. I talked with and listened to many orchestral wind and string players, as well as piano tuners, to try to come to a better understanding of tuning in general and octave stretching in particular."

That same year, 1971, Youhass accepted the position of Percussion Instructor at his alma mater in Ithaca, not far from where he was living. He moved to Ithaca, near the Fall Creek Gorge, which feeds into Ithaca Falls, and continued to build marimbas. The first one he sold was to his former teacher, Warren Benson. "I continued to learn by doing it," Youhass explains. "Soon, students were bringing me their keyboards to tune for them."

His part-time avocation began to grow and, in 1973, he needed to name his fledgling business. While water gurgled in the creek bed outside the shop's windows, Fall Creek Marimbas was born. More students and percussionists in the upstate New York area brought him keyboards to tune, and soon word of his new venture began to spread throughout the percussion community. After a few small ads in PAS publications, Youhass was receiving keyboards from all over the country. "I received many instruments, each with common tuning problems, but also with many individual idiosyncrasies," he says. "It was a great learning process."

Following nine years in Ithaca, Youhass was about to move again. "Al Otte called me in 1979," recalls Youhass. "Garry Kvistad and Stacey Bowers had just left the Blackearth Percussion Group and Al wanted to start a new ensemble at the Cincinnati Conservatory of Music. It was a difficult choice to leave Ithaca, but this would give me a chance to do more playing." So, along with Jim Culley, Bill Youhass joined Al Otte on the faculty at the University of Cincinnati College Conservatory of Music in Ohio and as a member of The Percussion Group Cincinnati, Artists-In-Residence at the school. For the next six years, Youhass and the ensemble taught as well as toured throughout the United Sates and Europe. And, following its first exhibition booth at PASIC '81 in Indianapolis, Fall Creek Marimbas continued to grow.

In 1982, Youhass received a call from the Custom Music Company, which imports Korogi marimbas and xylophones into the U.S. and sells them as Kori. "They asked me to go to Japan as a consultant for Korogi, design some new instruments, and 'make improvements' on others," Youhass remembers. "I had no expectation of improving their magnificent instruments but the opportunity to travel to Japan and spend time at Korogi was too good to turn down."

Youhass spent about a week with Saito Osamu, owner of Korogi, and his family in Sabae, Japan. "We had a wonderful time together," he says. "Mr. Saito [no relation to the Saito instrument company] has the ultimate integrity and cares deeply about the instruments he makes. It was a fantastic experience to share ideas with him. And while in Japan, I completed my journey, begun in 1972 with Robin Engelman in a tiny Japanese restaurant in Toronto, to becoming a sushi addict!"

After six years in Cincinnati, Youhass returned to upstate New York in 1985 to focus his efforts on Fall Creek Marimbas full-time, concentrating on tuning, refinishing, and repairing keyboards. Around this time he also began making his K-100 series of glockenspiels.

Is there a difference between creating a new instrument and retuning one? "Yes," Youhass replies. "While the concepts are the same, there are decisions to be made when retuning existing bars that don't occur when making new bars. Without getting too technical, the biggest issue is whether or not to correct out-of-tune harmonics or to try to put harmonics on instruments that were originally made without them, such as the pre-1926 Deagans, Leedys, etc. While there are general principles that apply to tuning all mallet instruments, there are countless exceptions for the many different models out there. It takes a good deal of experience *retuning* instruments to know what to do, or not do, with these harmonics, which is a different experience from making new bars.

"For instance, on most post-1926 marimbas—the

Bill Youhass with a carving of a Chinese monk done by a Taiwanese temple carver on a tuning/consulting trip to Taichung and Ping Dong, Taiwan 1999

year Deagan started tuning harmonics—there is a fundamental, one harmonic that is two octaves higher, and a second harmonic that is an octave-and-a-third above that. On older instruments, it's a minor third, whereas most of the instruments made since the late 1970s use a major third as the second harmonic.

"Many people have told me that the older Deagan instruments were the best ever made," Youhass continues. "I don't necessarily agree with that. Granted, many of these old instruments have an absolutely gorgeous sound. Several of the 'old' Deagan tuners and designers, most notably Henry Schluter and Clair Musser, were extremely innovative people whose instruments are beautiful creations, and Musser continued this tradition when he started his own company. But I also feel that a few companies making instruments today are of at least equal quality. There have been changes and, dare I say, even advances in tuning, frame design, and resonator design. For instance, more than one company is putting at least one additional harmonic on their marimbas, and the Dutch company vanderPlas Percussion is the first vibraphone maker, as far as I know, to tune thirds as a second harmonic. I believe it really comes down to personal preference."

Despite recent innovations, one thing that many older instruments have in their favor is the wood. "One difficulty today is obtaining quality rosewood, or steel or aluminum alloy," explains Youhass. "For example, the wood in the old Deagan, Leedy, and Musser marimbas and xylophones came from much older trees in Belize and Honduras. This was especially advantageous for xylophones, as the older trees provided much harder lumber. Much of today's rosewood comes from Guatemala and from much younger trees. The big, old rosewood trees are just gone. I'm still able to get very high-quality lumber, but it is more difficult. An important issue is how much longer will rosewood be available." Fortunately for his customers, he purchased "tons" of the high-quality wood when he started Fall Creek and has an ample supply that has been aging for three decades.

The tools of Youhass' trade include the usual wood-and-metal-working machinery, as well as two belt sanders and several Strobotuners. While there are many similarities, each keyboard he works on provides new challenges. "Each keyboard has its own character, but it always comes down to tuning harmonics," he explains. "A marimba bar or vibe bar doesn't know it's a marimba or vibe bar! It vibrates vertically, sideways, and it twists, so there are extra harmonics, such as transverse and torsional harmonics, that can interfere with the sound if not treated properly. There are exact places to tune each intentional and naturally occurring harmonic. For instance, on *most* normal-sized marimbas, if you feel under the bars near G4, you can feel a V-shaped arch. This is to tune a transverse harmonic, often called edge tone, which, if not tuned properly, can interfere with the first harmonic. The same problem occurs on xylophones and vibraphones. Another example can often be found near the F7 or C8 on a xylophone where there can be an interfering transverse harmonic. One solution is to cut slits along one or both edges of the bar or even an 'X' under the bar."

Is there a difference between tuning a marimba bar and a xylophone bar? "Yes," answers Youhass. "One major difference on xylophone bars is that instead of tuning the first harmonic two octaves above the fundamental, it is tuned an octave and a perfect fifth higher."

As his business grew, Youhass quit playing for seven years. That changed a decade ago when he went to a steel drum workshop in California being run by Eugene Novotney, a former student. "I met two wonderful people from Trinidad and Tobago—Ray Holman, one of Trinidad's finest composer/arrangers, and Cliff Alexis, also a Trini and maker of absolutely magical sounding pans—and I found my new instrument, which allowed me to begin playing again." Over the years, he and Alexis have become close friends, finding a strong bond between tuning pans and tuning marimbas. Youhass now leads his own 15-piece steel band, frequently playing at parties and concerts.

Over the years, Youhass has had a few people apprentice with him to learn more about tuning, including a then-budding marimba maker from Australia. He has also travelled the world, including Europe, Japan, Taiwan, China, Singapore, and New Zealand. "I've been fortunate that my work as a tuner has given me the opportunity to travel," he states. "And I think it's great if someone wants to learn about the tuning process, but I don't have the time or the special interest to guide someone in that way right now, although that may change. For anyone who wants to learn, I suggest finding someone who is willing to teach them, and then tune thousands of bars!

"Sometimes when I open a box, it will be a totally destroyed xylophone, maybe even in splinters. It's so sad that someone could care so little and be so lacking in respect for a musical instrument. Where does that attitude come from? There is absolutely no reason to break, or even dent, a bar. But the *best* part of my job," says Youhass, "is when I open a box, unpack the first bar, and discover that it's a King George or a Canterbury. I know it's a well-made instrument and it's going to be fun to tune.

"Cliff [Alexis] once told me that I am a 'master tuner'." He shakes his head back and forth before continuing, "I don't really feel comfortable with that word; it's too overused these days. But I will admit to being a good tuner." PN

# Beyond Technique:
## Musical Interpretation

BY LINDA MAXEY

Building a strong technique is necessary for playing a musical instrument. However, it is important not to lose sight of the purpose of technique: to enable one to create music.

Having the ability to play a technically demanding piece does not necessarily mean that you will give a musical performance. Too often students think that if they play all the right notes, in time, with the proper dynamics, they will give a perfect performance, but the essence of creating music will be lost if technical accuracy is the only focus.

Creating music is similar to being a detective. There are clues on the printed page to guide you in understanding what the composer wanted to express. No two people will interpret those clues the same way, and no two performances of the same piece by a great artist will be exactly the same. The challenge for the performer is to come to a deeper understanding of what the music is about and then to express that feeling, mood, character, and style through the music. Here are some things to look for when trying to find the inner spirit of the music.

### CLUES ON THE PAGE

The composer gives hints through words on the page. The title, tempo markings, articulation, and words of expression indicate the character of the piece. A *lament* will not be played with the same feeling as an *animato*. An *allegro* has a different energy than a *largo*.

The range can also be a clue. A section in the highest register might suggest a music box or ethereal atmosphere, while music written in the lowest register could suggest a mysterious, somber, or stormy mood. A persistent rhythm might indicate a martial theme, dirge, or folk dance.

The shape of the melodic line may suggest a certain energy. If the line is spiraling upwards with a crescendo, more energy can be brought to the music. A two-note falling motif could be a sobbing theme with a loud-soft dynamic.

### PHRASING

A musical line is either going somewhere or coming from somewhere. There are very few instances in music where the line is completely static. The performer needs to know where each line is going, which specific note receives the most energy in each phrase, and which phrase in a section is most important.

The opening phrase of the third movement of Mayuzumi's "Concertino for Xylophone" is an example in which an unwritten crescendo is needed to carry the energy of the melodic line across ten measures to the goal note. In doing so, a longer melodic line is created. It is easy to play short phrases. However, knowing when to sustain the energy to create a longer line is one of the challenges in coming to terms with the music. Within a specific dynamic marking, there is a range for that particular dynamic before reaching the next level. The performer can make hairpin crescendos and decrescendos within that given range, even if none are written in the music, to carry the energy to the goal note.

Harmony and texture must be taken into consideration. The harmony is especially significant in determining where the phrase is going. The melodic line alone may lead to one high point while the underlying harmony takes the music to a different place. When in doubt, go with the harmonic progression, for the harmony takes precedence over the melody.

Analyze the music for primary and secondary melodic material. More energy can be given to the main melody, and less to the response to that material. An example of this is the Japanese folk tune used in Abe's "Dream of the Cherry Blossoms" (mm. 18–33). Many times a musical idea is stated three times, such as the opening of Mitchell Peters' "Yellow After the Rain." Usually there will be a different energy for each of these, leading up to the third statement. Try to find a way to vary repeated passages in order to add interest. Options include changing the articulation, arm weight, voicing, or dynamic, or thinking of a different timbre, color, or mood.

There is a difference in the inner pulse of a compound meter, in which the unit of the beat is divided into three equal parts, versus simple meter, in which the beat is divided into two equal parts. For example, when playing the "Presto" from Bach's "G Minor Sonata for Unaccompanied Violin," which is in 3/8, it is essential to maintain simple, rather than compound, division of the beat.

### VOICING

When the composer writes a particular dynamic, it may not mean that all voices in the texture are played at the same dynamic. Decide which voice is the most important or has the most interest, and then bring that line out. This adds clarity to the line and also makes it easier for the audience to follow your musical ideas.

Voicing to the top note in a chord produces a brighter sound than voicing to the bass. If the performer is not listening for voicing, sometimes the predominant line shifts at random from one part to another within a single phrase. In the opening line of the first movement of Tanaka's "Two Movements for Marimba," does the melody line go to the soprano or alto of the octave, or does it go to the tenor line? The character and color of the section changes depending on which of those three notes is chosen. An awareness of voicing is especially important when playing a fugue, because the melodic material moves from one voice to another and needs to be controlled in order to complete the phrase.

### NOTE GROUPING

One of the greatest aids in developing musicianship is an understanding of the concept of note grouping, from the smallest two-note group to larger combinations. The basic concept of note grouping

is that of the weak beat moving to the strong beat. By energizing the weak beat ever so slightly, motion is created and a sense of direction is felt.

Note grouping rarely starts on the strong beat. If the rhythm is four sixteenth notes, the grouping could start on the second, third, or fourth sixteenth note, but seldom on the first. An understanding of note grouping avoids "bumping" the beat, reduces the tendency to play vertically, and is an aid in knowing which specific notes to play to in motives and phrases. It also helps in carrying the melodic line across the barline and in creating the longer musical line. Note grouping is an old concept and can be applied to music from the Baroque period to contemporary music.

## IMAGINATION

Sometimes it is possible to imagine the music as background for a film and to develop a scenario that fits the music. Focusing on the plot helps the performer feel the mood and project the character of the piece. It can also be an aid to memory, especially in repetitive or similar passages, because you know where you are as the plot unfolds. Actors use a similar technique when they create a life history for their character, so that they have their own imaginary reasons why their character acts the way he does.

Many pieces lend themselves to an imaginary conversation. By thinking of a dialogue between two or more people, you can project different feelings and bring life to the music. This idea works well in the middle section of the first movement of Tanaka's "Two Movements for Marimba" (beginning in m. 35).

Thinking of colors can also be helpful. Red has more energy than a pastel pink or soft blue. Visualizing a particular scene in nature may help, such as a calm pond of water on a moonlight night for the slow movement of the Creston "Concertino for Marimba."

Some Baroque music better lends itself to thinking in terms of architectural style or structure. The challenge in this case, and indeed in all music, is to give shape to the work as a whole while focusing on the various building blocks.

## MUSICAL INTEGRITY

Developing a sense of musical integrity is necessary in order to know how much of an unwritten crescendo is appropriate, or knowing when to play short phrases or a longer line. Moreover, it is important to know characteristic styles for the various musical periods. Too often a student will play a Baroque piece in a Romantic style by distorting the tempo or by using too many dynamics.

When working on a Baroque transcription for marimba, listen to recordings of the work on the original instrument by several well-respected artists. Analyze how the interpretation of the same piece varies. Usually you will notice differences in tempo, use of dynamics, articulation, phrasing, and sometimes even different notes, based upon which manuscript was thought to be more authentic. Use this information in determining how you want to play the piece. In addition, listen to recordings of music by composers from different musical periods performed by great artists: string players, pianists, chamber musicians. This helps to get a sense of what "sounds right" and will give you confidence in making your own decisions.

Technical accuracy in performing is just the beginning of creating music, providing the foundation for artistic expression. The performer must not only present the music in its external form with the proper notes, rhythms, and dynamic expression, but also reveal the inner life of the work—to play the spirit of the music. When the performer brings insight into what does *not* appear on the printed page, we may then be transported into the realm of art.

## FOR FURTHER INFORMATION

The following article is available online at www.pas.org. Log in to the Members Only section and select the Research Archives link.

"Note Grouping" by Linda Maxey, *Percussive Notes*, Vol. 30, No. 6, August 1992.

**Linda Maxey** was the first marimbist on the roster of Columbia Artists Management in New York and has performed on hundreds of concerts throughout the United States, Canada, and Europe, and has presented clinics and master classes at universities throughout the United States and in Paris, Prague, St. Petersburg, Minsk, and the Baltic States. She performed at the Journees de la Percussion international festival in Paris and was a featured soloist at PASICs in San Antonio and Philadelphia. She is on the faculty of the Ameropa Chamber Music summer festival in Prague. She is the recipient of a Fulbright Senior Scholar Award and an ArtsLink Award, and received an Honorary Doctorate from the Lithuanian Music Academy. Maxey is on the artist roster of Innovative Percussion, Inc. Visit her Web site at www.lindamaxey.com. PN

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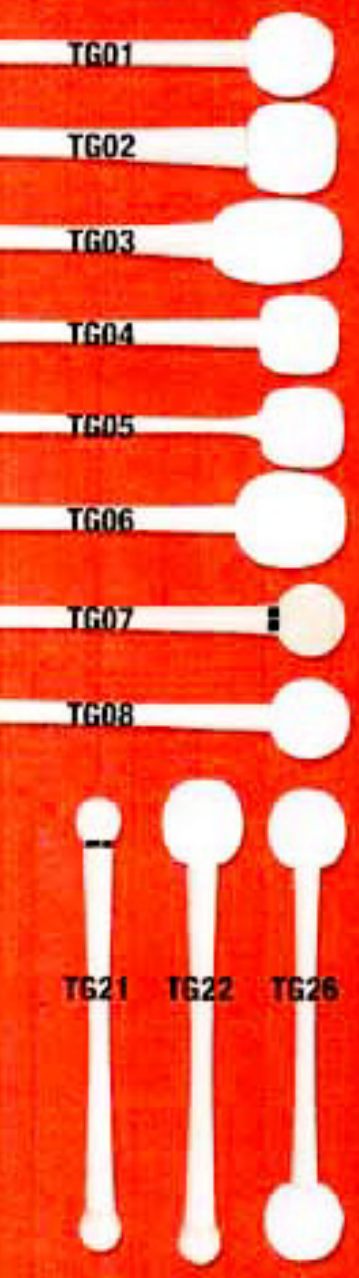



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# The Verdi Timpani Parts:
## The Case for Historically-Informed Emendations
## Part II: Why and How to Emend

BY ALEXANDER JIMÉNEZ

We know a couple of fundamental truths about dealing with nineteenth-century timpani parts. We know that the practice of emending unintended dissonant timpani parts was not uncommon during the nineteenth century, and, as performers, we know that leaving the parts as originally written in the name of "authenticity" is not ultimately desirable. What we do not know is whether Verdi had any specific thoughts on the matter (at least there seems to be no evidence in his written correspondence) or what his "intentions" were when he wrote such dissonances into the timpani parts.

Many scholars, understandably, caution performers to be faithful to the manuscript. Yet musicologist José Bowen suggests that what we frequently describe as "historical practice" today, with its preoccupation with fidelity to manuscript sources, is frequently incompatible with the practices of the nineteenth century:

> We now approach "works" by Vivaldi, Bach, Händel, and perhaps even Mozart with ideas about the sanctity of musical works that none of them would recognize. On historical grounds, it would be entirely proper to alter and change their scores as they routinely did to their own and each other's musical creations…We can, of course, make a moral or aesthetic argument for not altering scores to suit our own ends, but we should not confuse it with "historical practice…." The choice of whether or not to use historical evidence in performance is an aesthetic one.[1]

So, we must ask ourselves: how are parts typically emended today? Are they "correct"? Is there a better approach?

It would be naïve to suggest that there can exist one correct way of emending timpani parts with unintended dissonances; however, in the case of Verdi at least, one can approach emendations in a manner that meets the realities of modern performances while carefully considering the spirit of Verdi's musical language.

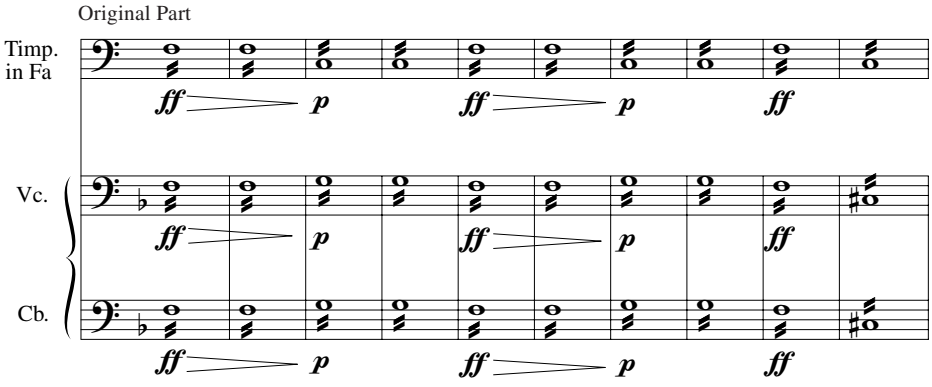
A personal anecdote is in order. The first Verdi timpani part I played was "La Traviata." Like any timpanist, I was concerned about all the "wrong notes" in the part and set about immediately to "correct" them. Using no other tool than my ears, I "corrected" the parts to be consonant within the harmony. In one notable example (and, to show my inexperience, this is not even one of the more egregious examples of dissonance in the score!), I decided to make changes that would reflect the bass line because, to my ear, this is what the part needed (see Figure 1). The result was a complicated pedaling passage for three drums that I thought sounded marvelous and, furthermore, challenged me technically! What I failed to consider, however, is whether my "emendation" had anything at all to do with Verdi's musical language. How did he write for the drums? How did he write for the orchestra? What, in fact, was the language of the timpani during the nineteenth century?

Although we do not know specifically Verdi's thoughts on emendations for the timpani, we do know something of his compositional style, something about the musical language he inherited from the eighteenth century, something about Verdi's development as an orchestrator throughout his long and illustrious career, and something about the development of timpani throughout the nineteenth century.

Verdi's early operas clearly demonstrate orchestration practices firmly rooted in the eighteenth century. His earliest success, "Nabucco," was written in 1842, and its orchestration relies on repeated formulas, such as the treatment of the orchestra in "blocks; that is, the instrument families are added or omitted in their groups, with the general aim of strengthening or reducing the volume."[2]

Such techniques were inherited from Verdi's predecessors and, similarly, the timpani are treated much as they were in the eighteenth century: drums in pairs tuned to the tonic and dominant pitches of the prevailing key, for example. Yet, the score of "Nabucco" offers clues to his approach to the timpani that can assist timpanists in making emendations. One such example from measures 9–12 of the fa-

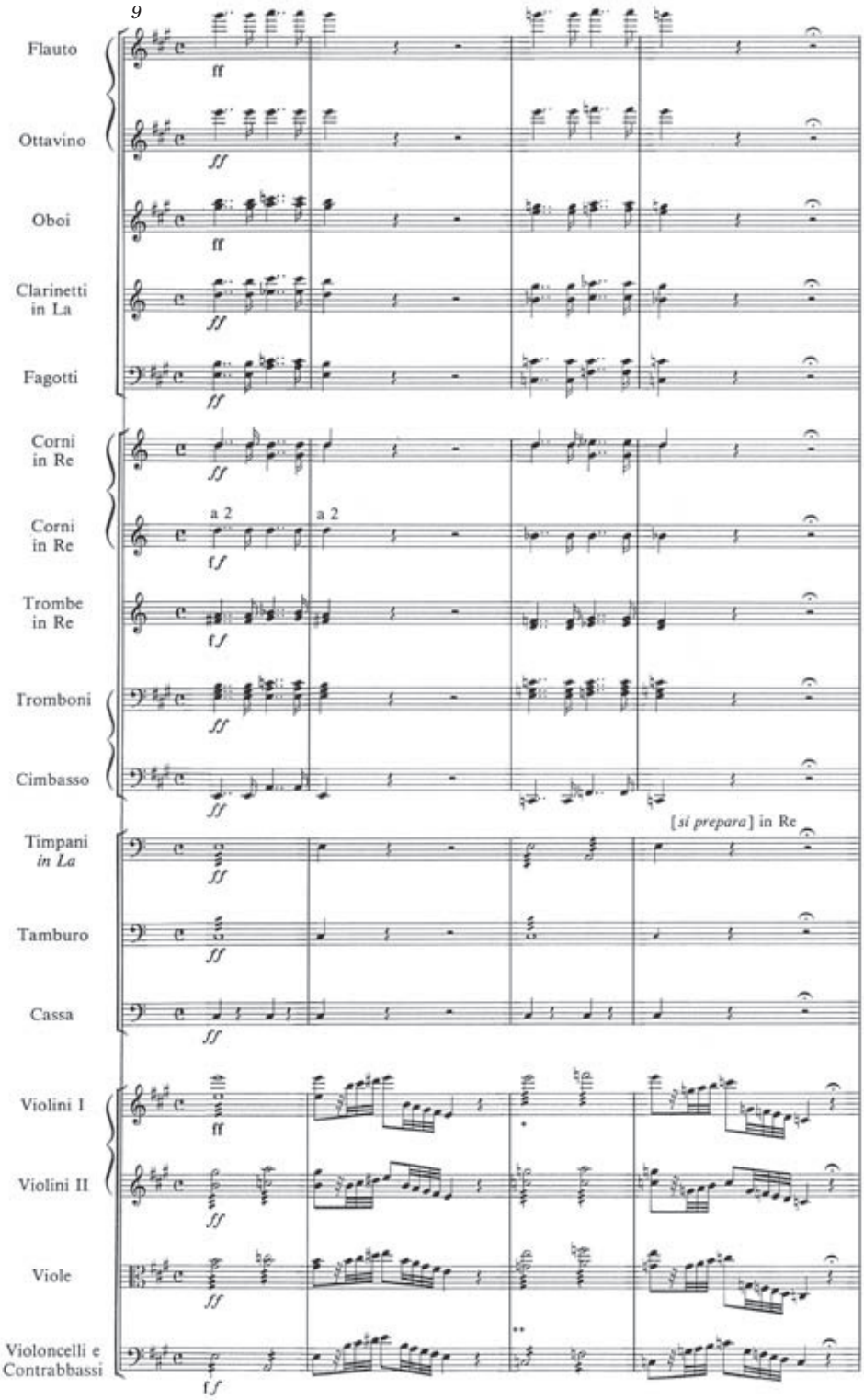
Figure 1



mous overture demonstrates Verdi's comfort in writing notes that occupy varying scale degrees within a given chord. In measures 9–10, the pitch *e* is set against a harmonic progression of V, I, and V in A Major, thus resulting in a pitch that occupies the first, fifth, and first scale degrees, respectively. Similarly, in measures 11–12 successive pitches of *e*, *A*, *e* are set against V/♭VI, ♭VI, V/♭VI, thus resulting in pitches occupying the third scale degrees throughout the progression. None of these pitches can be considered dissonant and the evidence offers modern timpanists information regarding where to place emended pitches with a given harmonic framework[3] (see Figure 2).

Throughout the "Nabucco" score, the timpani writing is consistent with the language of the day: long *forte* rolls supporting tutti rhythmic figures in the winds, *fortissimo* rhythmic figures in the timpani tutti with the orchestra, long crescendo rolls as a dominant pedal in transition passages, and single accented

Figure 2

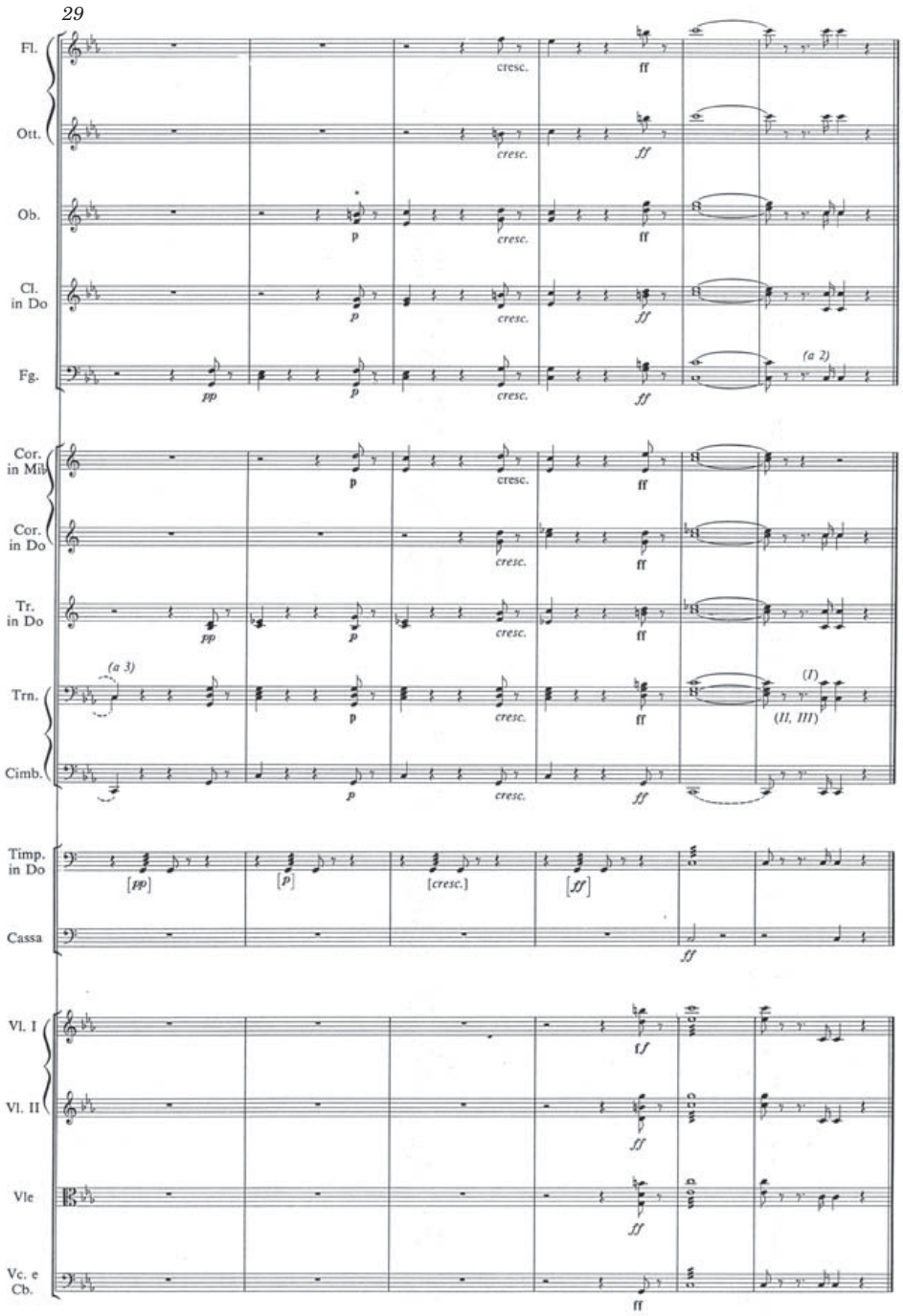


*fortissimo* notes, to name a few.

In "Rigoletto," written nine years later, we see, however, a maturing approach to the timpani. In measures 29–32 of the prelude, solo timpani rolls with very exact dynamic indications demonstrate not only Verdi's high regard for the skills of his timpanist (Teatro La Fenice records indicate that the timpanist of the premiere was Eligio Palazolli, formerly La Fenice's snare drummer who was hired for the 1850 season when Antonio Filamonico stepped down from his position), but one might also extrapolate that Verdi's use of a solo G-natural in such an exposed passage also demonstrates that timpani pitch in 1851 may have been clearer than often thought (See Figure 3).

I maintain that countless musical passages such as this dating back to the seventeenth century serve as evidence of the

Figure 3



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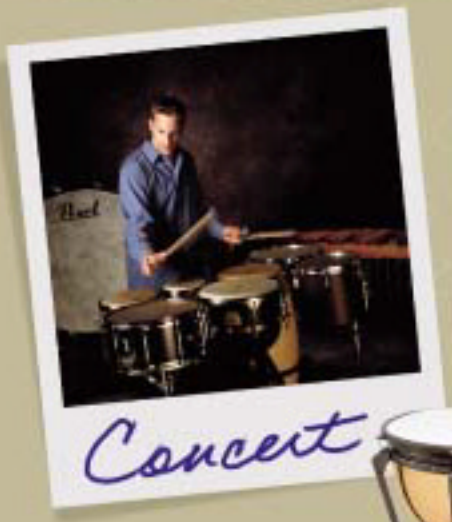


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clarity of timpani pitch in performance, contrary to the belief of many musicologists. Would Beethoven have opened the Violin Concerto the way he did if the timpani had sounded more like a bass drum?

Another passage worthy of mention regards the use of a high *f* (see Figure 4), and, incidentally, a high *g* in "Nabucco" (see Figure 5). The editor of "Nabucco," Roger Parker, dismisses the high *g* as a way for Verdi to keep the timpani part distinct from the bass drum in the score (they share the staff in the manuscript).[4] Yet, a review of Bellini's manuscript of the Sinfonia from "Norma," for example, clearly shows high *g*'s in the timpani part, which does not share a staff with any other instrument.[5] Clearly, then, Verdi intended to write high *g*'s and *f*'s, thus offering the modern timpanist the freedom to use the higher tessitura if needed for emendations.

If there was a solution most often touted by nineteenth-century composers and writers to the problem of dissonances, it was that of adding a third drum to the customary configuration of two drums. Castil-Blaze, in his famous dictionary of music written in 1828, asked, "Why couldn't one seek to increase [the number of drums] in a vast improvement and establish their relationship to all sorts of modulations by providing one more note?"[6] Berlioz, in a well-known quote, wondered why composers never "asked themselves whether one kettledrummer might not be able to manipulate three kettledrums."[7] If these comments, made in the early nineteenth century, are any indication of the possibility of a contemporary methodology for emending timpani parts, then perhaps our answers lie in making every effort to restrict our own modern emendations to three drums with as little pedaling as possible and without chromatic movement.

In the case of "La Traviata," numerous examples support the possibility that three drums were available at La Fenice (although the Fenice archives give no clue to the number of drums available or used throughout the nineteenth century). A tantalizing clue exists in the famous "Brindisi" chorus in the first act. The chorus begins with the timpani part tuned to low *F* and *B*-flat. At the end of the previous number, Verdi clearly marks a change of key for the timpani "in Si$^{b}$"; i.e., from pitches of low *A* and *e* to low *F* and *B*-flat.

From the beginning of "Brindisi" to the re-entrance of the timpani there are sixty-seven measures of allegretto tempo in 3/8 time. Assuming only two hand-tuned drums were used, this is a substantial retuning effort, especially the change from a high *e* down to a *B*-flat. Following the timpani's first entrance on *F*/*B*-flat and without indication (the retuning indication in the critical edition is added editorially), the player must assume a change from *F*/*B*-flat to *B*-flat/*e*-flat in forty-four measures, or approximately forty seconds. Finally, the timpani return to *F*/*B*-flat only seventeen measures after the second entrance (see Figure 6).

The obvious solution in this case for the modern timpanist (admittedly one of the easier problems to resolve) is to add a

Figure 4

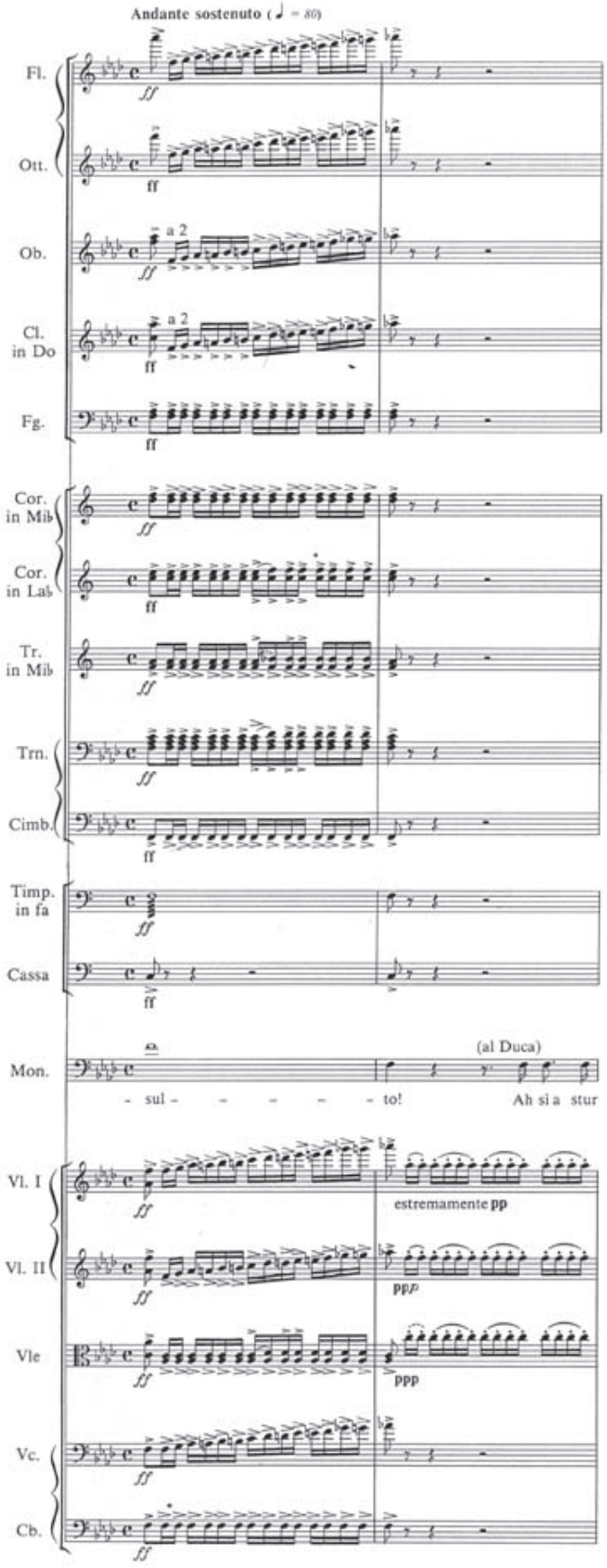



Figure 5

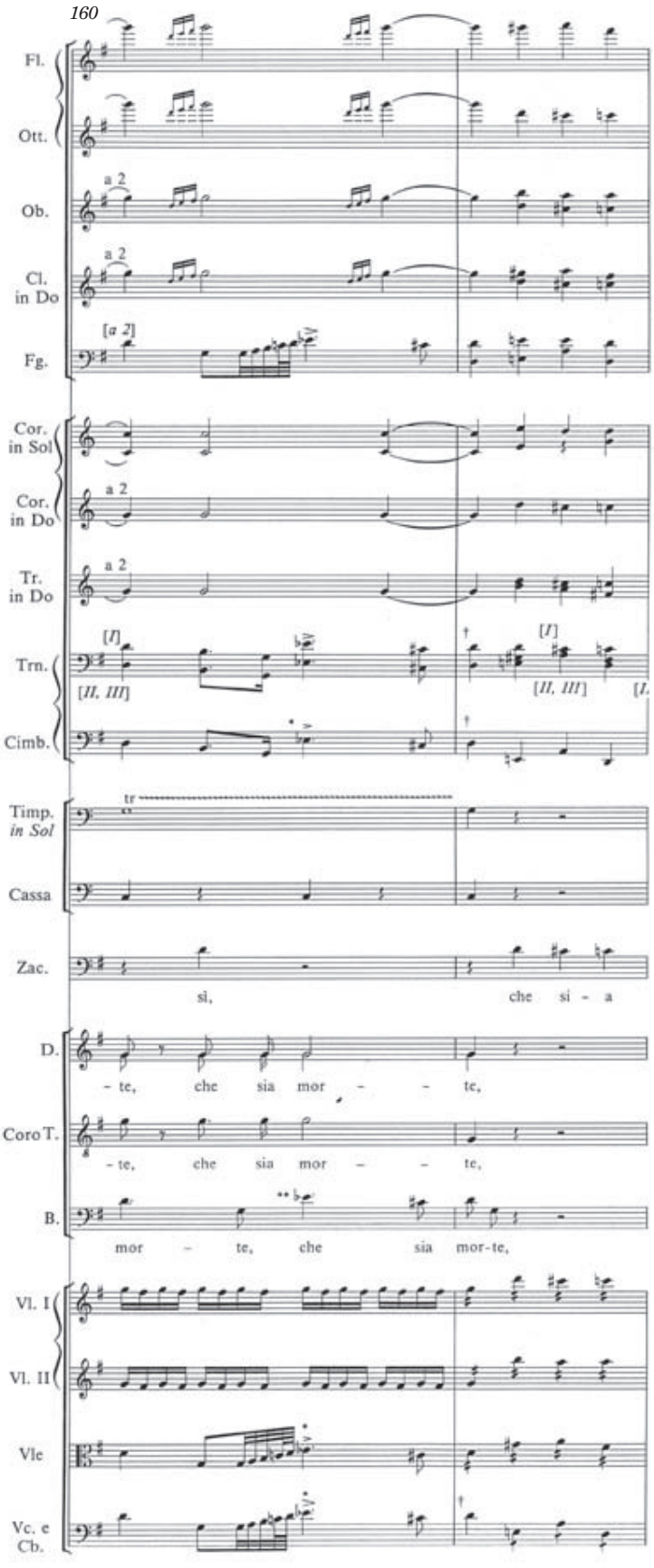
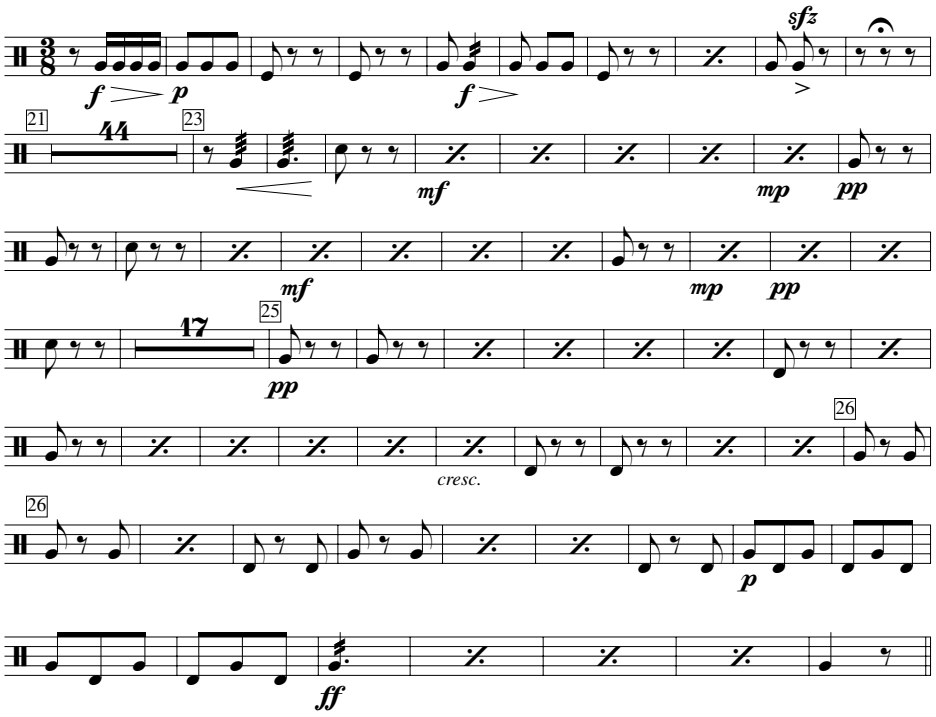


Figure 6




third drum with a tuning configuration of *F*/*B*-flat/*e*-flat. However, the real significance of this passage concerns whether the Fenice timpanist could have played this passage successfully with only two drums, therefore offering the possibility that three drums were available.

Another interesting problem occurs in the fifth number of the second act. At the end of a duet between Germont and Violetta, the orchestra ends with an F-minor harmony followed by a G-major harmony that is the dominant for an upcoming C-minor section. What is odd is that Verdi uses the timpani in this passage only on the pitch *A*-natural, even though this is the first use of the drums in this number and the drums were already tuned to *G*/*c* in the previous movement!

The critical edition's editor, Fabrizio Della Seta, acknowledges that this tuning in the manuscript seems odd, even given Verdi's predisposition for writing dissonant notes in the timpani, and sur-

mises that Verdi "simply made a notational error." He further states that not only is the *A*-natural (as opposed to *A*-flat) problematic, but its placement as the third of the chord at measures 114–115 is "strange"[8] (see Figure 7).

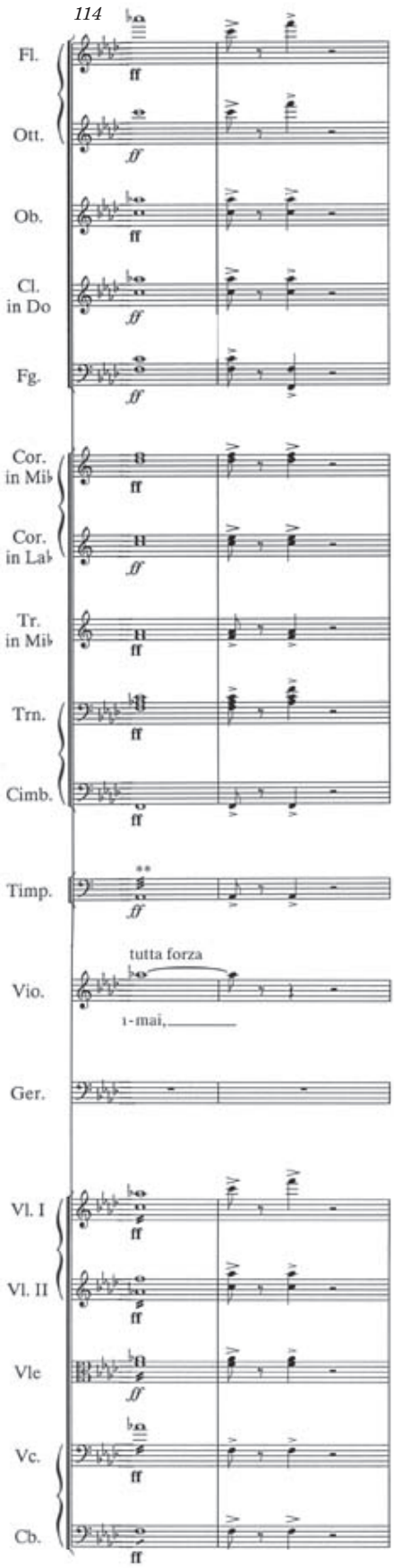
As discussed earlier in this article, the placement of a pitch on the third of a chord is in no way strange for Verdi. However, it is indeed odd that Verdi chooses *A*-natural (even if he intended *A*-flat), when the previous *G*/*c* tuning would work perfectly well in this situation (in fact, Della Seta even goes on to recommend this tuning as an alternative!).

But let us assume that three drums were available. Then with the available time to tune, a configuration of *G*/*A*-flat/*C* could be used, thereby supporting the prominent *A*-flat that is the climax of this dramatic moment (notice Verdi's indication of tutta forza in Violetta's line at measure 114. It is at this precise moment, following an admission of her love for Alfredo to his father, that she initially denies Germont's request that she leave Alfredo forever, a pivotal dramatic moment). A closer look at the score at measure 114 shows that the *A*-flat is prominent in the orchestration, as if to reinforce the severity of the moment.

In the sixth number of the second act, Verdi's tuning scheme is complicated by the use of D-Major chords in pivotal positions and Verdi's use of *e*-flat in the following section (which, by the way, is written for three drums!). Some solutions rely on a fairly difficult pedaling technique that creates a stepwise motion in the timpani uncharacteristic of Verdi. A fairly simple and authentic solution is to tune a third drum to *d* for use beginning the third beat of measure 265 through 267. Then in measures 268–270 the pitch *F* would be replaced by *d* each time, thus avoiding the clash in measure 270 and strengthening the D-Major chord in that measure. The sixteen measures available to tune the *d* to *e*-flat for the following section would not seem unreasonable even for the nineteenth century (see Figure 8).

These few representative examples from the many that exist throughout the Verdi operas demonstrate that solutions do exist for emending dissonant parts within a framework of historical authenticity. This is an authenticity not defined by a slavish adherence to the manuscript, but by a well-conceived and well-re-

Figure 7



searched methodology that respects the spirit of the composer's compositional language.

In reality, emendations of nineteenth-century timpani parts are a form of interpretation that do not require a consensus of opinion, but they do require that our decisions be based on sound scholarship and not just "by feel." By taking such an approach as timpanists, we elevate the quality of our artistry and we honor the history of our instrument.

## ENDNOTES

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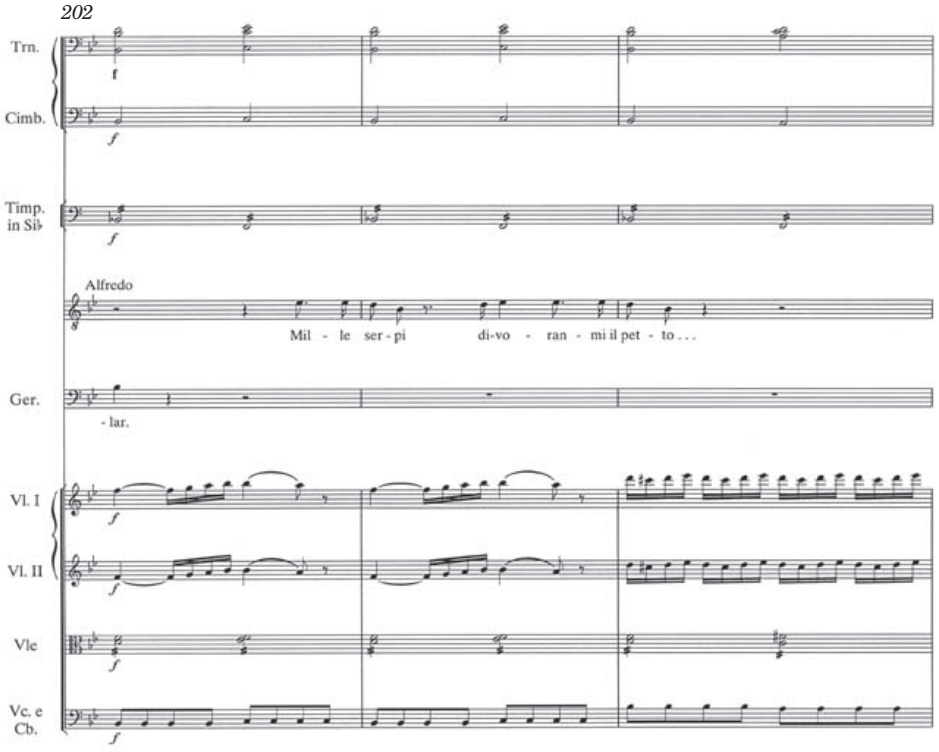
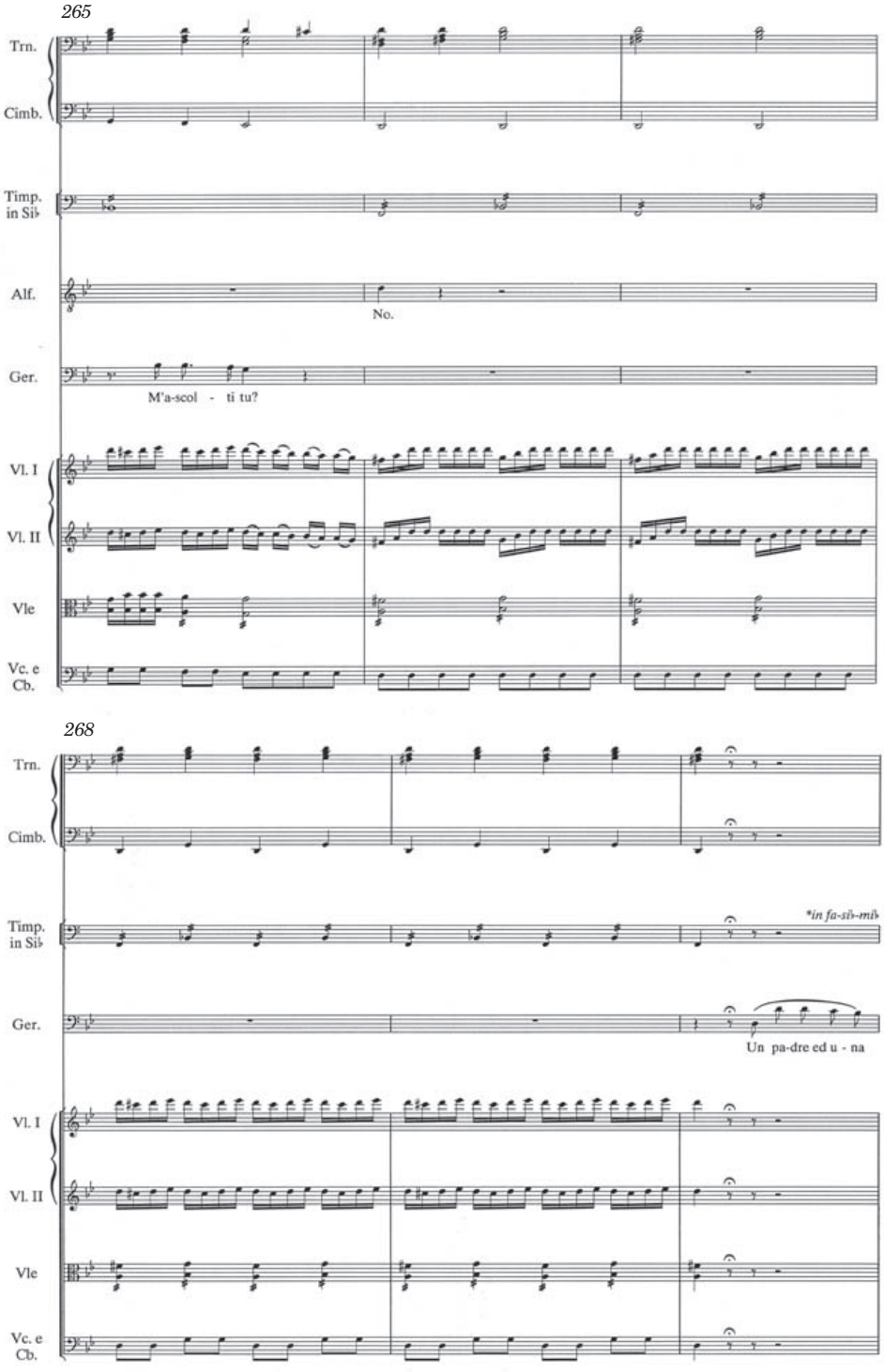
Figure 8



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## SPRING 2004 INTERNSHIP APPLICATIONS

The Percussive Arts Society is seeking applicants for our six-month internship program beginning in January 2004. Many successful candidates for this position have either used internships at PAS as capstone semesters to complete music business degrees or have been recent graduates of such programs. However, all percussion students who wish to gain industry experience as a way of promoting career goals are encouraged to apply.

PAS interns acquire broad industry experience by assisting with a variety of staff projects. The spring 2004 intern will be part of the team that produces our next international convention in Nashville. The opportunity to work on preliminary marketing projects for PASIC will make this internship especially valuable to any young adult who is considering a career in the field of music business. Interns are also encouraged to develop projects that will put their specialized interests and skills to work for the organization.

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- a résumé of academic and work experiences
- a copy of a paper submitted in an upper division course that includes an evaluation written by the student's professor
- a list of persons who have agreed to provide academic and work-related recommendations, along with contact information
- a cover letter that both describes the applicant's career goals and also discusses (based on a review of the public-access pages of our website) how an internship with PAS could help to realistically promote those goals.

Completed applications can be forwarded as e-mail attachments to museum@pas.org or may be sent to our postal address: Intern Coordinator, Percussive Arts Society, 701 NW Ferris Avenue, Lawton, OK 73507.

Priority will be given to candidates whose applications are received before November 1, 2003.

# A Physiologic Analysis of the Open/Close Technique

BY MICHAEL CROY

Several years ago, Gordy Knudtson began showing me a new method he developed for playing single-stroke rolls that he now calls the Open/Close Technique. I was immediately intrigued by his demonstrations, as they seemed to combine elements I employed with former teachers Fred Gruber, Murray Spivak, and Paul Lagos. These elements included the use of up and down strokes, the use and control of multiple rebounds, and the technique of interlocking a series of rebounds. However, it quickly became clear to me that Gordy's Open/Close Technique was a new synthesis and an advancement of these ideas unique unto itself.

After studying this technique with him I have found that my speed, control, smoothness, and level of relaxation have improved dramatically. Moreover, playing in this manner just "feels" good, like my body wants to do it this way. Since I have also worked outside of music as a personal athletic trainer, I decided to analyze this method from a musculoskeletal standpoint. I found that the Open/Close Technique makes logical sense physiologically and ergonomically because it encourages use of the body in ways that are in harmony with its structure and function.

## HOW THE OPEN/CLOSE TECHNIQUE IS DIFFERENT

In the Open/Close Technique, the hands are held in a position between underhand (French style) and overhand (German style). This slightly underhand grip is akin to the grip typical of many timpanists and timbale players. This positioning of the hand allows the fingers to gently cradle the stick to better control the rebound. Traditionally, players have been told to "strike the drum with the bead of the stick moving in a straight up-and-down path perpendicular to the head." The Open/Close Technique differs from this approach in that the stick travels at an angle approximately 30–45 degrees away from the perpendicular path.

Early on in my analysis of the Open/Close Technique, I recognized that the straight up-and-down path of motion in other methods is not necessarily consistent with the paths of motion our bodies naturally gravitate toward. In fact, our bodies rarely move functionally in straight paths of motion. Instead, daily-life motions generally occur in spiral-diagonal patterns.

There is a system of physical rehabilitation therapy that utilizes these types of spiral-diagonal movements. It is called the Proprioceptive Neuromuscular Facilitation (PNF) system. It is used to help re-train the nervous systems of people suffering from neurological problems. The PNF system uses movement patterns similar to those used by young children as they progress through various stages of physical development. These spiral-diagonal movement patterns have a flowing quality due to the integrated use of multiple joint structures.

One PNF spiral-diagonal movement can be demonstrated by placing the palm of your right hand on your left front pants pocket. Now draw an imaginary sword by spiraling your hand and arm up and away at a diagonal across your body. You will end up with your palm facing away from you above your head.

If you use the same path of motion, but gradually reduce the range to a small arc directly in front of your body, you will essentially be performing Gordy's method of striking the drum.

## INTER-RELATIONSHIP OF WRIST POSITIONS AND FOREARM STRUCTURES

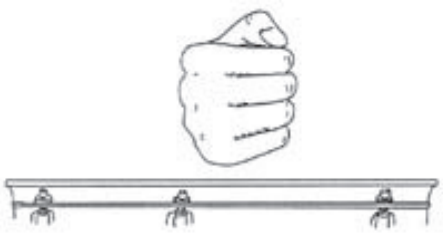
Before discussing this technique further, we need to better understand how the body functions. Let us consider some wrist positions and how they relate to the structures in the forearm.

Let your arm hang loosely at your side, then bend your elbow 90 degrees,

Figure 1: PNF Movement Pattern

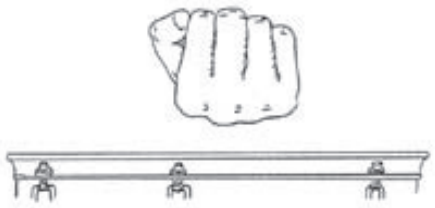
and put your hand in front of you as if you were playing your snare drum. Next, make a loose fist so that the thumb is on top of the hand, as in Figure 2 below. This is called the neutral wrist position.

Figure 2: Neutral wrist position



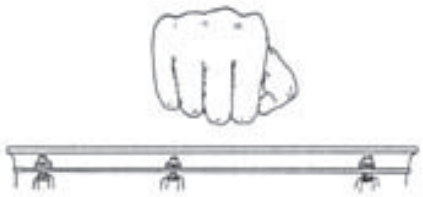
Turn your hand so that the palm is facing upward, toward the ceiling. Turning your hand in this direction is called *supination*, and thus the *supinated* wrist position.

Figure 3: Supinated wrist position



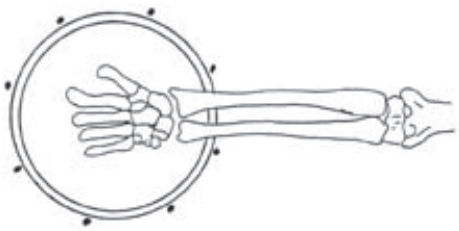
Next, turn your hand the other way so that your palm faces downward toward the drum. Turning your hand in this direction is called *pronation*, and thus the *pronated* wrist position.

Figure 4: Pronated wrist position



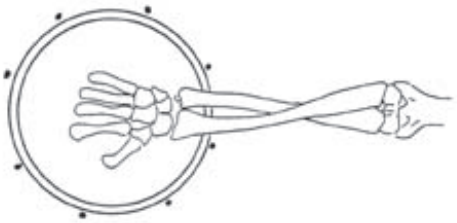
To understand what is happening in our arm when we change positions like this, we need to examine the structures beneath the skin. There are two bones in the forearm, the radius and the ulna. At the wrist, the radius is close to the thumb and the ulna is close to the little finger. In the neutral wrist position (Figure 2) these two bones are basically stacked one over the other, with a slight criss-crossing, radius over ulna. In the supinated wrist position, the radius and ulna unwind completely and appear parallel.

Figure 5: Radius and ulna in supinated wrist position



In the pronated wrist position, the radius and ulna cross each other as completely as they can.

Figure 6: Radius and ulna in pronated wrist position



Notice that when you pronate or supinate the wrist, the actual motion occurs at the elbow, not the wrist. The wrist turns with the forearm because of its connection to the radius and ulna bones in the forearm. The supinated and pronated wrist positions also define the limits to the range of wrist motion. Once you are palm-up or palm-down, it is not possible to move any farther. The bones of the forearm have unwound or wound up as much as they can.

The neutral wrist position has more flexibility and looseness than either extreme of supination or pronation. Put your hand in the neutral wrist position and try wiggling it around. Try the same thing in both the fully supinated and pronated positions. Notice that the hand does not have as much freedom of movement at either extreme.

This is the logic behind the design of ergonomic computer keyboards. Standard computer keyboards are typically flat and rectangular shaped. An ergonomic keyboard is split in the middle and then angled to form a V shape with the point of the V being closest to your body. The center portion of this V is then elevated to move the wrists away from the pronated position closer to neutral position. This positioning relieves wrist tension, aids finger mobility, and helps to avoid repetitive-motion injuries commonly caused from overuse of standard computer keyboards.

If your hand is relaxed (unclenched) in the neutral position, your wrist will cock slightly downward toward the ground. This angling of the wrist is a result of gravity. This particular wrist position is called ulnar deviation. In ulnar deviation, some of the muscles involved in moving the fingers are at their ideal length/tension relationship. The ulnar deviation we see in the open stroke of the Open/Close Technique is actually ad-

vantageous for drumming because it allows for the optimal use of the fingers.

### INTER-RELATIONSHIP OF WRIST AND FINGER MOTIONS

In order to discuss the inter-relationship of wrist and finger motions we need to understand the terms *flexion* and *extension* and their application to the wrist and fingers.

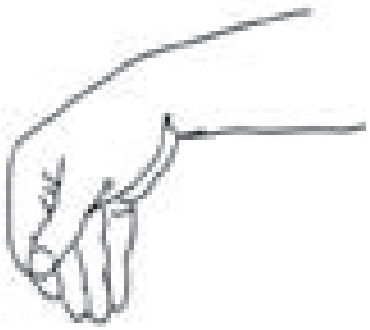
Consider the fingers first. When making a fist with the hand, the fingers flex to close the hand. The *flexion* of the fingers brings them to the palm to create the fist. When the hand opens, the fingers are extended away from your palm, thus the *extension* of the fingers opens the hand.

Wrist extension and flexion can be illustrated in the act of dribbling a basketball. When you push the ball to the floor you are *flexing* your wrist. When the ball bounces back, you *extend* your wrist to receive the ball and prepare to push it to the floor again to continue the bouncing.

The Open/Close Technique encourages both the pronounced flexion and extension of the wrists and fingers in a coordinated manner.

Figure 7: Wrist extension/Finger flexion (Close position)

Figure 8: Wrist flexion/Finger extension (Open position)



This coordinated method of using the wrists and fingers works in harmony with the functioning of the body. Consider the following demonstration as evidence of this point

First, let your arms hang straight down at your sides and relax your arms and hands. Notice that your wrist is in slight extension (5–10 degrees); it is not straight. In other words, the back of your hand bends out from the forearm slightly. You will also see that your fingers are slightly bent. This is important to note.

Figure 9

Next, try to straighten your wrist without any conscious attempt to straighten or move the fingers. Notice that your fingers will tend to straighten themselves, simply in response to the motion of your wrist. The technical reason is that "the forces of passive and active insufficiency inextricably relate the flexion and extension of the wrist and fingers." In layman's terms, it means that the muscles in your body are in some ways like rubber bands. They can stretch and develop tension when the body moves, but they also develop tension without being stretched when you command the nervous system to contract them.

When a muscle contracts, it shortens its length. The contracting muscle also pulls on tendons that are attached to bone surfaces. The particular points at which they attach are part of the complex system of skeletal levers—the joints of the skeleton being the axis or hinge points of the levers. In other words, your muscles move your joints by contracting their length and pulling on levers.

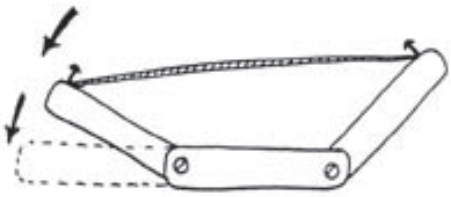
In the previous example your fingers moved by themselves without your trying to move them by muscle contraction. This is due to the muscles' rubber-band-like quality. Here is how the process works:

In some cases a muscle actually crosses two joints, instead of just one. In these cases a muscle can act to move two joints. If one of the joints is moved, the muscle crossing both joints will become stretched and tension will develop. This is called passive insufficiency. This tension will prevent the full range of motion of one or both joints.

To illustrate this idea, consider three pieces of wood connected by two movable joints, with a rubber band connecting the two outside pieces. The pieces of wood will represent three bones in your body, the movable joints will represent

the joints connecting the bones, and rubber band will represent a muscle. If you move one of the end pieces of wood, tension will develop in the rubber band, which will then tend to pull on the opposite end piece of wood (see Figure 10). This is why your fingers moved by themselves when you straightened your wrist. Some of the muscles involved in both flexing and extending your fingers cross joints in both the fingers and the wrist.

Figure 10

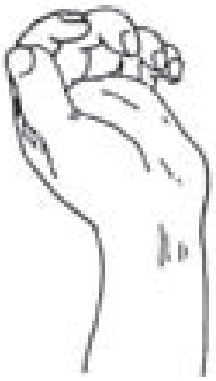


To demonstrate this to yourself, place your elbow on your knee or on a tabletop and let your hand flex forward completely relaxed. Notice that your fingers will tend to straighten.

Figure 11

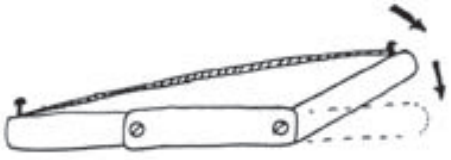
Now extend your wrist backward while keeping the fingers relaxed. Notice that the fingers will tend to flex (bend) on their own. This is due to tension developing in the two joint muscles. This is the effect of passive insufficiency.

Figure 12



If you have already created tension in a two-joint muscle by the action of passive insufficiency, and you then move the other joint that is connected to that same muscle, you create active insufficiency of the muscle. The wood and rubber band model can clearly demonstrate this concept. By moving one of the two joints connecting the three pieces of wood, tension is created in the rubber band that pulled on the piece of wood at the opposite end (Figure 10). If we now move the other joint as well, even more tension is created in the system.

Figure 13

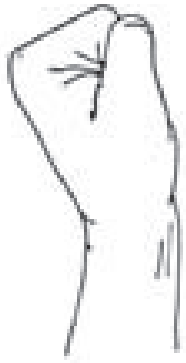


Consider how this concept relates to the hand. Hang your wrist over in the same manner as in Figure 11. Keep the wrist flexed forward as far as possible. Now try to clench your fingers and make a tight fist without moving your wrist. You will find that this is difficult because the finger flexors that cross two joints have become actively insufficient.

Figure 14

Now extend the wrist backward. Notice that making a fist becomes easy.

Figure 15



The key point of this demonstration is that the actions of flexing and extending the fingers are connected with the actions of flexing and extending the wrist. The inter-relationship of wrist and finger motions is completely natural; it is the way the body is designed to work. When the wrist is flexed, the hand naturally extends the fingers, as in an open stroke. When the fingers flex, the hand naturally extends the wrist, as in the close stroke. The Open/Close Technique teaches how to do these motions consistently and employ them in a dynamic system of motion.

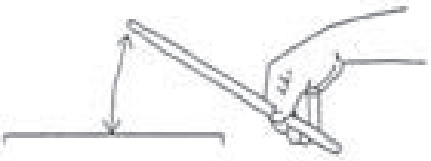
### HOW WRIST AND FINGER MOTIONS RELATE TO DRUMSTICK MOVEMENT

In drumming, once the stick has struck the playing surface, some kinetic energy from the downward momentum of the stroke will be redirected as rebound energy. By flexing the wrist and extending the fingers, when performing the open stroke, you are allowing your hand to go along with the natural rebound energy of the stick. You are permitting a follow-through to happen.

Athletes constantly utilize this important concept. Players of baseball, tennis, and golf do not simply swing to the ball and then stop; they follow through! This gives their stroke more power, fluidity, and control.

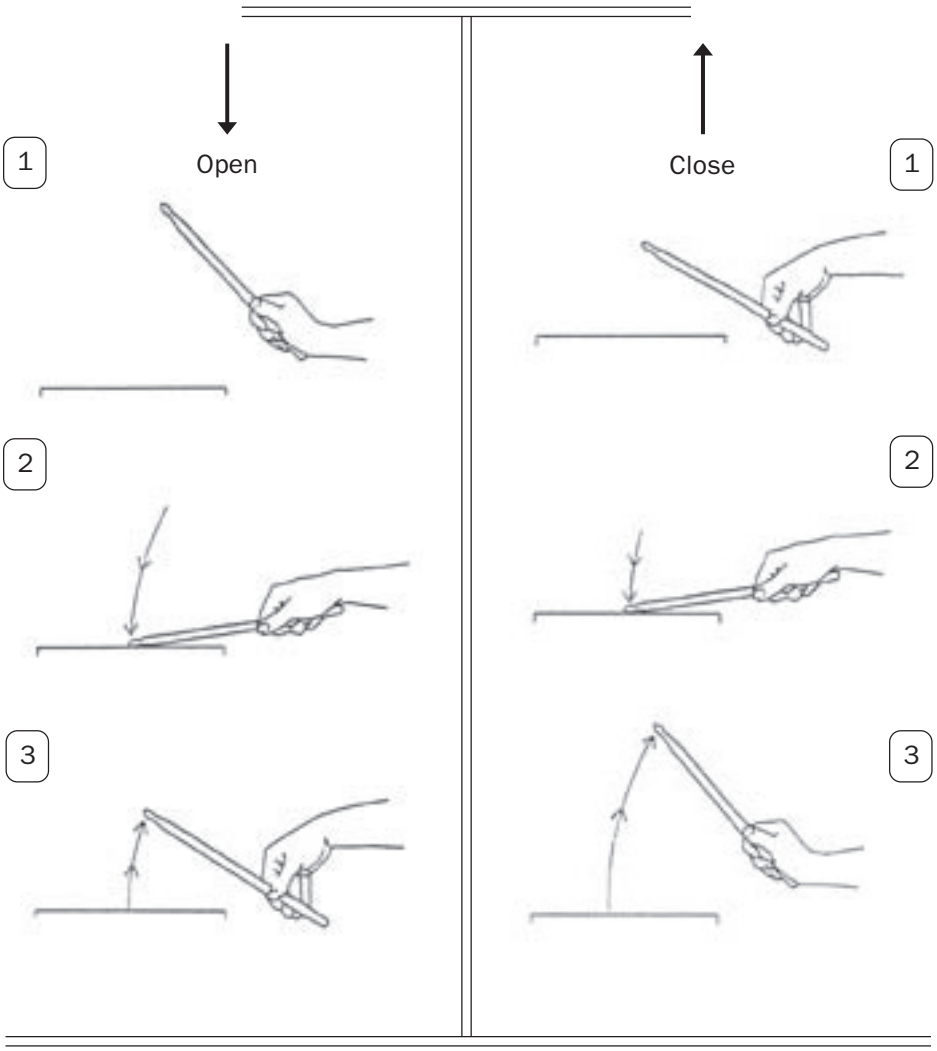
In the Open/Close Technique, when the stick begins losing momentum from the rebound energy of the open stroke, the wrist and fingers will have reached their end points of motion as well. The hand is in position to perform either bounce strokes (finger flexion and extension), or the last stroke in the cycle, the close stroke (finger flexion and wrist extension). In the close stroke, the closing (flexion) of the fingers creates another downward stroke of the stick, while the lifting (extension) of the wrist follows the natural rebound momentum of the stick *and* returns you to the starting position, ready to perform the next open/bounce/close cycle.

Note that the bounce is played with fingers only while the hand remains in open position.

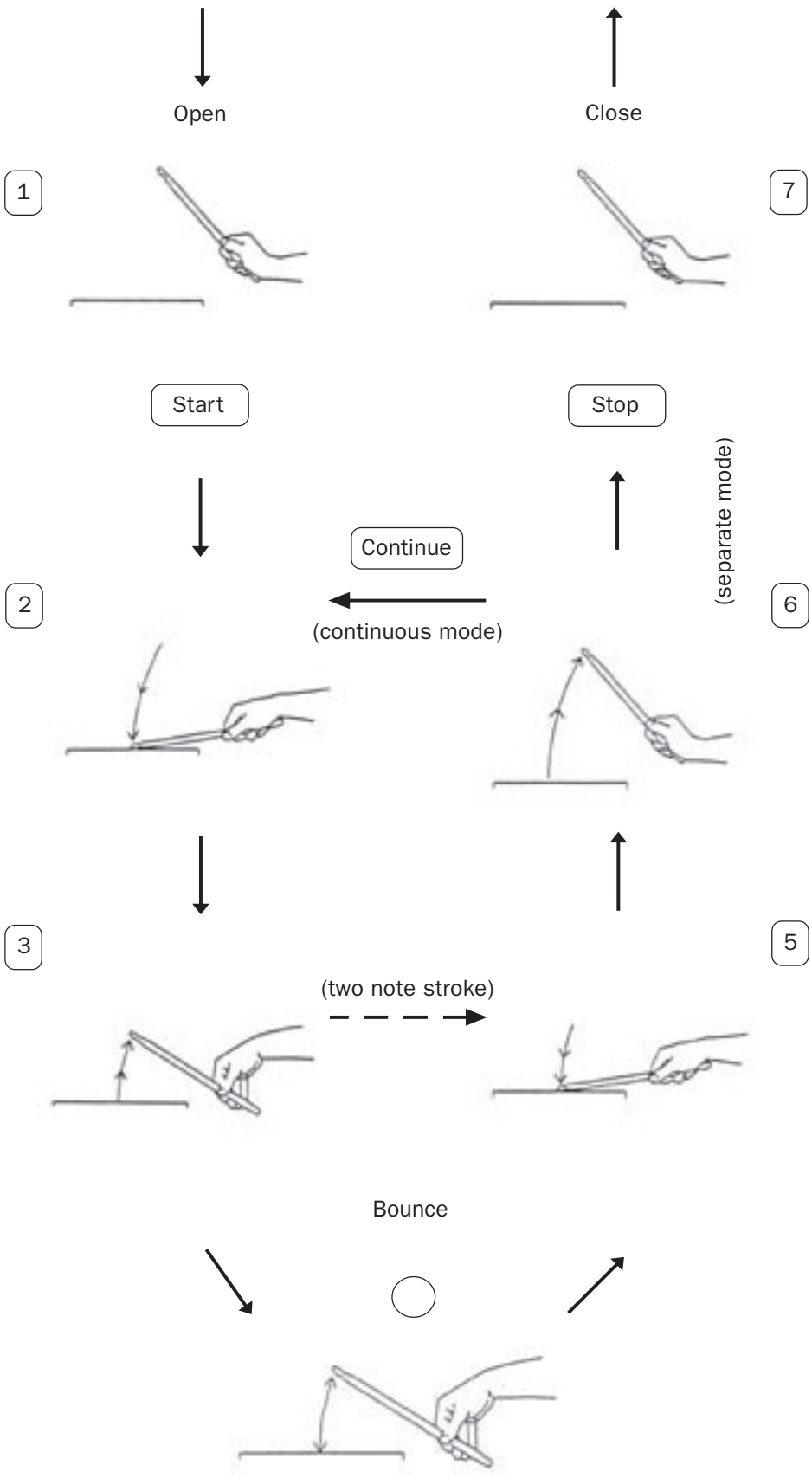


The following chart will help you see how the Open/Close Technique works.

The Basic Moves



Flow Diagram




**CONCLUSION**

The Open/Close Technique is harmonious with the structure and function of the body. The motions of open, bounce, and close strokes flow into one another. By alternating the flexion and extension of the wrist and fingers with the rising and falling of the stick you create a dynamic system of motion in which muscular effort and tension are minimized, while the kinetic energy (natural rebound) of the stick is maximized.

The motions of the wrist and fingers are complementary, not simply striking downward, pausing, and reloading. Move the hand down and the fingers extend outward; bring the hand up and the fingers flex to the palm. These motions are done in a flowing, coordinated manner. There is a balance between these actions similar to walking. Flex one hip while extending the other. Flex one shoulder while extending the other. It is involuntary. You do not have to think about it because it is the natural, flowing, coordinated way the body wants to function.

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**PN**

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# An Overview of Steve Reich's "Sextet"

BY ROBERT BRIDGE

*"In a sense, I'm not as concerned that one hears how the music was made as I was in the past. If some people hear exactly what's going on, good for them, and if other people don't, but they still like the piece, then that's okay too." —Steve Reich*[1]

This article gives an overview of the harmonic and rhythmic processes that Steve Reich employed in his "Sextet." I will relate "Sextet" to two other important pieces by Reich that show the origins of its harmonic language. For the most part, I have avoided pitch-class set analysis; however, some of the language associated with set analysis helps describe certain aspects of the piece, such as rhythm.

"Sextet" was co-commissioned by Laura Dean Dancers and Musicians and by the French government for the percussion ensemble Nexus. Reich composed "Sextet" in 1984 and 1985. Nexus premiered the piece in Paris in 1984 as "Music for Percussion and Keyboards." Reich revised the work and re-titled it "Sextet."

The work calls for four percussionists and two keyboard players. The instrumentation includes three marimbas, two vibraphones, two bass drums, crotales, tam-tams, sticks, two pianos, and two synthesizers.

## TERMS

**Block additive process**, referred to by Reich as "replacing rests by beats," consists of the gradual assembly of a unit within a predetermined and *unchanging* time frame (a measure of 4/4 or 6/4, for example).

**Textural additive process** is quite simply the bringing in of one voice at a time until the whole texture is complete.

**Interleaf** is Warburton's term for a technique commonly applied by Reich in which a transition is effected by dropping certain voices of the texture (usually the lower ones), retaining the others, and fading in new material underneath.

**Splice** is the opposite of interleaf, namely a sudden and complete shift into new material.

**Pulse** refers to repeated chords that outline the harmony for the current area.[2]

**Local rhythm** refers to rhythms found in specific locations. These rhythms often serve as an indicator of where you are in the piece. This is very similar to harmonic logic that allows a sense of location based on where you are in the harmonic scheme.

## HARMONY

*When I started writing this music everything got drastically simplified, and I really got into fourths and fifths, you know, watching my thirds and sixths—and forget about major ninths and tritones, and all the rest of that stuff. Almost everything since then has been a reclaiming of the Western heritage. The fourths and fifths, and the rhythmic procedures have become more or less axiomatic—you don't have to think about them anymore. They're there.* —Steve Reich[3]

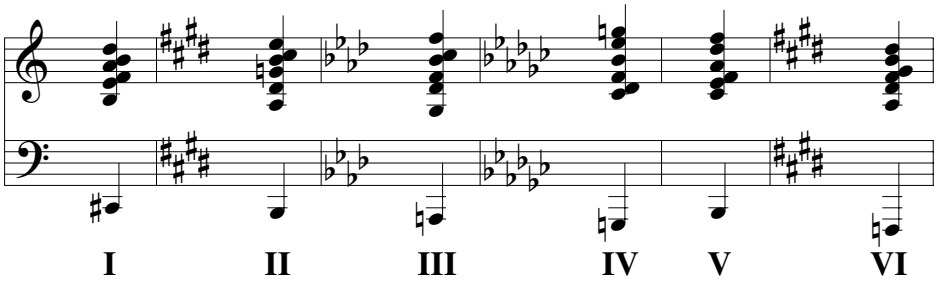
Reich generates the harmony in "Sextet" by establishing a chord cycle at the beginning of each movement and working within that cycle for the remainder of the movement. The individual chords contain pitch-classes (pcs) that are mostly diatonic. In other words, Reich gives a functional key signature and the majority of the pcs fall in the given key. These pcs are perceived aurally as dominant harmonies although there is often more than one possible root. For example, chord "I" can be heard as a dominant function chord built on A; but, when the C# is not present in the bass, it can be described as a dominant function chord built on B. See Example 1.[4]

The effect of all of these dominant sonorities is a sense of motion. "Sextet" creates a feeling of yearning for a key center that it never actually obtains. Reich uses the aural function of dominant harmony in its traditional sense, creating motion. Reich's use of dominant harmony that does not resolve, or even attempt to, reminds us of Debussy's non-functional dominants.

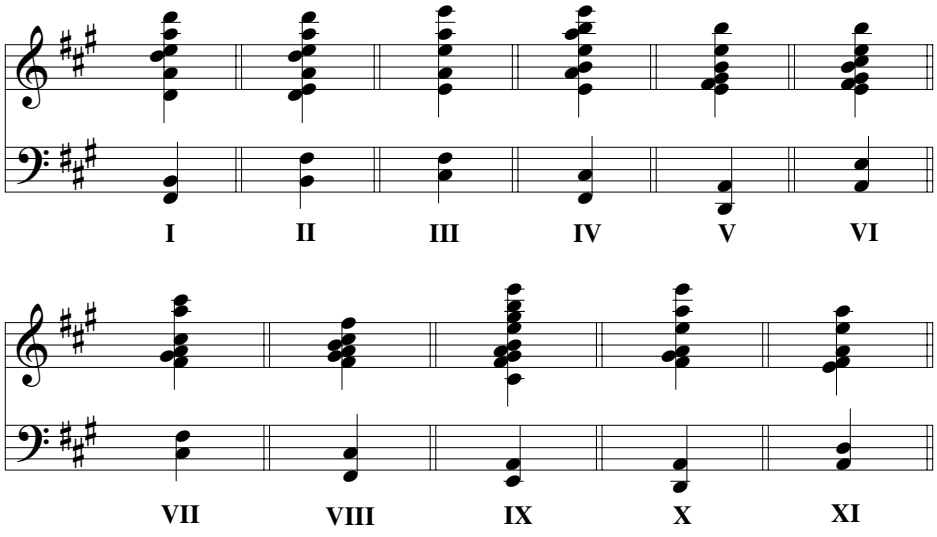
In the workshop sessions he gave at the American Center in Paris in connection with the performances of "Music for Percussion and Keyboards" ["Sextet"], Reich talked a great deal about harmony. It is very noticeable that now his references are more likely to be to Debussy or Bartok than to Javanese gamelan or Perotin. He feels a strong and perhaps increasing kinship with Debussy, whose non-functional but dominant-quality harmony now seems very close to his own, particularly in terms of tonal ambiguity.[5]

The process of establishing a chord sequence and then prolonging and embellishing it was first used by Reich in "Music for Eighteen Musicians" (1976). In this piece, Reich used the same key signature for the entire pulsed section and avoided pcs from outside the diatonic collection. However, in the sections built on this pulse, there were different key signatures and non-diatonic tones used.[6] See Example 2.

Example 1: "Sextet" Movement I Chords



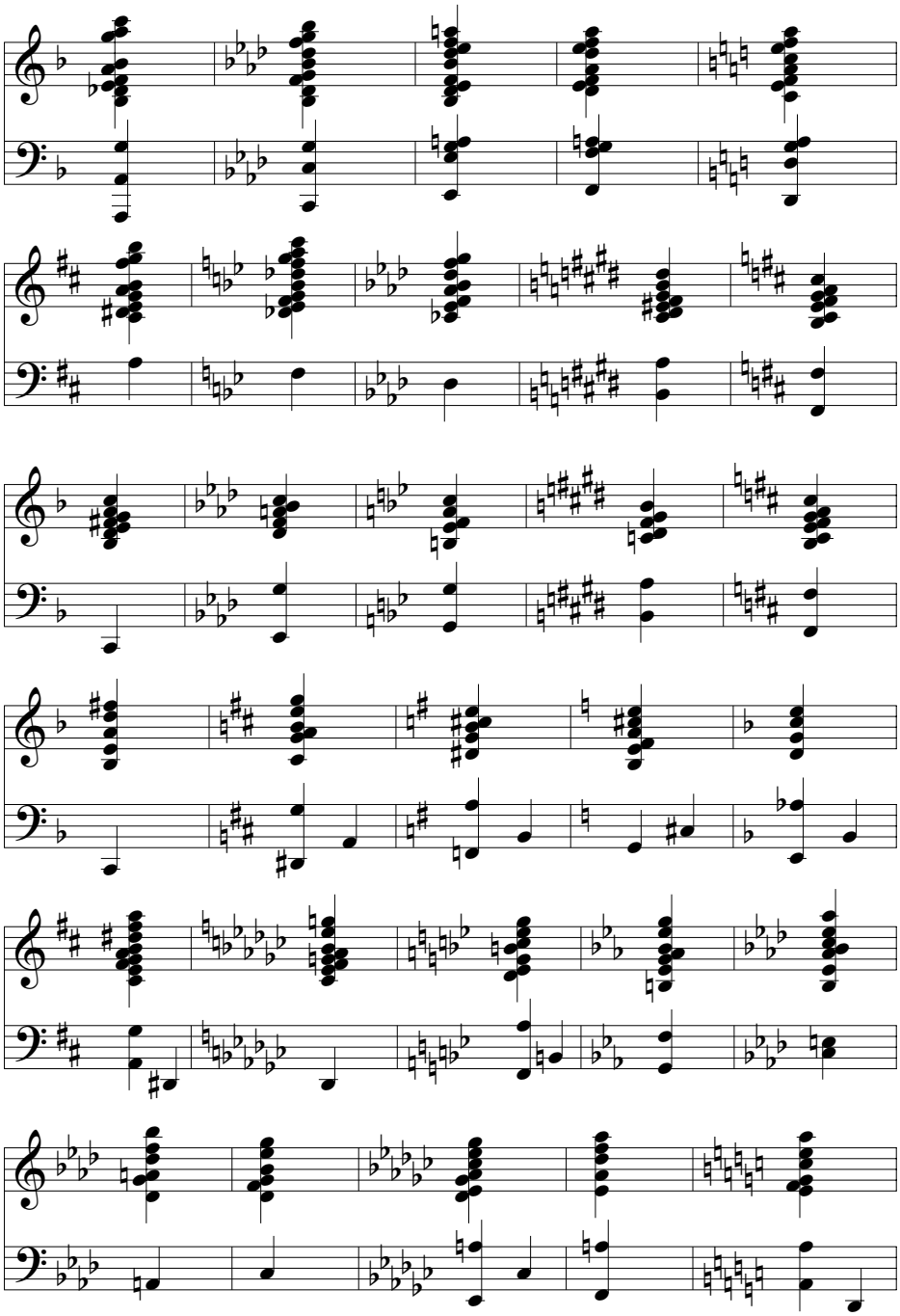
Example 2: Chord Cycle in "Music For Eighteen Musicians"




A more important musical reference to "Sextet" is "The Desert Music" (1984). These two pieces are closely related. Reich himself states that "the general harmonic language [of 'Sextet' was] suggested by my recently completed work, 'The Desert Music'."[7] See Example 3.

The similarities between the chord cycles of the first movements of each of these pieces include changing key signatures, registral separation from the bass, and dominant-function harmony. They are not similar in their overall harmonic content; all of the "Sextet" chords can be placed within a melodic minor scale while the chords from "The Desert Music" are not linked in any obvious way. Also, the contour of the two cycles is very different. The soprano line in "Sextet" rises and falls in an arch-like fashion, and the ascension of that arch is mirrored by a de-

Example 3: Chord Cycle for Movement I of "The Desert Music"



scending bass line. In "The Desert Music," the soprano voice falls and is mirrored by an ascending bass line. Both pieces contain a bass line that is often changed by substituting the original pc with a pc a tri-tone away. In Movement III of "Sextet" we see the following chord cycle starting in measure 129 (see Example 4).

Notice that each chord (other than I and Ib) contains a tri-tone substitution in the bass. "Sextet" seems to treat the bass differently, and perhaps more clearly, than "The Desert Music." In "Sextet," Reich usually makes substitutions only at the tri-tone. "The Desert Music" does this, but also contains other non-harmonic tones in the bass. It appears that Reich is tightening up this process and is allowing for fewer deviations in the later piece.

While "Sextet's" bass line may not include non-harmonic tones, Reich does use non-harmonic tones in "Sextet." The first non-harmonic tone occurs at rehearsal number (rn) 17 in the rhythmic marimba part (not a part of the pulsing instrumentation at this point). The harmony here is from the "I" chord and Reich adds a G. This pc is a tri-tone away from another note that he has deleted, C-sharp. The C-sharp returns at rn 32 and the G is deleted at that time.

The precedent for this technique, stated above, is from "Music For Eighteen Musicians" (as well as "The Desert Music"). Following that precedent, Reich also introduces non-harmonic tones in the pulse at rn 35. Again, pc G is added. The G then acts as a common tone between chords "I" and "II" at rn 41. The G added at rn 35 acts as an anticipation, which is reharmonized as a consonance in section II. The use of non-harmonic tones breaks from strict minimalist techniques. They are not a part of a process that runs itself; rather, they represent a conscious choice on Reich's part. They also fall in line with the quote that started this section as a part of Reich's "reclaiming of Western heritage." Schwarz touches upon this subject when he says:

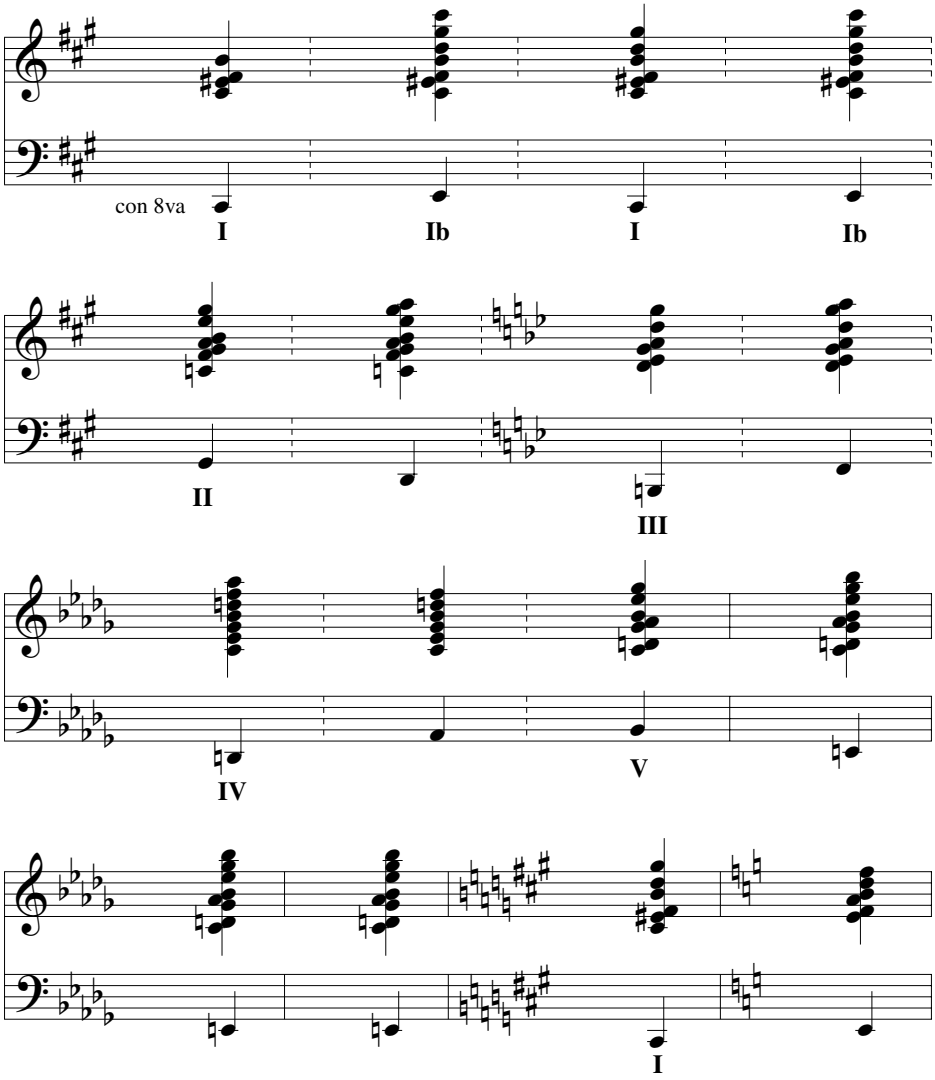
> Reich insists that this chordal suspension technique derived from studying the second Movement of Bartok's "Piano Concerto No. 2" (1931); in other words, it is a method he learned purely by looking at Western sources. For me, it's a major breakthrough because it ("Variations") deals with a harmonic language implicit in many pieces but never really developed, and unless I had gone back to some traditional Western sources, I probably would not have developed it myself.[8]

Reich's harmonic language still focuses on stasis. He still uses a minimal number of differing harmonies and often allows them to change very slowly; but he has also begun to add more color and harmonic direction through the techniques stated above. All five movements are linked by the first chords. These chords are very similar and share the same bass note, C-sharp. Also, movements I and V, and II and IV are linked by chord sequences.

## RHYTHM

Reich's use of rhythm is often confined to only a few processes: phases, block ad-

Example 4: "Sextet" Movement III, Chordal Reduction Showing Bass Substitution

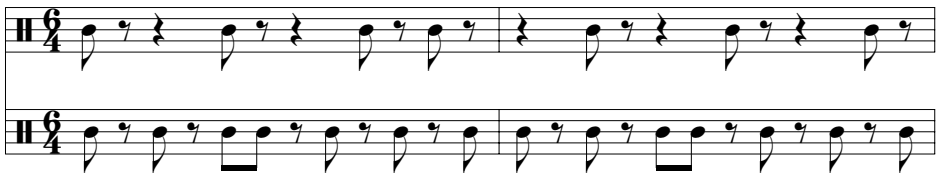



ditive, canon, metric modulation, and beat class aggregate completion.[9] Phasing is not used in "Sextet," block additive process is discussed above, Reich's use of metric modulation is obvious, and bc aggregate completion is covered. So, I will focus on a specific use of rhythmic canon.

The Coda to Movement V employs a 2:1 canon in which the pianos and vibraphone right hand take two measures to play a rhythm, while the marimbas and the vibraphone left hand play the same rhythm twice, and twice as fast (see Example 5).

The rhythm in Example 5 corresponds to bc-set 7–35. The entire Coda contains

Example 5: 2:1 Canon from Coda



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The Music Technology Committee of the Percussive Arts Society will contribute to the 2003 PASIC Listening Room with a new round of scores and recordings submitted by members and friends of PAS. Scores and recordings that are accepted will be available for review by PASIC attendees throughout the convention. The purpose of the Listening Room is to expose PAS members to new technology-inclusive literature for solo and ensemble percussion.

Compositions submitted for consideration must include one or more technology-related attributes, such as the use of MIDI controllers, computer sequencing, or electro-acoustic accompaniment. Any composition not previously submitted to the Technology Committee will be considered; highest consideration will be given to works composed since 2001. The Listening Room is not affiliated in any way with the PAS Composition Contests, so works submitted for contest consideration may also be submitted to the Technology Committee for Listening Room consideration. Members of the Music Technology Committee will judge all entries.

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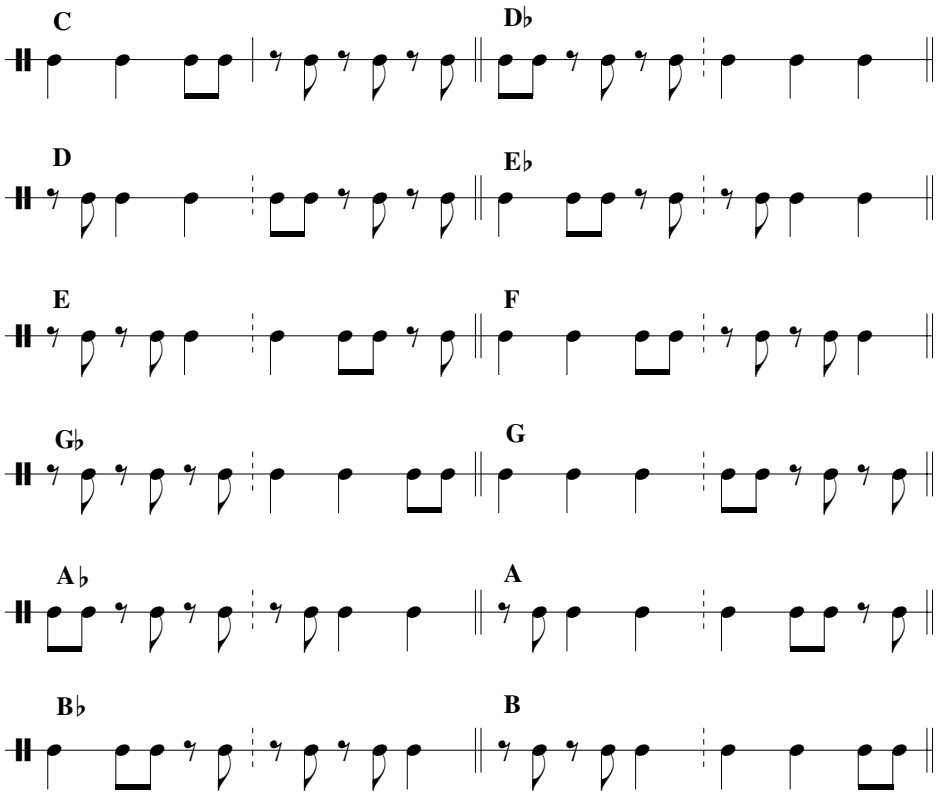
only this beat class. However, a bc-set can start on any beat, and Reich takes full advantage of this.[10] In Example 6, I have charted the twelve possible transpositions of this beat class. I have assigned each transposition a pitch name; however, they could be labeled in any way. An interesting feature of this bc-set is that the bc-set a tri-tone away (considering pitch logic for a moment) is the same bc-set started from the middle. Note that the dotted line separates each bc-set at its middle (compare C and G-flat, for example). See Example 6.

The other rhythmic issue in "Sextet" deals with the concept of local rhythm. Local rhythm refers to rhythms that are found in specific locations. These rhythms often serve as a location indicator within the piece. For example, if you are hearing steady eighth notes in most of the voices, you are listening to the introduction; if you are hearing a preponderance of bc-set 7–35s, you are probably in the Coda. On the next page I have provided a chart to show the different local rhythms for each movement.

Example 6: The Twelve Transpositions of bc-set 7–35



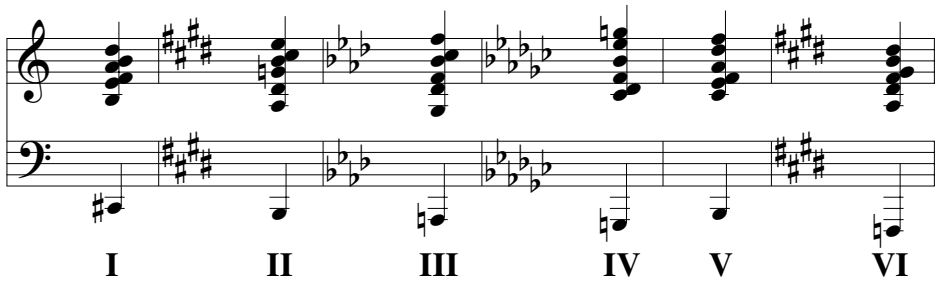
| **Local Rhythms** | | | | | | |
|---|---|---|---|---|---|---|
| Intro | Mvt. I | Mvt. II | Mvt. III | Mvt. IV | Mvt. V | Coda |
| Straight eighth-notes | 8–26<br>Often in canon | 6/4—5/4<br>In canon | Rhythmic ambiguity between three and four beats per measure | 8–26 in 6/4 and 5/4 | 7–35<br>4:3 | 7–35 in 2:1 canon |

## FORM

*"Sextet" in five movements is played without pause. The relationship of the five movements is that of an arch form A-B-C-B-A. The first and last movements are fast, the second and fourth movements are moderate, and the third is slow. Changes of tempo are made abruptly at the beginning of new movements by metric modulation to either get slower or faster. Movements are also organized harmonically with a chord cycle for the first and fifth, another for the second and fourth, and yet another for the third. The harmonies used are largely dominant chords with added tones creating a somewhat darker, chromatic, and more varied harmonic language than in my earlier works. Both the cyclical movement structure and the general harmonic language were suggested by my recently completed work, "The Desert Music" (1984).* —Steve Reich[11]

The following is a brief description of each movement. I am hesitant to use the word "form" because these movements do not subscribe to any pre-existing formal pattern. For each movement, I will give the chord sequence, a brief diagram of the movement, and a brief description of the techniques used in the movement.

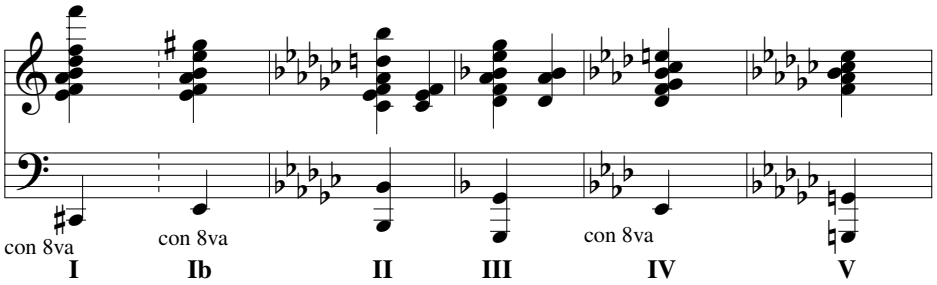
### Movement I




| **Section** | Intro. | I | II | III | IV | V | VI | Coda |
|---|---|---|---|---|---|---|---|---|
| **Rehearsal number** | Beg–15 | 16–40 | 41–52 | 53 | 54–75 | 76–85 | 86 | 87–95 |
| **Compositional Technique Or Processes** | •Interleaf technique is used between Intro. and I<br>•Pulsing | •Block additive<br>•Textural additive<br>•long tone melody<br>•transitional harmony<br>•bc aggregate completed | •Block additive<br>•Textural additive<br>•Splice | •Splice<br>•contains least stable harmonies | •Block additive<br>•Interleaf<br>•Long tone melody<br>•Splice | •Block additive<br>•Textural additive<br>•Splice<br>•Interleaf | Harmony change, no rhythm change | •Interleaf<br>•Long tone melody<br>•works through entire chord sequence<br>•the VI chord is respelled enharmonically |

All of the chords in this section are abstractly included in the melodic minor scale. And, in chords II and III, Reich adds non-harmonic tones (F-sharp and E-flat respectively) to fill out the harmony creating the entire scale (pc-set 7–34). Daniel Warburton uses a BIP chart to show the relative instability of the horizontal harmonies in Section III.[12] Also, the bc aggregate completion in this section is mirrored in movement V and helps to show the overall arch form for this piece.

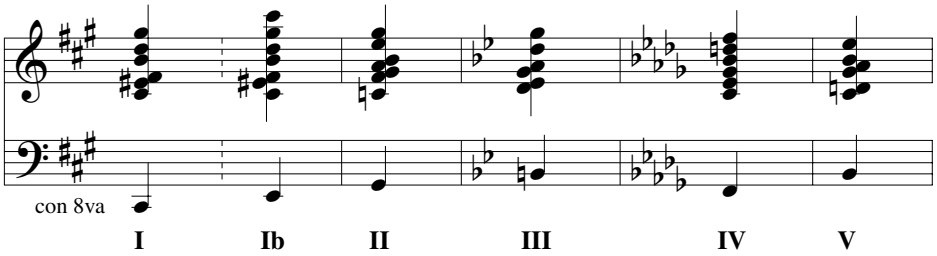
Movement II




| **Section** | Intro. | I | II | III | IV | V |
|---|---|---|---|---|---|---|
| **Rehearsal number** | 96–102 | 103–107 | 108–109 | 110–113 | 114–115 | 116–119 |
| **Compositional technique or processes** | •Use of percussion timbre<br>•Mixed meter | •Canon<br>•Long tone melody | •Canon<br>•Long tone melody | •Non-harmonic tones<br>•Canon<br>•Long tone melody | •Canon<br>•Long tone melody | •Non-harmonic tones<br>•Canon<br>•Long tone melody |

Movement II employs an extensive use of Canon. The vibraphones move twice as slowly as the pianos. Reich uses sticks and bowed vibraphone in this movement to give it its unique texture.

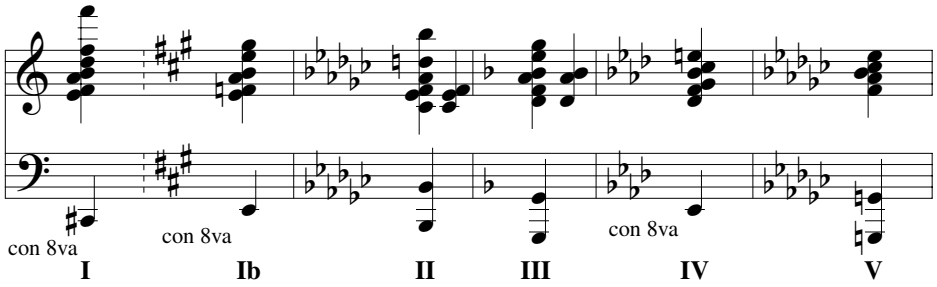
Movement III




| Intro. | I | II | III | IV | V | trans |
|---|---|---|---|---|---|---|
| 120–125 | 126–132 | 133–134 | 135–136 | 137–138 | 139–142 | 143 |
| •long tone in pianos<br>•Mixed meters | •rhythmic ambiguity in pianos and bass drums | •rhythmic ambiguity<br>•bc 8–26<br>•TT sub in bass | •bc 7–35<br>•sc 7–35<br>•rhythmic ambiguity<br>•TT sub in bass | •bc 8–26<br>•bc 7–35<br>•sc 7–35<br>•rhythmic ambiguity<br>•TT sub in bass | •bc 7–35<br>•sc 7–34<br>•rhythmic ambiguity<br>•TT sub in bass<br>•bc aggregate completed | I harmony<br>•Metric mod to next movement |

This movement employs, compared to the other movements, the most diatonic harmony. Reich creates rhythmic ambiguity by alternating between three and four beats in a measure (each measure is the same length; he changes the emphasis from quarter notes to dotted-eighth notes). The tri-tone substitutions in the bass are illustrated above.

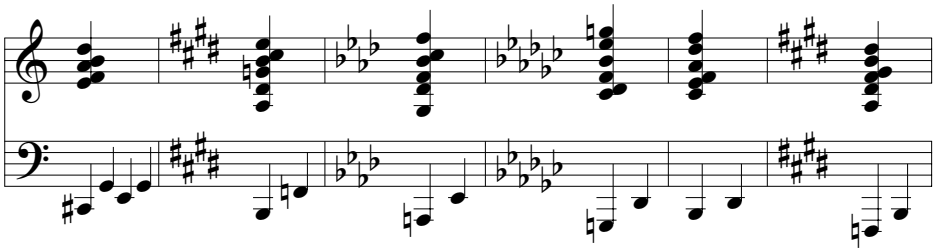
Movement IV




| Intro | I | Ib | II | III | IV | V | I | Ib | II | III | IV | V |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 144-150 | 151–154 | 155 | 156 | 157 | 158 | 159–160 | 161 | 162 | 163 | 164 | 165 | 166-168 |
| | | | | | | Interleaf | Vibe accomp. becomes the melody | | | | | •G natural in bass<br>•Ascending sop. Line |

The chord cycle in Movement IV repeats itself. Also, chords I and Ib always trade bass notes after the introduction. Throughout this movement, Reich uses mixed meter, canon, and bc 8–26. At rn 160 the pianos fade out and the vibraphone accompaniment becomes the melody. Also, at the end of the movement, Reich creates an ascending soprano line in the second vibraphone part—rn 165 = F; rn 166 = G; rn 167= A-flat; and rn 168 = B-flat (none of these pcs are non-harmonic tones). The first chord in Movement V has B as its highest note. Thus, Reich uses this melodic ascension to accelerate into the next movement by creating motion with melody.

Movement V



| Intro. | I | II | III | IV | V | VI |
|---|---|---|---|---|---|---|
| 169–178 | 179–182 | 183–185 | 186–188 | 189–191 | 192–194 | 195–197 |
| •Interleaf<br>•Textural additive<br>•Block additive<br>•bc 7–35<br>•based entirely on the I chord | •bc aggregate completion<br>•bass note appears for 1st time<br>•4:3 rhythm<br>•Vibraphone melody is rhythmically coupled with marimba chords | •2 measure rhythm<br>•4:3 rhythm<br>•Vibraphone melody is rhythmically coupled with marimba chords | •2 measure rhythm<br>•4:3 rhythm<br>•Vibraphone melody is rhythmically coupled with marimba chords | •2 measure rhythm<br>•4:3 rhythm<br>•Vibraphone melody is rhythmically coupled with marimba chords | •1 measure rhythm<br>•4:3 rhythm<br>•Vibraphone melody is rhythmically coupled with marimba chords | •2 measure rhythm<br>•4:3 rhythm<br>•Vibraphone melody is rhythmically coupled with marimba chords |

Again, in Movement V, Reich works with rhythmic ambiguity. The piano rhythm for the majority of this section outlines both a three-beat pulse and a four-beat pulse (playing four against three—4:3). He changes the emphasis by changing the frequency of the lower of the two notes. (Does this note happen three times, or four times in a measure?) Also, Reich does not use the introduction to introduce the chord sequence. Instead, he builds the rhythms that will be important to this movement—two versions of bc 7–35.

| Coda | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|
| 198–200 | 201 | 202–203 | 204–205 | 206 | 207 | 208–209 | 210 | 211–213 | 214 | 215–216 |
| bc 7-35 in 2:1 canon | | | 2 ms. rhythm | | last G | last C# | last F | last D | E, A, & B left | bc aggregate completed |

The coda uses only the "I" chord and there are no non-harmonic tones. The important processes are rhythmic canon, ascending texture, and harmonic diminution.

## INTERPRETATION

*Interpretation is the revenge of the intellect upon art.* —Susan Sontag[13]

Inevitably, there is some expectation that the fruits of any musical analysis will be some insight into the performance of the piece. Sontag's quote could serve as a warning to those interested in applying the fruits of this analysis for anything more than listening and understanding.

But where does Reich stand on the matter? I believe there is a small amount of room for maneuvering. Reich made some interpretive decisions when he produced the "Sextet" CD. For example, the marimba I part in the first movement is not as loud as the marimba II and III parts. Perhaps this reflects the relatively unchanging/uninteresting nature of that part. In Movement IV, the piano bass notes between piano I and II are separated in the left and right speakers. Also, the final bass notes in that movement are not the same as the score (G natural instead of G-flat.) This would suggest that the CD could be used as a primary source.

## CONCLUSIONS

"Sextet" includes many interesting compositional processes that are not usually associated with Steve Reich's work. Reich's harmonic language and rhythmic complexities are rarely noticed or mentioned beyond what is at the surface. Yet, it is quite obvious that Reich is taking the use of rhythm to a higher plain. His use of what I have labeled "local rhythm" functions very much like a key center in tonal music signifying a particular location within a piece. His use of rhythmic canon unifies his work in ways that are previously unexplored in western art music. Serious arguments can be made about the genius of his beat-class choices and their effects on both the compositional unity of the piece and the listener. Indeed, one of the definitive characteristics of American minimalism has been the use of tonal sonorities; Reich has extended the definition to the area of rhythm.

Through the examination of "Sextet," I hope my fellow percussionists will incorporate rhythmic theory into composition and analysis in order to understand this, as well as other, rhythm-based masterpieces.

## END NOTES

1. Quoted in K. Robert Schwarz, "Steve Reich: Music as a Gradual Process, II," *Perspectives in New Music.* XX (1981-82): 245.
2. Daniel Warburton, "Aspects of Organization in the 'Sextet' of Steve Reich," Dissertation, Eastman School of Music, 1987: 8.
3. Ibid., 31.
4. The roman numerals beneath the chord examples in this paper denote where they fall in the pulse, not function.
5. Keith Potter, "The Recent Phases of Steve Reich" *Contact*, No. 29, (Spring 1985): 31.
6. For example, in Section I the pcs C# and G are found in the melody but not in the pulse and in Section V the pulsed chord does not match the original pulse exactly (it includes a C# and the key has been changed to E major causing all of the D's to become D#'s).
7. From the liner notes to the CD: *Steve Reich/Sextet/Six Marimbas*, Nonesuch, 1986.
8. K. Robert Schwarz, "Steve Reich: Music as a Gradual Process, II," *Perspectives in New Music.* XX (1981-82): 257.
9. Warburton's entire section on rhythm is confined to three instances of bc aggregate completion.
10. It is obvious that he understands this concept based on his employment of all twelve possibilities in "Clapping Music."
11. From the liner notes to the CD *Steve Reich/Sextet/Six Marimbas*, Nonesuch, 1986.
12. Warburton, "Aspects of Organization in the 'Sextet' of Steve Reich," 23-24. BIP is an acronym for "basic interval pattern." A BIP is a linear pc-set, in this case containing three pcs. What Warburton found was linear statements of 3–2 and 3–12. He states that 3–12 is the "restless" augmented triad. In section IV he found a large number of sc 3–11 (a major or minor diatonic triad). This use of BIP is helpful because both section III and IV contain the same set-class—7-34; yet, IV "sounds" considerably different.
13. Susan Sontag, *Against Interpretation, and other essays*. New York, Farrar, Straus & Giroux (1966): 7.

## FOR ADDITIONAL INFORMATION

Listed below are other articles pertaining to Steve Reich and his music, which are available in the Members Only section of the PAS Web site (www.pas.org) under Research Archives.

"Minimalism and Constant Focus" by Dennis Kam, *Percussive Notes Research Edition* Vol. 21, No. 6, Sept. 1983.

"The New Nexus" by Lauren Vogel Weiss, *Percussive Notes* Vol. 40, No. 5, Oct. 2002.

"Concerts: Steve Reich," *Percussive Notes* Vol. 21, No. 1, Oct. 1982.

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# New Percussion Literature and Recordings

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**Difficulty Rating Scale**

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

## PERCUSSION TEXT

**The Baby Dodds Story**
Larry Gara
**$13.00**
**Rebeats Publications**
This wonderful book is the result of a series of interviews with Baby Dodds conducted by Larry Gara beginning in 1953. This new, revised edition is a priceless addition to the history of the drumset and the history of jazz in general. Gara retained Dodds' actual words from the recorded interviews, which gives the book a delightfully informal atmosphere that is very compelling. Reading of Dodds' early career gives one a real sense of what it was like to try to make it as a young black musician in the beginning of the 20th century. Most inspiring is Dodds' positive attitude and genuine love for music. The narrative is full of references to important jazz musicians with whom Dodds performed, including Joe "King" Oliver, Louis Armstrong and many others. Information about his many recording sessions is also fascinating.

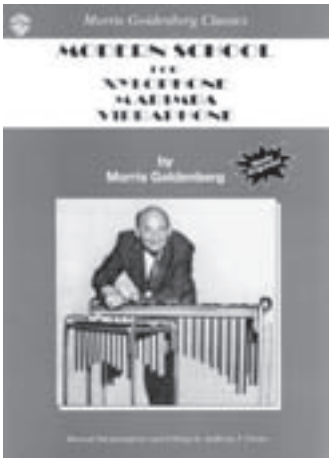
This book has been and will continue to be extremely valuable to scholars and general readers. Drumset players wishing to get back to the roots of their instrument will find this book a must-read.

*—Tom Morgan*

## INSTRUCTIONAL TEXTS

**Modern School for Snare Drum**
Morris Goldenberg
**$12.95**

**Modern School for Xylophone, Marimba and Vibraphone**
Morris Goldenberg
**$12.95**
**Warner Bros. Publications**
Two time-tested books we are all familiar with have received a facelift. The covers have a picture of the author, Morris Goldenberg, and the information on the inside looks neat and clean. All of this is due to the editing by Anthony J. Cirone. Not a note has been changed from the original etudes, but they have received a new look. Most noticeable are the note stems in *Modern School for Snare Drum*, which now all go up rather than down. Many of the etudes now have tempo/metronome markings coupled with a musical term such as allegro, moderato, etc. Dynamics have been added along with crescendos, diminuendos, and accents. Rolls have been tied when appropriate and letters have been added to designate sections of the etudes. The orchestral excerpt section remains untouched.



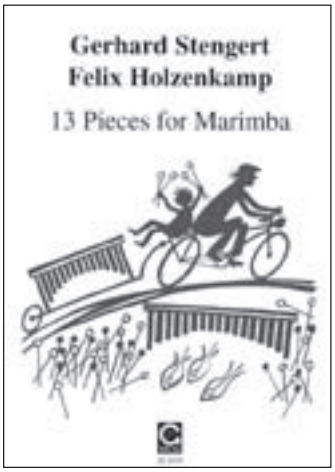

In *Modern School of Xylophone, Marimba and Vibraphone*, Cirone has added phrasing and sticking, but suggests that each student should phrase and stick to meet their own needs. Also, dynamics have been added along with crescendos, diminuendos, and tempo terms such as allegro, moderato, etc. The excerpt section remains the same.

*—John Beck*

## KEYBOARD PERCUSSION

**13 Pieces For Marimba** **III+–IV+**
Gerhard Stengert and Felix Holzenkamp
**$10.38**
**Gretel Verlag Dinklage**
Ten of the 13 short, unaccompanied pieces for marimba in this collection are written for three mallets with the expressed purpose of helping students make the transition from two-mallet to four-mallet performance. (The remaining three pieces are scored for four mallets.) Stengert and Holzenkamp carefully work around the technical limitations involved in manipulating two mallets held in a single hand by using many repetitious, fixed intervals, and interval changes that require a minimum of angle readjustment. Both double vertical and double lateral strokes are encountered.

The etudes cover a variety of styles including one in a Latin idiom, a blues setting, and a "steeldrum song." Seven of the pieces can be performed as mallet duets, and the addition of a percussion accompaniment for some of the pieces is recommended as another option. This collection joins other pedagogical material that is valuable for use in overcoming major obstacles in the development of the marimbist's technique while providing performance literature that will be palatable to students.




*—John R. Raush*

**Corcoran's Self Dedication** **III–IV**
Scott Johnson
**$5.00**
**Upbeat Music Corporation**
This short, intermediate marimba solo will challenge the player with constant left-hand eighth notes set against a spry, calypso-like melody. Written for a four-octave marimba, the piece occasionally resembles some four-mallet independence exercises, with its sixteenth-note syncopations and left-hand ostinato. There are several short sections that vary in tempo between 108 and 144 beats per minute. All in all, "Corcoran's Self Dedication" would make a fine recital piece for the intermediate marimbist with good independence ability.

*—Terry O'Mahoney*

**Cartes Postales, Vol. 1** **IV+**
Didier Benetti
**$14.95**
**Gerard Billaudot Editeur**
This first volume of a three-volume collection titled *Cartes Postales* contains two short (less than three-minute) musical "postcards," both scored as two-mallet xylophone solos with piano accompaniment. Although graded at an intermediate level, they present a few features that will prove challenging (if two

mallets are used throughout), such as dotted sixteenth/thirty-second-note rhythms, double stops separated by large leaps set in rapidly moving sixteenth notes, and a key signature of five flats.

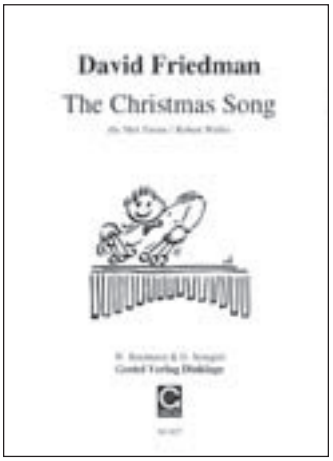
The pieces are well written with popular appeal. "Rodeo dance" is built around a spirited tune that would not sound out of place in the soundtrack of a western movie. "Bizarmarch" is an unusual march set over an ostinato accompaniment that casts a mysterious, whimsical pall over the music. The pieces include piano parts that contribute to a musically satisfying experience.

*—John R. Raush*

**Cartes Postales Vol. 2** **IV**
**Cartes Postales Vol. 3** **IV**
Didier Benetti
**$19.95 each**
**Gerard Billaudot Editeur**
Cartes Postales Vol. 2 and Vol. 3 feature solo works for vibraphone and/or marimba with piano accompaniment. Vol. 2 contains "Mexicania" and "Calleron." Vol. 3 contains "On the Street" and "Brouillards." The works range from two to three minutes in duration. Vol. 2 utilizes a four-octave marimba for both works with the performer employing two-mallet and basic three-mallet technique. In Vol. 3, the performer uses a vibraphone in "On the Street" and a four-octave marimba and vibraphone in "Brouillards." Additionally, "Brouillards" will provide the performer with the challenge of playing vibraphone and marimba at the same time.

*—Lisa Rogers*

**The Christmas Song** **V**
Mel Torme and Robert Wells
Arr. David Friedman
**$5.51**
**Gretel Verlag Dinklage**
Mel Torme's timeless, Christmas favorite "The Christmas Song" has been beautifully arranged by David Friedman for solo marimba (low-A). The work is technically challenging, utilizing advanced four-mallet techniques (i.e., double vertical strokes and one-handed rolls in varying intervallic distances).




Friedman and editor Nancy Zeltsman have provided a few performance suggestions to make the work technically easier in several passages; however, if the marimbist can play the work as written, the beautiful warmth of the marimba really shines throughout.

Arrangements of well-known pieces can sometimes be "cheesy" or "clichéd." But Friedman's wonderful arrangement of this great song on a beautiful instrument equals perfection.

*—Lisa Rogers*

**Peterborough Chorale** **III–V**
David McBride
**$7.50**
**Media Press, Inc.**
The slow-tempo and the chordal writing of this short chorale for a five-octave marimba suggest an organ-like sound. Most notes are rolled, thus making it accessible to a wide variety of marimba talents. A good command of the roll is necessary for a musical performance. "Peterborough Chorale" is a well-written composition for marimba and would be excellent for a church gig or a thoughtful moment in a marimba recital.

*—John Beck*

**Ilmo** **V+**
Mark Glentworth
**$12.00**
**Glentworth Music Limited**
This is the second movement of Mark Glentworth's "Vibraphone Suite No. 1" for solo vibraphone. I

reviewed the first movement of Glentworth's suite, "Broken Silence," for the Dec. 2002 issue of *PN*. Both movements work well together, but each one stands alone equally as well. The composer suggests that if the vibist is performing the entire suite (the third movement is titled "Sunbell") the order of the movements may be changed. Glentworth also plans to publish each of the suite's movements with piano and string (quartet and chamber ensemble) accompaniment.

"Ilmo" is approximately four and a half minutes long. This movement follows a loose ABA form, with very introspective and serene A sections contrasted with the dance-like B section. Technically, the vibist utilizes double vertical, single independent, and single alternating strokes at various intervallic distances. Pedaling and mallet dampening is left to the discretion of the performer. "Ilmo" is a "tour-de-force" for vibraphone and should become an audience favorite.

*—Lisa Rogers*

**Introduction and Tarantella, Op. 43 V**
Pablo de Sarasate
Transcribed by Hristo George Tantchev
**$20.00**
**Tantchev Publishing**
Unlike some of his other works, Spanish violinist and composer Pablo de Sarasate's "Introduction and Tarantella" (1899), here presented in an adaptation for solo xylophone and string orchestra, has not remained in the forefront of a modern concert violinist's repertoire, and is considered by some to be a superficial piece that reveals Sarasate's limitations as a composer. Nonetheless, Hristo George Tantchev was correct in identifying its potential as a "fast-tempo xylophone showcase" that will "definitely (be) a crowd pleaser."

A brief introduction featuring a dialogue between soloist and orchestra is followed by the *allegro vivace* tarantella. Triplet patterns abound, requiring some sticking dexterity and judicious applications of double strokes. However, far fewer sticking problems are in evidence than are often encountered in music idiomatic to the violin. Tantchev's orchestration of the accompaniment contributes to the value of this publication as literature suited to the concert hall.

*—John R. Raush*

**Rite of Passage VI+**
Jesse Monkman
**$35.00**
**Tap Space Publications**
This exciting, demanding 12-minute work for marimba soloist and three percussionists draws from African, Middle Eastern, and jazz influences and would no doubt be popular with audiences while offering the players substantial musical challenges.

The marimba opens with a lyrical rubato statement that contrasts with the driving 7/8-meter section that forms the primary thematic material. This long section has a melodic quality that resembles a fast Arabic dance supported and encouraged by percussion interjections. The second section features a vibraphone solo (by player two) with chordal marimba accompaniment. The vibraphonist is required to play written solo lines and improvise in a jazz style. A musical transition, written in the style of the opening section, helps to connect the vibe solo to an extended recap of the first section and coda.

The piece is extremely tuneful and exciting. The four-mallet marimba part demands good mallet independence, stamina, and must be memorized for performance. The percussion parts, with the exception of the vibe solo, are interesting but not extremely difficult. In addition to the five-octave marimba required by the soloist, it is scored for five toms, tambourine, bongos, vibraphone, two snare drums, three cymbals, Chinese cymbal, Chinese opera gong, two bass drums, temple blocks, five Roto-toms, tamtam, brake drum, and bell tree.

*—Terry O'Mahoney*

**Serengeti V**
Scott Johnson
**$10.00**
**Upbeat Music Corporation**
This challenging, four-mallet solo for four-octave marimba is written in two contrasting movements. Each movement creates several different moods. Movement one begins with a 5/4 melody vaguely reminiscent of a Bach two-part invention. This section evolves into an African-inspired syncopated 12/8 ostinato in the left hand and a somber melody. There are a few meter

changes before a quiet resolution.

Movement two is a bouncy 7/8 melody set against a left-hand bass part—similar in approach to "Two Mexican Dances," but more African in character. A brief rubato roll section dissolves into a tender arpeggiated melody that is divided between the two hands. A brief recap of the opening melodic material, then a short modulation (up a step) occurs before the coda.

On a technical level, the piece involves using fixed interval "locked hands" technique that requires four mallets and left-hand mallet independence.

*—Terry O'Mahoney*

## KEYBOARD PERCUSSION ENSEMBLES

**Cardiff** **III**
Yannig Beaup Erin
Arr. by Yannick Guillot
**$7.11**
**Alfonce Production**

Yannick Guillot's arrangement of this lyrical, jazz work features a keyboard ensemble of two marimbas and vibraphone. The vibraphone part contains the featured melodic line with the marimba parts providing the bass and harmony. One five-octave marimba and a four-octave marimba are needed for performance. Guillot has provided the vibist with a written solo; however, chord changes are available to the vibist to create his or her own solo.

*—Lisa Rogers*

**2 Fantasies Mexicaines** **IV**
Philippe Spiesser
**$10.85**
**Alfonce Production**

Written for a trio of marimbists, these two "fantasies" ("Jarabe del Valle de Oaxaca" and "Nandiume") tap into the rich traditions of a repertory that, for a number of years, has been of interest to western marimbists and audiences. Both pieces, which can be performed on a single low-A marimba, exhibit some of the most appealing features of the genre, such as colorful harmonies and infectious rhythms that juxtapose 3/4 and 6/8 meters. Rather than settings that are merely scored for a melody with simple, homophonic accompaniments such as those often encountered in arrangements of folk music, these pieces feature more elaborate, contrapuntally-oriented writing for all three parts, making them much more interesting musically and more enjoyable for the performers as well.

*—John R. Raush*

**Inconsistent Jim** **III–IV**
Scott Johnson
**$20.00**
**Upbeat Music Corporation**

"Inconsistent Jim" is a happy, calypso-style tune scored for marimba quartet (two low-A marimbas and two four-octave instruments) with drumset and conga accompaniment (six players in all). Approximately three minutes in length, the piece is written in 4/4 time but has some interesting sections that alternate between 7/8 and 4/4. The suggested tempo is 100 bpm, and the piece requires only two-mallet facility from each of the mallet players. The parts contain highly syncopated sixteenth note and triplet rhythms, so a strong internal pulse is required of each player.

*—Terry O'Mahoney*

**Danceries–2** **IV**
Didier Benetti
**$9.86**
**Alfonce Production**

"Danceries-2" is scored for two vibraphones, one four-octave marimba and one five-octave marimba. The 2 1/2-minute work is composed in a quasi-rondo form and is permeated by mixed meter. The main theme is a playful melody in 10/8 with driving accompaniment. The contrasting themes are in 6/8 and 7/8 and have more lyrical melodic and accompaniment material. The work closes with a swooping sixteenth-note run toward the top of the instruments, punctuated by two staccato stingers on the end.

The recurring thematic material makes "Danceries-2" an accessible chamber selection for young collegiate students. Some musical maturity will be required, as there are limited indications of phrasing, pedaling and dynamics.

*—Scott Herring*

**La Fileuse** **IV**
Mendelsshonn
Arr. Jacque Delecluse
**$9.86**
**Alfonce Productions**

"La Fileuse" is a keyboard duo for xylophone and a four-octave marimba. The score specifies a four-octave xylophone, but the part fits well within the range of a standard xylophone. The solo is scored with the xylophone being the soloist and the marimba being an accompanist. The xylophone part can be performed with two mallets, but the marimbist will need four mallets throughout. Written in a rapid 6/8 meter in C-major, the challenge is to maintain the light character needed for the style. Notated dynamic markings help remind the players of their roles with this work.

*—George Frock*



**Marimba Quartet** **V**
Daniel Levitan
**$40.00**
**Keyboard Percussion Publications**

Daniel Levitan's "Marimba Quartet" is scored for three four-octave marimbas and one low-F (or an optional five-octave) marimba. Commissioned by the Manhattan Marimba Quartet, this two-movement composition is contemporarily creative, yet accessible to the interpretation of conventional notation. The slower, first movement (eighth note = 112) is in 7/8 with tasteful dynamic contrasts and occasional measures either in 7/16 or 4/4. Two-mallet technique is required of all four performers in both movements.

The second movement is faster (quarter note = 100) and is more of a perpetual motion (mostly in 4/4 throughout) with syncopated sixteenth notes being a trait in this movement. Tonally and harmonically, this composition is less accessible, being somewhat "outside" conventional tonality (the first movement ending on a half cadence in g-minor; the second movement having somewhat of a d-minor sound to it—but not fully convincing).

The style and interpretation of this quartet will demand four strong performers; however, the trade-off will be a fulfilling, challenging performance by a well-respected composer.

*—Jim Lambert*

## TIMPANI

**Primary Handbook For Timpani** **I–IV**
Garwood Whaley
**$14.95**
**Meredith Music**

Garwood Whaley has created a

timpani text that provides beginning timpanists with the tools and knowledge needed to be successful performers. The text is divided into two sections. The first covers tuning, techniques, intervals, muffling, and mallet selections. The second section is composed of 13 solos and studies, each with performance suggestions. Included with the text is a compact disc that can be used to assist the student in gaining a concept of sound, interpretation, and, if the student plays along with them, a concept of playing with other performers.

Each of the studies and solos can be performed on a standard pair of timpani (29"–26" or 28"–25"). Although none of the exercises or solos contain tuning changes, there are tuning exercises on each page, so the student receives training experience throughout the text. Excellent drawings assist the student in understanding grip, stroke motion and dynamics. This is an excellent text, and even though it is directed to the young players, it can be of help for timpanists of all levels.

*—George Frock*

**A Delivering** **IV**
Steve Riley
**$8.00**
**C. Alan Publications**
"A Delivering" is a solo for four timpani tuned to F, C, D, and F. The solo begins with a low-F roll that concludes with a loud, fast sextuplet pattern. The first theme is a lively march or dance-like sixteenth-note pattern. This moves to a second theme that consists of short, dry, spaced eighth-note groupings that require quick muffling or dampening of the heads. A triplet-feel pattern returns us to the A theme with slight alterations from the original. The remainder of the solo moves between the A and B themes in a Rondo style. The rapid tempos and sixteenth-note patterns will challenge the technical facility of most timpanists.

*—George Frock*

**E Ku Mau** **IV+**
Renee Arakaki
**$9.50**
**Media Press, Inc.**
"E Ku Mau" is a seven-minute solo for two timpani tuned to C and E-flat. The C moves to low F but returns to C while the E-flat remains, except for an occasional gliss to F. The tempo starts at quarter note = 86, but with a triplet metric modulation moves to quarter note = 129. The starting tempo returns towards the end of the work. There are sections for rim playing, rolls moving from normal playing area to center and back to normal, an optional section for improvisation, and some reverse-stick playing. There is a section for Ribbon Crasher, but no explanation as to what a Ribbon Crasher is (a metallic sound effect invented by Pete Engelhart and marketed by Rhythm Tech).

"E Ku Mau" is a phrase used in Hawaiian cultural renaissance and sovereignty movements. Literally translated as a directive to "stand continually," "e ku mau" reminds and empowers Hawaiians to be vigilant in efforts to protect and perpetuate the values of their cultural heritage. With its rhythmic and melodic motives based on Hawaiian chant and Tahitian drumming patterns, "E Ku Mau" provides a different twist to the normal timpani solo.

*—John Beck*

**Moody Moments for Solo Timpani** **V**
Herbert Brun
**$10.00**
**Smith Publications**
This is a solo for four timpani tuned in a pair of tri-tones: F-sharp and C, and F and B. The B is higher than the range of a standard 23-inch timp, so the composer states that the notes may be transposed as long as the intervals are maintained. The form consists primarily of two short themes followed by variations. Performance notes specify that tempo and rhythms are to be followed, but the performer is free to use mallet changes, dynamic inflictions and different beating spots for dramatic effects.

*—George Frock*

## MULTIPLE PERCUSSION

**Pazapa 1** **II**
Frédéric Macarez
**$10.95**

**Pazapa 2** **II+**
$13.95
Frédéric Macarez
**Gerard Billaudot Editeur**
Both of these volumes of multiple percussion solos with accompaniment for the beginning percussionist contain two solos that are each approximately two minutes long and employ practical instrumentation. Volume 1 features "Premiere Valse" and "Les Copains" for snare drum and suspended cymbal. Volume 2 contains "Popcorn," written for snare drum, woodblock, cowbell, and suspended cymbal, and "Chicorea," which uses the same instrumentation with the addition of a tom-tom.


Each solo has an accompaniment that can be performed on piano or by two percussionists on marimba and vibraphone or xylophone. If using marimba, the range of the instrument needs to be low-F for Volume 1 and a low-A for Volume 2. I commend Frédéric Macarez for providing the beginning percussionist with such fun and practical opportunities with which to experience multiple percussion.

*—Lisa Rogers*

**Un Premier Concert** **III**
Frederic Macarez
**$13.95**
**Gerard Billaudot Editeur**
"Un Premier Concert" is a 4:10 composition for multi-percussion with piano accompaniment. The percussion parts are not difficult, nor is the accompaniment.

The piece is divided into three movements: "Disco Dumbo" is written for four timpani tuned to G, B-flat, C and D, and is melodic in nature with one short section employing some rim playing. "La poupée cassée" is for xylophone, and "Parade" requires snare drum, tom-tom, suspended cymbal, woodblock and cowbell.

The combination of piano and percussion will give the performer a sense of musical achievement not attainable by solo playing. Balance, ensemble, and phrasing are necessary for a good performance, and mastering this piece would be a big step forward in a young percussionist's career. It's also fun to play.

*—John Beck*

**Re-Entry** **IV–V**
Steve Riley
**$15.00**
**C. Alan Publications**
This multiple percussion solo mixes membrane percussion sounds (two timpani, two concert toms and three Roto-toms) and metallic colors (bell plate, two cymbals and cymbal bell). Mallet choices as specified by the composer include one pair of medium-hard timpani mallets and one pair of Firth/Emil Richards "timp-araca" mallets.

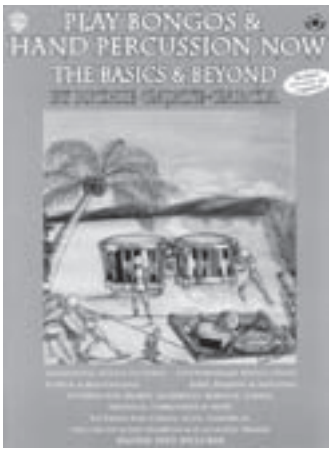
The solo opens with a steady eighth-note theme followed by a B theme consisting of long rolls. After a brief return to the eighth-note theme, the composer takes us through new themes influenced by Latin-jazz or march-type syncopations. Additional material includes gliss patterns on timpani and Roto-toms. The solo gathers momentum through less-common meters (15/8, 16/8, 7/16 and 6/16) and concludes with a wild finish. Audiences should leave the program singing the themes of this well-written solo.

—George Frock

## WORLD PERCUSSION

**Play Bongos & Hand Percussion Now** **I–III**
Richie Gajate Garcia
**$24.95**
**Warner Bros. Publications**
Many instruction books on Afro-Cuban percussion provide basic rhythmic patterns without any reference to historical development or stylistic differences between countries. In addition to explaining basic patterns, Richie "Gajate" Garcia takes the time to explain the differences between Afro-Cuban and Puerto Rican performance styles as well as how to adapt Afro-Cuban instruments to rock and pop styles in this excellent text.

The book starts with a brief history of the bongos, some relevant terms, basic sounds, basic rhythmic notation and patterns, tuning concepts and exercises. Bongo patterns




for several different styles, including *changuii*, salsa, pop, rock and R&B are soon shown. *Bongoceros*, as bongo players in Cuban groups are known, are also required to play other instruments during various sections of a song, so Garcia demonstrates these instruments as well. They include the hand bell (cowbell held in the hand), maracas, claves, cabasa, Brazilian–style triangle, shaker, tambourine and caxixi (Brazilian basket shakers). The accompanying compact disc features example clips as well as play-along tracks. The text is in both Spanish and English.

*—Terry O'Mahoney*

## PERCUSSION ENSEMBLE

**Pling 3** **IV**
Axel Fries
**$10.71**
**Heinrichshofen's Verlag**
In the Preface, "Pling 3" is described as being for solo triangle. However, it is evident from the score and parts that this is a quartet in which three members perform on triangle and the fourth member uses a suspended cymbal.

Technical demands for the triangle players are equally distributed. Performance notes require that the triangles be held "high-up" and sixteenth notes are to be performed in the corner of the triangle, alternating between the two sides. Striking areas on the triangle are clearly notated, as are coil-type notation for producing a vibrato. A large cymbal is needed, and playing areas are described as well as notations for vibe mallets, bass bow and Superball.

The composer suggests that the players perform from memory and move about the audience. This piece lasts only about four minutes, but with its unique colors, it should work well on ensemble programs.

*—George Frock*

**Silk Robe** **IV**
Axel Fries
**$25.17**
**Heinrichshofen's Verlag**
Axel Fries' "Silk Robe" for percussion ensemble is described by the composer as "a work…composed in a mixed jazz, rock and pop idiom." Scored for as many as seven players (glockenspiel/cowbell/bongos, vibes, marimba, bass marimba, string or electric bass, drumset, and congas), the piece invites a variety of other possible combinations for fewer players, from a trio (vibes, marimba, and drumset or congas), or a quartet (adding a bass instrument), to a quintet (adding glockenspiel/cowbell/bongos), or sextet (adding congas or drumset).

Fries keeps this music within reach of a high school ensemble, with marimba and vibe parts that can be performed with two mallets, although optional notes for three mallets are suggested for more advanced marimbists. (One caveat for the fledgling mallet player, however, is that the marimba part is notated in treble/bass clef, piano-score format). Drumset and conga solos that offer improvisational opportunities are written out for less experienced students. Student ensembles can definitely "go to school" on this piece to experience interpreting and improvising music set in a popular idiom.

*—John R. Raush*

**Ragtime in Gankino** **IV+**
George Tantchev
**$20.00**
**Tantchev Publishing**
This percussion ensemble for five players utilizes xylophone, vibraphone, marimba, and tupan. The two marimba parts can be played on one five-octave marimba or one five-octave marimba and one four-octave marimba, depending on instrument availability. The tupan is a double-headed, wooden drum common to Yugoslavia and Bulgaria; the composer suggests any hand drum as a substitution for the tupan. The vibraphone player must employ three-mallet technique throughout. The work is in 11/16 meter, which will be a challenge for the ensemble to count at first.

The xylophone part features a solo cadenza, and verbal cues are part of the piece for all players. Additionally, all keyboard players will play with mallet handles on the edge of bars. This unusual pairing of ragtime and Bulgarian rhythms creates a fun, fast-paced performance experience.

*—Lisa Rogers*

## DRUMSET

**Bulgarian Rhythms for Drumset**
George Tantchev
**$15.00**
**Tantchev Publishing**
Its title might make one think that this book would have application to only a very small segment of the drumming population. After all, how many of us are called upon to perform Bulgarian music? But as the author states, blending different styles is "a common feature of contemporary music," and he cites the music of Don Ellis, Dave Brubeck, Bela Bartok and Igor Stravinsky as examples. While the exercises included in the book are based on ethnic rhythms, they are also excellent exercises for performing odd meters in general.

The book is organized in four parts, each focusing on a different odd meter and Bulgarian rhythmic tradition. They include 7/8 Ratchenitza, 5/8 Paidushko horo, 11/8 Gankino horo/Kopanitza and 9/8 Daichovo horo. Each section begins with a exercises for snare drum followed by exercises for bass and snare. Then full-blown exercises exploring different styles are presented including swing, rock, funk, samba, and something Tantchev calls "Gypsy Disco Style." These are followed by sticking and technical exercises involving the whole drumset. Each part concludes with a summary solo.

*—Tom Morgan*

**Rick's Licks** **III–V**
Rick Gratton
**24.95**
**Warner Bros. Publications**
Long before Gavin Harrison's *Rhythmic Illusions* book, Canadian drummer Rick Gratton produced a series of exercises that explored the use of odd groupings and artificial


subdivisions (quintuplets, septuplets). The series went into great depth, contained numerous exercises and was very challenging. This updated version brings the reader along more slowly and does not go into as much detail as the previous collection. This does not, however, diminish the quality of this publication. On the contrary, it just provides a more polished and accessible version of a very important text.

This version includes a demonstration/play-along CD, which is very helpful when dealing with the rhythmic subtleties required to master this material. Beginning with relatively simple three-note eighth-note groupings, Gratton quickly combines them with various sticking, flam, and hand-foot combinations. He then applies the same systemic approach to five-note, six-note, and seven-note groupings using eighth note, sixteenth note and sextuplet subdivisions. The book then heats up with the introduction of "artificial groups" (e.g. 5:3, 5:4), some warm-up exercises utilizing all of the concepts, odd time (5/4, 7/8), metric modulation, and cymbal ostinato exercises (*a la* Gary Chester's *New Breed* book). Several transcribed solos by Gratton demonstrate how the concepts may be applied in a musical setting.

Gratton's approach leaves plenty of room for personal improvisation and creativity, making it an open-ended approach to learning. While not as complete as his series of three self-published books, *Rick's Licks* is a great introduction to the practical use of odd groupings in everyday situations.

*—Terry O'Mahoney*

## MIXED INSTRUMENTATION

**Night Sounds** **IV**
Robert Palmer
**$45.00**
**C. Alan Publications**
"Night Sounds" is a contemporary chamber work for clarinet, marimba and piano. The marimba part requires four-mallet technique and can be performed on a low-A instrument.

The piece begins with an eerie, rather thin texture in which the clarinet plays softly in the high register with dissonant chords from the piano. Things become more animated when the marimba enters in the 14th measure with an almost "bluesy" sounding triplet pattern. This is juxtaposed with the more lyrical clarinet and piano part, leading to a slight increase in tempo. The marimba continues with sixteenth-note triplet patterns with the clarinet and piano interacting. This section dies away, only to move to an abrupt change to compound meter. Here the harmony changes to a more quartal style with the piano and marimba taking the lead while the clarinet rests. The excitement continues to build as the clarinet enters, creating a polyphonic texture between the three instruments. After a return to simple meter and another increase in tempo, the piece returns briefly to slow, lyrical material similar to the beginning, only to conclude with another fast-moving section featuring all three instruments.

While this piece is written in a contemporary style, it is accessible to all audiences. Each instrument is given equal weight, making it appropriate for a piano, percussion or clarinet recital.

*—Tom Morgan*

**Synapses** **IV+**
Renee Arakaki
**$39.00**
**Inter-Media Press Music**
This is a worthy addition to percussion literature for the advanced intermediate percussionist. The instrumentation includes a standard brass quintet plus xylophone, crotales, snare drum, and three tom-toms for the percussionist. The composer suggests using toms from a drumset instead of concert toms. The work follows an ABA format with the A sections very syncopated against a waltz-like B section. "Synapses" provides the percussionist with a wonderful opportunity to perform as an equal partner within the brass quintet.

*—Lisa Rogers*

**Five for Two** **VI**
Murray Houllif
**$25.00**
**C. Alan Publications**
In this five-movement work for clarinet and multiple percussion each movement uses a different percussion setup, and B-flat, E-flat and bass clarinets are called for. Movement I uses three small gongs, three suspended cymbals, two triangles, bass drum, six tom-toms and five temple blocks. It is a slow movement calling on the percussionist to play melodic-like figures with dynamic sensitivity. There is much rhythmic complexity for both percussion and clarinet. The melodic material is non-tonal and often quite angular.

Movement II, for marimba and bass clarinet, is in 6/8 and begins with a left-hand marimba ostinato. The clarinet enters with a similar pattern but soon flows into contrasting material, which is continued by the marimba. The ostinato and the contrasting material are explored throughout the movement.

The third movement is for B-flat clarinet and eight Roto-toms tuned to a synthetic scale. Marked allegro, the movement is in 2/4 and is march-like in character. However the regular sense of pulse is occasionally broken up with odd note groupings that cross the barline.

The timpani begins the short fourth movement and, after stating the complex opening melody, is joined by alto clarinet. The timpani part is full of glissandi and is quite chromatic. At two points, the timpani is called upon to perform two independent melodies simultaneously.

Movement V calls for bells, vibes, bell tree, glass wind chimes, suspended cymbal, triangle and five temple blocks along with B-flat clarinet. Beginning with a four-note gesture for clarinet and vibes, the piece continues with the percussionist playing continuous sixteenth notes on the bells with one hand and striking other percussion instruments with the other. This moves to an interchange with the percussionist and clarinetist echoing each other until they finally come together with a similar melodic idea played by vibes and clarinet. After a slow section, a short vibe cadenza leads to a faster soloistic passage for the clarinet. The movement ends with the same four-note gesture that opened the movement.

These are complex but well-crafted movements that will be challenging and rewarding for college-level musicians.

*—Tom Morgan*

## INSTRUCTIONAL VIDEO

**Close-Up on Congas Vol. 1** **II–IV**
Richie "Gajate" Garcia
**$29.95**
**Warner Bros. Publications**
Percussionist Richie "Gajate" Garcia sets the tone for this hour-long instructional video by opening with a tune using two-handed conga riffs, one-handed conga patterns that work while using a stick on timbales and other instruments. He then talks about clave patterns, conga tuning and sounds, one- and two-drum conga patterns, and simple exercises for developing hand technique on congas. The cha-cha, guajira, and guaguanco patterns, as well as double stroke, roll, drag, and independence exercises for congas are also demonstrated.

The importance of one-handed conga playing, which allows the percussionist to play multiple instruments, is stressed and demonstrated in addition to some basic conga patterns for rock situations. In one of the most amazing segments of the video, Garcia displays his four-way independence by playing cowbell with his right hand, conga with his left hand, cowbell with one foot, and woodblock with the other foot.

One of the best features of the video is the opportunity to see how Garcia orchestrates different parts of a tune. This is not taught very often, but is critical to any successful percussionist. The three energetic play-along tracks will assist and inspire the novice to intermediate percussionist and provide ample opportunity to practice and appreciate the music.

*—Terry O'Mahoney*

**Community Drumming for Health and Happiness Vol. 1** **I–II**
Jim Greiner
**$29.95**
**Warner Bros. Publications**
This instructional video will not shed any new light on percussion techniques or styles, but will certainly benefit those who want some effective strategies for leading a drum circle. During the 83-minute video, Jim Greiner stresses the importance of breathing, relaxing, listening, playing and practicing for long periods of time to internalize the pulse, and the need to keep the music-making fun.

After demonstrating basic conga patterns, techniques, sounds, tuning, and maintenance, Greiner begins the group instruction by having participants sing their parts before playing a percussion instrument. He gradually adds claves, cowbell, maracas, shaker, and shekere to the mix. He then combines all of the instruments in a small drum circle ensemble (one person on a part), having each player sing his or her part before playing an instrument. The conclusion of the video is an extended play-along with a 50-member drum circle.

The value of this video is probably best measured in its demonstrating the use of simple rhythms for non-drummers, techniques for communicating to an amateur group on a musical level, and how a leader can give musical cues to an ensemble to make it more interesting.

*—Terry O'Mahoney*

**Drum Tips Part 1** **I–IV**
Rock/Hakim/Chambers/Phillips/S. Smith/Erskine/Aronoff/Weckl
**$29.95**
**Warner Bros. Publications**
A better title for the *Drum Tips Part 1* DVD might have been "The All-Time 'Hits' of Instructional Drum Videos." Culled from previous Warner Bros. videos and organized by subject matter, *Drum Tips Part 1* organizes previously released video footage into nice, neat little categories—in this case, "Soloing" and "Developing a Groove."

In "Soloing," Bobby Rock shares some snare drum accent exercises and shows how to expand them to the whole drumset, stick cross-over patterns and approaches to incorporating ostinatos into your solo vo-


cabulary. Dennis Chambers talks about practicing with a drum machine, shows his signature cymbal cross-over moves, and his approach to melodic soloing. Omar Hakim stresses the importance of learning rudiments, plays an extended solo, and shows how he approaches soloing from a compositionally relevant perspective. Simon Phillips lets his sticks do the talking as he takes an extended free form solo.

"Developing a Groove" touches upon how different drummers develop their inner sense of time and decide what to play in a given situation. Peter Erskine plays a very relaxed straight-eighth-note groove, talks about the importance of thinking subdivisions of the beat, and stresses playing simply. Dave Weckl stresses pulse, shoulder-tip technique on hi-hat, recording yourself, dynamics and subdivision exercises as a way to deepen one's groove. Kenny Aronoff talks about the use of a metronome, adding creative ideas to spice up basic grooves, and shows how a groove may evolve during the rehearsal process. Steve Smith discusses "thinking in time," practicing slow tempos, counting, and building a groove "from the bottom up." A DVD bonus includes a short tip on reading music and video previews.

*—Terry O'Mahoney*

**Drum Tips Parts 2** **I–IV**
Bozzio/Phillips/Morgenstein/Franco/Clark/Garibaldi/Chambers/C. Smith
**$29.95**
**Warner Bros. Publications**
*Drum Tips Part 2* is a DVD compilation of previously released Warner Bros. videos that highlights "Funky Drummers" and "Double Bass Drumming." This approach allows the viewer to study how four different drummers approach these two topics.

Drummer Mike Clark and bassist Paul Jackson, Jr., who often functioned as a rhythm section in the 1970s, discuss early funk music, how to improvise on grooves, the importance of spontaneity, beat placement and ghost notes, and they demonstrate each concept beautifully. Davis Garibaldi explains and breaks down some of the grooves he immortalized with the '70s group Tower of Power. Dennis Chambers plays one of his characteristic solos, discusses developing one's "pocket" (time feel), and shows the viewer his signature triplet bass drum patterns. Chad Smith of the Red Hot Chili Peppers plays a slamming funk groove with bassist Flea, and shows some ghost-note examples in addition to a slammin' slow funk groove.

On the subject of "Double Bass Drumming," Terry Bozzio applies the philosophy of "feet imitating hands" in order to develop his bass drum technique. He also plays an extended melodic solo on his large drumset. Simon Phillips plays with a track, shows some personal technique development exercises, advocates the "heels down" approach to pedal technique, and finishes with some interesting paradiddle exercises. Rod Morgenstein talks about "grooving fills" that fit inside the time, the "hands mimicking feet" approach to technique, hand/foot patterns, and soloing over ostinatos. Rocker Joe Franco applies the "Straight method" for determining bass drum phrasing as well as other sticking approaches, hand/foot patterns, fill and solo ideas, and some exercises. A DVD bonus includes a tip about the importance of reading and previews of other video products.

*—Terry O'Mahoney*

**From Afro-Cuban to Rock**
Karl Perazzo and Raul Rekow
**$29.95**
**Latin Percussion, Inc.**
Karl Perazzo and Raul Rekow are two members of the rhythm section of the legendary band Santana. *From Afro-Cuban to Rock* is their new video intended to show percussionists how to use the traditional folkloric music of Cuba in popular


music such as that of Santana. The video begins with the basic techniques of conga and timbale playing and segues into basics of the most common Cuban rhythms such as cha-cha, guajira, Afro-Cuban, guaguanco and rumba Columbia. Perazzo and Rekow are joined by the entire Santana rhythm section to demonstrate how conga and timbale parts work with the rest of the rhythm section.

Also included is a section on combining these rhythms to create a unique sound. Finally, there is a segment on soloing on congas and timbales, and although there is little instruction for soloing, there is some great footage of solos by Perazzo and Rekow from Santana concerts.

*—Scott Herring*

**The Rhythmic Construction of a Salsa Tune, Vol. 1**
Pablo "Chino" Nunez
**$14.95**
**Latin Percussion, Inc.**
This video offers insight on percussion patterns used to enhance certain grooves. Pablo "Chino" Nunez's performance is superb as his communicative manner is smooth and enthusiastic. This is a "viewer-friendly" percussion video with split screens and close-ups of Nunez's hands, which I found invaluable. Grooves that Nunez explores on the video are cha-cha, son montuno, guaracha and Latin/rock. Instruments that Nunez employs and layers include congas, bongos and bongo bell, timbales, guiro, maracas and tambourine. Nunez teaches a pattern on each instrument for each groove and then provides musical examples in order to perform all parts.

All musical examples were composed by Nunez. I only wish the video included the actual rhythmic patterns that Nunez played as well as information on basic strokes for each of the percussion instruments. Nevertheless, *The Rhythmic Construction of a Salsa Tune, Vol. 1* is a great resource for all percussionists.

*—Lisa Rogers*

**The Studio Percussionist** **III–IV**
Luis Conte
**$29.95**
**Warner Bros. Publications**
Luis Conte offers some sage advice for the contemporary percussionist who wants to stay busy. Basically, "Don't limit yourself to one (musical) style, but consider yourself a *world* percussionist." In this 70-minute instructional video he demonstrates why his "global approach" has made him one of the world's most in-demand percussionists.

The opening tune shows Conte switching from instrument to instrument and soloing on congas in the Afro-Cuban songo style. This really reflects what a working percussionist does, moving seamlessly from instrument to instrument to alter the flavor of the music. He discusses the songo style on percussion and drumset, the conga tumbao and bongo martillo patterns (and importance of riffing or improvising), and basic techniques of the shekere, cajon, tambourine and djembe.

Recognizing the necessity of a single percussionist to re-create the sound of a whole percussion section, Conte shows how to combine the tumbao and martillo patterns to cover for missing parts, busy bell/conga combination patterns, and how to change the percussion part as the drumset part evolves. Basic caxixxi technique, use of two tambourines for loud playing, basic riq technique, and creating a groove with only percussion (no drumset) using only cajon are also demonstrated.

The section on the use of overdubbing percussion parts and how he conceptually "builds" a track layer by layer is one of the best aspects of the video. Conte completes the lesson by showing how he

would play one track many different ways, creating a percussion track that sounds distinctly or only slightly Afro-Cuban, based upon the musical situation or artist's preference. He also demonstrates what percussion sounds and concepts would work in a funk and hip-hop tune.

There is no accompanying booklet, so the viewer will need to be able to obtain the information from the visual aspect of the video and understand some basic hand percussion sound concepts. Walfredo Reyes, Jr. plays drums on the video, and his work is no less inspiring or informative than that of Conte. Contemporary percussion playing is often taught in a vacuum, without any context with regard to what the drummer is playing. This video addresses this issue. Drummers and percussionists alike will benefit from it.

*—Terry O'Mahoney*

## PERCUSSION RECORDINGS

**African Sunrise/Manhattan Rave**
by Dave Heath
Evelyn Glennie
**$17.98**
**Black Box Music Limited**
The first two cuts on this CD feature Evelyn Glennie and pianist Philip Smith on Dave Heath's 1997 composition "Introduction/Darkness to Light." Glennie is primarily featured on vibraphone and her performance with pianist Smith recalls Gary Burton and Chick Corea on *Crystal Silence*.

"African Sunrise/Manhattan Rave" (1995) was Heath's first composition for Glennie. This composition is very contemporary, very demanding on the soloist (primarily a marimba/percussion feature) and captures Glennie's extraordinary sophisticated tactile style as well as her fresh improvisational genius. The London Philharmonic Orchestra provides the accompaniment. There is a tremendous amount of musical dialogue between Glennie and individual orchestra soloists. Heath's ability to utilize the orchestral accompaniment effectively without overpowering the marimba soloist is highly commendable. Glennie is later featured on multiple percussion/drumset sounds, which permit her improvisational skills to shine!

"Dawn of a New Age" is a 1999 Heath composition in two movements. The first movement opens with solo percussion (followed by vibraphone) before featuring soprano saxophonist John Harle. A Celtic melody serves as the basis of the first movement. The second movement is more free and reminiscent of a Rave and Acid House scene. A complete version of Heath's "Darkness to Light" concludes this memorable CD.

Glennie's overall performance is incredible. She continues to be a positive force for innovative and daring percussion performances among the world's finest percussion soloists.

*—Jim Lambert*

**Big Fun**
Bill Evans
**$16.98**
**ESC Records**
On this latest recording by saxophonist Bill Evans, drummer Vinnie Colauita is long on groove but short on the signature "Vinnie licks" that many drummers like so much. Most of the grooves bear a striking resemblance to the soul-jazz grooves found on the classic *Sidewinder* record by Lee Morgan. This CD is certainly worth checking out for its deep grooves, just don't expect outrageous fills, metric superimpositions, or odd groupings.

*—Terry O'Mahoney*

**Clanck & Sanck: Impressions of the Low Countries**
Trio Patrasche
**$15.98**
**Beurskens Music Editions**
Formed after their successful collaboration on the album *Japanese Impressions*, the Patrasche trio (marimbist Ludwig Albert, soprano Katrine Druyts, and percussionist Guy Remmerie) searched through "hundreds of songs of folk and early music" from the Low Countries for the musical inspiration for the 11 pieces on this album. The selections are based on a variety of sources that include old Flemish and French folk songs, love songs and lullabies, a 16th-century poem, a 12th-century troubadour song, an old Dutch crusader's song, a *chanson de toile* of 1240, and the title track ("Clanck & Sanck"), a medley of Flemish and French folksongs.

Inspired by these traditional materials, trio Patrasche, assisted by flutist Adelheid Sieuw, creates a new music, expressed in a variety of styles from selections that recreate the past, such as the chorale heard in "Farewell-chorale," beautifully played by Albert on his five-octave marimba, and the performance by Albert, Druyts, and Sieuw in "Belle Doette" that evokes the music of the Middle Ages, to selections that incorporate improvisation and the latest contemporary music techniques. Albert's arrangements and the improvisations heard on this disc validate the importance of the artistic stimulation that can result when imaginative musicians draw inspiration from a rich musical heritage.

*—John R. Raush*

**Counter Melodies**
Gary Gibson
**$18.00**
**Two Trees Music**
With *Counter Melodies*, Gary Gibson explores counterlines and imitation while blending jazz and Caribbean styles. All of the compositions were written by Gibson, who also plays steel pans on the recording as well as vibraphone, keyboards and other percussion. Also featured on the disc is Jeff Busch on Brazilian percussion. Selections include "Isosceles," "String Bikini," "Three Drums, Nice Hat," "September Sun," "It's Mine and You Can't Have It," "Whisper Something Nice," "Song for Jujee," "Sticks and Stone," "Great Planes" and "Pannist's Lament," which is one of my favorite selections on this disc and is Gibson's homage to the great pannist and composer Lord Kitchener.

*—Lisa Rogers*

**Lalo**
Laura Friedman
**$12.00**
**Kadooga Music**
This debut recording by New York City vibraphonist Laura Friedman (aka Lalo), is energetic and fresh-sounding. Working in a trio with Kermit Discoll (bass) and Todd Isler (drums/percussion), Friedman combines elements of world music, jazz, and progressive rock in nine original tunes. Friedman's vibraphone approach sounds very fresh and definitely shakes off the old stigma of vibraphone music as lifeless "elevator music." While relying heavily on improvisation, the music is not traditional jazz. Freidman's playing is expressive and varied, often providing a beautiful harmonic cushion in one section and displaying a strong, distinctive solo voice in another. The group creates a huge sound for a vibraphone trio and their musical empathy is clearly apparent.

The recording begins with "Little Friendly Giant," a tune in 7/4 and 4/4 with flowing melodies, buoyant lyrical lines, and a straight-eighth, progressive rock feel. "Traveling" might best be described as "Middle-Eastern traditions meets guitarist John Scofield." "Dance: Lucy's Story" is a whimsical waltz that dances and pirouettes from beginning to end; "Dance: Majesty" is an ethereal waltz with vocals by Kyler England; and "Dance" is a pensive lullaby. "Revolving Door" evokes a dark, serpentine mood that slithers along and draws the listener into its many sections. "Clockmaker" vacillates between a trance-like state and hip pop tune, while "Chameleon" is a go-go (shuffle) groove built upon a powerhouse riff jam setting.

Friedman takes the vibraphone to places it hasn't been much, but needed to go. With her outstanding trio debut, Laura Friedman should be on every mallet player's listening list.

*—Terry O'Mahoney*

**Live In Concert**
Sherrie Maricle and the Diva Orchestra
**$15.95**
**Diva**
The Diva Orchestra is the all-female big band formed in 1992 by drummer/leader Sherrie Maricle, Stanley Kay, and composer/arranger John La Barbera. *Live In Concert* documents what happens on the bandstand and features several big band adaptations of many Duke Ellington classics.

The recording opens with a burning up-tempo "Did You Do That?" A funk version of "Rockin' in Rhythm," a sassy version of "In a Mellotone," and the ballad "Prelude to a Kiss" follow. The funky riff tune "Slambo," by Peter Appleyard, features Maricle in a drum solo with horn punctuations. "Umbrella Ma," an up-tempo swinger recreating the famous Louis Armstrong/Dizzy Gillespie duet features some nice trumpet work. "I've Got the World on a String" shows off Maricle's

brushwork in a medium groove; "How Ya Doin?" is a greasy medium groove tune; "Swing That Music" is a real burner; and the recording concludes with the swinger "I'm Gonna Go Fishin'."

The Diva Orchestra is a powerful group that carries on the proud tradition of the Ellington Band, but with contemporary soloists. Maricle drives the train, and she's quite an engineer.

*—Terry O'Mahoney*

**Marimba Paraphrases**
Ludwig Albert
**$15.98**
**Beurskens Music Editions**
*Marimba Paraphrases* features the marimba performance of Ludwig Albert with special guest performance of Momoko Kamiya. Starting with "Tambourine Paraphrase" for two marimbas by Keiko Abe, this CD has extraordinary clarity and exudes the superb musicianship of Albert. Next is Albert's own "Marimba Moods for 8 mallets"—that's correct, eight mallets! Albert has studied with Abe, who performs regularly with six mallets (three in each hand), but eight-mallet performance is relatively novel. The piece captures a repeated ostinato, which then melds into an eight-mallet chorale before returning to a more fragmentary motive.

Albert's composition "Fantasy of Love" is based on an old Flemish folksong, and he uses leather mallets for a special effect. His sophisticated variation compositional technique permeates the haunting melody of this beautiful composition.

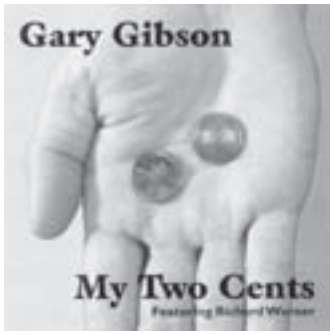
"Conversation in the forest III" by Abe, for two marimbas, is based on the solo Abe composition "Prism." Having recently heard Abe perform "Prism" live with a quartet from the University of North Texas, I must say that Albert's duo performance approaches Abe's intensity and passion.

The CD continues with "A Snow White Little Bird" for six mallets by Flor Verschueren, followed by Albert's own "Five scenes on Sakura II." Contemporary techniques such as using the mallet stems on the bars and muting effects make this "cherry blossom" theme unique. Next comes "Let's Dance" for six mallets" by Albert, followed by "Wind Across the Mountains" for two marimbas by Abe. Albert concludes this outstanding CD with two more of his own compositions: "Dialogue in Nature" and "Prayer of Mercy (chorale)," based on another old Flemish folksong, "Men Brandt, men Blaekt."

This CD is evidence of the tremendous worldwide influence of Keiko Abe upon contemporary performing marimbists. I am very impressed with the overall excellence and superb musicianship of Ludwig Albert, which comes through on this CD. Albert's Yamaha 5-octave marimba sounds very warm and even throughout its registers on this CD. Albert is a rising star among marimba performers worldwide—particularly those who perform with six or eight mallets!

*—Jim Lambert*

**My Two Cents**
Gary Gibson
**$18.00**
**Two Trees Music**




Not only does Gary Gibson play pans on this disc, he also takes care of drumset, congas, bongos and keyboards. The all-original music on this CD draws influences from many sources including soca, calypso, Afro-Cuban and Latin-jazz. The variety of styles gives Gibson and woodwind artist Richard Warner a number of opportunities to stretch out for some creative solo work. The steel drum and soprano sax solos on the Afro-Cuban tune "No Comment" are especially noteworthy. Also memorable is the charming selection "Me Bop," which is a steel drum, flute and percussion feature, and is an appropriate finale to this eclectic disc.

*—Scott Herring*

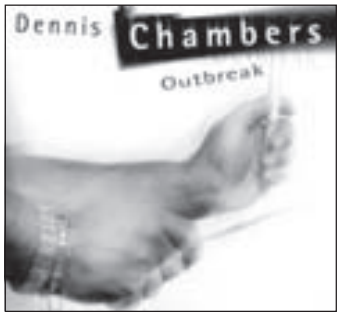
**Nonagon**
Ken Shorley
**$15.00**
**Boiling Kettle Press**
The sounds and feelings of South India and Africa run through the latest solo recording by Nova Scotia hand percussionist Ken Shorley, who says that the title of this CD represents nine different views of his work. Using tabla, riqs, doumbeks, kanjiras, finger cymbals, shakers, and vocal percussion, Shorley creates a hypnotic journey through some of the world's oldest musical traditions.

Using overdubs to build each track, Shorley bases the compositions on specific rhythmic cycles—a trademark of Indian music. In the liner notes, Shorley explains the specific cycle or cycles used in each composition, which helps the listener appreciate the (sometimes) subtle differences between the works. This approach lends a minimalist quality to the recording.

The recording draws more from the Indian musical culture than that of Africa, particularly in the choice of instruments. Shorley is a talented hand percussionist who is able to coax a whole symphony of sounds from each drum, allowing his improvisational ability to shine through. Most of the tracks contain only percussion, but several also include vocal percussion or overtone singing. One work, "Being What Is," incorporates electric bass, which results in what might be described as an "Indian hip-hop" tune.

*—Terry O'Mahoney*

**Outbreak**
Dennis Chambers
**$16.98**
**ESC Records**




Dennis Chambers once again proves he is the "master of the pocket" in his latest solo project. The record is mostly about laying down a great groove; although Chambers solos on several tracks, the solos are short. The title track is a busy funk tune with thundering fills and a short solo punctuated by ensemble figures. "Roll Call" features a horn section and short solo. "Otay" is sixteenth-note funk featuring guitarist John Scofield. "Paris On Mine" is an excruciatingly slow 3/4 tune with some great lopsided fills. "In Time" has a busy Tower of Power feel. "Plan B" creates a Miles Davis aura with its muted trumpet and "fatback" vibe. "Baltimore, DC" is a slow, half-time shuffle funk. "Talk Loud and Sayin' Nothin" is a straight-ahead backbeat funk romp.

*—Terry O'Mahoney*

**Level 7**
The Robin Cox Ensemble
**$12.99**
**The Robin Cox Ensemble**
This release from The Robin Cox Ensemble (Cox, violin; Eric Mellencamp, percussion; Erik Leckrone, percussion, Peter Jacobson, cello), a southern California based new music group "committed to the performance and recording of percussion and string works by contemporary composers," features the first recordings of works by Joseph Koykkar ("Music for Mallets and Strings"), Leslie Hogan ("Thirty-Five"), HyeKung Lee ("Quickly Casual"), Evan Ziporyn ("What She Saw There"), and two pieces by violinist Cox ("Escher" and "Volt").

The sonic terrain resulting from the group's instrumentation is mined in several interesting ways. In "Volt," Cox uses a reverse idiom approach, writing percussively for violin and cello, thus avoiding "role playing," as he terms it, in which those instruments are given "sweeping string gestures." It is not surprising that all the works are scored for mallet-keyboard instruments (either marimba with vibraphone or two marimbas) in a variety of settings, from Cox's *secco*, *staccato* writing for vibraphone and marimba in "Escher," or the lurching accompaniment provided by two marimbas in "What She Saw There" that provides an interesting assault on time by keeping the marimbas out of phase both with each other and the solo cello until all parts reconcile in a unison rhythmic statement at the very end, to the spirited, rhythmically driven *perpetuum* mobile in "Music for Mallets and Strings" that affords one of the disc's most enjoyable moments. Marimbas are used subtly but effectively in "Thirty-Five" to establish a light, relaxed mood in

this "music for cruising." And, in "Quickly Casual," ostinatos played by marimba are utilized as a major compositional device.

For percussionists, perhaps the most encouraging aspect of this disc is that it identifies "music for strings and percussion" as a genre in its own right that justifies an ensemble specifically dedicated to its performance, one that invites the creation of new music involving percussion performance.

*—John R. Raush*

**Turnage: Fractured Lines, Etc.**
Evelyn Glennie, Peter Erskine, percussion
**$17.98**
**Chandos Records, Ltd.**

Music lovers, particularly aficionados of percussion music, who were not in attendance at the BBC "Proms" in London in 2000, missed a significant event—the world premiere of Mark-Anthony Turnage's "Fractured Lines," a double percussion concerto on a tune by Peter Erskine, performed by Erskine and Evelyn Glennie. This CD, devoted exclusively to the music of English composer Turnage, presents the premiere recording of that concerto, performed by the same artists, with the BBC Symphony Orchestra conducted by Leonard Slatkin. It is heard here in a reworked version, making it, in Turnage's words "more jazzy—with someone like Pete Erskine it seemed wrong not to."

Turnage's *ca.* 16-minute double concerto begins dramatically with drums alone, then leads the listener through a musical landscape highlighted by the masterful mallet work of Glennie. Erskine's drumming contributes to the jazz elements that are heard throughout the work. The score, which capitalizes on the resources of the full symphony orchestra, features two cadenzas that allow the artists the chance to fully display their talents. The first is a showcase for Glennie; the second provides an opportunity for Erskine to reveal his impressive skills at improvisation. This CD should help garner the acclaim the concerto deserves, including appreciation from an audience that lives beyond the shores of Great Britain.

The CD contains three other premiere recordings: "Another Set To" for trombone and orchestra, featuring trombonist Christian Lindberg; "Silent Cities" for orchestra, written for the Tokyo Philharmonic; and "Four-Horned Fandango," magnificently played by hornists Timothy Brown, Michael Murray, Andrew Antcliff and Christopher Larkin.

*—John R. Raush*


**Waterwheel**
Ken Shorley
**$15.00**
**Boiling Kettle Press**

Percussionist Ken Shorley is joined by Don Palmer (soprano sax and alto flute), John Scott (cello and accordion) and Heidi Priesnitz (tamboura) on this laid-back CD that is enjoyable for anyone interested in hand drumming, jazz or Mideast music. Shorley has established himself as an expert hand percussionist and this CD reflects his artistry as he plays a variety of hand percussion instruments including riq, frame drum, djembe and tabla. The tunes are well composed and provide all the musicians with a chance to display their musical expertise.

*—John Beck*

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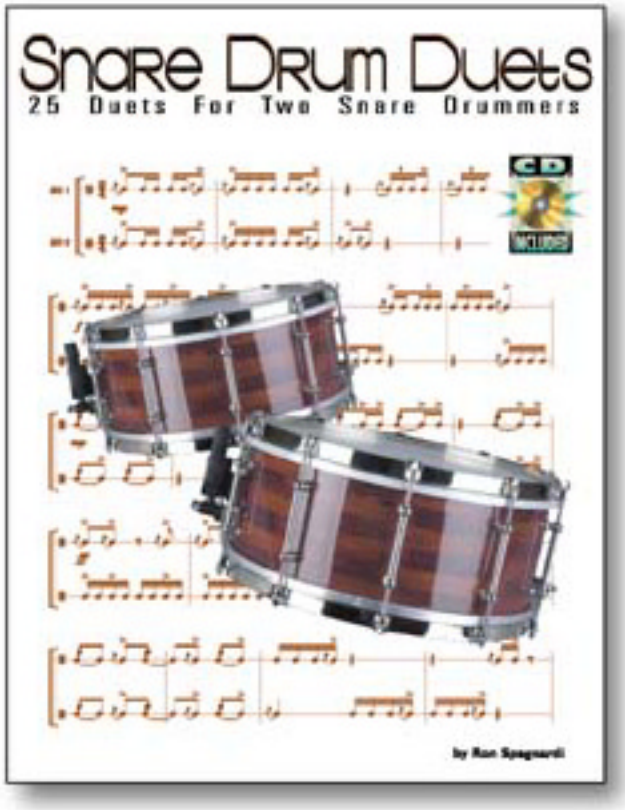


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*—James Strain, PAS Historian, and Otice Sircy, PAS Museum Curator*

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