Percussive Notes

The journal of the Percussive Arts Society • Vol. 42, No. 4 • August 2004

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Percussive Notes

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ED SHAUGHNESSY GORDON B. PETERS

PAS 2004 HALL OF FAME

Percussive Notes

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Gordon Peters cover photo courtesy Rosenthal Archives, Chicago Symphony Orchestra

Practical Advice for a Successful Indoor Drumline Experience, page 30

Singles, Doubles, Triples: Rudimental Building Blocks as Applied to Four-Mallet Keyboard Technique, page 48

COLUMNS

COVER: 2004 HALL OF FAME

DRUMSET

MARCHING

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EDUCATION

KEYBOARD

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RESEARCH

PERCUSSIVE ARTS SOCIETY

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PASIC HOST

George Barrett, PASIC 2004, Nashville, TN—Nov. 10–13, 2004

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
WARREN BENSON, 2003
JAMES BLADES, 1975
MICHAEL BOOKSPAN, 2003
CARROLL BRATMAN, 1984
HARRY BREUER, 1980
GARY BURTON, 1988
JOHN CAGE, 1982
JOE CALATO, 2001
JIM CHAPIN, 1995
VIDA CHENOWETH, 1994
BOBBY CHRISTIAN, 1989
MICHAEL COLGRASS, 1987
ALAN DAWSON, 1996
JOHN CALHOUN (J.C.) DEAGAN, 1999
CLOYD DUFF, 1977
SIEGFRIED FINK, 2003
VIC FIRTH, 1995
ALFRED FRIESE, 1978
GEORGE GABER, 1995
TERRY GIBBS, 2000
BILLY GLADSTONE, 1978
MORRIS GOLDENBERG, 1974
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RICHARD HOCHRAINER, 1979
MILT JACKSON, 1996
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ROY KNAPP, 1972
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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
ELLIE MANNETTE, 2003
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
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BUDDY RICH, 1986
EMIL RICHARDS, 1994
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MURRAY SPIVACK, 1991
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EDGARD VARÈSE, 1980
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CHARLEY WILCOXON, 1981
TONY WILLIAMS, 1997
ARMAND ZILDJIAN, 1994
AVEDIS ZILDJIAN, 1979
ROBERT ZILDJIAN, 2000

PERCUSSIVE NOTES

PERCUSSIVE ARTS SOCIETY

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

PAS in the College Curriculum

BY MARK FORD

The summer is almost over and here comes another school year! It seems like Memorial Day was just a few weeks ago! So now it's time to do what most college percussion teachers do every year in August: take out the course syllabi for percussion classes from last year, change the date and a few minor details, and the school year is set to go. This is an easy process and it takes only a few minutes.

But the easiest way is not always the best way. It is time to change your syllabi and your expectations of your studio by *requiring* your students to be PAS members. Percussion educational resources have expanded dramatically in the past ten years, and the Percussive Arts Society is focused on the center of this expansion.

Most college teachers promote PAS membership because it's the "right thing to do." Aspiring professional performers and teachers need to be part of PAS, etc, etc, etc. We have all heard the arguments before, and the original reasons for joining PAS are still valid. However, PAS has changed and is more valuable and accessible than ever before.

So what has changed? In the past, PAS was a convention and a magazine, with various chapter activities and newsletters. Students (and sometimes professionals) would join PAS just to attend PASIC when it was close to their area. Additionally, students often let their PAS membership lapse when they graduated because they did not have a real connection to the society.

Things are different now. PAS has grown into a network of resources that can be utilized on a daily basis. Instant access to PAS members online, searchable databases, the PAS publications archive, and the PAS staff and leadership through our Website has dramatically increased our quality and value of service.

As a teacher, you can demonstrate to your students that PAS is more than a convention and a magazine by requiring your students to join PAS. Sound a little extreme? Not really. Here are some ways to implement this requirement:

1. Private Lessons: *Requiring* students to be PAS members will give the teacher more flexibility assigning research projects on the musical and technical aspects of a composition. This resource creates accountability with the student's musical assignments, and increased accountability means better understanding and productivity. All percussion students need to buy their own mallets/sticks and music for lessons. The cost of a student ePAS membership is only $25 a year ($12.50 a semester), which is much less than most marimba solos and percussion method books.

2. Percussion Literature/Pedagogy Classes: By *requiring* your students to be PAS members you can supplement your class textbook (if you are using one) by assigning research projects on the PAS Website. Students can delve into trends in the development of the percussion ensemble, orchestral terms, marimba technique, and a host of other topics. Students can also ask questions and share information with other PAS members through the PAS Members Forum.

3. Percussion Methods Courses: These future music educators need to know about PAS, but should you require them to be PAS members? If your school has a two-semester methods course, I recommend that you require PAS membership for the class. If your class meets for only one semester, then contact PAS for complimentary three-month trial ePAS memberships available for methods courses. Either way, music educators need to understand the types of service and resources available to percussion students through PAS.

PAS is an essential resource for college-level percussion students and their teachers. Now is the time to make the change in your curriculum. As more students rise to their teachers' expectations and join PAS, we will all benefit from a new era of PAS percussion "connectivity."

Best wishes for your fall semester!

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.

Annual membership in the Percussive Arts Society® begins in the month dues are received and applications processed. A portion of membership dues is designated for subscription to *Percussive Notes*. • *Percussive Notes* (ISSN 0553-6502) is **printed in the USA** at Johnson Press of America, Inc., Pontiac, IL and is published six times a year: February, April, June, August, October, and December by the Percussive Arts Society, 701 NW Ferris Ave., Lawton, OK 73507-5442; telephone: (580) 353-1455. Periodicals postage paid at Pontiac, IL and at additional mailing offices. Annual subscription rate: Professional/Enthusiast—$85, Library—$90, Student/Senior—$55, ePAS™ On-line Student—$25, ePAS™ On-line Professional–$40. • **POSTMASTER: Send address changes to: *Percussive Notes*, 701 NW Ferris Ave., Lawton, OK 73507-5442** • Correspondence regarding change of address, membership, and other business matters of the Society should be directed to: Percussive Arts Society, 701 NW Ferris Ave., Lawton, OK 73507-5442; telephone: (580) 353-1455; fax: (580) 353-1456. • Editorial material should be sent to: Rick Mattingly, *Percussive Notes*, 701 NW Ferris Ave., Lawton, OK 73507-5442 • Advertising copy, negatives, insertion orders, etc., should be sent to: *Percussive Notes*, 701 NW Ferris Ave., Lawton, OK 73507-5442 •

FROM THE PASIC HOST

Countdown to Music City

BY GEORGE BARRETT

The countdown to PASIC 2004 in "Music City," Nashville, Tennessee, has begun. We have received confirmations from artists and ensembles in a number of the different specialties, and the convention is really beginning to take shape.

We are extremely happy to report that exhibit-booth sales are going very well again for Nashville, and it definitely looks like we will have a sold-out convention floor. To those exhibitors who have not registered for space yet, I recommend that you sign up soon before all the booth spaces are gone.

This year's drumset clinicians feature a number of outstanding artists, some of whom will be new to PASIC. Master classes will be presented by Jon Hazilla, Fred Dinkins, Erik Smith, Marcelo Fernandez, and Jake Hanna. Presenting drumset clinics will be Ricky Sebastian, Shawn Pelton, Brady Blade, Nathaniel Townsley, Antonio Sanchez, Russ Miller, Derico Watson, Ed Thigpen, Gary Chaffee, and Sonny Emory. Stay tuned to the PASIC Website, as we are still working to confirm a few additional drumset artists.

This year's terrace concerts will feature a variety of musical styles and primarily small groups, many from Tennessee. On Thursday, concerts will be given by Christos Rafalides with Manhattan Vibes and the Binghamton High School (NY) Steel Band, and the University of Memphis Percussion Ensemble under the direction of Frank Shaffer. Friday will feature the Attacca Percussion Group, the Rutgers University African Ensemble, and the Tennessee-Iowa Steel Band, consisting of outstanding elementary school students from both states. Saturday's program includes two Tennessee percussion ensembles—the University of Tennessee Knoxville under the direction of Michael Combs, and the University of Tennessee Martin directed by Nancy Matheson—along with Japanese Taiko group Kaiju Daiko.

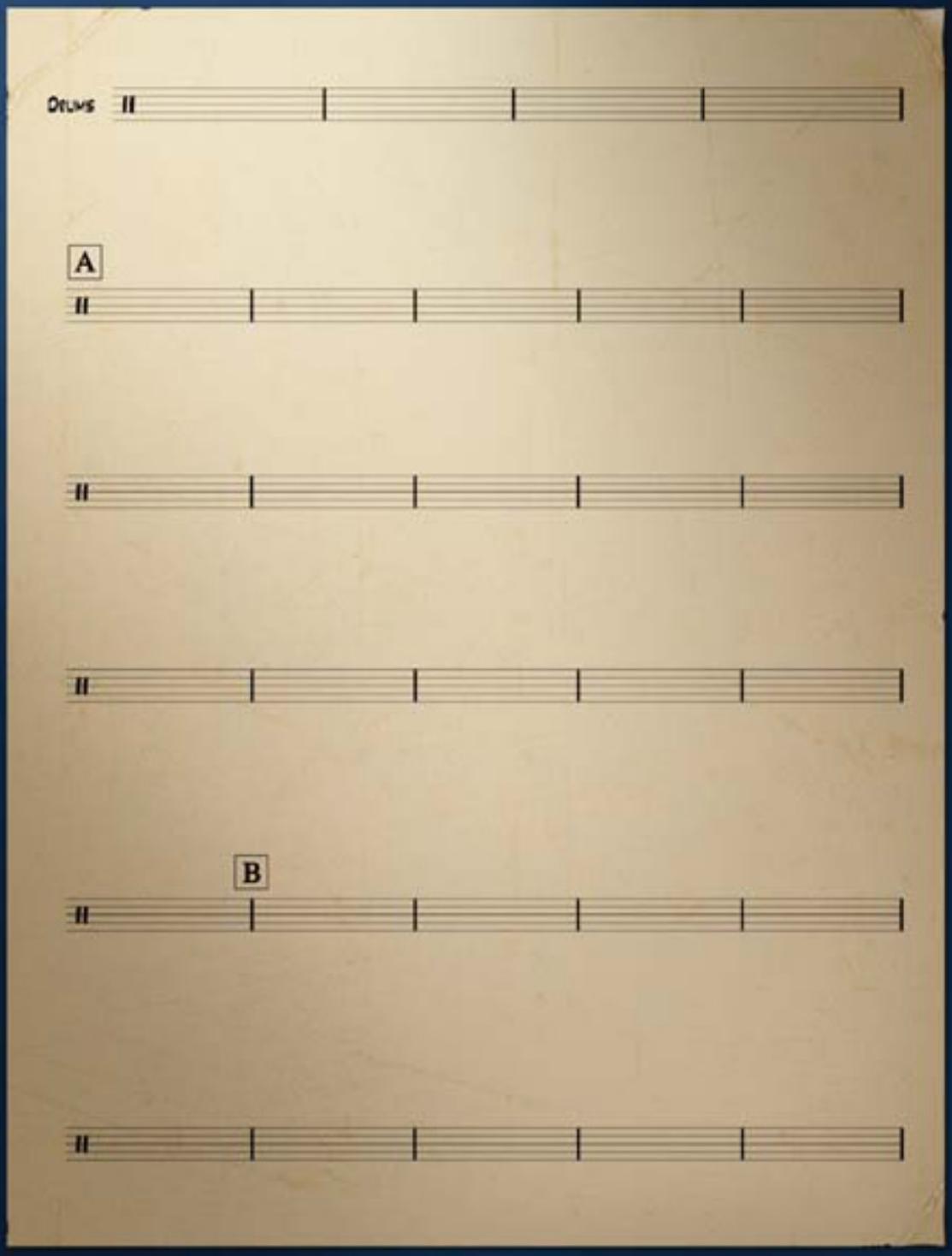
The theme of PASIC 2004 Focus Day on Wednesday is "The Avant-garde: Old and New," which will feature performances of works by Ponchione, Park, Reller, Romig, DeLio, Weibel, Goldstein, Cox, Shultis, Griffin, Grisey, Gordon, Hoffman, Lipsey, and Shapey. The morning session performances will be presented by Fumito Nunoya, Yuko Yoshkawa, and Boston Conservatory students; University of South Florida; Rick Kurasz; Tracy Wiggins; Morris Palter; Jonas Larsson; Tom Goldstein; Brian Johnson; and the combined ensembles from Queens College and Purchase College. Presenting the afternoon concerts will be Jonas Larrson; Erica Jett; Two Percussion Group; D'arcy Philip Gray; Morris Palter; Dominic Donato; Michael Lipsey, and Stephen Paysen. Combined ensembles from Queens College and Purchase College will conclude the afternoon sessions. For Wednesday evening's final concert, we are privileged to have Steven Schick and Red Fish Blue Fish to close out our Focus Day with what should be an exceptional performance.

I am pleased to announce the winners of this year's PAS International Percussion Ensemble Competition. The university ensembles chosen to perform are the University of Kentucky Percussion Ensemble directed by PAS Past President James Campbell, and the Rutgers University Ensemble directed by She-e Wu. Also performing is an international college ensemble, the Bing Bang Jeunesses Musicales of Croatia Percussion Ensemble directed by Igor Lesnik. The high school ensembles chosen to perform are the Victoria Memorial Percussion Ensemble, Phillip J. Mikula, Director; Cypress Falls High School Percussion Ensemble, Shawn McAnear, Director; and the Haltom High School Percussion Ensemble, Ben Maughmer, Director. The Belmont University Percussion Ensemble, directed by Christopher Norton, has been selected to present the percussion ensemble literature session.

In Music Technology, Christopher Moore and Drumtechs will present a session on the future of percussion technology. Also, Nexus recording engineer Ray Dillard will present a recording techniques session on recording and producing hand-percussion instruments.

Plans for this year's Marching Percussion Festival are well underway. I would like to remind everyone that PAS now offers Small Ensemble College and High School divisions for groups of three to nine members. The deadline for applications for the ensembles and individual competitions is September 24.

As you can see, PASIC 2004 promises to be yet another educational and memorable convention. The next issue of *Percussive Notes* will be the PASIC Preview issue, which will contain additional news on the convention, including information on the orchestral sessions, world percussion sessions, and the city of Nashville, as we continue the countdown to PASIC 2004 in "Music City." **PN**



A moment of silence for Elvin Jones, 1927–2004.

pro-mark

PAS Elects New Officers

BY MICHAEL KENYON

The Percussive Arts Society is pleased to announce the results of the officers election for the 2005–2006 term. Effective January 1, 2005, Rich Holly will become President and Mark Ford will become Immediate Past President. Current Vice President Gary Cook was elected as President-elect, and current Treasurer Michael Balter was re-elected. Newly elected to the Executive Committee are Steve Houghton, who will serve as Vice President, and Lisa Rogers, who will serve as Secretary. Congratulations to everyone on the Executive Committee.

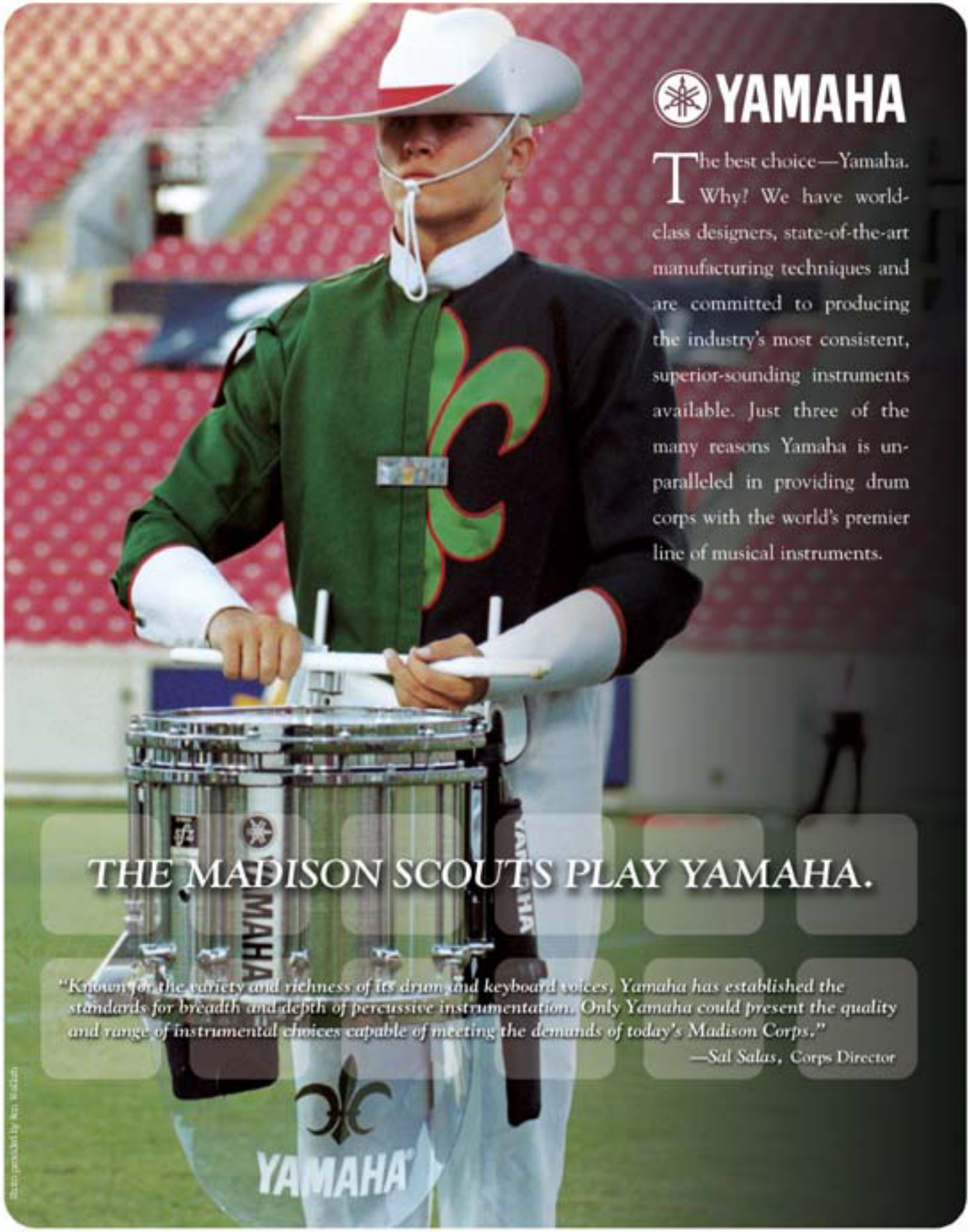
BOARD OF DIRECTORS ELECTION

The PAS Board of Directors election will begin in September, and all current members are eligible to vote. Each year, the PAS membership elects eleven members to a two-year term on the Board of Directors. This is your opportunity to shape the direction of PAS by selecting our leaders.

All members will have the option of voting online or by sending in a ballot that will be published in the September issue of *Percussion News*. Be sure to take the few moments necessary to read about all the candidates in that issue and participate in this important election of our leadership. The election will run from September 1 through October 15.

SCHOLARSHIP WINNER

The 1st International PASIC Scholarship Grant has been awarded to Martynas Lukosevicius from Vilnius, Lithuania to attend PASIC 2004 in Nashville this November. Thanks to the PAS International Committee for their work to get this grant established and selecting the recipient. **PN**



For more information about the Yamaha percussion instruments played by The Madison Scouts, log on to www.yamahapercussion.com.

Singing Drummers

Following are excerpts from a recent online discussion in The Lounge topic of the PAS Members Forums. To view the entire discussion, and to participate if you like, visit the Members Only section of the PAS Website at www.pas.org.

Chris DeChiara

I was watching a Carpenters special and it dawned on me how great Karen Carpenter really was. I knew she played drums, but I never actually saw her play till this special on PBS. She played a snare/BD rudimental solo to "Strike Up the Band," samba beats, up-tempo swing, and a fast 2-beat that were fluid, tasty, natural, and effortless. Meanwhile, she's singing perfectly. One of the best female vocalists of our time was a drummer! She actually considered herself a drummer who sang. Buddy Rich told her she was one of his favorite drummers. Too bad we can't find out what she would have done had she not tragically passed away at 32.

So, besides spreading the Carpenters legacy, I thought I'd start a list of drummers who sang lead in a band. Please list as many as possible, including the band!

The Carpenters-Karen Carpenter
Triumph-Gil Moore
Genesis-Phil Collins
Night Ranger-Kelly Keagy
Grand Funk Railroad-Don Brewer
The Eagles-Don Henley
The Beatles-Ringo Starr
The Monkees-Mickey Dolenz

Murray Houllif

Buddy Miles sang with The Electric Flag, a Sixties blues, horn band.

Didn't Steve Gadd sing on one of his records (Gadd Gang)?

Richie Hayward sings back-up in Little Feat.

Grady Tate sings.

One of the greatest voices: Levon Helm (The Band).

Jim Ross

OK, this is going to show my age, but Buddy Rich put out an album featuring all vocals sung by him. And how about singers that played the drums once in awhile? Mel Torme comes to mind. Also Bobby Darin, who had the big hit on "Mack the Knife."

James Bartelt

From the Harmony Encyclopedia of Rock:

"Although often critically berated for blandness and wholesome, clean-cut image, The Carpenters were praised by musicians and industry insiders for musicianship, excellent choice of sidemen, and professionalism."

My wife got me back into Karen Carpenter after many years. Chris must have seen footage of her doing some highly specialized work, because she only actually played on four of their early recorded hits, pre-1975. Hal Blaine did most of the tracks, with occasional contributions from Larrie Londin, Jim Gordon and others.

I wish I had seen the program, because I tended to discount her drumming, although, by all accounts, Karen was probably the finest female pop singer of her generation. A great deal of credit should go to Richard's masterful arranging skills, in truly understanding how best to support and present his sister's incredible voice, particularly with solo woodwinds.

Perhaps concentrating on that particular facet led the duo away from having Karen play drums on all their later singles.

Daniel Canete

Fred LeBlanc from Cowboy Mouth has to be the best I've seen. Some crazy energetic drumming along with his singing. CD's aren't very good quality, but live performances of him in front and center wailing away on set while singing rock!

Chris DeChiara

I'm trying to keep the thread on drummers who sang WHILE playing — studio and live. I don't know if Buddy Rich played and sang at the same time, but I'd love to see that!

The PBS special was promoting the new Carpenters DVD, so hopefully the great drumming footage I saw will be on there. One segment was from *The Muppet Show*.

I read a quote in which Karen said she mostly played drums on the quick numbers, but would come out front for the ballads. I don't know if that meant live or not.

Carlos Pena

Robert Wyatt-Soft Machine

Jeremy A Kushner

What about that guy from the Romantics? Don't know his name.

Marc Adler

I love Robert Wyatt's stuff after Soft Machine, especially his solo album "Rock Bottom."

Christian Vander from Magma has an incredible voice.

David L Taylor

It was my understanding that the reason Karen moved away from the drums wasn't because of her playing ability, but rather because it was beginning to affect her hearing.

Norman E Moore Jr.

I hope someone can remember the name of the drummer with The Standells (around 1966) who played, sang lead, and had one of the early double bass rigs. Their big hit was banned in Boston - "Dirty Water." Anyone else remember this?

Neal Giedd

Mark Nicks from Cool Hand Luke is another great drummer/singer. Their music is pretty interesting.

Scott Shinbara

Just thought I would throw in Dave Grohl. He played drums on the first two Foo Fighters CDs I believe, and if anyone has seen *Modern Drummer* this month he has a new album that he is doing everything on. Unfortunately I can't remember the name of the band right now.

Oh yeah, two great singers who make good drummers in the studio: Stevie Wonder and Lenny Kravitz.

Timothy Hillyer

The guy from Sevendust sings/screams.

PN

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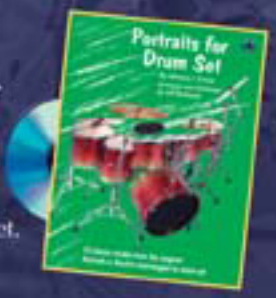

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CORRECTION

In my article "By Tuck of Drum," which appeared in the June issue, the reference to the City of Kirkwall Town Crier has created some degree of discussion and dissension between the Scottish Town Crier, John Smith, Ewan Innes, FSA Scot. (www.scottishhistory.com), and the citizens of Kirkwall, concerning the qualifications for a city in Scotland.

My source lives in Kirkwall and states categorically that Kirkwall, Capital of Orkney, is a Royal Burgh and City. However, Ewan Innes, an apparent authority on Scottish history, states that there are only five cities in Scotland—Edinburgh, Aberdeen, Dundee, Glasgow and Inverness—and that the title of City can only be granted by Proclamation of the Queen.

It could be suggested that further research would have clarified the situation. However, it appears that the citizens of Kirkwall insist upon their status of Royal Burgh and City. So, for the benefit of PAS members and Scots everywhere, my apologies for usage of the word "City." Perhaps it should not have been employed in this particular instance.

IAN TURNBULL

FLEXIBLE SHELLS

As regards the William Patterson article "Selecting A Snare Drum" in the April issue, a few thoughts. While Mr. Patterson is, of course, entitled to his opinions and is equally free to express them in any manner he might choose, it strikes me as questionable that the Percussive Arts Society would present said opinions as fact. I refer specifically to Mr. Patterson's comments pertaining to flexibility and, almost as a minor aside, his rather dismissive and clearly ill informed remarks concerning Fibreglass shells.

The basic issue here, as I see it, is that the entire premise of the article—that a flexible shell cannot provide a good snare drum sound—is completely flawed. I've been building synthetic shells since 1985, and the company that I have owned since that time did very good business before then starting in 1973. In all these 30-plus years, thousands of snare drums—let alone entire drumsets—have been built, sold to, and used by a like number of customers. No small percentage of these customers use my drums in symphonic and other classical music settings with tremendous success.

The shells I build are predominantly Fibreglass although, in recent years, CarbonFibre drums have become more and more popular. My CarbonFibre shells are extremely flexible until heads/hoops are affixed and tension applied, at which point the shell structure itself becomes completely irrelevant; what the drum sounds like is all that matters.

So, again, opinion vs fact. Opinions are best expressed in forum discussion settings; a journal like *Percussive Notes* should present facts, especially since the publishing body seeks to educate its readership.

I should stress that I take no personal sleight from Mr. Patterson's remarks; in truth, he's been rather good for business. And the fact that my company appears in the very same publication among the ranks of Corporate Friends is, I suppose, only mildly amusing, given what could easily be taken as a direct insult. Even the air of "infomercial" which the article exudes doesn't bother me, despite a clear bias for cables over wires (and Mr. Patterson manufactures, as I understand it, cable snares). My concern is more with the notion that such a flimsy premise should be offered to the world at large as gospel.

PAUL MASON
TEMPUS DRUMS
NORTH VANCOUVER, B.C.

Editor's note: Just because an article appears in *Percussive Notes*, that does not mean that PAS is proclaiming every opinion offered in that article as being "gospel" or "fact." We welcome diversity of opinion, and we hope that many of the articles we publish provoke discussion and healthy disagreement within the percussion community. **PN**

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 online 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.

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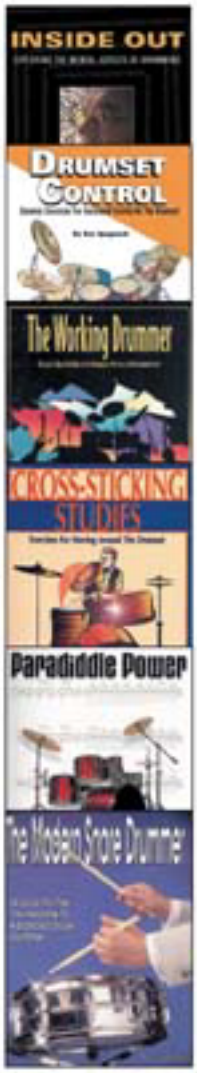

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Gordon B. Peters

By Lauren Vogel Weiss

Pop quiz: Who was the first President of PAS? If you said Gordon Peters, give yourself a rimshot for knowing your Percussive Arts Society history!

Although Donald Canedy served as *de facto* president of PAS from its organization in 1961 until a constitution was adopted three years later, Peters was elected as the society's first president in 1964, an office he held for four years. How did he become involved in PAS?

"There was a hunger to communicate and learn from each other," Peters recalls. "Before *The Percussionist* was published, the only percussion-related publication was the NACWAPI (National Association of College Wind and Percussion Instructors) bulletin." In preparing his master's-degree dissertation from the Eastman School of Music in the late 1950s, *A Treatise on Percussion* (later to become the book *The Drummer: Man* in 1975), Peters included a questionnaire about percussion that he had sent to teachers and performers. "The response clearly pointed to the need for the percussion profession to have its own organization."

Musser's class of 1950, Northwestern University Marimba Department (Vida Chenoweth, second from left; Gordon Peters, fifth from left)

This picture was a promotion for The Marimba Masters' first concert, March 11, 1954. (Left to right) John Beck, James "Jimmy" Dotson, Gordon Peters, Stanley Leonard, Doug Marsh, Mitchell Peters

Could he foresee the future of this fledgling percussion organization? "No," he says, smiling and shaking his head. "It absolutely blows my mind what I have experienced at recent conventions. None of us had any idea where PAS was going, although we had hopes and dreams. But I could not imagine the international dimensions and intercultural mix that we have today."

Born during the Great Depression (January 4, 1931) in Oak Park, Illinois, Peters grew up in nearby Cicero where he lived upstairs in a "two flat," with his Czechoslovakian grandparents downstairs. His Scottish father played saxophone a little, but it was his mother who wanted him to study music. His attempt at tap dancing failed after two weeks, and he began to take piano lessons at age six. By the time he entered fourth grade, Gordon added percussion lessons to his weekly schedule and, for four years, he played timpani in his elementary school's 40-piece orchestra as well as the Inter-High Band, consisting of the best players from ten other elementary schools. Following a bout with scarlet fever in seventh grade, he dropped piano studies and concentrated on percussion.

"My first 'professional' job was filing music for the school music director, Emily Volker, at two bucks an hour," Peters chuckles. "When I was in seventh grade, my teacher, Mr. Brabec, thought I should get a xylophone. So he took me out to Crystal Lake where a retired gentleman had one for sale. That retired musician turned out to be former Chicago Symphony Principal Percussionist Bohomil Vesely! Later, Harry Brabec became Principal Percussionist with the CSO, as did I! Harry was my mentor in school, and I emulated him. He blazed the trail for me."

Brabec soon sent Gordon to Roy Knapp in downtown Chicago, where Peters studied snare drum, timpani, and harmony. Knapp, in turn, referred Gordon to José Bethancourt. "José was a significant figure because he played fiddle repertoire on a Guatemalan marimba on the radio in the 1930s and '40s," Peters explains. "He was a marvelous teacher, too." Peters also studied timpani with Otto Kristufek, who was former Timpanist of the St. Louis Symphony and the Chicago Opera (now known as the Lyric Opera).

The J. Sterling Morton High School music department in Cicero was under the direction of European-trained Louis M. Blaha. "It was a disciplined, professional environment that was pivotal to my future career," says Peters. During this time he started his 25-year drumset "career" with bands and combos. "Mostly ethnic weddings!" he laughs.

Following high school graduation in 1949, Peters enrolled at Northwestern University in Evanston, Illinois so he could study with Clair Omar Musser. "I wanted to be a marimba soloist," Gordon recalls. "He had a marimba ensemble and I loved it. Then the Korean War came along and changed everything."

During the war, Peters served as a Percussionist, Assistant Timpanist, and Marimba Soloist with the United States Military Academy Concert Band at West Point. While there, he went to New York City every week to study with Morris Goldenberg and Saul Goodman at the Juilliard School, as well as with Harry Breuer (for vibes) at Carroll Bratman's Drum Shop. When he left the Army in 1953, Peters decided to explore the opportunities

available to him at the Eastman School of Music in Rochester, New York.

"While I was at Eastman, the Chicago Symphony Orchestra twice asked me if I was interested in auditioning," Peters explains, "but I declined. I had the G.I. Bill, which, though it was only 3,600 bucks, covered four years of schooling. It was very important for me to finish my education."

At Eastman, Peters studied with William Street, who, along with Gordon's previous teachers Knapp, Musser, Goldenberg, Goodman, and Breuer, would eventually be elected to the PAS Hall of Fame. "Street, who was the original percussion instructor Howard Hanson appointed when the school was formed in the '20s, was the most refined timpanist," says Peters. "When I saw him play with the Rochester Phil, I knew that's the way I wanted to be! Coming out of an Army military band, I had a lot of rough edges. He showed me a gentlemanly approach to the instruments that was uncommon at that time." Peters played alongside his mentor in the Rochester Philharmonic Orchestra from 1954–59.

During his first year at Eastman, Peters founded and directed the Marimba Masters, an ensemble that entertained both locally and nationally (via radio and television). Peters, who had played in two of José Bethancourt's large marimba ensembles at Soldiers' Field in Chicago in addition to Musser's marimba ensemble during his year at Northwestern, wanted to create a chamber music experience for percussionists: "Something akin to the string quartet, woodwind quintet, and brass groups who are playing melody, harmony, and rhythm," he explains. "This was, and is, what's missing in our percussion educational system."

The group's first performance was at a noontime recital on March 11, 1954, where Peters conducted Stanley Leonard, John Beck, James Dotson, Douglas Marsh, and Mitchell Peters on marimba, accompanied by double bassist Donald Snow. Since there was relatively little repertoire for marimba ensembles at that time, the Marimba Masters played arrangements by Musser of popular classical pieces such as the overture from Mozart's "Marriage of Figaro," the "Dance of the Comedians" from Smetana's "Bartered Bride," the "Largo" from Dvorak's "New World Symphony," and excerpts from "Carmen" by Bizet. The concert also included an original composition by Robert Resseger, "Chorale for Marimba Quintet."

On the day the Marimba Masters performed that first recital, David Harvard, founder of the Rochester Commerce Club, went to the Eastman Theatre to meet his wife, who worked in the box office. While waiting for her, he heard marimba music playing in Kilbourn Hall and saw Peters' unique ensemble. He soon invited the Marimba Masters to play for his organization ("We'll give you five bucks and lunch!"), which led to more local performances, including ones for Kodak, Xerox, Gerber, and other national companies. Just 15 months after their first performance, the ensemble was invited to appear on *The Arthur Godfrey Show*—11 television and radio shows in two weeks. Godfrey also offered them an engagement in Las Vegas, but all the players agreed to stay in school. In 1958, the Marimba Masters were featured on *The Ed Sullivan Show*. They also appeared on five pops concerts

Marimba Masters ensemble performing during the 1958–59 season at Kilbourn Hall, Eastman School of Music, Rochester, N.Y. Playing are (left to right) Vivian Emery, Ronald Barnett, Joel Thome, Gordon Peters, Peter Tanner, Roger Ruggeri (string bass), and Norman Fickett.

Marimba Masters ensemble performing on *The Ed Sullivan Show*. (Left to right: Vivian Emory, Peter Tanner, Jane Burnett, Ed DeMatteo, Gordon Peters, Ted Frazeur, Mitchell Peters.)

"I used to play 'Bolero' with coins instead of sticks."

Gordon B. Peters with the Chicago Symphony Orchestra Schellenbaum.

with the Buffalo and Rochester Philharmonic Orchestras. During Peters' last year at Eastman (1958–59), the Masters performed over 30 engagements.

In addition to the Musser arrangements published by Forster Music, the Marimba Masters played original pieces by Theodore Frazeur ("Poem for Marimbas"), John Schlenck ("Lento"), Peter Tanner ("Andante"), who joined the ensemble in 1957, and Kenneth Wendrich ("Scherzoid"). Peters also "cleaned up" the Musser arrangements and made scores for them. These versions, as well as most of the Marimba Masters' library, are now available through Steve Weiss Music. Copies of the original Marimba Masters library and scrapbooks are on file at the PAS Museum in Lawton, Oklahoma.

During his five summer vacations from Eastman between 1954–58, Peters was Principal Percussionist with the Grant Park Orchestra in Chicago, playing next to Otto Kristufek, another of his mentors. "My time there was basically an audition for the Chicago Symphony Orchestra," he recalls. "I was occasionally asked to play extra with the CSO, particularly during the summer season. Brabec, my teacher, was in the orchestra and knew my playing. At that time, the audition process was quite different than it is now. Conductors and personnel managers would call Saul Goodman and Moe Goldenberg at Juilliard and say, 'We need a mallet man in Houston,' and they would recommend someone."

The third time the Chicago Symphony contacted Gordon, he had finished his degrees—bachelor's, master's, and a Performance Certificate from Eastman—and at age 28 he was offered the position of Principal Percussionist and Assistant Timpanist with the Chicago Symphony Orchestra, a job he held until his retirement 42 seasons later.

Peters performed under the batons of CSO Music Directors Fritz Reiner, Jean Martinon, Georg Solti, and Daniel Barenboim, plus such gifted conductors as Pierre Monteux, Leonard Bernstein, Claudio Abbado, James Levine, and Pierre Boulez. "The most notable tour I remember was under Solti," he recalls. "In 1971, we toured Europe for six weeks and the European audiences went wild! That's when Mahler's Fifth [Symphony] became our 'theme song.' It was a very exciting time.

"I also remember playing [Ravel's] 'Bolero,' which I used to play with coins instead of sticks," he continues. "Two Kennedy half dollars. I came up with that idea because the conductor always wants it softer. I also played it right in front of the conductor, which is much easier than playing back in the orchestra because your colleagues can hear you better."

In addition to his playing career in Chicago, Peters also had a conducting career. "Because I was interested in conducting, I became friends with many of the conductors. I wasn't trying to ingratiate myself," he chuckles, "I was trying to learn!" One of these conductors was Jean Martinon, who became the CSO's Music Director in 1964. Since Martinon knew of Peters' interest in music education and his conducting training with the great French Maestro Pierre Monteux from 1952–63, Martinon asked Gordon if he would be interested in taking over the Chicago Civic Orchestra—the Training Orchestra of the CSO—as Conductor/Administrator, a position that Peters held from 1966–87.

Did he ever think of giving up two sticks for one? "We all dream of that, but once I got the percussion job with the Chicago Symphony, I gave up the idea of a conducting career because I'm a pragmatist," Peters replies. "I believe in pensions, security, family. You could say I'm a bit of a coward!"

In addition to performing and conducting, Peters taught for several years at Northwestern University (1963–68). He composed "The Swords of Moda-Ling," which has become a popular percussion ensemble. Peters also wrote articles for *The Instrumentalist* and *Ludwig Drummer* magazines, and last year he revised his book, *The Drummer: Man*, which is now available on CD from PAS.

What advice would Peters offer young percussionists today? "Find the best teacher you can afford," he replies. "Many of my teachers were first-generation Americans who had studied with Europeans who valued music, art, and aesthetics as a high priority. In Europe, in particular, students learn Solfegge [sight singing] *before* they study their instrument. They learn to read—and hear—music and become *musically literate* before they're concerned with instrumental techniques." His philosophy on preparing music for a performance is summed up in an article from the June 2003 issue of *Percussive Notes*.

Peters passionately believes in marimba ensembles in the percussion curriculum. "This makes musicians out of percussionists," he states emphatically. "I would like to be remembered not only for believing in them and advocating them, but for helping to provide a nucleus repertoire for marimba ensembles."

Thanks to Jeff Calissi for providing the Marimba Masters' photos.

"In Europe, students become *musically literate* before they're concerned with instrumental techniques."

Ed Shaughnessy

By Robyn Flans

Between 1963 and 1992 Ed Shaughnessy was probably the most visible drummer in America. He came into millions of homes every night, playing with everyone's favorite artists and swinging *The Tonight Show* band.

It's hard to believe that when Shaughnessy was asked to take over the drum seat for Johnny Carson's *Tonight Show*, he didn't know if it was something he'd want to do. He'd had a previous staff gig with CBS, where, for four years, he played for *The Garry Moore Show* in a jazz combo, a situation he describes as "nirvana." When that ended, though, he stayed at the TV network for a year, doing "typical studio work, which is boring and static. The saxophone player, who loved the stock market and golf, but not music, said to me, 'You're really weird; you're the only guy here out of 50 musicians who tries to play his best all the time,'" Ed recalls. "I said, 'That's what you're supposed to do.' And he said, 'Not up here.' So I gave my notice that day."

PASIC 2003 Performance with the University of Louisville Jazz Ensemble

Shaughnessy feared *The Tonight Show* gig would be more of the same. But Ed was persuaded to try it for two weeks, and found the experience to be refreshing and challenging. "When I got up there and Doc Severinsen was the lead trumpet player, Clark Terry was sitting next to me in the jazz trumpet chair, and there were all these great players, I said, 'My God, this is not your ordinary studio situation,'" Shaughnessy says. "When the two weeks were over and they asked if I wanted to stay, I said I sure would."

Shaughnessy wasn't about to let himself become uninspired about playing. For him, music was definitely about passion. "As a kid, I used to practice eight hours a day," he remembers. "I had a very unhappy home life. I had an alcoholic father who was a good man, but it was traumatic. I was an only child and music very, very definitely was a way out. A psych friend of mine says it's called doing the right thing for the wrong reason. But thank God for it.

"So I would go down in the basement in the apartment building, and if I muffled the drums enough, I could play. On Saturdays, I would go down there for eight hours, and right after school I'd go down there with the radio and skip supper. I would practice and I would go see the greats play. I didn't have much money, but in those days I could watch the great drummers for 50 cents—take a sandwich and stay all day," he says, recalling that he met his first idol and major influence, Sidney Catlett, that way.

"He had a fantastic touch," Shaughnessy says of Catlett, who invited Ed up on the bandstand one night when Shaughnessy was only 15. "He was a very big man," Ed recalls, "yet jazz writer Whitney Balliett said that Big Sid 'played the drums with the velvet skills of a surgeon's scalpel.' Everything flowed. A lot of people say I look graceful when I play. I think that has a lot to do with having seen Sidney. That was my first impression about how to play the drums. I saw Sidney play one night with Dizzy Gillespie and Charlie Parker. They were playing all of the hot bebop tunes of the day and he sounded terrific. Then he took me across the street to the Dixieland club and sat in with Eddie Condon and his Chicago jazz players in an entirely different kind of music, and he sounded the greatest. So the impression I got was that Sidney could play it all, and so sympathetically. He was famous for asking a soloist, 'Which cymbal do you like me to play behind you?' Have you ever heard anyone say that?

"Since Sidney had this infectious rhythm, dance lines loved him," Ed adds. "I was learning how to read anyway, but he emphasized it to me, so I was starting to become a fanatic and tried to get every book I could."

At 18, Shaughnessy went on the road for two years with bebop artist Charlie Ventura. It was the gig that put Shaughnessy on the map, and immediately following that, he played more mainstream jazz as part of a septet with Benny Goodman on Goodman's first European tour in 1950, where he learned not only musical lessons.

"Can you imagine coming from Kennedy Airport to Charley's Tavern in Manhattan and saying, 'Hey, Charlie, can you give us cab money?' Benny hadn't paid us our last week's salary be-

cause he went to Monte Carlo from Paris and gambled forty or fifty grand away. We went up to him like gentlemen and said, 'Hey Benny, you know the five days we had off? We made a little album under Roy Eldridge's name.' Of course, the small print on the contract said 'exclusive services,' so he withheld our salary to help him bail out of his losses. We had been paid like two dollars to make the album with Roy, thinking it would just be a nice thing to do during our time off. But that's why they say only two people were at Benny's funeral." Whenever Ed worked with Goodman after that, he asked to be paid in cash, up front.

When Buddy Rich left Tommy Dorsey, Shaughnessy was offered the job—a better experience and a highlight. "At 17, I had watched Tommy Dorsey's band at New York's Paramount Theatre with Buddy Rich," Ed says. "Four years later, I was on Tommy Dorsey's band, and when he played his famous theme song, 'I'm Getting Sentimental Over You,' the hair went up on the back of my neck."

Afterward, Shaughnessy played with several of the more avant garde artists of the time, such as Charles Mingus, Teo Macero, Teddy Charles, and Don Ellis. "I always enjoyed playing with the avant garde because it made me fearless," Ed comments. He also played some dates with Peggy Lee and Ella Fitzgerald, as well as an abundance of record dates, during which time he had one of the highlights of his life—recording five albums with Count Basie and his band.

"Count Basie was my favorite band when I was a kid," Shaughnessy recalls. "They called me when their touring drummer, Sonny Payne, couldn't come into New York State due to some divorce troubles. I would rub that in when I would see Sonny; 'I love your divorce troubles,' I would tease. The band was so great. They would rehearse the music on the road and then I would see it for the first time in the studio. It was a great compliment to my sight-reading abilities. I feel as though those records sound like I had been playing with the band regularly, which is what the band told me."

Reading was Ed's calling card on *The Tonight Show*, where Shaughnessy would not only sight-read and play different styles of jazz, but play the gamut of musical styles as well. He supplied drums for such jazz artists as Oscar Peterson and Stan Getz, country's Merle Haggard and Johnny Cash, soul music stars James Brown and Aretha Franklin, fusion's John McLaughlin, numerous rock acts, and even for opera stars Beverly Sills and Robert Merrill. "I had to get the timpani out and do opera excerpts," Ed remembers.

Among his personal favorite *Tonight Show* performances are "Cherokee" with John McLaughlin, working with B.B King, and playing a drum duet with Buddy Rich, which he says was not nerve-wracking due to his realistic view of the situation. "I know who is the greater drummer between the two of us, and I know, if I do pretty good, then I'm doing as good as anybody," Ed comments. "As long as you accept that, you go in relaxed. But if you go in there with your head up your behind and say, 'Gee, maybe I could carve Buddy Rich,' you might as well go home. By having confidence in yourself, but still respecting the greatness of his talent, I think you do better."

Performing at the Playboy Jazz Fest with Doc Severinsen Big Band, 1987


Performing a solo piece on the Johnny Carson *Tonight Show*, 1988.

For *Tonight Show* band leader Doc Severinsen, Shaughnessy fulfilled the role of show drummer perfectly. In a 1986 interview following a *Tonight Show* rehearsal, Severinsen described the responsibilities of the drummer as being able to play "everything from Dixieland to ragtime to rock 'n' roll. Then there are novelty acts who come in and say, 'When I step on my wife's stomach, give me a drum roll.' The drummer literally has to become part of the act. I've got to have musicians with a lot of personal discipline—that means people who practice on their axes. Rehearsal was over an hour ago, and Shaughnessy is still up there with his practice pad, practicing the basic rudiments."

Shaughnessy has always been a student of the drums. He says as the 1950s gave way to the '60s, he knew he needed to expand his musical horizons. "I bought and listened to records and went into a serious study, because before *The Tonight Show*, I was mostly playing big band and small band jazz. I began studying and practicing with a vengeance." His quest for musical knowledge included five years of study with tabla player Alla Rakha.

"As we mature, I think we all learn what to leave out."

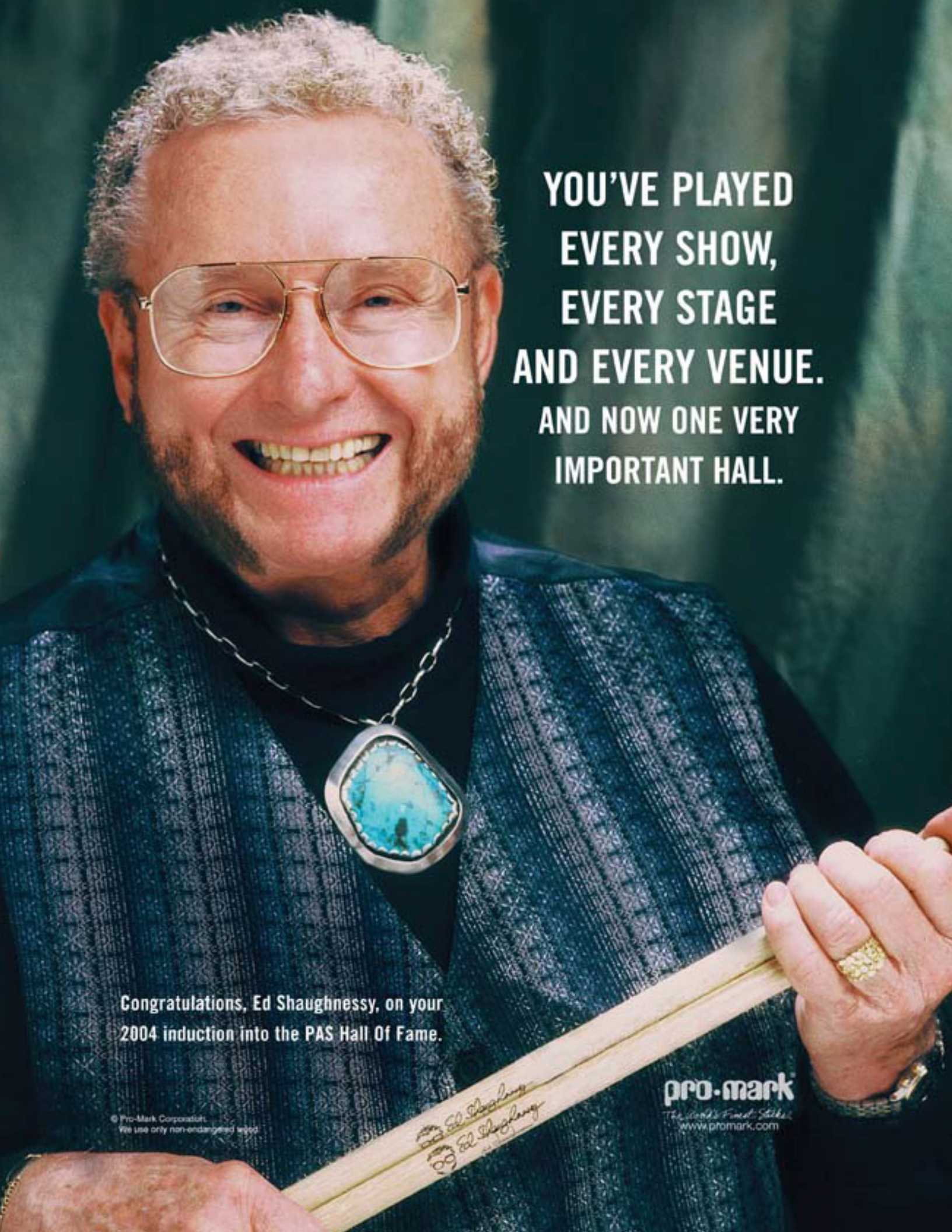
As for career highlights, Ed recalls a 1952 gig with Leonard Bernstein and the New York Philharmonic at Carnegie Hall. "It was a piece called 'Fusion' by Teo Macero, which was one of the earliest attempts at putting jazz and symphonic music together," Shaughnessy explains. "I loved Lenny Bernstein and that was a big thrill. I think my hair stood up on end because it was a powerful performance."

He also recalls being hired to perform with George Ballanchine and the New York City Ballet. "Later I read where he said I had the 'beat like steel,' and I thought, 'I can go to heaven now,'" Ed laughs. "My wife and I were avid ballet fans, and it was such a thrill for me to work with such a genius."

Shaughnessy recounts one highlight as simply holding the door for Igor Stravinsky at Columbia Records. "He was my idol," Ed says. "I was coming in to do a record date, he was finishing up an editing session, and I held the door open for him. I said, 'My pleasure Maestro,' and he said, 'Thank you, my boy,' and I went home 20 feet tall."

Still another highlight is being elected to the PAS Hall of Fame. "I don't think anything is quite as unique as your colleagues and peers voting you in for something like this," Shaughnessy says. "It is the most meaningful kind of honor. PAS has meant a great deal to me for over 35 years, and the organization has been very close to my heart. It has a great sense of fellowship, which is obvious by PASIC, and it is a great learning source. Through this organization, you have access to any kind of knowledge you may desire," he says, adding that with the Internet and the computer age, there's no excuse for a lack of education.

At 75, Shaughnessy looks 20 years younger; the music keeps him energized. He has a book coming out through Hal Leonard called *Show Drumming*, based on his vast experience. He conducts clinics, teaches, and is always happy to work with Severinson. "I think I'm playing the best I've ever played now," he asserts. "I love that Dizzy Gillespie quote: 'You finally learn what to leave out.' As we mature, I think we all learn what to leave out. If you work at your craft every day, you can only get better. So I play every day."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Brother to Brother:
Steve Smith and Mike Clark

BY MARK GRIFFITH

It was the drum world's answer to *The Blair Witch Project*—three drummers walked into a room at New York's Drummers Collective, never to be seen again. That could have been the case when Steve Smith, Mike Clark, and I met at the Collective. It didn't take long for us to converge on a bright yellow drumset that sat in the corner. Maybe it was the color of the drums, or because he is every modern drummer's hero, but the talk soon turned to the great Tony Williams, with everybody playing his favorite Tony patterns and swapping Tony-isms.

Mike Clark is a fount of information when it comes to the history of the San Francisco and New York jazz scenes, the art of playing a shuffle, and the drummers that were important influences on his unique style. And anyone who has been paying attention knows that Steve Smith is an infinite student of the drums. He talks about most every aspect of American jazz drumming history—from Baby Dodds to Tony Williams, and Buddy Harman to John Bonham—on the Hudson DVD *Drumset History/History of the U.S. Beat*.

When we talked, Clark had just completed a funky new recording called *Actual Proof* (on Platform Jazz) featuring Charlie Hunter, a jazz recording called *Summertime* (for the Jazz Key Label) featuring Chris Potter and Billy Childs, and a new Headhunters recording called *Evolution Revolution*. Smith's most recent projects include a jazz project with saxophonist Mike Zilber called *Standards: Deconstructed and Reconsctructed* (Bluejay Records), *GHS 3* with Stuart Hamm and Frank Gambale, George Brooks' *Summit* (also featuring Zakir Hussain), and a smokin' new release from Vital Information on Tone Center records titled *Come On In*—the band's eleventh release in 21 years of existence and their best yet.

Mark Griffith: *Steve, how were you able to make each of your recent recordings sound so unique in approach and concept?*

Steve Smith: When I come up with an idea, I concentrate fully on keeping everyone focused on that concept. With Vital Information, once the guys started playing the different instruments—the Hammond B3 and the hollow-body guitar, and Baron Browne joined us on bass—the focus was easier to maintain. I think early on in one's career your playing may tend to be more spread out and unfocused, but as time goes by, you are able to sharpen your approach. You can hear how that has happened with me and my own records.

With the last few Vital Information records, we intentionally wrote tunes in certain idioms, so that was a way to keep the band focused. I will often set the musical mood by playing a Meters or Headhunters recording, or a Mahavishnu video, and let that determine the mindset. Then we play off of an idea that we hear and see where that takes us. I am real precise with the direction of the music. Sometimes it does cause problems if I have to tell someone that what they're playing isn't really what the project is about, but that usually won't happen if I pick the right people for the project.

Mike Clark: Where did the idea of making all of these great records that you've been making come from? They aren't like most of the records people are making now.

Smith: In a backwards way it came from the state of "jazz" radio. It has gotten so "smooth-jazz" oriented that in order to get any airplay, you have to go so far to the right that I didn't feel it was worth it. So instead of sitting on the fence and including some airplay-friendly cuts on each record, I decided to go all of the way to the left and make records that catered to the people that were being left out of the "happy jazz" format—the musicians and fusion lovers, who the record industry has been ignoring. Although it may not be a big market, it is a market nonetheless. I figured, "Screw the middle ground; let's make the kind of records that we really want to make,

and make them appealing and listenable to that small niche of music lovers." That's what Vital Information and the Tone Center label are about, and so far it's working.

Griffith: *You have each been in the studio a lot recently. That environment sometimes wears me out. I'm not sure if it's the pressure or the environment. Do you ever have those feelings?*

Smith: I love recording, but I hate mixing. To me, it's like breaking down the drums after the gig. I've started mixing each tune right after we record it, so when a tune is done, it's done. We always record direct to 2-track, but we run a backup 24-track just in case. Mixing as you go seems to keep everyone in the moment, which is really important. I've also come to realize that a good engineer is like a participating member of the band, so it feels natural to mix each tune right then and there, instead of dealing with rough mixes, final mixes, and all of that.

Clark: That makes perfect sense because most times the rough mixes are better than the final mixes anyway. As a matter of fact, many times in the past, I've gone back and listened to the rough mixes after the finals and wound up liking the roughs better.

Smith: Most engineers try to go back and make everything "perfect" and really right to their ears. The drums usually wind up sounding smaller and too "clean," and it zaps the energy out of the music. But my favorite engineer, Bob Biles, hears things the same way I do. Once you find someone like that, things are much easier.

Clark: I recently found a real good engineer in New Orleans named Brian Maratea. When I play the instrument, I know the intention of everything I play. And if the sound of my instrument is changed, that changes the intention of how each note is perceived. That's why the engineer is so important to me. His responsibility is to make the drums sound like they do to my ears. I really feel that the little notes or ghost notes are where the true story is. That's what I'm listening to when I listen to a drummer.

Smith: Absolutely! I've been on records in the past where half of the notes I played weren't even on tape because they were "gated out." I really hate the use of gates in the recording process. I agree totally with Mike, when you take out all the ghost notes and subtleties, it changes the intention of the notes that you wind up hearing. So when I record, it's "no gates or compression allowed" because they change the internal dynamics of the drumset.

Clark: On the other hand, I've done projects where I voiced opinions against a lot of these types of engineering techniques, and recognized that I was saying no to too many things, and it was getting to be a problem. I realized that if I was going to be a part of the project, I had to shut up and go along with the powers-that-be on the date. That's a very important and difficult lesson to learn. This new Headhunters record is real good because nobody said anything. We just went in and played. For Paul Jackson and myself, that's the best way to do it.

Griffith: *Speaking of Paul Jackson [longtime bassist in the Headhunters], how have you two been able to musically stay out of each other's way? Each of you have busy styles of playing, but you never seem to step on each other's feet.*

Clark: We're old friends and we have been playing together since we were 17 years old. So when you hear us play together, you're hearing years of trust and good times together. Our playing together is very instinctive, so it rarely jams up.

Smith: But does it ever jam up?

Clark: Sure. When people start to solo, sometimes we may take the groove so far out that there may be minor train wrecks. But when you're lost, you can sometimes find some really great music inside that vague space.

Smith: Do you feel like it's great music while you're lost or realize it afterwards?

Clark: Usually afterwards. Here's an interesting story. When we worked live with Herbie [Hancock], Paul and I used to start a song before Herbie was even on stage, and by the time he came on stage he didn't know where one was. But Herbie is such a genius that he would eventually find it, and subsequently lose us, then give us his evil little grin. Herbie told me that in Miles' band, even *they* got lost sometimes.

When we toured in 1998, Paul and I had been working a lot outside of the Headhunters, and we were developing our polymetric timekeeping ideas. When we played these ideas with the band nobody knew where one was. What complicated things even further was that due to the overwhelming and unmusical volume that the band often played at, many of these concepts were unable to be translated by the band. Here in New York I'm used to having all of my ideas translated and understood instantly, due to the deeper understanding of jazz and the blues. But it seems that in L.A. over-simplicity often reigns supreme.

Griffith: *Did Herbie Hancock ever give you any advice about musicianship?*

Clark: Sure, Herbie was always real good about stuff like that. He used to tell me that if you're going to take a gig, to get all the way into it attitude-wise. As freelance musicians we have to sort of be like character actors.

Smith: I've heard that "Actual Proof" [a Hancock tune that Mike is known for, and the title of Mike's new recording] has several meanings for you personally.

Clark: In the Buddhist faith it has a specific meaning, which is that through the act of chanting you take responsibility for the aspects of your life that you would like to change. Sure, you can always blame the environment around you, but unless you look inside, your life probably isn't going to change. Through the mirror of life you can see the "actual proof" of what is and isn't working in your own life. Through inner reformation the environment will eventually respond accordingly. As a drummer I've had a lot of "actual proof" experiences.

Smith: Mike, you know I've been listening to your playing for a long time, and I personally feel that what you and Paul do together is absolutely unprecedented in the world of music. It's funk stream-of-consciousness playing, played with a jazz improvisational mentality. There were other guys that played funky, but they had more established parts and patterns. Whereas you and Paul don't really play set parts, you're improvising. Because of that, I feel that it's harder for people to copy your thing because it is always changing and evolving within the tune. Some of the popular drummers from the fusion era are easy to emulate, whereas your thing is very slippery, mystical, and very difficult to nail down.

Clark: Thank you, but I must say that what I'm playing is coming directly from the roots of blues and jazz. I am always listening to Tony Williams, Elvin Jones, Jack DeJohnette, and Lenny White's earlier jazz work. When we were younger, Paul and I would listen to Coltrane's or Miles' band and be knocked out by how intensely they were listening to each other. So we applied that same listening intensity while we were putting the time on the hi-hat, snare, and bass drum, playing funk, and consciously not pounding two and four in your face.

Most of that type of stuff came from Ray Torres. He used to play all over the beat, long before everyone else who became famous for playing that way. He was into never hitting one and surprising the listener. He wasn't a jazz drummer, he was more of a rhythm-and-blues guy, but he would put everything in the cracks. He was the "granddaddy" for that style of drumming. Another instigator of that style of playing was Gaylord Birch; he could breathe hellfire when he was in his prime; he was one of the funkiest guys ever. There was also a guy named Sam Cox, a conga player who also played drumset. He had zero chops, but he had the beat of life. The way he snapped that sixteenth-note way of playing was terrifying.

All of my friends and contemporaries were Tony freaks and jazz heads, but at the time we were playing funk. I remember the first time I heard David Garibaldi, who is like a mad scientist of drumming. He was totally immersed in being the drummer in Tower Of Power. Paul Jackson and I were doing a pick-up gig, and we were opening for T.O.P. I dug the way that David set up his drums and cymbals, so I stayed around to check him out and see what he was about. When Tower hit, Paul and I were absolutely floored; it was amazing. They sounded like James Brown's band on 78. David and I are about the same age, and I guess we both stumbled upon that style of playing at about the same time. But for me it was all inspired by Ray, Gaylord, and Sam, combined with Bernard Purdie and the James Brown thing with Clyde and Jabo.

Smith: Who came up with that groove where the hi-hat was open on three and four? That's one of my favorites.

Clark: Truthfully, I stole that from Dave. I heard him do it, and couldn't figure it out, so I just worked it into one of my grooves.

[To hear Smith's interpretation of this classic groove, check out the tune "Soul Principle" on the Vital Information recording *Show 'Em Where You Live*. You can hear the original groove on Tower Of Power's "Oakland Stroke" with Garibaldi, and at the beginning of Herbie Hancock's "Palm Grease" with Clark.]

Clark: I just mentioned some forgotten names in drum history, but Steve, you have really been getting into the history of the drums. On your live record you play Max Roach's "The Drum Also Waltzes" and Joe Dukes' "Soulful Drums." Where did all of that come from?

Smith: There's a ton of great players who have unfortunately been almost forgotten. That's what you were talking about with Ray Torres and those guys. Joe Dukes is another one. I hear a lot of Max [Roach] in Joe's playing, and he is just so exciting, but a lot of drummers don't even know who he is, which is a tragedy. I just saw a video of Sonny Rollins playing with another drummer I had never heard of, and he was absolutely killing!

Griffith: *It was probably Joe Harris, who played a lot with Dizzy as well.*

Smith: Yeah that's him. See, that's why I first got in touch with you, Mark, because you know about all of these great unknown drummers. Mark's the drum historian. I really feel that Al Foster's role in Miles' band in the '70s was totally overlooked. That was some very interesting and innovative drumming. Of course, the most recognizable aspect of his playing during that period was the big washy, open hi-hats. Personally, I think that Tony Williams picked up on that, because when Tony came out with *Believe It* and his open, sloshy hi-hat thing, it really wasn't coming out of the whole rock thing. I think it was coming from Al. Another thing was that Al had a unique way of playing a groove that was simultaneously in double time *and* half time. I used some of that type of stuff on *Show 'Em Where You Live* on the tune "Brake Failure," but I don't think that Al has gotten his due for that stuff.

Griffith: *Steve, you ended one of your interviews in the past by saying that you were just starting to apply some of the Chaffee stuff that you studied with Gary 29 years ago. But there are so many musicians who learn something new and then do it on every gig and in every tune that they play. Talk about the process of applying new ideas tastefully.*

Smith: Truthfully, it sure helps to have your own band. Seriously, some of that stuff was born organically on stage, but a lot of it was created in the environment of the classroom using some organic ideas that were then expanded upon. These are more difficult to apply because most American music is rhythmically very basic and simple compared to music from India or Cuba. It's one thing to learn certain ideas, but its another thing to take the time to learn how to work with them and develop them into usable musical ideas.

The first step is to work with the concept until you can really be comfortable with it. Let's take playing in the rate of five, in between sixteenth notes and sextuplets. At first, everything I played sounded like a "five."

Eventually I was able to do in the rate of five, what I naturally do in sixteenth notes or triplets, which is play the rate but also phrase in two, three, four, etc. By then I can actually "play" in that rate and it doesn't sound forced. In fact, you may not even realize that I'm playing in the five-note rate.

This takes a long time because you don't get to do this on the job every day. Then it takes time to see if you can apply it to the music, which is really just trial and error. Eventually you can see what works and what doesn't, but I think we all go through periods of experimentation, and that's okay.

Probably the best example is Vinnie Colaiuta. When we were studying together with Gary at Berklee, Vinnie was working around Boston. When I would go to see him play, it was like seeing Tony Williams playing with the Beatles; he was completely over the top. But now when you hear him slip that stuff in on a Sting record, it's beautiful. It takes a very long time to process new information, especially if it's complex. Vinnie went through the "Zappa school" and got to use those ideas a lot. Between that and hundreds of sessions he has matured and developed the ability to make good musical choices about what to play and when to play it. That is the difference between being a great drummer and being a great musician.

Clark: Along those same lines, a lot of drummers come to New York loaded with their Tony licks and their Jack DeJohnette stuff, and nothing else. But part of becoming a great musician is really getting off on hearing the band purr, playing from a more musical approach, and letting your drumming become calm while swingin' hard like Sam Woodyard or Papa Jo Jones. But if the drummer is really hearing and playing all sorts of crazy stuff and doing it musically, while everyone else is purposely low-keying it, it's not the drummer's fault for hearing and playing with that approach. I have unfortunately had that experience, but it disciplined me and made me a better musician. It's a very difficult line to walk. Billy Hart is a master of dealing with this type of thing musically.

Smith: I think when you become a drumming "personality" like Tony or Jack, bandleaders will give you more musical latitude. But if you're not a "personality" and you're hired as a sideman, you have to realize that your options are often pretty well already spelled out for you.

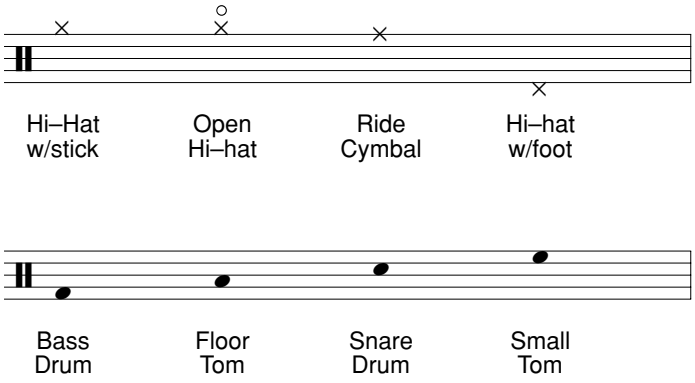
Mark Griffith is a recording artist, bandleader, clinician, author, and a drumming historian. He has written for *Modern Drummer*, *Stick It*, *Batteur*, and *Jazz Hot*. Mark's recent recording is titled *Drumatic* and he tours and records with Magic Red and the Voodoo Tribe. **PN**

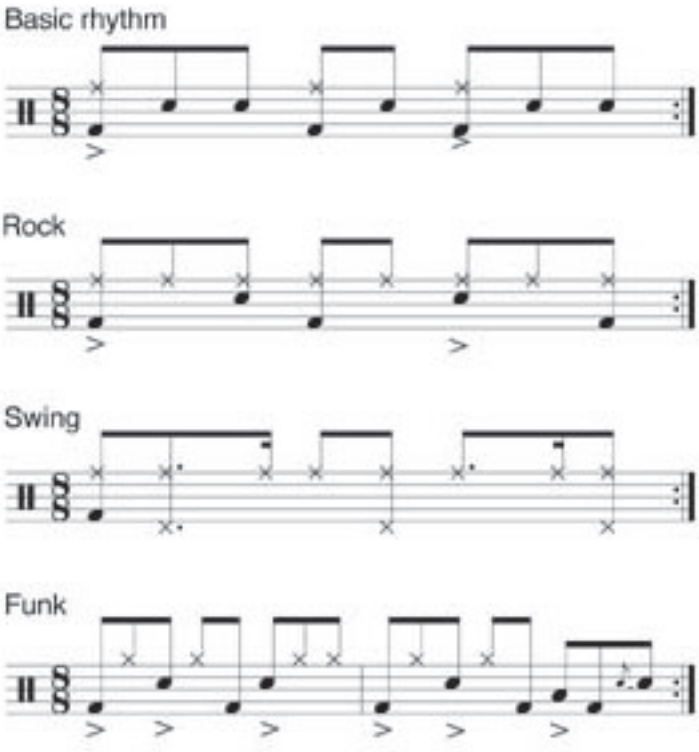
Asymmetric Grooves for Drumset

BY GEORGE TANTCHEV

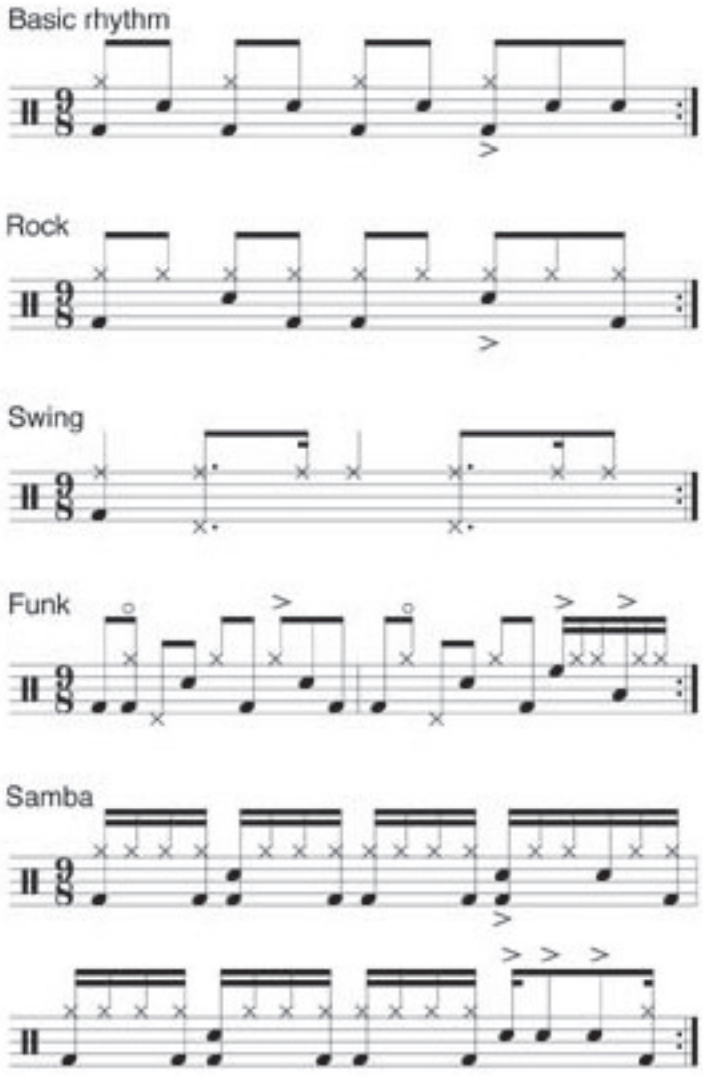
A good-sounding groove sets up the proper feel for a tune and can make even a familiar melody sound more interesting. Such drumset players as Joe Morello, Steve Gadd, Jeff Porcaro, Omar Hakim, Dennis Chambers, and many others became legendary for the innovative grooves they created.

In today's multi-cultural world, where the tendency to blend different music styles with ethnic motifs and rhythms is growing, drummers can explore their creative potential by incorporating new elements into their playing. For instance, a different feel can be projected in a 4/4 groove if the eighth notes are grouped as 3+2+3. Such rhythmic articulation exists in Balkan folk music known as *Heavy Macedonian Horo*. Following are a few applications of the rhythm in several different styles.

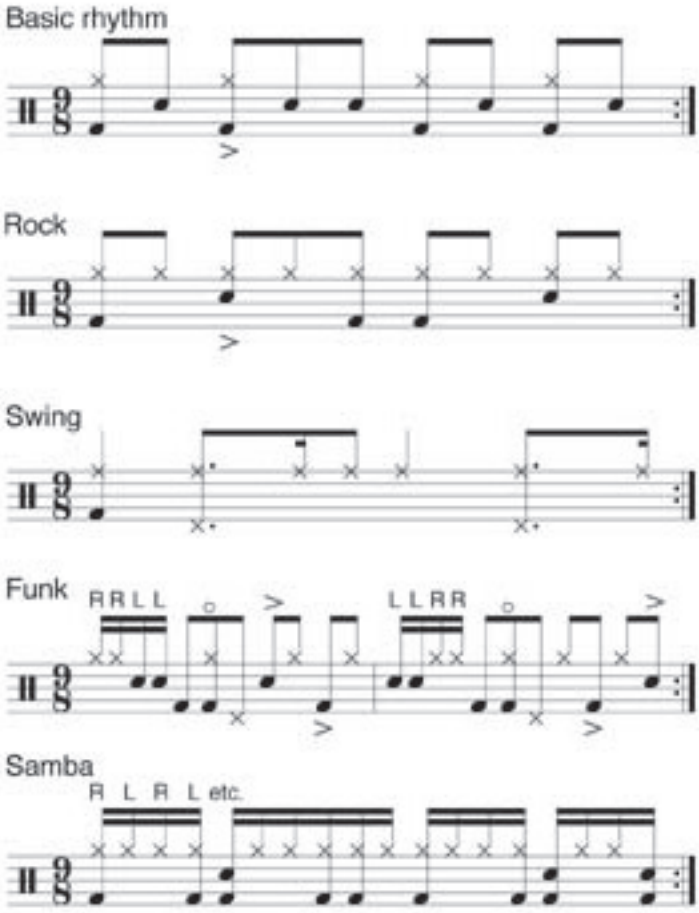




The common feel in a 9/8 rhythm grouped 3+3+3, can be transformed to a different 9/8 pulse if the eighth notes are articulated 2+2+2+3 as in Dave Brubeck's "Blue Rondo A La Turk." This rhythm is known in Bulgarian folk music as *Daichovo Horo*.



Still another 9/8 feel can be explored if the eighth notes are articulated 2+3+2+2. This type of 9/8 is known in Bulgarian folk music as *Grancharsko Horo*/*Potter's Dance*.



George Tantchev holds a D.M.A. from the University of Oklahoma, an M.M. from Ithaca College, and a B.M. from the State Academy in Sofia, Bulgaria. He is on the faculty of the Merit School of Music in Chicago. **PN**

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Practical Advice for a Successful Indoor Drumline Experience

BY SCOTT BROWN AND MICHAEL LYNCH

As the popularity of indoor marching band competitions increases, band directors and percussion instructors must deal with balance and clarity issues that are different from those in outdoor venues. The normal reaction is to coat the drumheads with foam, tune them higher, and tell the drumline to play softer. Although this may take some of the "boom" out of your next performance, it may also adversely affect the tone quality and depth of sound of your percussion section, and cause rhythmic clarity to suffer as young performers make adjustments to a well-rehearsed technique. Advance planning on the part of directors, instructors, and arrangers can help alleviate some of the problems associated with indoor performance while allowing the marching percussion section to provide a confident, musical contribution to the ensemble.

As we begin to plan the marching percussion program at Lassiter High School, we put a good deal of thought into the locations of the season's primary performances and the impact they can have on the end product. Although most adjustments are made in the battery section, some venues affect the visibility and sound of the front ensemble. The following suggestions are not intended to be comprehensive in regard to arranging, tuning, or rehearsal techniques. They are meant to provide practical advice and methods for preparing your percussion section for a successful indoor performance experience.

INSTRUMENTATION

During the first stage of planning, look at your instrumentation for the coming season. The more performers you add to the field, the more density you add to the sound. You may need a lot of players to provide impact for a large band, but if you can get the necessary punch with a smaller group, it might be advantageous. Also, if you have a variety of bass drum sizes, consider using a smaller set. You will be able to tune these drums within their appropriate range, providing proper resonance and tone quality, while eliminating much of the "boom" often associated with larger instruments.

Several percussion manufacturers produce sticks, mallets, and drums specifically designed for indoor performance. These instruments and implements are meant to improve clarity inside and are primarily intended for use with "winter" drumlines such as those participating in Winter Guard International. They can be useful for indoor performances with marching bands, but they cannot fix balance problems caused by a poor arrangement or inappropriate technique, and they may not provide the necessary power if you have a large band. Keep in mind how much volume you need from your ensemble for effective impacts, as well as how soft they need to play, as you plan your instrumentation and choose your sticks and mallets.

ARRANGING

The second, and possibly most important, stage is the arranging process. Depending on your approach, you can either compose a highly effective musical product or create problems with regard to ensemble clarity and balance that will complicate a dome performance. The first and most obvious compositional error is the use of rimshots exclusively for volume and power, rather than using them as a color device. In outdoor performance the duration of a rimshot is minimal. Inside a dome, rimshots can cover up a significant amount of music and be more distracting to listeners.

When writing for the snare line in particular, approach rimshots as you would any other color device, and use them sparingly. Place full shots during short rests in the wind parts or at the end of a phrase when you want them for power. Use "ping" (higher pitched) shots (achieved by

playing a rimshot with the neck of the stick rather than the shoulder) at the edge when you want their color.

Another important consideration lies in the density of the score. Due to the increased duration of notes associated with indoor performance, having active parts in all sections creates a muddy ensemble. Several practical approaches to this situation can provide a readable presentation while allowing the technical demand to remain competitive.

One approach is the concept of segmenting, or showcasing one section while the others rest or play a supporting role. This is often accomplished by simply mirroring the wind score. For example, the snares may maintain an active part as they follow the contours of a melody in the upper brass and woodwinds while the tenor and bass lines follow a less active part in the low voices. The point is to be able to hear a single musical line coming from the battery section.

Another approach for creating a thinner texture with a higher level of ensemble clarity is to arrange the parts in a linear fashion. This creates similar parts in the snare, tenor, and bass voices to give a full ensemble sound that is readable in a dome. When writing phrase endings, be careful not to use a stream of fast, syncopated rhythmic patterns or repetitive rimshots, as they will bleed together, lose clarity, and minimize the impact. Often, open patterns of eighth notes or triplets played in unison will provide not only a clear punctuation, but also a solid kick into the next phrase, giving the band a firm boost.

Experiment with using various implements to strike the drums. There are an immense number of possibilities, from brushes to jingle sticks, that can completely alter the color and texture of the ensemble, providing a musical impact without raising the volume level of the percussion section. Always think in terms of the musical effect desired and be creative in finding ways to accomplish it with clarity indoors.

SCORING

It is important that you understand the scoring system by which you will be evaluated. If you are competing for a drum trophy, especially if that score is included in the total, take a few opportunities to showcase your abilities in good musical taste. In the Bands of America system, there is no individual percussion evaluator or score. The percussion is *sampled* by the music performance judges throughout the program with special attention paid to solos. The percussion score is included as a sub-caption on the music performance individual judge's score sheet and added to the brass and woodwind numbers for the total.

With the exception of the individual judge, the music adjudicators are evaluating the percussion section's contribution to the whole rather than its technical prowess. In this situation, a drumline may receive credit for a complex part *if* the field judge samples them at that point, while the other evaluators may be distracted by the same section as they consider it too busy. A thorough knowledge of the evaluation system will help you choose your battles.

MUSICALITY

As a percussion instructor or arranger,

you must constantly work to create the most musical package for the band, not put all of your effort into cleaning the drumline. As you listen to the band in rehearsals and performances, identify the intended focal point of the music. If the percussion section is distracting or commands attention when it should not, thin out the music, lower the dynamic level, or cut the part. You can also experiment with using different zones on the drumheads. As the performers play closer to the rims, the drums take on a light, thin texture that can be desirable when a similar texture exists in the winds.

If the drumline interferes with the clarity or musicality of the ensemble when executing their parts correctly, the fault is in the arrangement. This can be distracting in normal performance, but will be devastating in a dome. You may want to have the band play in a gymnasium or indoor facility. This will often magnify potential problems so that they can be addressed before a major performance.

Pay close attention to the staging of the percussion ensemble. Use your knowledge of the domes or seek out the advice of someone with experience to make any necessary adjustments ahead of time. In the "mini-dome" at East Tennessee State University, for example, a ten-foot wall surrounds the field in close proximity to the sideline. Many experienced directors stage their front ensemble on the field or elevate them to keep them from becoming musically and visually obsolete. Keep in mind that with any large stadium, the closer the battery percussion is to the back stands or wall, the more pronounced the echo. In this situation, stay away from rimshots and heavy bass drum patterns.

FINAL ALTERATIONS

As the event arrives, be practical in your decisions on altering the equipment right before or in-between dome performances. Do not change anything to the degree that the students will be uncomfortable in their performance! It is unadvisable to use different equipment than the performers are used to. If that drastic a change is necessary, the arrangement is probably at fault and the unfamiliar equipment can only harm the students' execution.

Do everything in moderation! If you need to add foam or pads to bass drums, do not eliminate the drum's tone and resonance. If you choose to raise the pitch of the instruments, be careful not to crank the bass drums into the tenor register, and so forth. This will eliminate the depth of sound and balance necessary in a musical ensemble and affect the blend of the segments, making it difficult to differentiate between the voices. Keep in mind that tuning the snare drums extremely high causes them to cut through the ensemble more. This is probably not the correct direction to take them in a dome setting.

CONCLUSION

This article is not intended to be all-inclusive. The hope is that these suggestions will provide assistance for those preparing for indoor performance. These are ideas that we have developed through our work with Lassiter and other bands; they may not work in every setting or solve all problems. Use your ears, musical judgment, and trial-and-error to find what works best for your program.

Scott Brown received his B.S. Ed. From Western Carolina University. He was a member of the Carolina Crown Drum & Bugle Corps and an instructor with the Spirit of Atlanta Drum & Bugle Corps. Scott is Assistant Band Director at Dickerson Middle School in Marietta, Georgia and serves on the instructional staff and as co-arranger for the percussion section of the 1998 and 2002 BOA Grand National Champion Lassiter High School Band. He has also worked with BOA National Finalist Kennesaw Mountain H.S., WGI World Championship Finalist Enterprise H.S., and was the Percussion Director and arranger for BOA Regional Finalist North Buncombe H.S. Band.

Michael Lynch is Director of Percussion Studies at Lassiter High School and Assistant Band Director at Simpson Middle School in Marietta, Georgia. While percussion instructor at Lassiter the percussion ensemble performed at the 2000 and 2002 Bands of America National Concert Band and Percussion Festival and the 2001 and 2003 Georgia Music Educators Association In-Service Conference. The Lassiter marching band won the 1998 and 2002 Bands of America Grand National Championship and five Bands of America Regional Championships. Lynch is President of the Georgia PAS Chapter. **PN**

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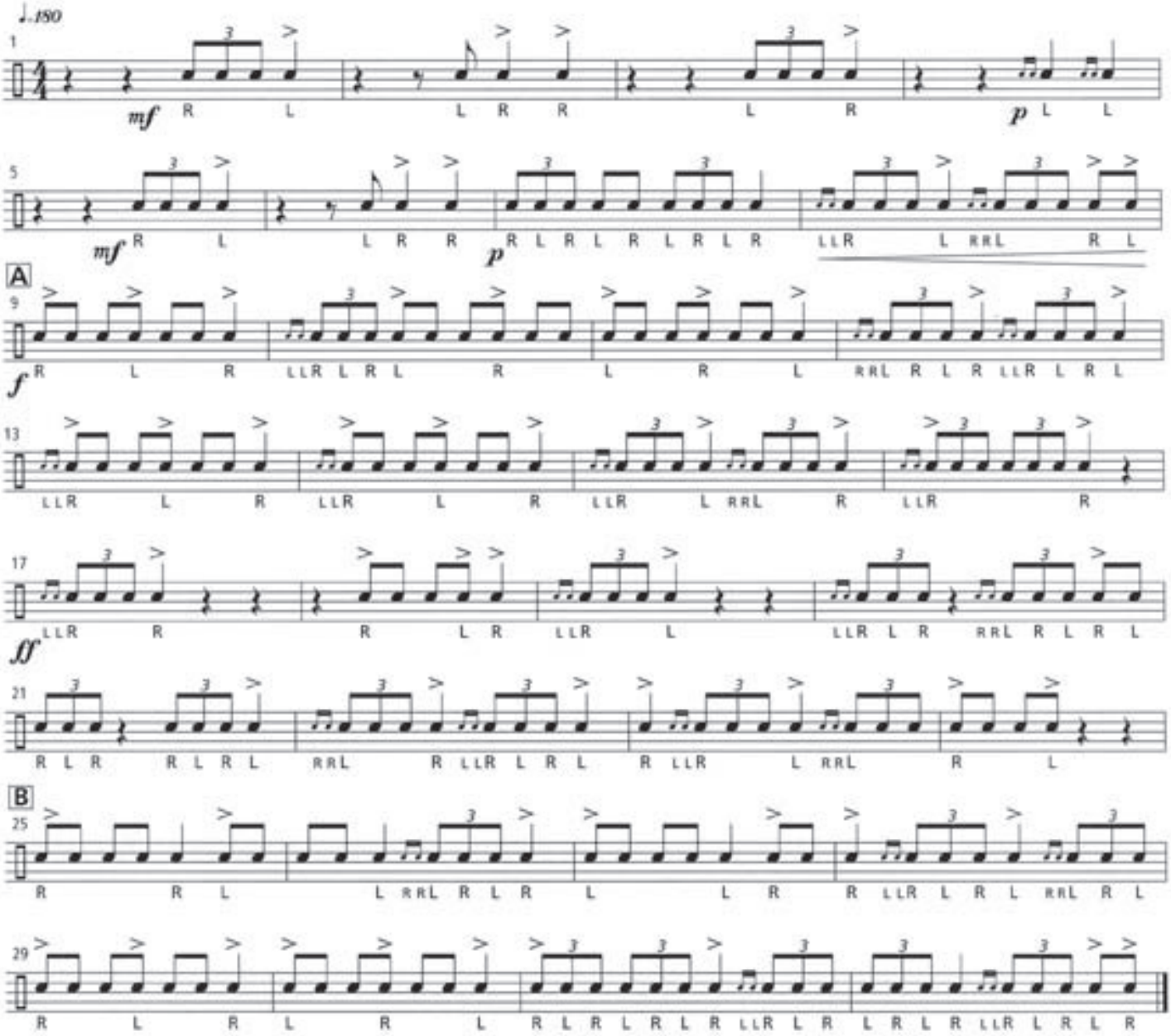

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Ta Ke Ti Na

An Interview with Reinhard Flatischler

BY JAMEY HADDAD

Developed in 1970 by Austrian composer and percussionist Reinhard Flatischler, the Ta Ke Ti Na process combines principles and methodologies from music, dance, communication, neurological research, and chaos theory to teach rhythm awareness. Participants are guided into three separate rhythmic layers through vocalization, clapping, and stepping. In addition to being used to train musicians, Ta Ke Ti Na has been incorporated into programs dealing with pain treatment and psychotherapy; social work settings including prisons, drug rehabilitation programs, and communication programs; theater companies and corporate training programs; and meditation practices.

Born 1950 in Vienna, Flatischler received a Piano Diploma at the Music University Vienna. He has taught at the Music Universities in Vienna and Zurich and is a member of the Scientific Committee in the International Society for Music in Medicine. He is also the founder and composer of MegaDrums—an international percussion project with Airto Moreira, Zakir Hussain, Glen Velez, Leonard Eto (KODO), Milton Cardona, and others. He is author of the book *The Forgotten Power of Rhythm* and leader of the Rhythm and Pain Therapy project, conducted with Dr. Schwefe, director of the German Pain–Colloquium.

Jamey Haddad: *What is Ta Ke Ti Na in its most basic form? What was your inspiration to do this kind of thing?*

Reinhard Flatischler: I am a classically trained piano player, but very early I felt my love for and the draw to rhythm. Rhythm has always been something magical for me—something you couldn't grab, you couldn't get hold of. So when I was 15, I went to India to learn tabla. On this search for the mystery of rhythm I got a first hint or a first answer from my tabla teacher, Mohamed Ahmed Kahn. He said, "What you are playing is not rhythm. Rhythm is a response to what you are playing." That means the audible and the inaudible are two different worlds interacting with each other. That's what the Indians tell you firsthand. So how can I access the inaudible?

Haddad: *Right, but* what *you play is an option.*

Flatischler: Yes, an option, but if the inaudible isn't carrying it underneath in the matrix, it's not felt as rhythm. So the question came up: How do I, when I'm back in our culture, lead people into this magic? How can they access this? And this group process came about. First of all, I understood audible/inaudible. It's a simultaneous perception. If you're not connected with both at the same time you'll never get rhythm going.

The Ta Ke Ti Na rhythm process that I have created is not Indian, Korean, or any ethnic background. It guides someone first into a rhythm mantra, let's say "Ga Ma La Ta Ki Ta Ki"—seven beats. This comes with a stepping pattern (Figure 1).

Figure 1.

A.	R	R	R	L	L	R	R
	L	L	L	R	R	L	L
B.	Ga	Ma	La	Ta	Ki	Ta	Ki

A = footstep pattern L = left, R = Right

B = first vocal mantra (7-beat cycle)

Reinhard Flatischler

Now you can put four claps over it (Figure 2).

Figure 2.

A.	R	R	R	L	L	R	R
	L	L	L	R	R	L	L
B.	Ga	Ma	La	Ta	Ki	Ta	Ki
C.	Ga Ma La Ta Ki Ta Ki	Ga Ma La Ta Ki Ta Ki	Ga Ma La Ta Ki Ta Ki	Ga Ma La Ta Ki Ta Ki			
D.	X	X	X	X			

A = footstep pattern L = left, R = Right

B = first vocal mantra (7-beat cycle)

C = second vocal mantra with subdivision pulsation of 4

D = Claps (X)

The whole approach is simultaneity. First you start in a linear way, just doing something anyone could do, so a beginner could do it. But then the leader guides the group into something they cannot control anymore. For example, let's take a 12-beat "Ga Ma La Ta Ki Ta Ki Ga Ma La Ta Ki," with which you can move your left hand in and out on the syllables (Figure 3).

Figure 3. (exercise in simultaneity)

A.	Ga	Ma	La	Ta	Ki	Ta	Ki	Ga	Ma	La	Ta	Ki
B.	△		▽	△		▽		△		▽		△

C. circle

A = vocal mantra

B = Caxixi or Rattle △ = on its bottom and ▽ = on its head in left hand

C = Right hand freely draws a circle at the same time.

* You can reverse this exercise and try a rattle in the right and left hand doing a figure eight

Now if this is the basic structure, it has to go on its own accord. You don't have to think about it, because otherwise you can't play it. Now use a rattle with the left hand. You know a circle, right? Try a circle with the right hand while moving the left hand in and out with the 12. You see that you cannot "get them together." You know a circle, so you can learn the other movement.

These are exercises that lead you into a simultaneous perception using the whole body. See, it's all very confusing if you just do it in a linear way. The Ta Ke Ti Na process takes not only musicians, but someone like housewives and truck drivers, who all of a sudden fall into this rhythm. They can do this because it's all archetypal. Ta Ke Ti Na does not teach you, say, a rhythm from the Middle East or a specific conga rhythm. We have trainings where we do that, but not Ta Ke Ti Na.

Ta Ke Ti Na puts you in the archetypal realm, which means your body, your consciousness, knows three and two, for example, but now it's splitting up the elements into movements. Those elements are anchored within you in the inaudible, as I said before, not in the audible. It's, so to say, the foundation of your playing. What Ta Ke Ti Na basically does is to develop and increase your rhythmic body consciousness. So when you go to the drum, when you go to the piano, when you go to your instrument, all this is anchored in your body. Your body knows it, your body does it. It creates an indestructible rhythmic orientation.

Haddad: *Why do other cultures, without Ta Ke Ti Na, seem to have a great sense of rhythm?*

Flatischler: Because they have had entrainment from the time of being an embryo, to being born, to continuous entrainment in childhood. Rhythm is nothing but entrainment.

Haddad: *So basically we're just talking*

about the majority of Western-style cultures that do not really deal with this perception of rhythm?

Flatischler: Yes, but even if you go to Bombay, you can see people who are very stiff, so it's not bound to India, it's not bound to Africa. You'll find heavy-grooving people here and also in Europe. It's bound to entrainment, not to the genes.

Rhythm, for me, seems to be such an important phenomenal power in our lives that we cannot ignore. My question was, how do I bring it to the majority of people—to the housewife who would not play the conga, to the doctor who would not play a piano? How do I transfer all the rhythm to the general public? So we have circles, for four days, six hours a day. And people, through the rhythm, experience a lot about themselves, but learn a lot musically at the same time.

Haddad: *So, the rhythm aspect for the regular person, who is not going to really apply it in a professional music situation, is really different. In a professional music situation, we're talking about stylistic issues, repertoire, different kinds of things you would be dealing with. But it doesn't mean that the sensation couldn't be as high for the housewife or truck driver.*

Flatischler: We do have a lot of professional musical trainings. I give them arrangements that they put together. It's nicely done, the instruments sound fine, but somehow it doesn't always have this vibration—that "Wow! This grooves!" Actually "groove" is a magical saying for me. When does something really groove, and how do you actually teach "groove"? So I came down to doing Ta Ke Ti Na with professional musicians and it sounds different afterwards.

Haddad: *Do you teach groove through a system or through individual evaluation of who you're dealing with?*

Flatischler: For every group, you have to work differently. My perception is if you are hanging onto the groove, if you're not allowing letting everything fall apart, you will not arrive at a deeper sense of this intense groove. So, Ta Ke Ti Na is about losing rhythm and getting back into rhythm, losing rhythm and getting back into rhythm.

What we do is pretty complex. A continuous rhythm is going on for two and a half or three hours with a drum in the middle (the surdo) and a circle of people around. No matter how many people lose it, the rhythm continues. So you can just hang out in the unknown and say, "This doesn't make sense. Where is it?" You know, it gives you time so you can come back into the rhythm, and by going out and in, out and in, all of a sudden you fall in without thinking. The most complex rhythm all of a sudden is there, and you're not even controlling it. Your body does it. So that's the aim of Ta Ke Ti Na. All of a sudden you *fall* into this rhythm, instead of trying make your way back and control it.

Haddad: *So there's a verbal component and a dance-like component. Is there a technical component for some kind of hand technique on an instrument?*

Flatischler: Yes. First of all, in the verbal, you have a mantra level where you speak the rhythm. It's very similar to what you did before (Ga Ma La Ta Ki Ta Ki) and combining it with a four-beat cycle. Next I will take a berimbau and start to chant. There are several steps in chanting. One is, I sing the same mantra that we sang before. Then I go into something called compulsive. A compulsive is the exact form of how the claps coincide with the steps, or how the two rhythms coincide. So that means a polyrhythm becomes a song that your body can memorize (Figure 5).

As we are using call-and-response singing, I can sing the offbeats. The foundation between the steps and claps of the people is shaken up. Then I go back to the main mantra and they can find their basic rhythm again. I sing the next challenge and people lose it again. The more often we do that, the more rhythmically stable they become. Of course, if you can clap, in the next application you have a rattle (caxixi) in one hand and a grelot (an African clicker) in the other. So you can click with one hand, and you can make any rhythm guideline in the other hand (Figure 6).

Figure 6. Guideline in 6/8

A.	R		L	R			L		R	L	
	L		R	L			R		L	R	
B.	Ga	Ma	La	Ga	Ma	La	Ga	Ma	La	Ga	Ma La
C.	x		x		x	x		x		x	x
D.	Δ		ΔV			ΔV		ΔV			V

A = Footsteps L = left, R = Right

B = Vocal mantra

C = grelot (clicker)

D = caxixi or rattle

You are able then to hear the guideline from different perspectives. Then you can go to a frame drum, or a conga, or any other instrument. So this is the build-up. You start with the body.

Haddad: *Right. This way no one has a problem with technique on an instru-*

Figure 5. Compulsive

A.	R	R	R	L	L	R	R
	L	L	L	R	R	L	L
B.	Ga	Ma	La	Ta	Ki	Ta	Ki
C.	Ga Ma La Ta Ki Ta Ki Ga Ma La Ta Ki Ta Ki Ga Ma La Ta Ki Ta Ki Ga Ma La Ta Ki Ta Ki						
D.	X		X		X		X
E.	Go	gu lele ba gu		gum ba	gu	le le gu ba	le gu le le

A = footstep pattern L = left, R = Right

B = first vocal mantra (7-beat cycle)

C = second vocal mantra with subdivision pulsation of 4

D = Claps (X)

E = Compulsive

Go is where steps and claps coincide, **Ba** is the clap, **Gu** or **Gum** are steps, and **Le Le** is filler to make the song flow.

ment. Say you have a Brazilian who already has the whole polyrhythmic culture going on. What's their patience like to learn this type of thing? Do they see the value in learning in this way, taking it out of their culture?

Flatischler: We are regularly teaching in Sao Paulo at the University. Actually, we have about 50 to 60 people in the groups all the time and they lose it as well, because we go into so many different layers. Most of the good musicians lose it and fall back, and so they do see a big value in it. Otherwise, we wouldn't return again and again.

It's a rhythmic orientation that will not go away. Also, it is a very safe way to access altered states, or trance. As you go into over three hours of rhythm, take a break, then you take another three hours, you access altered states, which are an important training for a drummer. If you are really driving, you are in an altered state, not like in a linear mode, right? So that's also something you're learning in a very, very safe and easy pace. What you see in the students is how those sounds that you teach them fit into the matrix. It's not about getting the sounds together. Everyone can get the sounds. But how are they held within the matrix? Ta Ke Ti Na deals with this matrix, and so it tries to fill your body with the matrix.

Haddad: *At the most basic level, I think if someone just knew one rhythm really well, it would take him or her into another mode of perception, not a linear mode of perception. The quality of their energy changes. That's the thing we really want.*

Flatischler: And everyone else in the room who listens to it changes. It's all about what you're saying, actually. It's not about learning 1,000 rhythms. So what? Try to get access to the matrix. As you said, this is only one, the basic pulse. For any given thing, you might have two basic pulses. Get rooted into that, and you can play anything around it.

Haddad: *True. Then we come to the point where you can do that, but everyone's got their own flavors. The sound of your voice and all of those types of things add to the flavor of your feel, and also the way they're going to make their emergence into the mystical world of vibration. I sometimes wonder if some rhythms have more power than other rhythms, if some things are not such good places to go, even though they're legitimate in the matrix. What's your experience with that?*

Flatischler: Well, I think there are, for any given rhythm, places in the matrix that you shouldn't play, because they

A Ta Ke Ti Na workshop

are counterproductive to the very groove that is existing. Now, as you said, the matrix is a big concept, but there's a silent pulse. Let's say "silent pulse" because it's carrying the rhythm. And there's subdivision of the silent pulse, and there is something like a weight pattern underlying the cycle. So these are the four informations contained in this inaudible world, and every one has a different flavor.

This is the thing about MegaDrums, the group I founded years ago. There are people playing like Airto [Moreira], Zakir [Hussain], Glen [Velez], and taiko player Leonard Eto. They all feel this, deeply rooted, yet they have a different approach to it, and it's very interesting how we all come together. So this is the art in MegaDrums, and then there's a lot of freedom for improvisation. But whom do you put with whom in what kind of improvisation?

Haddad: *Have those guys showed an interest in wanting to merge their different cultural aspects?*

Flatischler: If you talk about bringing together different cultures, that is not my deal. With Airto or Zakir, you have personalities who have already integrated so many things. So that's why *they* are in my band, and not one specific tabla player from India or a very rooted African drummer, because that would be much more difficult. These guys have already made those transitions from their basic homeland percussion to creative percussion doing whatever they have done in their lives.

Haddad: *Right, their ability to perceive other people's culture and be harmonious with it.*

Flatischler: But I found out that for me to compose for people like this, it was very important to understand the basic primal rhythmic structure existing in any culture.

Haddad: *If someone comes up to you and says, "I've been playing classical violin for the last 20 years. I'm great in the section, but if you ask me to be accountable for how the rhythm feels in stress against the bigger pulse, I don't know if I really feel that. I feel as though I'm not in the same place as the people who have this other thing going on. Will you teach me as a private student, or should I be in a group?" What's your answer?*

Flatischler: In that case the answer would definitely be the group process. What you mention is a group problem. This person doesn't hear the rhythm against the others. He or she can practice alone for maybe 20 years and still not solve the problem. I know from more than 30 years of experience with Ta Ke Ti Na that if you have a field where you can lose rhythm and go back into rhythm, all of a sudden you get it on such a deep level. From my experience, that transfers to all the instruments. We have so much feedback from musicians who say, "Since I have done this work, I can do that."

Haddad: *What size group works best for you, for teaching?*

Flatischler: Anything from 5 to 5,000. Yes, I have taught 5,000 many times. We are usually working with between 80 and 120 people for four days, because of the power. The circle's not too big, but it's a circle that's very strong. The people can go into self-organization, which is the aim of Ta Ke Ti Na: rhythmic self-organization. That gets the rhythm going so heavily. At first the group sounds off, because here is an amateur and here is a professional. Everyone can learn on his or her own level. You can do just the steps while the person next to you does all the other things. But because you do the steps, you start to hear the other parts, and understand and fall into it. Many different levels can happen at the same time without the professional being bored and the amateur saying, "I can't do this!" Everyone can relax and learn in his or her pace.

Haddad: *Right. I had an experience with a tabla player who also played sitar. On stage he had his two sons; one was about ten and the other was about seven. They were playing in this big concert hall, and I asked him, "When*

did you start teaching your sons tabla?" He said, "I haven't started teaching them yet." I said, "What do you mean you haven't started teaching them? Obviously this is a concert and you're both playing tabla. I can see it." He said, "What I do is make them sit in the room when I give a lesson. The student gets nervous, but my kids learn everything." [laughs]

Flatischler: That's true. That's what I mean with entrainment. There is nothing like this entrainment. Zakir was next to Alla Rakha from his childhood. That's why he's the way he is.

Haddad: *There's nothing like that. Also, it's a new world. I sit in a classroom at Berklee College of Music, and I have people from Lebanon, Germany, Iceland, Korea, South Africa, Brazil, and Columbia. They don't have anything in common other than their love of music. Some of them have a deep inner pulse and some don't. Some have a tremendous deep harmonic sense, some have a great melodic sense, some have great technique, and some don't have great technique. Berklee was based on a jazz concept, and some of these people might not ever swing in the jazz style, but they may be the most musically talented people in the room. The common link between these people is rhythm. So the better they know that, the more comfortable they'll be observing other people and the better dance partner they'll be for what they're going to go out and do.*

Flatischler: It's definitely so. I have found, being a classically trained piano player and teaching piano, that the problem for most students was that they had to combine everything including the technique, plus the pulse, plus the breathing. Some of them didn't even breathe while they played. They played a Mozart or Beethoven sonata, and it was technically okay, but it sounded awful and they knew it. And it was because it was difficult to do everything all at once. It is by selecting these things that I told you—get into the groove, get into your body the knowledge of what groove is, and then going to your instruments and letting yourself be free there—that people make big steps, not by combining it all at once. Simultaneity is not part of the piano, it's actually a mental skill that you can learn in the Ta Ke Ti Na process without an instrument.

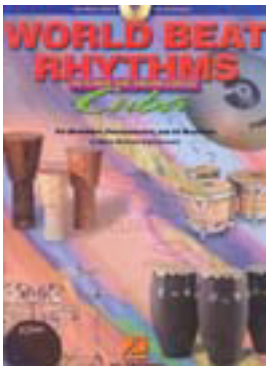
Haddad: *That's a good point. I have students that choose frame drums because there's the least amount of technique to do the most basic thing, besides your body.*

Flatischler: Look, we didn't grow up in a seven- or nine-beat environment, necessarily. So how do I teach someone to feel the recurrence of that? The steps are a bridge between arbitrary movements, and the movements go on their own accord. But you have the heart. The heart is beating. You don't have to think about it. It's beating all the time. What you can't do with your heart is *make* it beat a different beat. It's not in your will. So there are movements in your body that have their own momentum that you cannot manipulate. Now, with the arm, you can make "boom, boom, stop, boom boom boom," but it doesn't go on its own accord. Then you have the breath. You're sitting here and you're breathing. The breath goes on its own accord, or else you would be dead by now. You can create a breathing pattern, however. So here we have an access from two different sides. The same is true with the steps. You run two miles; you never reach the two miles if you don't have a momentum. At the same time, I can go and create anything with my steps.

In order to have someone understand the recurrence of 12 beats or seven beats or 13 beats, we need to really imprint it in their body. In the process of Ta Ke Ti Na, these movements can become smaller and smaller and smaller. And then you sit still and the rhythm is still going on inside.

Reinhard Flatischler and his wife, Cornelia, instruct Ta Ke Ti Na rhythm teacher trainings in Europe and the U.S. For information visit www.taketina.com.

Jamey Haddad has performed as percussionist/drummer in the bands of Dave Liebman, Joe Lovano, Alan Farnham, the Paul Winter Consort, Carly Simon, and Betty Buckley. He has also performed with the great oud players/composers Rabih Abou Khalil and Simon Shaheen in the Mid-East. Haddad teaches at Berklee College of Music in Boston and the New School in New York City. **PN**



The Mozambique

By Maria Martinez and Ed Roscetti

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The Mozambique drum and dance style from Cuba was created by Pedro Izquierdo, known as Pello El Afrokan, in 1963. The rhythmic style emerged from a fusion of different Afro-Cuban styles.

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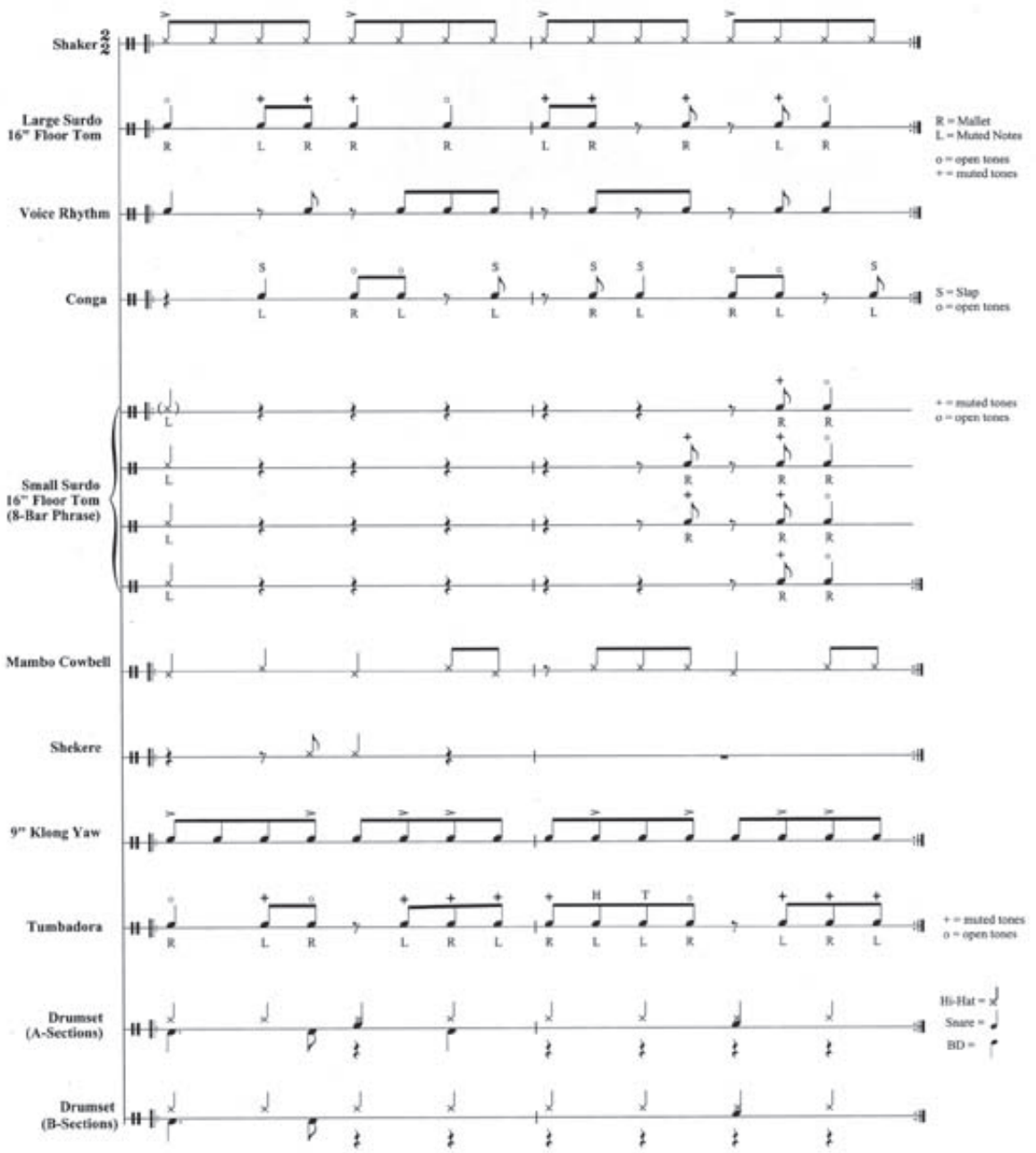

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A No-Nonsense Strategy for Developing Technical Skills

BY MICHAEL KINGAN

I constantly find myself giving advice about how to practice basic technical skills. Sometimes it's high school students who are trying to develop and reinforce good habits. Other times it's college freshmen who throughout high school relied primarily on natural ability, but in college they suddenly need several hours of practice a day just to keep up. From beginners who need to be walked through their practice routine, to advanced players who are trying to take themselves to their own next level, they all crave direction on how to continue developing technique.

Often, the literature we work on distracts us from improving the very skills needed to perform those pieces with quality. Whether you are practicing exercises, etudes, or solos, each has its own set of approaches and technical demands. Musicians at every level strive to sound "in command" of the music they are performing, and the older we get, the more virtuosic we desire to be. Lately, I've been defining virtuosos as those whose technique far surpasses the demands of the music they perform, therefore allowing them to make fine music. By contrast, if your technical skills only meet the demands of the composition, then you wind up sounding like a student of the piece you are playing. Of course, if your technical skills fall short of what is required, then you will probably sound as though you are in over your head, unprepared, or just plain bad.

Following are some ideas about working on technique and continuing to develop basic skills. The advice does not deal with preparing specific pieces, but developing technique obviously has an impact on how well any given piece is prepared. This is a simplified (perhaps even over-simplified), no-nonsense strategy to help you plan how to get things done.

BASIC COMPONENTS

Whichever instrument you are working on (snare, mallets, timpani, drumset, or any world percussion instrument), you can always break down everything you play into a few basic components. I will use the example of four-mallet marimba playing to explain.

In an over-simplified sense, I break down all marimba playing into four main components, or primary motions. They are obvious and have been explained many times, many ways, and are seen in many texts, including Stevens' *Method of Movement*. They are: 1. basic up and down strokes where both mallets hit simultaneously (coined as double verticals by Stevens); 2. permutation strokes (with both double laterals or single alternating strokes); 3. individual strokes (single independent); and 4. expansions (making the interval larger and smaller). Much of the playing we do in our literature is based on one of these components, or is a result of combining two or more of them. In fact, expansions must use either component 1 or 2 at the same time, otherwise you are just moving your sticks in the air above the marimba.

"If your technical skills only meet the demands of the composition, then you wind up sounding like a student of the piece you are playing."

STRATEGY

The next step is to use these components wisely with a common-sense strategy. The goal is to efficiently develop your technical skills so you can practice, learn, and perform the pieces you want to play. My strategy toward developing technical skills involves recognizing three essential purposes: 1. warm-up, 2. maintenance, and 3. advancement. Each purpose uses the same components (four, in the case of four-mallet marimba playing). The difference is the amount of time it takes, the amount of variety you use with each, and the intensity with which you push yourself.

WARM-UP

I remember attending a clinic by David Friedman at an Ohio State University Marimba/Vibe Camp around 1980. Dave was late due to a delayed flight. When he finally arrived, there was a vibraphone waiting for him with about 40–50 students arched around it. We clapped as he entered, and he said, "Would you mind if I warm up a bit before I play for you?" He started by playing single and double paradiddles at a comfortable tempo using thirds or fourths in each hand, not really worrying about notes, just comfort and getting the blood flowing. After about 30 seconds, the paradiddles turned into rolls, and then the rolls turned into arpeggios—nothing fancy, just some diatonic runs using a couple of permutation patterns. This was followed by a few rolled scales and then block chords up and down the keyboard (expansions). He started noodling a bit, and before we knew it he was improvising over his "Etude #25" (from *Vibraphone Technique*). This all took place in about two minutes.

"Warm-up" literally means to warm up your hands. Use the four components in a comfortable, basic, non-sophisticated fashion. Get the blood flowing and the muscles warm. Don't think too hard! You probably aren't very focused during your first few minutes of practice anyway, so don't start running through a lot of keys or playing lengthy sequential material. Just make sure you address each of the basic components. A proper warm-up should only take two to five minutes.

MAINTENANCE

If we don't maintain our technique, we lose it. Maintenance uses the same four components, but with more time (5–20 minutes), more variety of exercises, and more intensity. Ways to use more variety and intensity include: different keys with

which you are comfortable, more thorough use of each variation (for instance, permutations: warm-up might only need one or two; maintenance should cover all four hand-to-hand [1234, 1243, 2143, 2134] and the two interlocking [1324 and 1423]), playing at your current tempo limits, and combining components in logical and helpful ways. An example of combining components might be to practice each permutation using every interval and with chords moving in parallel and contrary motion. Mallet students at the University of North Texas also made use of the piano book *The Virtuoso Pianist* by C.L. Hanon. Many of the fingering oriented exercises applied themselves well to marimba because the slight reaches and sequences paralleled our own expansion exercises.

Warm up every time you play, but if you are in college or high school, and time is limited or being shared by practicing on other percussion instruments, then maintenance might only be practical three or four times a week.

ADVANCEMENT

Sometimes we improve our technical skills simply by repeating them enough and then applying them. That's fine, but it's not always the case. As long as we are active in our performance careers (as students or professionals) we owe it to ourselves and our fellow musicians to advance our abilities. Advancement requires the same four components as warm-up and maintenance, but with more time (20–60 minutes or more), more variety and difficulty of exercises as practical, and even more intensity—faster tempos, more difficult positions and keys, more challenging sequences or patterns, more combinations, more isolations and endurance. If you are working to be a total percussionist, you should strive to have advancement sessions at least once or twice a week—more times if possible, especially if you are a specialist (meaning you focus on one instrument).

APPLICATION

As I said before, this is an over-simplified, no-nonsense strategy toward developing technical skills. I'm sure it sounds like many other routines, but when I put it this way to my students, it seems to put things into perspective. The beauty is that it works on every instrument. Snare drum components would include: legato stokes (eighths), hand-to-hand usage, accent/taps, diddles, stick control, and rudiments. I know that sounds like a drumline warm-up, because it is! These components represent our primary motions. We should warm up with them, maintain them, and advance them routinely, regardless of performance genre.

Similar parallels can be drawn for two-mallet playing (legato strokes, sticking, double stops, rolling, velocity, and "kinesthetic" or keyboard awareness skills), timpani (tone, stroke types, rolls, dynamics, muffling, sticking, and tuning), and drumset (hands and feet, independence, style and time, moving drum-to-drum, fills, and soloing).

CLOSING

I remember a motivational speaker saying once (in regard to time management), "Plan your work, and work your plan." Another said, "The key to success is definitely not luck, and it's not necessarily completing long- or short-term goals (or even just setting them, for that matter). It often comes down to simply the identification and accomplishment of individual tasks."

Tasks! In this case, each day you should identify the necessary components you need to develop on whatever instrument you are practicing, and then define your purpose and strategy. Are you warming up, maintaining your skills thoroughly, or advancing them with intensity? Whatever you are working on, having a strategy for developing your technical skills will not only advance your technique but will ultimately help you reach that goal of being in command of your instrument and the music you are playing.

Michael Kingan has recently been appointed as Director of Percussion Studies at Indiana University of Pennsylvania. He holds a DMA from the University of North Texas, an MM from the College-Conservatory of Music at the University of Cincinnati, and a BME from Ohio State University. PN

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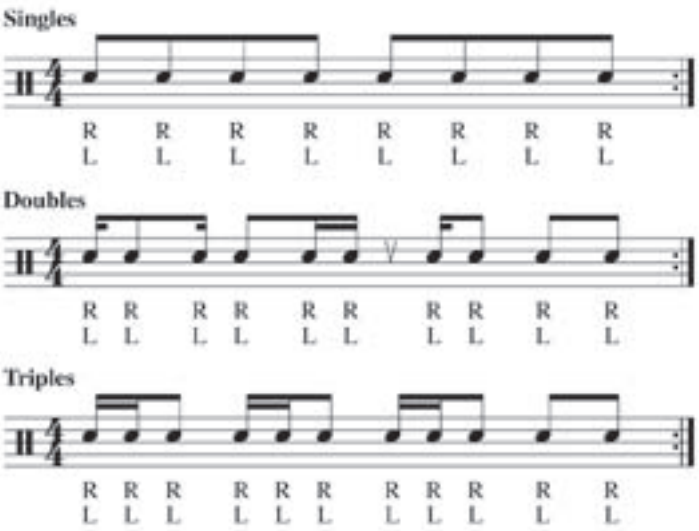
Singles, Doubles, Triples:
Rudimental Building Blocks as Applied to Four-Mallet Keyboard Technique

BY NICHOLAS PAPADOR

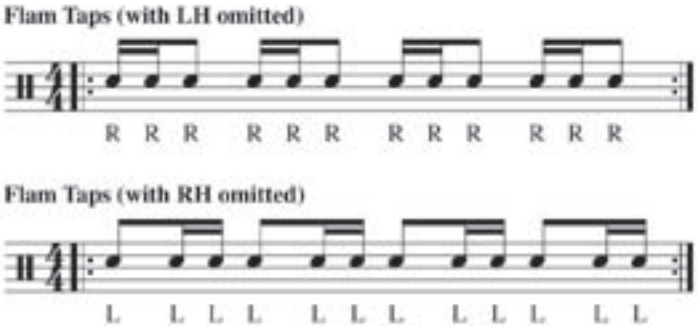
The continuing expansion and evolution of marching percussion is, in part, a result of numerous performers, educators, and clinicians who have explored the technical aspects of rudimental playing at a base conceptual and physiological level. Various method books examine basic stroke types and hand motions—often from precise and narrowly focused standpoints—in order to isolate and remedy technical inconsistencies in students' playing and to unify technique between section players. One concept that I find most useful with drumlines and in my own playing is that of single-, double-, and triple-beat stroke types.

Example 1



Played at slow tempi, all of the examples require single wrist strokes. However, at faster tempi, when the wrists alone cannot produce the second or third notes with an equal or stronger dynamic level, the player must incorporate finger muscles to reinforce the volume of these notes. As an example, consider the Flam Tap rudiment.

Example 2



If the player omits either the right hand or the left hand, the result is groups of three consecutive strokes in one hand. Therefore, the maximum tempo that a player can play triple-beat strokes will be the tempo at which the player can cleanly execute Flam Taps.

Using this concept as a component of a drumline or personal warm-up/chop builder can accurately ascertain which written passages are within a player's ability and which passages need extra attention. Therefore, rudimental players will often drill single-, double-, and triple-beat strokes to build their threshold of speed before working on rudiments, show music, or solo literature.

Since the origins of the modern drumset, such performers as Warren "Baby" Dodds and William "Cozy" Cole contributed to the early vocabulary of the kit employing traditional, rudimental influenced drumming; this practice continued and evolved from players like Buddy Rich to Steve Gadd and up to the present day. In four-mallet keyboard percussion the technical treatises and stroke types are established and well documented, but rarely are parallels drawn between this field and the rudimental tradition.

There are a number of reasons this may be the case. Often times in marching percussion, attention to muscular detail is not meant to develop only technique, but also uniformity among players. Other than in unison passages, this uniformity does not always apply to a mallet section. Also, but hopefully less likely, young players may be tempted to forsake alternating sticking in keyboard passages in favor of an inefficient sticking that the student finds easy to memorize, resulting in a lack of fluency and of legato phrasing. Perhaps more importantly, mallets and mallet instruments do not provide the natural bounce of drums that inspired such virtuosic and idiomatic rudimental drumming.

While four-mallet technique bears even less physical resemblance to rudimental snare drumming than two-mallet work, devising a common terminology can be a valuable tool in find-

ing technical equivalents between these two major percussion areas. Single/double/triple-beat building blocks offer the same useful applications for building chops and technique in four-mallet keyboard percussion with the proper muscular adjustments. For this reason, I am presenting several techniques and exercises based upon this premise. Moreover, since the keyboard percussionist is playing with four mallets, possibilities for right-hand and left-hand applications of these stroke types are often increased.

When selecting warm-ups and exercises, I echo Leigh Howard Stevens' sentiment that mallet percussionists should pick their battles and make sure to recognize whether they are working on the hands (technique) or on the brain (theory), and to devote time to both disciplines *separately.* Exercises should not only warm up the hands, build chops, and increase overall accuracy; they should help you pinpoint what kinds of mistakes you make and give you the means to fix them.

In the following discussion, I will be using Stevens' stroke designations "single independent," "double vertical," "double lateral," etc., introduced in his book *Method of Movement* in 1979.

PART 1: SINGLE-BEAT STROKE EXERCISES

Double Vertical Strokes

Two common four-mallet stroke types that correspond to single-beat strokes on drums are commonly called the double vertical stroke and the single independent stroke. Double vertical strokes do not require the "lateral motion" of turning the wrists. The stroke is created with up-and-down wrist motions familiar to snare drumming and two-mallet playing.

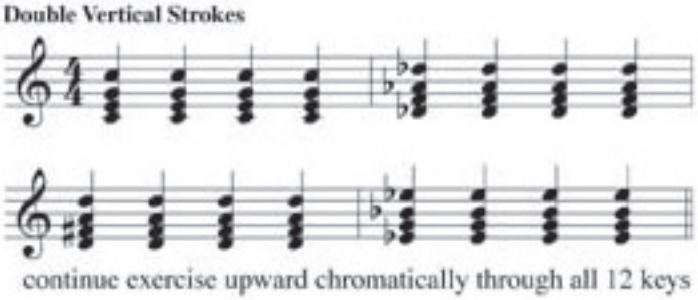
The most frequent problem I encounter with students is when the four-mallet grip (Musser/Stevens or cross-grip) is held too tightly, because the player does not feel in control of the sticks. The percussionist's natural instinct is to use the fingers to accommodate for speed, as one would when playing singles, doubles, and triples on the snare drum. On mallet instruments, however, tightened strokes will likely compromise the natural resonance of the bars. Additionally, the tightened grip can often "slice" the natural up-and-down motion of the stroke and/or inadvertently change the interval of the two mallets.

Another common problem is that students often will play Musser/Stevens grips with the wrists pointing up instead of the thumbs. Variations of this problem also exist in cross-grips. This alteration inhibits the outer mallets' striking independence because the player is using the inside mallet in a manner more consistent with snare drumming or two-mallet playing, making the outer mallets cumbersome.

Perhaps the most conceptually basic exercise using double vertical strokes (both hands) is chromatically ascending major chords (Exercise 1) and exercises 162–170 from *Method of Movement* (one hand at a time). These are exercises that Stevens stresses should not be skipped. These warm-ups should be retained and executed at fast tempi—even if the student is moving forward to new exercises—to promote strength without

using finger muscles, which is common in fortifying snare drum technique. All of the exercises presented in the article are to be played and transposed upward chromatically until they have been played in all keys.

Exercise 1

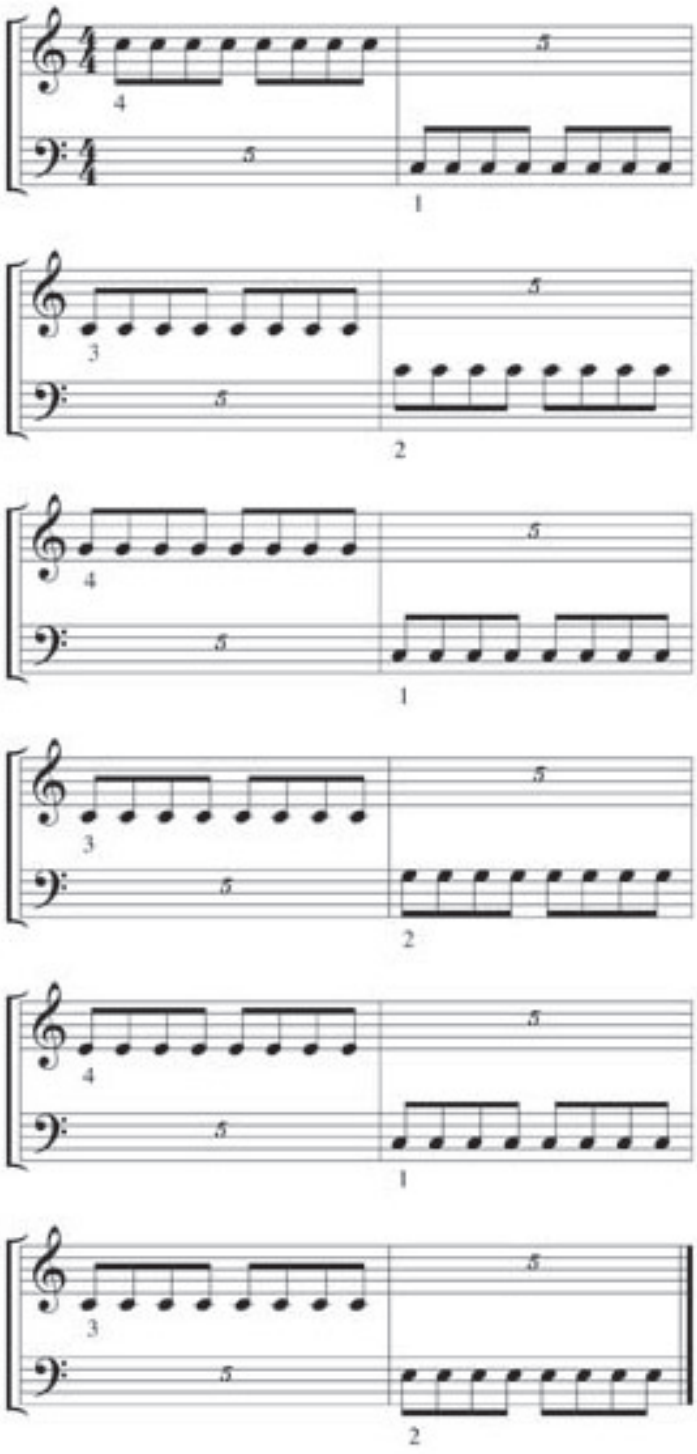


Single Independent Strokes

Single independent strokes are more difficult than double vertical strokes because the technique requires a lateral wrist motion not used in snare drumming or two-mallet playing. This stroke is made with a single rotation of the wrist. The best way to check the correctness of the stroke is to make sure the unused mallet does not move while the other is striking the bar.

Exercise 2 is an "Eight on a Hand" exercise for four-mallet singles, which simply combines exercises 1–3 in *Method of Movement* to incorporate interval shifts. Make sure to hold the octave, fifth, and third intervals in each hand so you will develop a consistent sound and dynamic using different levels of torque or wrist-stroke pressure. The wrist-stroke torque is of the utmost importance and is analogous to the finger stroke in snare drumming in order to support additional strokes beyond the first in four-mallet keyboard playing.

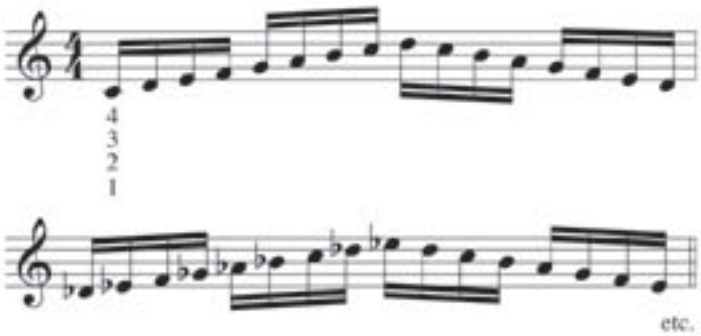
Exercise 2



As you advance through all 12 keys with Exercise 2, you will encounter thirds that cross keyboard manuals (such as D-flat to F, or D to F-sharp). To develop greater consistency, I don't cater to the "shape" of the interval by continually adjusting my arms and elbows to place both mallet heads over a two-note diad. Instead, I do "push ups" and "pull offs" that allow me to maintain my basic general stance and posture (see Example 3). This will become more important in maintaining sound and accuracy when approaching double lateral strokes as double-beat stroke concepts.

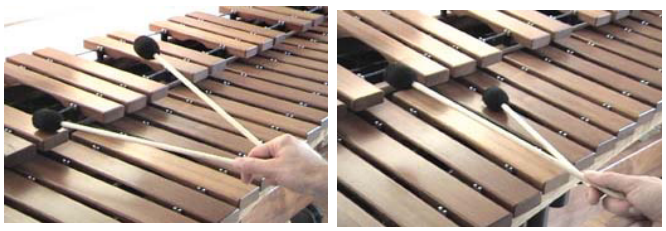
Exercise 3 is recognizable as Exercise 29 in *Method of Movement.* Once the player is able to quiet the unused mallet, playing and building speed on major scales with one mallet is another effective means of single-beat development in a setting where the player can concentrate on building physicality and strength.

Exercise 3



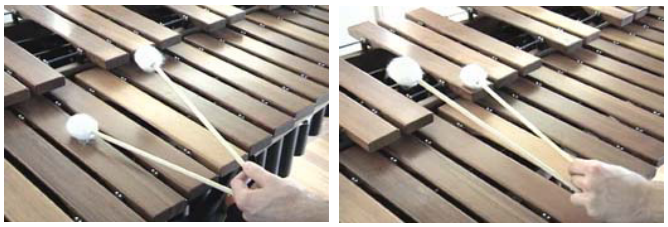
One other technical consideration for these exercises is that while we use the wrist in a rotating fashion to quiet the unused mallet, a traditional up-and-down wrist motion in combination with rotation is often appropriate in practice for additional control of dynamics or articulation. An up-and-down wrist motion is, in fact, often required in combination with the rotation for double-beat strokes.

Example 3
The "Pull Off" Motion



The primary note of this double lateral stroke is an E-flat struck by mallet 3. The wrist rotates to the right while the elbow pulls backward, allowing mallet 4 to strike the G.

The "Push Up" Motion



The primary note of the stroke is a D struck by mallet 1. The wrist rotates to the right while the elbow pushes forward, allowing mallet 2 to strike the F-sharp. Be careful not to "stub" the mallet pushing upward against the edge of the accidental bar.

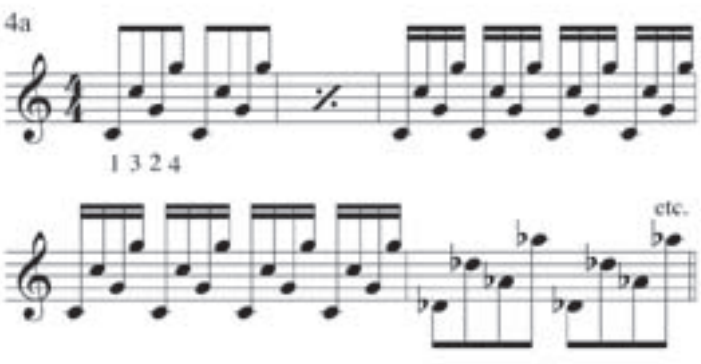
Both "pull offs" and "push ups" can occur in either hand and can begin with either the inside or outside mallet. In rudimental terms, these strokes could be thought of as equivalents to "sweeps" on marching tenors. The strokes can cut down on sticking the elbows outward for certain sticking permutations, contributing to a more consistent sound from mallet to mallet.

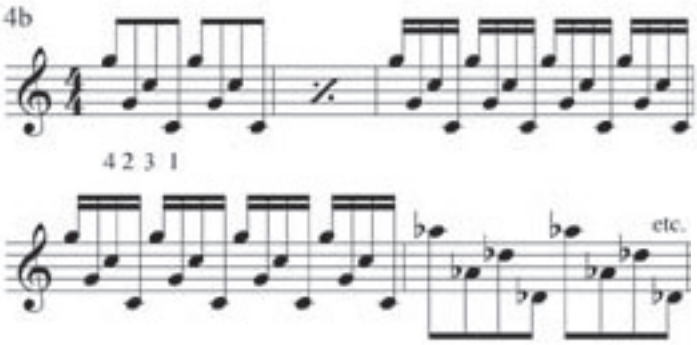
Single Alternating Strokes

Single alternating strokes are usually the first type of four-mallet permutations a student encounters. They appear in most four-mallet works and are often integral compositional components of pieces like Mitchell Peters' "Yellow After the Rain," my own "Autumn Portrait," and several works by Keiko Abe. Although these sticking patterns are the most accessible to beginning four-mallet players, they can be technically more difficult than "advanced" strokes in sound development because they do not allow for up-and-down wrist strokes at fast tempos. In fact, if you omit one hand from a very fast single alternating permutation, you'll find you're actually playing a slow, metered, independent roll, albeit with a different articulation.

Exercise 4 concentrates on two single alternating stroke permutations, though there are countless others to choose from. These exercises provide the minimum core coverage of wrist control in both directions in each hand. It is important for the player to have equal control of upward (mallet 1 to 2 and 3 to 4) and downward (4 to 3 and 2 to 1) sticking motions. Equal ability should be attained not only in right-hand and left-hand lead *between* each hand, but also with right-mallet and left-mallet leads *within* each hand. The demands of the keyboard repertoire written by non-percussionists often do not allow for hand-dominant pursuits often inherent in drumset playing, hand drumming, and aspects of snare drumming.

Exercise 4





One common tendency with four-mallet warm-ups is to create a warm-up based on the piece you are playing, such as a 4132 permutation warm-up for Keiko Abe's "Michi." While this is certainly welcome, the hands are in a sense, "preaching to the choir." There are players who are quite adept with some sticking patterns but cannot maintain permutations where the mallet orders are reversed, because the warm-up and repertoire choices are the same, while other hand motions with subtle, but distinctly differently muscular demands, are ignored outright.

PART 2: DOUBLE-BEAT STROKE EXERCISES

Double Lateral Strokes

Most of the motions and traditional sticking types fall into the category of single-beat strokes because keyboard percussion instruments do not have the natural bounce of a drumhead, but the use of double-beat strokes through double lateral strokes is an important skill with several overlooked benefits. It is the four-mallet equivalent of a "diddle" in snare drumming.

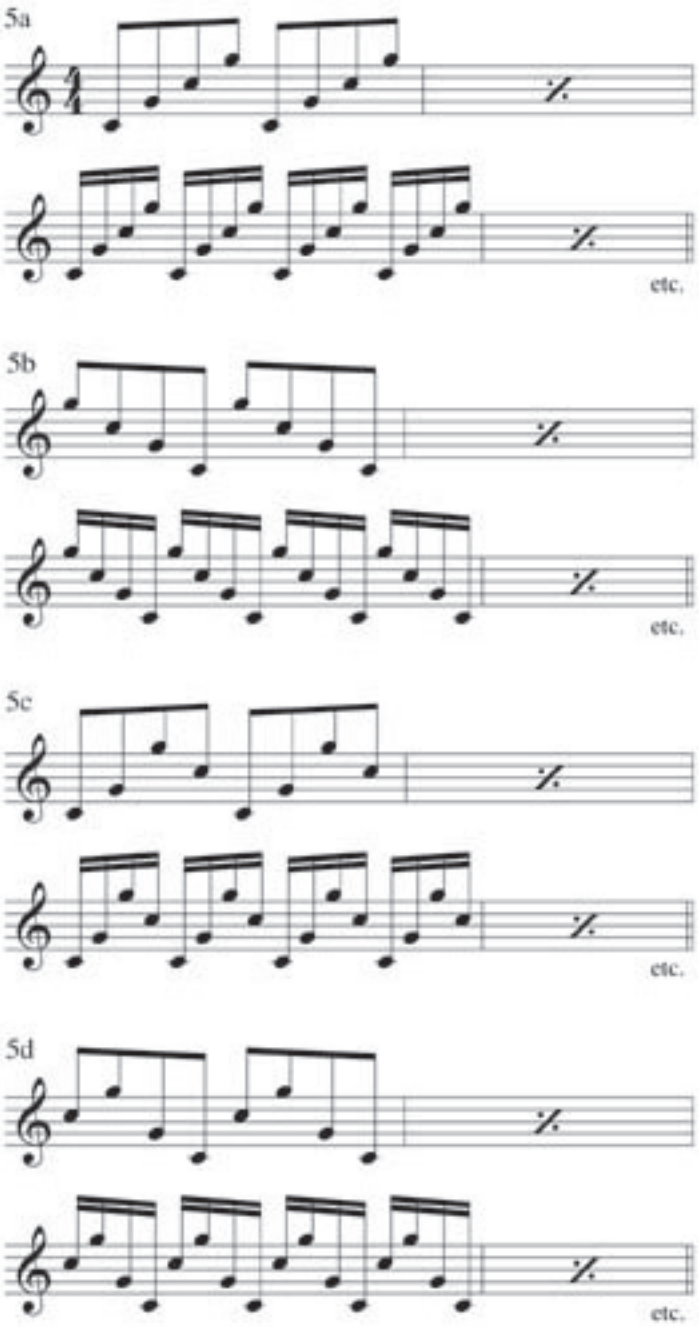
The biggest difficulty in developing consistent diddles on snare drum is getting the second note to match the first in volume and intensity. At faster speeds, the finger muscles are needed to fortify the second note when there is not time to complete two wrist strokes. The same principle is in effect with double lateral strokes, except that a wrist rotation is used rather than finger motion.

To review, the first stroke is brought downward and the wrist rotates to strike the second note (the diddle). The fingers and grip *should not* be tightened to fortify the second note; more often than not, this inhibits the resonance of the sound and contributes to inaccuracy. Double lateral technique is not new to most students in concept, but it is a muscular development rarely utilized when studying snare drum, timpani, two-mallet, or drumset curriculum.

Exercises 5a to 5d account for upward and downward motions in each hand. While numerous other combinations exist, your muscles should be able to adapt without too much difficulty once these motions are comfortable at quick tempi. The first two measures of each exercise should be performed as single independent strokes, and the second two measures require double lateral strokes because the speed of the strokes doubles. Stevens calls the first two exercises "sequential" since they move in upward or downward patterns, and calls the second two "mirror" double lateral strokes since they create repeating patterns in which each hand begins its "diddle" on the same corresponding mallet (either the inside mallet or the outside mallet). It will not take long to discover which motions need more. I consistently need extra work with the 2 to 1 mallet motion.

Continue each of the following exercises chromatically through all 12 keys.

Exercise 5



Any of these patterns, once mastered at quick tempos with a fluid legato sound, becomes a double lateral roll or "ripple roll." Some players do ripple rolls by loosening the grip and letting arm movement produce a flam-like motion in the mallets. While this can be musically effective, it can also cause mallets to slip to wrong notes, and the individual strokes within each mallet can be less consistent in sound and articulation. Moreover, in

keeping with the singles/doubles/triples theme with double beats corresponding to diddles, the double lateral roll is the equivalent of the open roll on snare drum—one of the percussionist's truly *fundamental* rudiments. With that in mind, any of these double lateral patterns can and should be practiced "open – closed – open."

Once the muscle motion begins to feel good, these strokes should be practiced with interval changes. I recommend the following exercises from *Method of Movement*: 279–294, 307–314 (hands alone, no hand shifts), 327–334. Pay particular attention to 283–4 dealing with thirds. Make sure to work on "pushing up" to the black key when playing diads such as E to G-sharp and "pulling off" the black key with diads such as E-flat to G rather than adjusting your elbows for every motion. There will be repertoire pieces where the spread of your arms and body positioning will not allow you to always be able to position each mallet head over every note (review Example 3).

PART 3: TRIPLE-BEAT STROKE EXERCISES

Triple-beat strokes on snare drum are not easy at fast tempos and are rarely the most efficient sticking choice. However, in flam rudiment passages, accent isolations, one-handed ostinati, or inventive rudimental phrasings/stickings, triple strokes (and strokes in one hand in excess of three) are a skill percussionists in most genres need to develop in order to build chops and fortify the rhythmic integrity of the music they are playing.

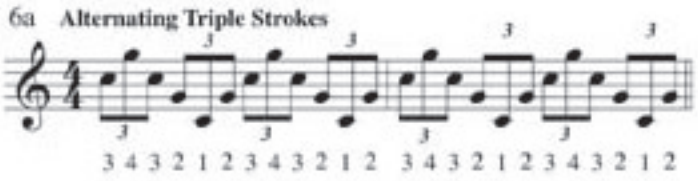
The same is true with four-mallet keyboard playing. Advanced solo keyboard percussion repertoire, and arrangements/transcriptions for keyboard percussion (including Baroque arpeggiation/ornamentation suggestions), contain passages that rely heavily on triple strokes within mallets on a single hand to economize arm and body motion, and to avoid overly cumbersome crossovers. Triple strokes are also the first step in developing a relaxed and even one-handed roll, without resorting to a stiff twitch motion to rotate the wrists.

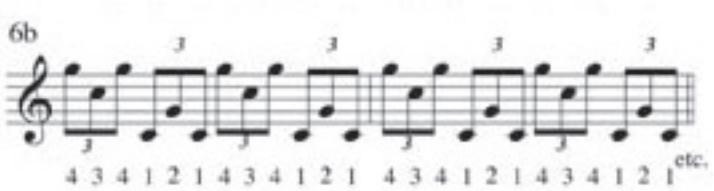
As with double-beat strokes, the triple-beat stroke motions in Exercises 6a and 6b require a vertical wrist stroke followed by two rotation strokes to complete the triplet. They should be played at a slow tempo at first; evenness of the rhythm and articulation is key. The player's overall technical fluency will benefit from the ability to start the triple strokes with either the left or right hand, and also with the left or right mallet within each hand.

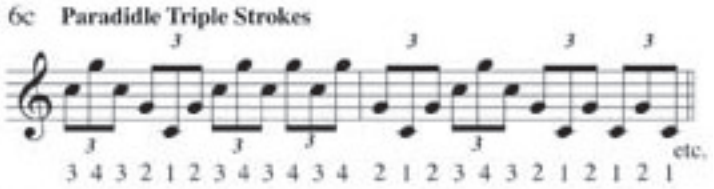
Exercises 6c and 6d take the triple-beat idea one step further to create a two-beat one-handed roll. The second two beats of each bar are more difficult because the sticking does not allow you to re-attack with a vertical wrist stroke. If the exercise can be executed evenly and gradually advanced in tempo, each hand should be able to continue rolling beyond the two beats.

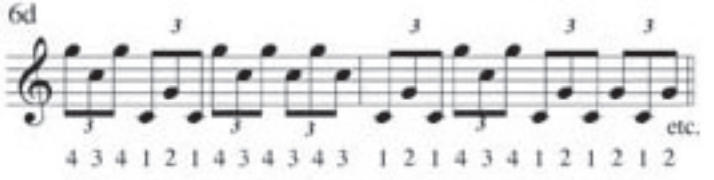
Continue each of the following exercises chromatically through all 12 keys.

Exercise 6









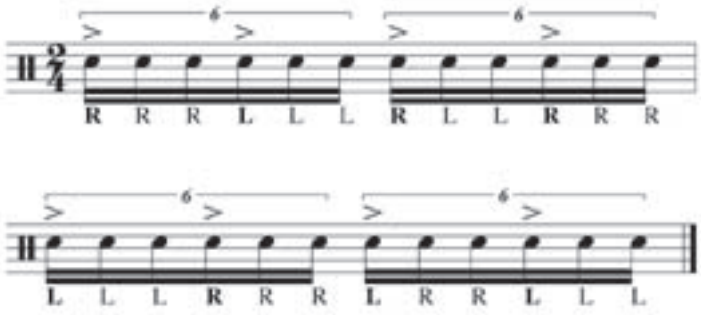
With wrist rotation being the four-mallet player's equivalent to the finger stroke, percussionists can develop these muscles by investing time and patience to translate the techniques that rudimental players use when playing sixteenth notes with one hand at fast speeds using the finger stroke. Urban myths persist that some players cannot play an independent roll, or that

the rolls can only be played using particular grips. Each four-mallet grip requires a different physicality that contributes to a different personal tone at the instruments, but no commonly used techniques should be inaccessible to any four-mallet grip.

If you look carefully at the stickings in Exercises 6c and 6d, you will notice that each triplet is in either your right or left hand; if you give each triplet an R or L label, you'll see that both exercises are extensions of a paradiddle concept. This frequently happens in modern rudimental snare drumming, resulting in hybrid rudiments.

Example 4 is a hybrid rudiment commonly called a "Shirley Murphy" (different drum corps may have alternate stickings for this). Looking at the boldfaced stickings, it is quite similar in design to the triple-stroke keyboard paradiddle in the previous exercise.

Example 4



PART 4: PHYSICAL CHALLENGES AND PREPARATION

Because single/double/triple-beat strokes are base building blocks of most exercises and literature, locating each example in every piece could be an endless and redundant pursuit. However, I wish to point out some particular examples of these stroke types in a musical example to illustrate how a student or performer might assess the physical demands of a piece, not only by stroke types, but by physical prowess required in each.

David Maslanka's "My Lady White" (Keyboard Percussion Publications Inc., 1981) is an appropriate example because it is widely performed by students and professional players. These three songs for marimba are beautiful in their relative simplicity; and yet, because of challenges posed by single-, double-, and triple-beat stroke ideas, the piece does not always come off with this sense of ease in performance, with inconsistencies in tone quality and accuracy.

Single-Beat Challenges: Double Vertical Strokes

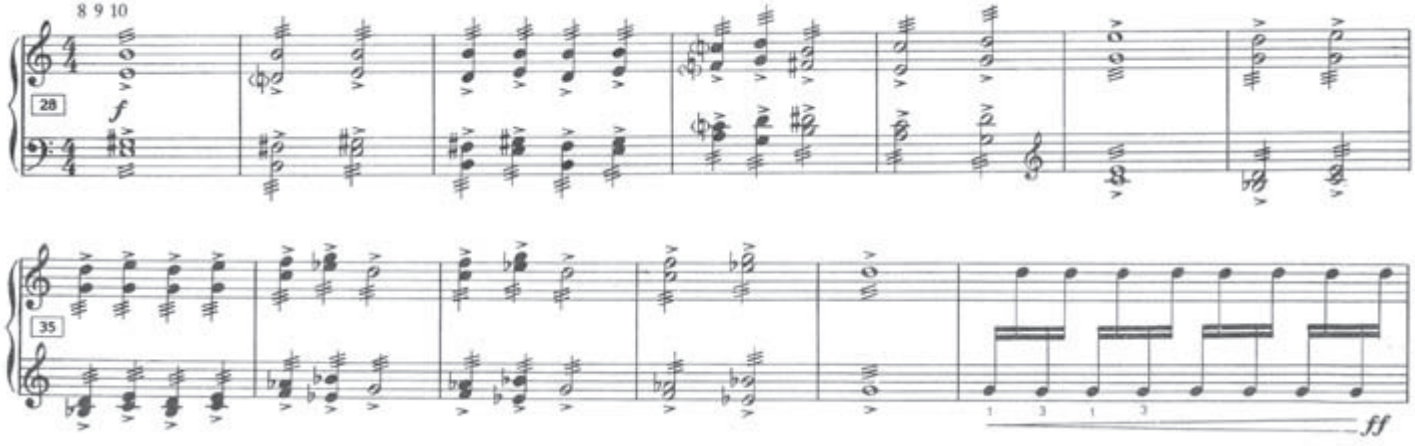
Undoubtedly, the most difficult sections of the piece requiring single-beat double vertical strokes are the tremolo passages at measures 28, 60, and 71 of the second movement (see Example 5). In order to perform these passages with the "sense of tumultuous motion" as indicated by the composer, the performer will likely need to play the tremolos as metered sixteenth notes, as suggested. This pulse will help prevent the chorale-like texture from slowing the pace of the music. This also means that the player must maintain double vertical sixteenth notes at quarter note = 184 for as many as 12 measures. The notes and musical content should be relatively easy for a student to grasp, but building single-beat stroke chops will be necessary.

The first and third movements are technically less difficult, but this metered technique of practicing tremolos will be useful in developing even-sounding traditional rolls, a fuller sound at the instrument, and greater rhythmic integrity in the work's harmonic rhythm. For block-chord chorale practice, left-hand lead is desirable because the lower notes cut to the listeners' ears at a slightly slower rate. Often times playing the right hand of the "e" of the beat will give the aural illusion of the right- and left-hand voicing changing simultaneously.

Single-Beat Challenges: Single Independent Strokes

The only moment that repeated single sticking may pose difficulty in sound production occurs in measures 18 and 19 of the second movement on beats 2 through 4 in each bar (see Example 6). These accented eighth notes serve, in a sense, as the climactic material for the first section of the movement. Mallets 2 and 4 must play six consecutive notes each in a relatively high range at a fast tempo. Attempting to power out the volume from these notes without proper development of single-beat strokes could cause inaccuracy or too harsh of a tone quality. The "chirpy" character of these intervals in the upper register is crucial in creating the mood of spring and birds as indicated in the movement's title.

Example 5

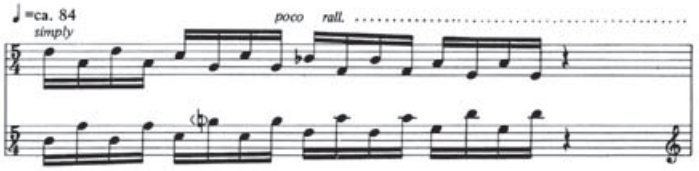


Example 6

Single-Beat Challenges: Single Alternating Strokes

One notable instance of this stroke type takes place in measure 42 of the third movement (see Example 7). Both hands alternate from outer to inner mallet in sixteenth notes for four beats. The single alternating strokes are not in the form of permutations, so the player must maintain an even tone and strong coordination to keep these unisons from sounding like flams. The player must also resist tightening the grip to execute the passage in order to maintain the mood of the passage, which is marked "simply"; it should sound relatively effortless. Although multiple strokes occur consecutively in each hand, the strokes are still to be considered single beats since a new stroke motion will likely be required for each note.

Example 7



Double-Beat Challenges: Double Vertical Strokes

While numerous passages in the work contain double vertical strokes, the passage beginning in measure 41 of the second movement causes the most difficulty (see Example 8). Interval changes are one culprit, but it is primarily unsupported double lateral strokes that deter performances.

Again, learning to support second notes in the double lateral stroke is the equivalent to supporting rudimental diddles with the finger. Marimbists must practice the passage slowly while initially learning the notes at a tempo in which the strokes remain single independent strokes. The danger is in attempting to practice the passage too fast, because one cannot maintain an even rhythm and articulation at the tempos that lie in between the initial tempo and the performance tempo, where the strokes flow more naturally.

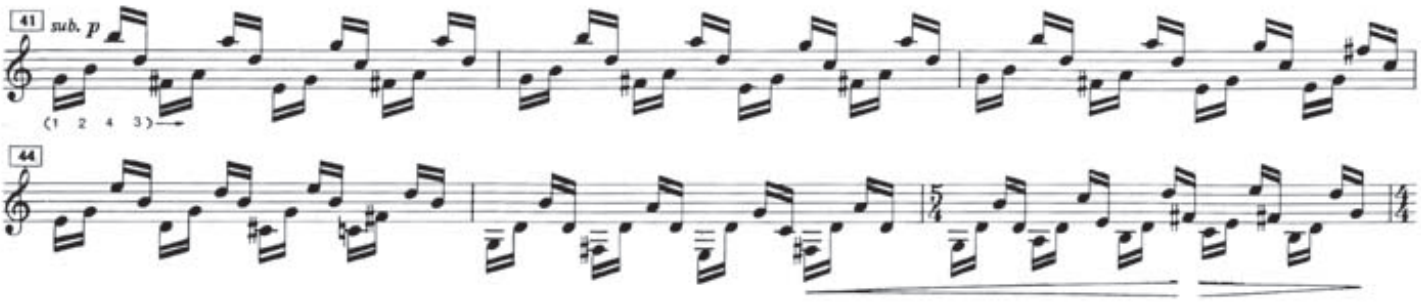
Developing wrist torque by increasing tempo in very small increments will allow even beginning four-mallet players to properly learn the passage by allowing rhythmic control in intermediate tempi, simultaneously developing technical strength and accuracy. The player must, of course, be patient and increase tempo only when the passage is performed accurately.

Triple-Beat Challenges

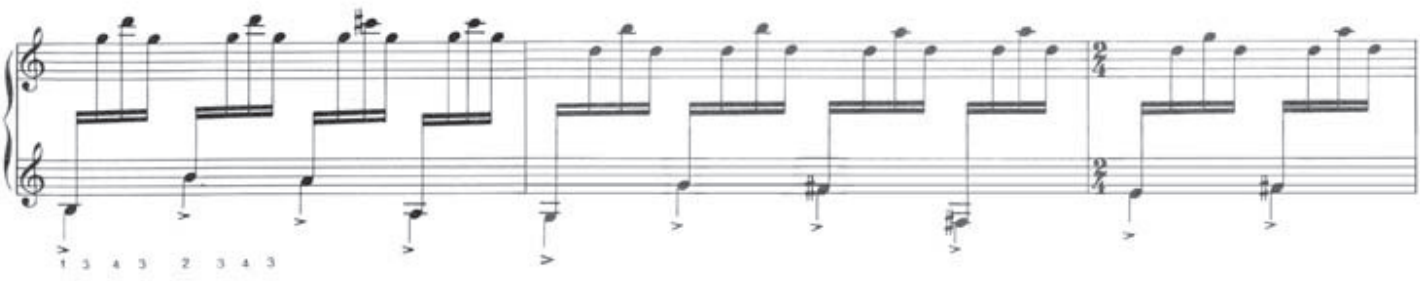
Musical passages with triple-beat stickings are brief, but crucial in retaining momentum in the second movement. In measure 14, a series of triple sticking patterns are indicated for three measures (see Example 9). The triple-beat sticking allows for accent isolation and eliminates any need for crossovers in the hands. Building triple-beat building block exercises will help to fortify the double *forte* dynamic and rhythmic integrity needed to reach the climax of the phrase in measure 18.

Another single-handed sticking passage occurs in the second half of measure 68. There are four consecutive strokes in the right hand, and because the preceding tremolos are played as blocked sixteenth notes, this passages constitutes a one-beat independent roll. The soft dynamic and possibilities for *ritardando* into the next passage make this passage more flex-

Example 8



Example 9



ible in execution than the triple-beat passage previously discussed.

The third movement contains tremolo passages marked as independent rolls, which the triple-beat development exercises will certainly help. However, with some very minor adjustments these passages can be substituted with a variety of roll types if needed.

With "My Lady White" and many works in our literature, we have the benefit of an experienced editor's sticking suggestions that give the performer some basic guidelines of the work's technical demands. However, written stickings do not necessarily reveal the physical development needed to perform them with convincing sound production and sense of authority. Using these single-, double-, and triple-beat strokes as an underlying criteria, one can have a clearer assessment of the physical strength needed to execute the piece before combining those challenges with the interval and body shifts that make "My Lady White" challenging. In cases where stickings or stroke types are not suggested by the composer or editor, these exercises based on single-, double-, and triple-beat strokes supply the performer with more efficient sticking options.

CONCLUSION

The exercises contained herein are technical chop-builders that are the primary building blocks for musical passages found throughout most keyboard percussion literature and pedagogical materials. By aligning four-mallet stroke types with snare drumming and rudimental terminology, these exercises seek to provide congruent technical language for building a mature sound and speed at the instruments. By using analogous terminology, one can more effectively cross-train in varying areas of percussion by making the muscular adjustments for similar conceptual demands. This type of chop building at the keyboard instruments does not suggest that players develop additional speed at striking the instrument for its own sake; it is meant to promote full and confident sound production without the need to tighten the hands and compromise the resonance of the instrument to compensate for technical logistics within a piece of music.

This conceptual parallel is not solely between keyboard percussion and snare drumming. I recently began performing in Cornell University's Middle Eastern Ensemble and discovered that to attain articulate and relaxed ornaments on the darbuka, I used wrist strokes followed by rotations to create finger rolls and ruff-like grace notes. The combination of wrist strokes provided energy needed to support articulate strokes with both the third and second fingers. I found the technique to be remarkably similar to double lateral strokes. Diddles and double strokes on these instruments are not supported by the finger since the finger itself is the striking implement.

These exercises are recommended as a routine for a number of situations, and its scope is limited only in that it does not address body motion up and down the instrument or efficiency in hand placement when jumping between registers. Students working on theory-based exercises using unfamiliar scales and arpeggios might consider using the exercises for muscle development, because students often initially learn the theory-based exercises at a tempo too slow to facilitate physical growth. When time does not allow a full 30 to 60 minutes of exercises, this routine is concise and adequately warms up the wrists and hands.

I hope that by suggesting analogous terminology between percussion instrument groups, students will be less overwhelmed by the numerous disciplines to which percussion majors must commit, knowing that even our most different instruments have technical concepts that inform and improve one another.

Music examples from David Maslanka's "My Lady White" copyright © 1981 by Keyboard Percussion Publications Inc. Used by permission.

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Becoming a Successful Timpanist

BY ANDREW P. SIMCO

Becoming an orchestral timpanist takes perseverance and dedication. It is a long, difficult process full of surprises and setbacks, but rewarding just the same. As with most career goals, desire and motivation are key elements required to achieve success. In addition, other important qualities are necessary: musical ability (or talent), patience, discipline, and a capacity for hard work. These qualities are essential in equal measure. For example, if a prospective timpanist has a fair amount of talent, but lacks either patience or the ability to work hard, the chances are high that this person will fail, either in the training period or in the audition process (if he or she even gets that far!). I would advise this person to look for another line of work.

The process of developing oneself into a successful orchestral timpanist has many ups and downs. If a player has the necessary talent, plus the ability to work hard and to endure the long period of waiting for the right position, then he or she should begin a serious study of the instrument.

The music business is extremely demanding and competitive. It is even more so in the specialized field of timpani playing, since timpani positions in major orchestras are rare. For every opening, there are at least 50 to 100 talented and determined applicants wanting to audition. Multiply this by the number of orchestras in the United States, and one gets a good idea of just how tough the competition is in terms of sheer numbers. This realization, plus the high quality of the competition, combine to make the career of orchestral timpanist a "calling" rather than just another job.

I mentioned the qualities a player needs to succeed in becoming a timpanist. I would like to be a little more specific when it comes to talent. When I use this word, I mean the following:

- A good sense of pitch recognition.
- A strong rhythmic sense (important in helping the player to rhythmically "drive" the orchestra when necessary).
- An instinctive sense of ensemble.
- An inherent sense of musicality.

The last point, in my opinion, includes a natural sense of how music "goes," and it is this understanding of style that helps the player perform with professionalism and develop a sense of good musical taste. Having discussed the aforementioned qualities, and assuming that one is equipped with a sufficient measure of each, let's outline some specific steps necessary for the development of an orchestral timpanist.

STEP ONE: PREPARATION

Proper preparation is essential in any chosen pursuit, and it is especially so in preparing for the career of orchestral timpanist. Ideally, the prospective player should have sufficient proficiency on snare drum and mallets before taking up serious study of timpani. The study of snare drum is an excellent way to build up and develop control of the hands and rhythm, while mallet-keyboard study is excellent for developing musicality and pitch recognition. I would also recommend some familiarity with the piano and the basic fundamentals of music and musicianship, with an emphasis on ear training.

Timpani Study

Serious students should seek instruction from a player who is well-versed in the instrument and orchestral repertoire. Ideally, this should be someone who is associated on a day-to-day basis with the instrument, such as a current player of good reputation. It could also be one who has retired from the field and has a broad base of experience with which to draw upon, inspire, and properly guide the student.

Based on my own experience, I feel that the serious student should count on a minimum of two years instruction with a timpani specialist in order to effectively learn the techniques and styles of timpani playing. This will also enable the student to acquire confidence in his or her ability, set the stage for the development of personal technique (which comes only with experience), and apply what he or she has learned under the guidance of the instructor.

Repertoire Study: The Listening List

The student should gain knowledge and understanding of the basic orchestral repertoire. In addition to the many fine orchestral repertoire books for the aspiring timpanist, including the Fred Hinger and Morris Goldenberg series, libraries have scores and recordings of various works available for loan.

During my student days, I frequented the music collection of the New York Public Library at Lincoln Center, as well as the fine collection of scores and recordings at the Manhattan School of Music. Both were invaluable resources in learning orchestral repertoire. Knowledge of the repertoire is a must, and prospective players should listen to and study as much repertoire as possible. A good place to start is with the following listening list of composers from the major musical periods: Baroque, Classical, Romantic, and Twentieth Century.

It is impossible to cover *all* the repertoire during the educational process, but by organizing one's study with the aid of a listening list, one can develop a feel for and an understanding of the various orchestral styles in an efficient manner and in a relatively short period of time. I have divided the list into the major historical periods or epochs.

Baroque

J.S. Bach: Mass in B minor; Magnificat; Orchestral Suite nr. 3 in D major

Handel: Music for the Royal Fireworks; Messiah

Classical

Haydn: Symphonies 93-104 (The London Symphonies); The Creation; Mass in Time of War

Mozart: Symphonies 35 through 39 and 41 ("Jupiter"); Operas: Don Giovanni; The Magic Flute. Operatic overtures: The Abduction from the Seraglio; The Marriage of Figaro; Cosi fan Tutte; Requiem Mass, k. 626

Romantic

Beethoven: Symphonies 1-9: Piano Concertos 1, 3, 4 and 5; Violin Concerto; Missa Solemnis; Overtures: Corialanus; Egmont; Prometheus Overture; Fidelio and the three Leonore Overtures; The Consecration of The House

Schubert: Symphonies 8 and 9; Rosamunde Overture

Berlioz: Symphonie Fantastique; Dramatic Symphony Romeo et Juliette; Requiem, op. 5; Overtures: Benvenuto Cellini; Roman Carnival; Corsair; Les Franc-Juges; Rob Roy

Schumann: Symphonies 1-4; Manfred Overture, Scherzo and Finale

Mendelssohn: Symphony nr. 3 "Scottish"; Symphony nr. 4 "Italian"; Overture and Incidental Music to A Midsummer Night's Dream; Violin Concerto

Brahms: Symphonies 1-4; Ein Deutsches Requiem; Piano Concerto nr. 1; Overtures: Tragic and Academic Festival; Violin Concerto

Liszt: A Faust Symphony; Les Preludes; Piano Concerto 1

Dvorak: Symphonies 5-9; Cello Concerto in B minor, op. 104: Carnival Overture: Scherzo Capriccioso; Slavonic Dances, op. 46 and 72

Smetana: Overture and Three Dances from The Bartered Bride; Ma Vlast (This series of six tone poems includes "Vlatava" (The Moldau), which is the most often played. However, the entire series is worth knowing, as it is performed frequently as a complete set.)

Glinka: Overture to Russlan and Ludmila

Tchaikovsky: Symphonies 1-6; Manfred Symphony; Piano Concerto 1; Overture-fantasy Romeo and Juliet; Francesca da Rimini; Overture 1812

Rimsky-Korsakoff: Symphonic Suite Scheherezade; Overture Russian Easter; Capriccio Espagnol

Wagner: Operatic Overtures and Preludes: Rienzi: The Flying Dutchman; Tannhauser; Lohengrin (Acts 1 and 3); Tristan und Isolde (including Liebestod); Die Meistersinger; Parsifal; Orchestral Music from The Ring: Entrance into Valhalla from Das Rheingold; Ride of The Valkyries and Magic Fire Music from Die Walkure; Dawn, Siegfried's Rhine Journey; Siegfried's Death and Funeral Music, and Immolation Scene from Götterdammerung

Bruckner: Symphonies 3–9

Strauss: Burleske; Don Juan; Death and Transfiguration; Til Eulenspiegel; Also Sprach Zarathusthra; Ein Heldenleben; Symphonia Domestica; Eine Alpensinfonie; Suite from Der Rosenkavalier; Dance of The Seven Veils from Salome

Mahler: Symphonies 1-9; Das Klagende Lied

Elgar: Enigma Variations; Overture Cockaigne; Symphonies 1 and 2 (These last three works are not performed very often in the USA, but are coming back into vogue and offer wonderful insights into the music of this composer.)

Sibelius: Symphonies 1, 2, 5 and 7; Violin Concerto; Finlandia; Tapiola

Nielsen: Symphony 4 "Inextinguishable"; Symphony 5; Overture to Maskarade

Debussy: La Mer; Trois Nocturnes; Images

Ravel: Daphnis et Chloe (complete ballet and suites); Piano Concerto; Alborada del Gracioso; La Valse; Rhapsodie Espagnole

Twentieth Century

Bartok: Music for Strings, Percussion and Celesta; Concerto for Orchestra; Violin Concerto nr. 2; Piano Concertos 1 and 2; Sonata for Two Pianos and Percusssion (also the orchestral version)

Holst: The Planets

Vaughan Williams: Symphonies 2, 4 and 6; Hodie; Dona Nobis Pacem

Britten: Young Person's Guide to the Orchestra; Three Sea Interludes from Peter Grimes; Sinfonia da Requiem; Violin Concerto; A War Requiem

Stravinsky: The Firebird (complete ballet and suite); Petrouchka; Le Sacre du Printemps; Symphony of Psalms

Prokofiev: "Classical" Symphony; Symphonies 5, 6 and 7; Scythian Suite; Romeo and Juliet (complete ballet and suites)

Shostakovich: Symphonies 1, 4, 5, 6, 7, 8, 9, 10, and 15; Festive Overture; Violin Concerto 1; Cello Concerto 1

Martin: Concerto for Seven Winds, Timpani, Percussion and Strings

Bernstein: Overture to Candide; Chichester Psalms; Symphony 2 "The Age of Anxiety"; Symphonic Suite from On The Waterfront; Symphonic Dances from West Side Story

Schuman: New England Tryptych; Symphony 3

Roy Harris: Symphony 3

Copland: Symphony 3; Appalachian Spring; A Lincoln Portrait; Billy The Kid; El Salon Mexico; Dance Symphony

Barber: Meditation and Dance of Death and Vengeance from Medea; Three Essays for Orchestra; Symphony 1; Overture to The School for Scandal; Violin Concerto

Orff: Carmina Burana

Hindemith: Symphonic Metmorphosis; Mathis der Maler; Nobilissima Visione

This list is far from complete. It does, however, provide a good overview of the music a timpanist is expected to know. The student does not have to listen to every work on the list, but can choose two or three compositions from each composer to become familiar with that composer's style, use of orchestration, and musical texture, all of which are extremely important in correctly interpreting the timpani parts to these and other musical compositions.

STEP TWO: PRELIMINARY ORCHESTRAL EXPERIENCE

This is an essential step, as there is no better way to develop into a professional than through experience. Students should be looking for every opportunity to put what they are learning into practice in performance situations. Community orchestras, conservatory or college orchestras, and ensembles provide students with excellent opportunities for performance experience.

When I was in school one of my performing opportunities was with the Greenwich House Music School Orchestra. The group had two, old, hand-tuned timpani, which was a challenge indeed! They were set up on old-style iron stands that were so low I had to sit on a campchair in order to play them. I realized later how fortunate I was to have had that experience with hand-tuned timpani. It taught me how to "feel" the pitch with my hands as well as with my feet.

STEP THREE: PRE-AUDITION EXPERIENCE

Once the student has completed his or her training and has garnered some professional experience, it is time to think about auditioning for a permanent position. Be aware that it is very difficult to land a permanent orchestral position on the very first audition. A prospective timpanist can expect to go through at least six to eight auditions before winning a well-paid, secure position. First, the competition is stiff. Most, if not all, of the other applicants are equally talented and

motivated. Each has gone through the preparatory procedures to one degree or another and is hoping to land that job. Second, there is a scarcity of orchestras that provide stable, full-time employment.

My advice to the player who has not yet won an audition is to be patient and keep practicing for the next audition. In the meantime, play in a small, regional orchestra. Even though you won't have full-time employment, you will gain orchestral experience at a professional level. Famed timpanist and pedagogue Cloyd Duff used to call this "the progressive approach." While all prospective players hope for a position with one of the 30 or so Class A orchestras (those with a budget and season large enough to offer full-time employment and benefits), most work their way up through the "minor leagues" of the Class B and C orchestras. Class C orchestras have a budget of around one to two million dollars a year, and offer a limited season of 10 to 15 concerts, whereas Class A orchestras have an annual budget of up to 20 million dollars or more and have a 52-week season. Class B orchestras lie somewhere in the middle.

Class C orchestras give aspiring musicians a chance to develop further in a professional performance situation. Most of them operate quite professionally and have high musical standards. I speak from experience, having had the good fortune to play in three fine organizations of the Class C category: the Albany Symphony Orchestra, the Evansville Philharmonic Orchestra, and the Owensboro Symphony Orchestra.

Of course, most aspiring players are looking for a job in one of the Class A or B orchestras that have longer seasons, larger budgets, and a better chance of offering full-time employment. Here, we run into several obstacles. The first is that there is usually only one vacancy for a principal timpanist in an orchestra, and there are all those lean and hungry candidates!

The second obstacle occurs, ironically enough, after the vacancy is filled. Once a player wins an audition and is appointed timpanist, he or she usually stays put for a long time, especially in the major orchestras where the pay scales, working conditions, and benefits are of the highest standard. In many cases, they remain there for the rest of their working lives. Cloyd Duff spent 39 years with the Cleveland Orchestra. Fred Hinger and Gerald Carlyss both served as timpanist of the Philadelphia Orchestra for up to 20 years, with Hinger going on to a career with the Metropolitan Opera for 16 more years. Vic Firth just retired from the Boston Symphony after over 40 years. Sal Rabbio recently retired from the Detroit Symphony after more than 35 years of service, as did Stanley Leonard, who retired from the Pittsburgh Symphony.

Bearing in mind the above-mentioned obstacles, my advice to the prospective player is to set high goals, but be realistic and get as much performing experience as possible from the Class C orchestras while concurrently auditioning for Class A or B orchestras.

THE AUDITION: APPLICATION, INVITATION AND REPERTOIRE LIST

When an orchestra advertises a vacancy (usually through the local union newsletter and the monthly newspaper *The International Musician*, published by the American Federation of Musicians), it is not unusual for that orchestra to receive up to 200 applications for one position! In these situations, the orchestra's audition committee screens each application carefully, especially if the organization has a policy of "highly qualified applicants only." This policy has become the norm, as the number of highly qualified applicants increases.

Let us suppose that our prospective player is one of the many applicants for a position in a Class A orchestra. What the

orchestra is looking for at this point is a player with experience. Young players with little or no experience are among the first to be rejected. For someone bursting with talent and ambition, this can be discouraging. This is where patience is important! If you are talented, don't let the rejection depress you for long. It happens to most of us, and those of us who felt that we had "the right stuff" did not give up. We kept ourselves on the audition circuit, and (in my case, at least) wound up with rewarding careers. The only exception to this initial rejection are those extremely talented players who come highly recommended by their instructors or by highly regarded timpanists who know their capabilities.

Let's assume that our applicant has a pretty good resume, with a fair amount of experience in Class B and C orchestras. There is a pretty good chance this person will be invited to audition. Once this weeding-out process is complete, the list is pared down from about 100 applicants to less than 40. Letters of invitation are mailed out to the applicants who fit the qualifications of the orchestra. These letters contain information such as the date, time, and location of the audition. Most orchestras also include information as to the type and brand of timpani available, and information concerning hotel accommodations in the area. The letter also includes a repertoire list that the applicant is expected to know to perfection. Selected passages from most, if not all, of these works will be required of the player at the audition.

The following is sample repertoire list that the applicant will be expected to perform at an audition:

Orchestral Repertoire List—Principal Timpani

Mozart: Symphony 39, Movement I: Introduction; Symphony 41, Finale
Beethoven: Symphony 1, Scherzo; Symphony 5, Movement 3: transition to Finale; Symphony 7, Movements 3 and 4; Symphony 9, Movements 1 and 2
Brahms: Symphony 1, Movements 1 and 4; Symphony 4, Scherzo
Bartok: Concerto for Orchestra, Movement 4; Piano Concerto 2, Movement 2
Berlioz: Symphonie Fantastique, Movements 4 and 5
Elgar: Enigma Variations, Variation VII "Troyte"
Hindemith: Symphonic Metamorphosis, Movement 2: "Turandot"
Nielsen: Symphony 4, Movement 2
Schuman: New England Triptych; Symphony 6
Shostakovich: Symphony 1, Movement 4: Solo cadenza; Symphony 10, Finale
Stravinsky: Rite of Spring, "Danse Sacrale"
Tchaikovsky: Symphony 4, Movement 1 (letter T)
Wagner: Funeral Music from "Götterdammerung"
Barber: Medea's Dance of Death and Vengeance

Pre-Audition Preparation

In preparing for an audition, organize your practice time in a manner calculated to get efficient results. Much is dependent on the amount of time available between receipt of the letter of invitation and the audition. There are usually several weeks between the invitation and audition; however, a smart applicant will begin preparations as soon as the vacancy is announced. If possible, the applicant should practice five days a week. (Take the weekend off! One needs to get away from work briefly in order to remain fresh and objective.) Structure practice sessions in a way that will increase accuracy and build confidence in the ability to perform well.

The Practice Session

For my own audition preparation, I chose a two to three-and-a-half hour block of time and divided it up as follows:

A. Ten- to 15-minute warm-up period: This consists of drum-to-drum exercises, rolls, and anything that was helpful in getting physically "loose" and mentally "in touch" with the instrument.

B. Forty-minute practice session: Work on the most difficult excerpts at the beginning when you are physically and mentally alert.

C. Ten-minute break: This will help in getting ready for the next block of practice time. Relax and enjoy some refreshment.

D. Thirty-five to 40-minute practice session: Continue with the orchestral excerpts, working on the more well-known and less complex ones.

E. Another ten-minute break.

F. A final practice session of up to 40 minutes: Concentrate on anything that might have been overlooked earlier, or work on basic technique. You might do some sight-reading, although it's better to do that earlier in the practice session when you are more alert. Putting sight-reading off to the very end of the practice session is counter-productive, in my opinion. You are usually not at the peak of concentration and may be physically tired.

At this point, I would call it a day. Once you are mentally and physically tired, further practice is pointless.

Adapt this sample schedule to your particular style. We all have different abilities and levels of endurance. Some are able to practice much longer, and others are able accomplish a great deal in a shorter period of time. Whatever works for you, do it, but above all, be consistent! Rather than "practice makes perfect," think "*perfect* practice makes perfect"!

THE AUDITION

Auditions are generally conducted in two parts: preliminaries and finals. In many cases, the competition is so stiff that holding semi-finals is becoming the norm. The final audition, then, involves having the top three semi-finalists play with the orchestra, either at a rehearsal or for an assigned period of time, such as a week.

Preliminary auditions are usually conducted with the players hidden from the committee by a screen, so that the committee can establish an aural "picture" of each player. The main purpose of this round is to narrow the list of candidates to four or five outstanding players. These qualify for the semi-final or final audition, depending on the policy of the orchestra.

The semi-final round is conducted without a screen, and with the player in full view of the committee. This round gives the committee an aural and a visual image of the candidate. The audition committee is usually made up of the Principal Percussionist and other members of the percussion section, as well as selected players from the string, woodwind, and brass sections. The Concertmaster is usually present as well. The Music Director is not present in the preliminaries, but generally joins the committee for the semi-final or final round.

The Preliminary Round

During this round, candidates are given about 15 to 20 minutes to demonstrate their basic competence. They will be asked to play a prepared solo piece, if

one is required. They are then asked to play some orchestral excerpts and often do some sight-reading. In addition, they might be asked to demonstrate basic techniques, such as the roll, and tuning. There will be a monitor behind the screen with the candidate who will give tempi and make sure the audition proceeds smoothly and efficiently.

Stay as calm and collected as possible. Proceed with the execution of the various requirements as efficiently and effectively as you can. Whatever happens, *do not rush*! Take whatever time you need to assess the demands placed upon you and discharge them to the best of your ability. An important part of the audition procedure is handling the pressure of playing alone in front of strangers who are interested in seeing and hearing how well you respond to the demands placed upon you. Practicing self-control and self-discipline before the audition will reduce the chances of a breakdown in concentration. Fifteen or 20 minutes go by very fast, especially in a high-pressure situation, so prepare yourself mentally beforehand.

A few suggestions are in order at this point. First, get sufficient rest before the audition. The audition will be stressful enough without having to deal with lack of sleep the night before. Second, go into the audition with realistic expectations. Sure, you want that job, but so do the other applicants. Do your best, and don't worry about what happens if you don't win the audition. Instead, go into the audition with the sense that you are well-prepared and ready to deal with whatever they give you. Third, don't talk about the audition with the other candidates before you go in. For me, the point of greatest suspense was not the audition itself, but the waiting period just before I went in. Talking to the other candidates—especially the ones who described the experience after they auditioned—wound me up so much that on several occasions I was too emotionally tight to be 100-percent effective—with the result that I never made it past the preliminaries. I was more effective if I took a walk around the block shortly before I went in to play. That helped reduce the tension to a bearable level. Whatever helps you relax, make use of it!

Final (and Semi-Final) Rounds

At the semi-final (or final) round, each candidate has satisfied the committee as to his or her basic competence and, what is even more important, created a positive impression. The committee will be listening to each candidate with heightened interest and perception. The screen is taken away and the candidates are judged visually and aurally. The requirements will be more complex, and the committee will be interested in hearing the more difficult orchestral excerpts. Candidates will be asked to make tempo and dynamic modifications, much as in a regular orchestra rehearsal. The conductor might conduct you through a few excerpts to test your flexibility and responsiveness to musical suggestions, especially in a pressure situation. There may be additional sight-reading of greater complexity in order to push the candidates to the limit of their ability.

The Orchestral Round

Many orchestras invite the top two or three candidates to a rehearsal at which they play through selected repertoire and are put through their paces. Or, as is frequently the case, candidates are assigned a concert series with the orchestra. Here they function as the orchestra's timpanist during that period, carrying out all the duties of that position. In my opinion, this is the best way for an orchestra to gauge the strengths and weaknesses of a player, as his or her work is heard in context. Preliminaries are important for revealing technical strengths and weaknesses, but nothing is better for judging a player's sense of sound, style, ensemble, and musicality than actually playing in the orchestra.

Post-Audition

After the candidates have had the "trial" period, the audition committee evaluates and compares them in closed session and the winner is chosen. Post-audition periods can vary according to the outcome. If you won the audition, congratulations! All your hard work has finally paid off. It was your day and you are embarking on a period of your life that will prove to be most rewarding. It will be your job to adapt the skills that you have learned and honed over a period of time to the style of the orchestra that you will be joining.

It is beyond the scope of this article to say much more about this point. But a few words of advice should suffice to set the tone for the next phase of your career.

Be flexible! Be open to new ideas and, above all, strive for consistency in your playing. Continue to strive for excellence as you grow in experience. If you do this, you and the orchestra will grow together, and this will set you up for some of the most rewarding musical experiences of your life.

If you progressed to the finals but did not win the position, that's fine, too. You have what it takes, but this audition was not yours to win. Keep trying, and do not give up. Your day will come, especially if you keep working at it and you are determined. If you did not make it to the finals, stay calm and assess what went wrong. Better luck next time. All of us have had our share of bad auditions.

For those starting out on your careers, or those who are already part way to your goal, I wish you well, and "good practicing"!

Andrew P. Simco is the Principal Timpanist of the Des Moines Metro Opera, the Chicago Chamber Orchestra, and the Elmhurst Symphony Orchestra. From 1983 until 1999, he was Principal Timpanist of the Oslo Philharmonic Orchestra, and was timpanist of the Norwegian Chamber Orchestra from 1987 until 1998.

PN

Varèse's "Arcana"

BY MICHAEL ROSEN

Edgard Varèse (1883–1965) wrote "Arcana" in 1931, around the same time he wrote "Ionisation." I find it as reminiscent of Stravinsky's "Rite of Spring" as it is of "Ionisation." The score is an editor's nightmare because there is a hodgepodge of terms mostly in French and some Italian (indicated below with an I) as well as English. Was this Varèse's doing or the confusion of a copyist? We'll never know.

It is also interesting that Varèse wrote quarter-note time (4/4, 5/4, etc.) with a large 4, leaving out the quarter-note indication below. All other time signatures are in the normal manner (5/8, 3/2, etc.).

The score designates the percussion instruments in French with the English translation. Below, I have listed the French as well as the English, including abbreviations, denoted by player in case you should come across these terms in other French works without the translation.

There are a few performing directions peppered throughout that are in French, which I have also translated. For the sake of completeness and to omit nothing I have included terms that are obvious. Comments, clarification, and personal instrument preferences are indicated within square parentheses ([ ]).

TIMBALES: timpani

Prenez glockenspiel: Go to glockenspiel

Le glock. Avec piccoli (joué par timbales): The glockenspiel plays with the piccolos [at this place in the score] (played by the timpanist)

PERCUSSION I:

Medium gong (gng.): medium gong

Frottez violemment avec point baguette metal de triangle: Rub [tam-tam] violently with the tip of a metal triangle beater

Cymbale chinoise (cy.ch.): Chinese cymbal

Tam-tam clair (t.t.c.): high tam-tam

Grosse caisse I (I g.c.): bass drum 1

* al segno baguett. Timbales: At the * sign play [the bass drum] with timpani sticks

Avec mailloche: A heavy beater [This is what we might call a beater such as a bass drum beater or a tam-tam beater. It connotes a rather heavy mallet. You wouldn't use a mailloche on a triangle!]

Triangle (trngl): triangle

PERCUSSION II:

Tam-tam grave (t.t.g.): low tam-tam

Fouet: slapstick

Grosse caisse II (2 g.c.): bass drum 2

Mailloche: bass drum beater [see above]

Triangle: triangle

Tambour basque (t.b.): tambourine [more often written as tambour de basque, which is a drum of the Basque people]

A plat baguett Timbales: [At this place in the score the tambourine is] laid flat and played with timpani sticks

Avec baguettes de timbales: With timpani sticks

PERCUSSION III:

Caisse Claire (c.c.): drum [a French percussionist would use a rather thin drum with wire snares]

Bag.tamb: snare drums sticks

Guiro: guiro

Triangle: triangle

2 blocs chinois (b.ch), high and low with drumsticks: two woodblocks [This usually does not mean temple blocks but rather woodblocks.]

PERCUSSION IV:

Caisse roulante (c.r.): side drum [This usually means a snare drum without snares that is larger than a caisse claire. However, in England, "side drum" means with snares. In this case it is not clear which to use. I use a drum without snares in order to create more contrast between the two drums.]

c.r.,t.b.,cy.s. al segno * avec baguettes éponge enduite reprendre baguettes tambour: At the * sign play the caisse roulante, tambourine, and suspended cymbal with a soft stick, after which return to snare drum sticks [the word enduite is an error and should read ensuite].

Tambour basque: tambourine

A plat avec bag. tamb: [At this place in the score the tambourine is to be] laid flat and played with snare drum sticks.

Cymbale suspendue with drumsticks (c.s.): suspended cymbal

Sec: short

PERCUSSION V:

Cymbals (cymbs.): crash cymbals

Tambour à corde (t.c.): friction drum; lion's roar [This instrument is easily made by removing the bottom head from a large field drum or small bass drum and then poking a small hole in the center of the top head. Then wrap several layers of masking tape at the end of a thin wooden dowel and insert it into the hole so that it extends through the drum and is prevented from going through by the masking tape. Then put string through the lugs and suspend the drum from a high stand. Put a thin layer of rosin on the dowel. The drum is played by pulling the dowel with the fingers or a small piece of leather. I get reliable (and loud) results when I hold a small piece of rosin between my thumb and fingers when I stroke the dowel.

2 coques: coconuts [Two halves of coconuts played on a wooden surface. This was a common instrument used by percussionists who played in theaters accompanying silent movies. The sound was used to imitate the sound of horse's hooves. The performance notes on the score call for "2 hollow cylinders of wood, height 2 inches, diameter 2 1/2 inches, covered at one end, one in each hand. A wooden board covered with felt of graduated thickness on one side is placed on a percussion table, felt side down, and the open ends of the instruments are struck against the board. The differing thicknesses of felt permit a graduated scale of intensities."]

PERCUSSION VI:

Xylophone (xp.): xylophone

Le xylof avec les flutes: Xylophone plays with the flutes [at this place in the score]

Glockenspiel (glop.): orchestra bells

Glop. Cette mesure par un 2nd violin: at this measure the glockenspiel part is played by one of the second violin players

À un 2nd violin ou alto: [at this place the glockenspiel is to be played] by a second violinist or viola player [do we trust the violist?]

2 blocs chinois with metal sticks: woodblocks [see above]

crécelles (créc.): ratchet

tambour basque: tambourine

guiro: guiro

cymbals: crash cymbals

triangle: triangle

cloches: chimes

sonaro (I): sonorous, ringing long [don't dampen]

MALLETS:

avec baguettes de timbales: with timpani sticks (on bass drum part)

avec mailloche: with bass drum beater (on bass drum part)

bag. tamb: snare drum stick

DIRECTIONS:

très égale: very even, very equal

prenez glockenspiel: Go to the glockenspiel [literally, take the glockenspiel]

morendo (I): dying away

assourdies: dampened, or with a muffler

Le glock avec piccoli: The glockenspiel plays with the piccolo part

Le xylof. avec les flutes: the xylophone plays with the flutes [at this place]

guiro attached: The guiro should be mounted [on a stand so it doesn't have to be held when played]

sonoro (I): sonorous, ringing, let ring

à un 2nd violin ou alto: This part is to be played by a second violin or viola player [On the glockenspiel part because all the percussionists are otherwise occupied with other instruments.]

RMR: rim-middle-rim (On the snare drum part. Play on the counterhoop alternating with the center of the drum.)

a plat: laid flat (on tambourine part)

colando (I): slowing down

frottez violemment avec point baguette (metal) de triangle: Rub violently with the point of a metal triangle beater (on the cymbal part)

a plat avec bag.tamb: Laid flat and played with snare drum sticks (tambourine part)

al segno (*) baguette timbales: at the * sign play with timpani sticks

baguettes légères: light sticks

ENGLISH DIRECTIONS:

Takes normal sticks (snare drum part)

Soft stick (timpani part)

Wooden sticks

Metal brush

Short

Rattle

Shake

On head

On rim

Heavy slap stick

There is a sign that looks like a mallet over one note in the temple block part. I have no idea what this means!

I hope the information in these articles will help performers choose the appropriate instruments when they perform. I invite readers to send me questions about Terms Used in Percussion. *You can expect an answer directly from me and then I will include your question for the benefit of* Percussive Notes *readers. You can e-mail your question to me at michaelrosen@oberlin.net.*

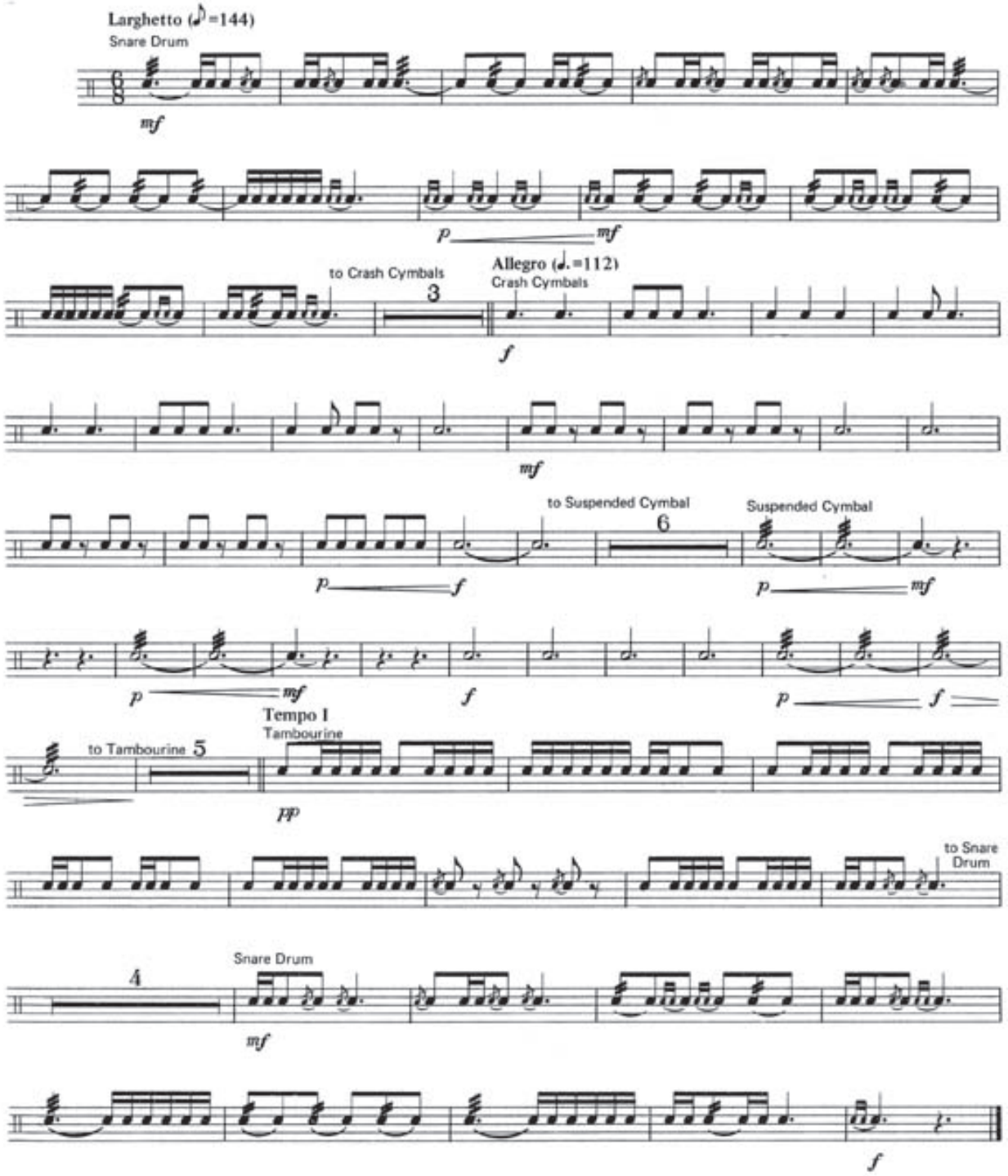
Michael Rosen is Professor of Percussion at Oberlin Conservatory of Music and is Director of the Oberlin Percussion Institute. He was Principal Percussionist with the Milwaukee Symphony from 1966 to 1972 and has performed with the Grand Teton Music Festival, the Cleveland Orchestra, the Metropolitan Opera Orchestra, and the Concertgebouw Orchestra. A native of Philadelphia he was a student of Charles Owen, Fred Hinger, and Cloyd Duff. He has been a member of the Board of Directors of PAS and is an Associate Editor of *Percussive Notes*. He has recorded for Opus One, Bayerische Rundfunk, Albany, Lumina, and CRI labels and is a sought-after clinician for marimba and cymbals. **PN**

Multi-Percussion Audition Etude

By Garwood Whaley

From *Audition Etudes*
By Garwood Whaley
Published by Meredith Music

Instrumentation: Snare Drum, Crash Cymbals, Suspended Cymbal (with soft mallets), Tambourine.



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Working with the Click and making the click work for you

BY KURT GARTNER

Click tracks and pre-recorded material have been integrated into musical performances for many decades. Since the development of MIDI and other technologies in the 1980s, the click track has become an ever-more pervasive aspect of musical performance. Rhythm being a major part of their art and business, drummers and percussionists in live show and studio performance settings have become sensitized to the presence of a click and growing amounts of sequenced material in the mix. The successful performers have adapted to the evolving musical demands (and benefits) created by the click.

David Ringenbach and Michael Jochum are seasoned veterans of the profession in Las Vegas and Los Angeles, respectively. These cities are among the "click capitals" of the music business. Primarily, David has performed as a percussionist for countless live shows in Las Vegas, while Michael has performed mainly as a session drummer for film and television productions in L.A. Although their musical roles differ in some substantial ways, both David and Michael are first-hand witnesses to the introduction of sequenced material into live and session work. Their insights shed light on what the click really is, and how to use it to one's advantage.

PHOTO USED WITH PERMISSION OF DAN ALEXANDER

LIVE IN LAS VEGAS

David Ringenbach has been performing in Las Vegas for over 25 years. During that time, he has performed with such singers as Tony Bennett, Johnny Mathis, Luciano Pavarotti, Engelbert Humperdink, and Wayne Newton; for arrangers such as Quincy Jones, Henry Mancini, and John Williams; and on production shows such as the *Folies Bergere* (Tropicana Hotel), *Lido de Paris* (Stardust Hotel), and *Jubilee* (Bally's Hotel). Although the heyday for the "star rooms" (solo acts with accompaniment) in Las Vegas continued through the 1950s and '60s, "production shows" became the jobs of choice for musicians by the 1980s. While the production shows offered more stable employment, they also included increasing dependence on click tracks and pre-recorded material.

By the 1970s, shows such as Don Arden's *Jubilee* included manually recorded clicks for performers and sounds for the audiences' ears that were deemed impractical or too expensive to perform live, such as backing vocals and sound effects. Some acts went as far as to place attractive actors on stage to lip synch, or pretend to sing, while pre-recorded vocal tracks played through the sound system. (To this day, some performers continue this tradition to varying degrees of critical and commercial success.)

The click track was (and is) the common ground between the live performers and the pre-recorded material. Traditionally, Las Vegas shows have included many fanfares, short cues, and transitions including tempo changes. Therefore, consistent performance with the click track is essential.

Stage performers (such as singers) who do not hear the click track during performance comment occasionally about particular cues feeling faster or slower on a given night, when in reality, the tempos (dictated by the click track) were identical each night. This is not an indictment of singers; rather, it is a commentary on our perception of tempo based on countless variables of which we may not be aware.

Before the days of MIDI sequences, the initiation of each cue was called a "push" in Las Vegas parlance. Literally, this term referred to the conductor's pressing of the button that would initiate playback on the reel-to-reel tape machine, which was generally housed in a room beneath the stage. An engineer in the tape room maintained the tape machine and tapes, and was responsible for having the correct tape in place and in the correct position for each cue. At the "push," the tape would roll, and the click track would typically begin with four verbal preparatory counts. Fanfares (and the ubiquitous timpani roll) that opened many cues created attention-grabbing introductions for the audience, while providing enough timing latitude for the musicians to identify and synchronize to the click track. As a rule, the drummer and conductor each wore headphones to hear the click track. Sometimes, the percussionist wore headphones as well.

In addition to an actual "click" sound, the track typically included a pre-recorded voice, which counted measures and prepared new tempos within a tune. This pre-recorded track, called the "slate," provided a very useful reference in rehearsal and performance. Of course, the click track was not heard by the audience, unless an error took place, such as unworn headphones getting too close to an open microphone, thus "bleeding" the headphone mix into the house sound system.

The system of taped click tracks and backgrounds was certainly not infallible. If the tape engineer had the tape out of position (or had the wrong tape altogether), on-stage chaos could be averted by stopping the tape and allowing the ensemble to perform live. If the tape contin-

ued to roll, individuals' adjustments to their perceptions of the tape's position could confuse the ensemble. Some engineers were able to "duck out," taking the tape out of the house mix, synchronizing the tape to the ensemble, then returning the tape into the house mix!

Like the true jugglers that they are, percussionists had to consider the headphones as part of their instrument array. If the headphones came off for a live cue, they had to be on again in time for the next synched cue.

Typically, contemporary Las Vegas shows do not include lengthy series of preparatory counts. Instead, the ensemble's music director gives a single preparatory gesture, then triggers the MIDI sequence via foot switch or MIDI controller. (Hence, the word "trigger" has largely replaced the word "push" in this genre.) The director may precede the downbeat with a brief improvisation in the style of the cue to be played. This allows the timing flexibility needed for a live performance, as well as a chance to musically approach the tempo of the upcoming cue.

Sometimes, an ensemble will precede the cue with a vamp. Although the vamp may not be supported by a click track, it must be close enough in tempo to transition smoothly into the next cue. Accurate entrances by the ensemble members are a result of extensive preparation, including rehearsals and the sheer repetition of the show over time. The current trend in Las Vegas productions is toward more cues of shorter duration within shows, yielding a quick pace for audience and musicians alike.

The musicians must be sensitive to the sequenced track at the end of each cue. Latency (manifested in the slight delay of the release of the final note or chord of the sequenced track) can sometimes be an issue. Musicians may hold a note slightly longer than they would in a strictly acoustical environment, or they may try to adapt to the timing of slightly late releases from the sequenced track. For these reasons, hiring a sub to cover such a performance is impractical because of the intimate level of communication required within the band. Additionally, many percussion parts are developed in rehearsals and memorized. Therefore, there's no "book" to even give to a sub!

David often uses a combination of acoustic and electronic percussion. In addition to acoustic instruments such as vibraphone and timpani, he uses a HandSonic MIDI controller for specific situations, such as rapid changes between many instruments. Generally, he uses a wedge (monitor) for his on-stage mix, as well as a single (in-ear) headphone that carries the click track.

David's advice for playing the percussion part in this type of setting is simple but effective. Everyone on stage has to remain aware at all times, particularly the percussionist. Since shows aren't always performed in the same order, the percussionist must be ready not only for initiation and consistency with the click, but for possible instrument changes as well.

In terms of playing with the click, the percussionist must stay with it as well as the drummer and the other musicians on stage. Unlike the drummer, the percussionist doesn't have as much leverage over the time feel or tempo control of the ensemble. The composite of all the live and sequenced tracks comprises the groove, which is the primary focus. As David says, "A groove is a groove, and you've got to catch the style of that, whatever it is."

When developing percussion parts for a show that includes sequenced tracks, it's important to draw on one's experience and intuition, developing percussion parts that complement the sequenced tracks, rather than merely doubling (or competing) with the sequence. Depending on the style, the entire ensemble may play "on top" or on the "back side" of the click. Sometimes, the ensemble may purposely drift far from the click. For example, if they know that a cue is coming to a close, the musicians may execute a *ritard* more broadly than the sequence does. They may abandon the click in this way, as long as they don't differ radically from the sequenced material. Again, the drummer dictates much of this nuance of tempo in these situations. With good preproduction of MIDI material and musicality from the performers, the audience should not be able to tell which sounds are sequenced and which sounds are being played live.

Although he's always aware of the click in performance, David still senses some differences in his approach to stage and studio settings. Essentially, he views the stage setting as an opportunity to take musical risks. "(In the studio) you're not going to go out on a limb with things, whereas (in) live playing, if you go for a lay up and you do this big timbale fill that didn't work, well, you have tomorrow to do it again—the right way." Experimentation and excitement of the moment are plusses of live playing, even with the click.

David's advice for percussionists who are in school and want to play professionally in click-intensive settings: "Get big

ears and play with a metronome. Become conscious of the click until it becomes second nature. It's amazing that people can get off the click, even on simple things. Give the click to the bass player and drummer in a big band to see if everyone can hang with it. Even lounge bands use MIDI tracks, so the click is really everywhere. Constantly crosscheck references—the band, the click, the drummer, etc. Practice over drum machine grooves, too. Stretch the groove without losing your place, play on top, etc. Work with different percentages of quantization to develop grooves like hip-hop eighths that swing harder or softer."

As for the hardware and software associated with MIDI performance, David reminds us of a pillar of show business axioms: "No dead air." Power failure on stage may force the reloading of samples, but something has to happen in the interim. Find something else to play, and think on your feet. Do everything you can to prevent problems by backing up your data, checking physical connections, and performing a sound check before each performance.

RECORDING IN L.A.

Michael Jochum has spent most of his professional life in Los Angeles recording studios, performing on countless soundtracks for television and film projects. His TV credits include *Home Improvement*, *The Simpsons*, *Roseanne*, *Seventh Heaven*, and *Eight Simple Rules*. Film credits include *Short Circuit*, *Days of Thunder*, *Married to the Mob*, *Fatal Instinct*, *The Little Mermaid*, and *Drumline*. Michael has also toured with an eclectic array of artists, including Kitty Hawk, Jackson Browne, and John Tesh. Like Ringenbach, Jochum wants to get the click to work for him.

In the studio setting, the advancing technology of the 1980s allowed soundtrack producers to include more splicing and overdubs in the recording and production process. Furthermore, the improved timing accuracy of MIDI-generated click tracks facilitated easier synchronization of music with the visual element of a film. Before this technology was employed, studio orchestra conductors had to conduct while watching a large-screen image of the film, making real-time tempo adjustments. Session drummers Hal Blaine, Jeff Porcaro, and Rick Marotta were among those who made the successful transition to the click-based approach to L.A. studio recording.

"Students work on a piece for a month. In the studio scene, it's a different situation every day."

Michael says there's no single correct approach to playing with a click. He cites drummers such as John Robinson and Steve Schaffer, who sound great while playing in the "middle" of the click. On the other hand, Michael recognizes drummers like the late Jeff Porcaro, who could play "around" the click. Michael recounts a conversation he once had with L.A. bassist Leland Sklar, who noted that Porcaro had the uncanny ability to "sit with the click" (fall behind the click) on the verses of tunes, only to play "catch up" on the choruses.

Michael, too, is fully aware of the click, and the element of human perception and reaction to the click. Naturally, larger ensembles create greater timing and tempo challenges. Although the ideal situation for large orchestras may be to record the rhythm section first and overdub winds and strings later, most film and television music is not recorded this way, primarily due to time constraints. Another challenge is the difference in musical perceptions and priorities among different sections of the orchestra. Usually, Michael plays drums in a double-glass isolation booth. He prefers to have a lot of click and bass in his mix. Time and groove comprise his agenda. Monitor mixes for rhythm section players are usually click-intensive, while string players may have little or no click present in their monitor mixes. In fact, four or five distinct monitor mixes may be employed within an orchestra at any given time.

Large studio orchestras may rehearse a cue "off the stick" (without click) before recording a take. Often, the musicians tend to play more musically in the absence of click. Although they don't want to, musicians may play more stiffly with the click, as they are hypersensitive to the click and the need to synchronize correctly with the film. However, Michael recognizes the importance of maintaining a natural groove when the click is used. In short, the whole of the music is more important than rigid adherence to the click. As he puts it, "Sixty seconds are sixty seconds. A fourth of a second's not going to make a difference. The difference is in what you bring to the party, and the music that you make with the rhythm section and the rest of the orchestra."

Prior to MIDI, the term "click" generally referred to the simple metronome sound. Usually, click machines (like those by UREI) mechanically generated the sound. Michael describes the old click sound: "It either sounded like somebody hitting a wet washcloth with a spoon, or like somebody driving an ice pick through your brain." Now, of course, the click track includes not only a metronome sound such as a clave patch, but also many sequenced tracks that may be retained in the finished product. (Incidentally, tempo in the contemporary L.A. studio setting is often expressed in frames per beat rather than beats per

minute. This provides information that links performance tempo with elapsed time.)

Because composers and clients often work with sequenced tracks for weeks or months before the actual studio recording, they may expect to hear these sounds in the final production. This phenomenon is known as "demo love." Because they can become texturally dense with all the revisions that take place before the actual recording session, these sequences can really change the way that a drummer interprets parts. The thicker the sequence, the less the drummer can play. Still, each composer is different, and when he's confident with the drummer's abilities, he will respond positively to the drummer's suggestions for alterations of the sequenced track. For Michael, "The optimum situation is just having a click track and a comprehensive-enough piece of music to read that gives me an idea of what's going on with the orchestra. If you're musical enough, when you hear the cue or the moment once or twice through, you get enough of an idea of the dramatic arc that you just know what the approach is going to be."

Intuition and spontaneous production are key, and drummers have to work around sequenced tracks that are not only busy, but also non-idiomatic (e.g., snare drum on "one"). In terms of working with sequenced tracks, television work is somewhat easier, because composers don't have a great economic interest in creating extensive sequences and drum machine tracks. Therefore, drummers often have greater freedom of expression in this type of session.

In either situation, Michael sees himself as the facilitator. As such, it's his role to make everyone around him feel more comfortable. The trust among musicians that is cultivated from this attitude is palpable in any performance environment.

Michael has pertinent advice for developing the ability to play with a click and to get it to work for you. "You have to play with a click on a regular basis to improve at this skill," he says. "It's a hard transition from school to the studio scene. Students work on a piece for a month. In the studio scene, it's a different situation every day. In general, be on time, have a good attitude, and be ready for anything. Each drummer has a different approach to playing with click, and there isn't one set way of doing it."

A player's perception of and relationship to the click may be very different based on how he or she feels that day. (Did you have too much coffee? Not enough sleep?) Also, drummers need to learn to get good sound checks and useful phone (monitor) mixes. "In the studio, ask for as much click as the producer can stand to give you," Michael advises. Be comfortable in playing at any tempo. Slow tempos can be especially difficult. It's best not to ask for subdivided clicks in the studio. As Michael puts it, "Everything has a lilt or a swing to it," and the subdivision only inhibits the drummer's ability to feel that lilt. "Besides," Michael adds, "if anyone asks you if you need a subdivided click, you may not be called again."

Through all of his experiences performing music in a very business-like atmosphere, Michael still loves the music and the experience of working with extremely talented colleagues. "Jim Keltner said, 'Every time I go in the studio, I still get butterflies,'" Michael says. "This is huge, coming from someone of his stature. It's a privilege to work with so many musicians in so many contexts every day. That's what keeps me interested in doing this."

Kurt Gartner is Associate Professor of Percussion at Kansas State University. He completed his Doctor of Arts degree at the University of Northern Colorado, where he received the Graduate Dean's Citation for Outstanding Dissertation for his research on percussion legend Tito Puente. In addition to being an active performer and clinician, he is Associate Editor for Technology for *Percussive Notes* and is President of the Kansas PAS Chapter. His marching percussion music is published by Band Music Press and his percussion ensemble literature is published by Kendor. PN

Drumming Proven to Help the Immune System and Reduce Stress

A summary of Barry Bittman's research

BY ROBERT LAWRENCE FRIEDMAN

The area of wellness and drumming has taken huge leaps during the past three years due to the work of Barry Bittman, MD, a scientist, researcher, author, inventor, and pioneer who has scientifically proven that drumming improves the body's immune system and reduces stress. His research on the health benefits of drumming has been so far reaching that it has been cited on CNN and in *U.S. News and World Report*. Through his research and findings, Bittman has literally changed the landscape of drumming and health.

Based on his conviction that Recreational Music Making is an effective therapeutic strategy in conventional medical settings, Bittman led a team of researchers who investigated the biological effects of the HealthRhythms group drumming protocol he co-developed. This study ("Alternative Therapies," Jan. 2001) links group drumming with increased activity of Natural Killer cells—specialized white blood cells that seek out and destroy cancer cells and virally-infected cells.

His recent research ("Advances in Mind-Body Medicine," November 2003) demonstrated substantial reductions in burnout and mood disturbances in long-term care workers, as well as significant cost savings, using a Recreational Music Making protocol. Using rigorous research standards, Bittman has proven unequivocally that drumming makes us healthier.

DRUMMING AND THE IMMUNE SYSTEM

Bittman's research began with the hypothesis that through group drumming, an individual's stress-related hormones would diminish. His team worked with 111 subjects whose average age was 29. He recruited these individuals from his Mind-Body Wellness Center in Meadville, Pennsylvania.

Barry Bittman

Initially, 61 participants were assigned randomly to six groups, with nine to eleven members in each group. Each person agreed to have his or her blood sampled before and after drumming. In order to eliminate any other factors, participants who had medical illness or were receiving medical treatment were excluded. In addition, anyone who had past heart problems, lung problems, hearing loss, pregnancy, or who missed their last menstrual cycle were excluded. Volunteers who were smokers, used illicit drugs, or had more than two alcoholic drinks daily were also excluded.

Each group arrived at the Mind/Body Center in the afternoon, and their blood was drawn 45 minutes prior to drumming. Each person was then asked to fill out two surveys, one focusing on anxiety and the other on depression.

The six groups included: The Resting Control group, who simply read books and magazines and did nothing else; the Listening Control group, in which participants listened to drumming but didn't do any drumming themselves; the Basic Drumming group, who drummed half the time and were instructed half the time; the Impact Drumming group, who drummed 80 percent of the time and were instructed 20 percent of the time; the Shamanic Drumming group, who drummed according the Shamanic tradition; and the Composite Drumming group, in which participants were involved with various rhythmic activities and drumming with a music therapist leading the group.

The only participants who exhibited an increase in T-Cell or immune-system response and a decrease in stress levels was those in the Composite Drumming group. Composite Drumming thus became the research model.

The protocol for Composite Drumming was as follows. Initially, the participants were given "egg shakers" and asked to pass them from person to person. This ice-breaking activity was done in a lighthearted manner. The eggs were passed faster and faster, until all of the eggs were dropped. Typically, this kind of activity induces laughter and creates camaraderie and teamwork.

The second activity in the Composite Drumming protocol involved the use of hand drums. Each participant was asked to tap out the syllables of his or her name on the drum, after which the entire group played the syllables of that person's name. The music therapist would then alter the volume and tempo of the drumming for 20 minutes.

The final activity involved guided imagery. Two descriptive stories about 15 minutes in length were told while the participants played their drums. This session lasted an hour.

The individuals then had their blood

drawn again to determine any changes in their physiology. They also filled out anxiety and depression surveys a second time to determine any change.

The results showed that after Composite Drumming, the participants' NK, Killer Cell and Lymphokine cell activity increased, all relating to an increase in the body's immune system. This research has profound implications and demonstrates clearly that drumming activities can have very positive effects for the body. Thus, not only does drumming feel good, but it has health benefits as well.

BURNOUT RESEARCH

Bittman's second study involved the use of drumming with long-term healthcare workers. He chose to work with this group because turnover in this industry ranges from 40 to 100 percent. He felt that if healthcare workers continue to leave their jobs, this could diminish the quality in healthcare on a long-term basis. Some of the factors noted for the high turnover include low pay, taking other positions, the difficulties of caring for individuals, heavy patient caseloads, and workplace injuries.

In his study, Bittman defines and comments on burnout as follows:

> "Burnout" is a syndrome comprised of emotional exhaustion, depersonalization, and reduced personal accomplishment that occur among individuals who work with people in some capacity. Data demonstrate growing numbers of long-term care workers in multiple capacities becoming emotionally exhausted with the subsequent development of undesirable consequences including increased turnover, absenteeism, low morale, and diminished on-the-job performance. The increased risk of elder abuse associated with chronic burnout must not be underestimated."[1]

The approach Bittman used involved combining a number of known modalities for managing stress, such as providing workers with a sense of control, nurturing support, guided imagery, verbal and non-verbal creative expression, and teambuilding. The specific format involved meeting with workers for six sessions.

One element Bittman used in his protocol with workers, which he did not use in his Composite Drumming protocol, was the use of an electronic Clavinova keyboard in one of the exercises, based on its use in prior successful studies. The focus, however, was never on creating good-sounding music, but on self-expression and "nonmusical outcomes."

In a one-year period, 125 individuals (24 men and 101 women), who ranged in age from 19 to 78, were selected. The individuals were employed at the Wesbury United Methodist Retirement Community, a non-profit continuing care retirement community. The individuals included RNs, housekeeping staff, accounting staff, and clerical staff.

Bittman created two groups. Administrators were all placed in one group so as not to influence results based on fear of judgments from supervisors.

The drumming/music activity was presented to the workers as an enrichment program. Only a small amount of information was given to them in order to minimize their expectations. During the non-intervention period, the individuals continued to do their work. Those who were asked to do the drumming activity worked with a trained facilitator following the HealthRhythms Group Empowerment Drumming Protocol, which was introduced by the Remo company. The drums that were used included Soundshapes, percussion instruments such as maracas, bells, and hand drums, and the Clavinova.

The sessions began with a welcoming of the individuals, followed by an introduction and overview of what was to occur. The first exercise involved body movement, breathing, movement, and awareness exercises. The next exercise involved the egg-shaker passing, which was used in the prior study.

Participants were asked to select a drum, and the facilitator demonstrated basic drumming skills. The individuals were asked to tap out their names on the drums. Participants were then asked to play improvisational rhythms to the music of the Clavinova.

Halfway into the program, the protocol changed significantly from the original Composite Drumming program used in the immune study. During each of the six sessions, participants were asked to use the drums to non-verbally express their response to two of the following questions, which were developed to inspire contemplation and deep thinking, as well as respect for those in the group.

1. What are you bringing to work today from your personal life and how does it sound?
2. What is one of the unique gifts (not necessarily in your job description) that you bring to the experience?
3. What do you find particularly challenging or stressful about your job or co-workers?
4. What do you find particularly rewarding about your job or co-workers?
5. Can you recall something a co-worker did that was admirable? What was the result and how did it make you feel?
6. What does your own personal pressure sound like, and where does it originate? Can you change its (your) tune?
7. Which resident are you most like, and which resident do you find most inspirational?
8. How did you feel the last time a resident close to you became seriously ill or passed on?
9. Can you share how you felt the last time you were at the end of your rope?
10. What does it feel like when the atmosphere is perfect for you to do your best?
11. What would you be if you weren't here and why?
12. If you could change anything at work, what would it be?[2]

The session ended by drumming with the Clavinova or talking about any physical or emotional changes the individuals experienced.

Results showed that burnout was significantly reduced, participants' mood was elevated and, based on the fact that turnover was reduced, it was determined that at a typical 100-bed facility, there would be a cost savings of $89,100. This was the first study to not only determine the effectiveness of group drumming, but also to determine that there would be a clear and positive economic impact.

Bittman's research has unequivocally shown, therefore, that drumming boosts the body's immune system, lowers stress, reduces burnout, and boosts our mood. His work will hopefully increase the use of drumming in healthcare facilities as well as in areas where immune system increases can be beneficial—which is everywhere!

ENDNOTES

1. *Advances in Mind-Body Medicine*, Fall/Winter 2003, Vol. 19, No. 3.4.
2. *Ibid*.

Robert Lawrence Friedman, MA, is author of *The Healing Power of the Drum*, a psychotherapist, President of Stress Solutions, Inc. (www.drumming-event.com), and a member of the PAS Health and Wellness Committee. He is also on the advisory counsel of the Drum Circle Facilitators Guild. **PN**

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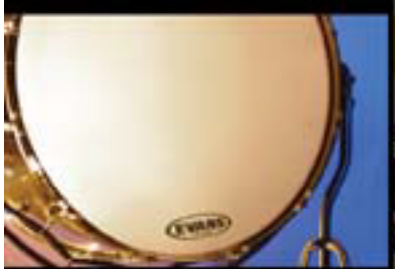

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An Interview with Sylvia Smith
on the 30th anniversary of Smith Publications and Sonic Art Editions

BY CARRIE ROSE

I have performed with Sylvia Smith on many occasions and have long admired her unwavering support of new music through her performing and publishing house. So I thought her 30th year of publishing would be the right time to ask about her experiences. I found the answers so compelling and courageous, and an inspiration to my own work in music, that I wanted to share the interview with others in the music community.

Carrie Rose: *Why did you create Smith Publications? Did the idea just pop into your mind one day?*

Sylvia Smith: That's exactly how it happened. I was relaxing in the bathtub one evening after work, and the idea popped into view like a calling. Ideas pop into our minds all the time, if we are open to them. This one I acted on.

I had little money for such a venture. I bought a shelf, a file cabinet, and a justifying typewriter, and I found a printer who would give me credit. I had to figure out every step—how to do it, what was needed—for each problem that came up.

I sent out invitations to composers, and the first one to respond with music was Pauline Oliveros. I still have her letter from 30 years ago. Others followed. In 1974, I opened Smith Publications with a catalog of 14 pieces—some very far-reaching music.

PHOTO BY ALLEN STRANGE

Sylvia Smith performing at San Jose State

Rose: *Your catalog now has over 400 pieces ranging from solos to orchestral compositions. What was your first catalog like?*

Smith: It was a small flier that was folded and fit into a regular-sized envelope. That was important because I mailed out a lot of them, being a new publishing company with a small budget. The music in it was, for the most part, very unusual. There were two of Ben Johnston's microtonal pieces, "Sonic Meditations" by Pauline Oliveros, and Herbert Brun's set of three solo percussion pieces using computer graphics in the notational system. Various kinds of graphic notation were being explored during the '70s, and my catalog included several kinds of unusual notation, plus a piece involving short-wave radio.

I was at that time, and still am, interested in the blending of art forms—the connections between, for example, music and poetry, music and theater, etc. In my first catalog in 1974, along with the usual instrumental categories, I had a category called "Flexible Instrumentation and Multi-Media" to give these kinds of pieces a sense of legitimacy and importance.

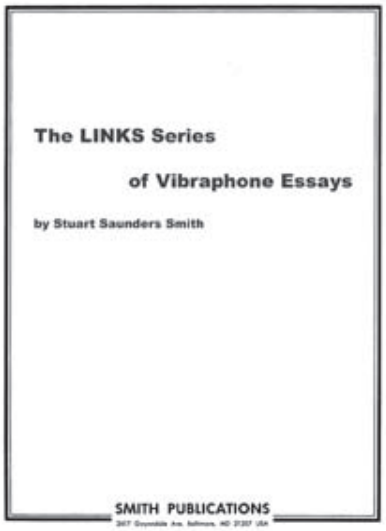
Rose: *Why are you interested in multimedia? Is this interest reflected in your work as a performer?*

Smith: My life has been enriched by all the arts. As a young adult, the idea of total theater was very compelling, and I was drawn to the music of Harry Partch and his concept of music-theater. At that time, too, which was the late '60s, Marshall McLuhan's books were very popular, and there was a new awareness of the paradigms implied by the presentation of information. These ideas made me more aware of the presentation of music—that there is always some aspect of theater and dance in a performance, even a strictly musical performance.

About 15 years ago, I formed a literary group called Out Loud. We met and did performances in my living room. About 15 or 20 people would come over—various kinds of artists—and we would have readings, then a potluck. I read mostly texts I had written. I found myself paying attention to the musical aspects of the spoken voice as much as

the narrative. There is a natural connection between the speaking voice and music.

In 1997 I founded ConText Performers Collective, a group of performers who specialize in pieces for percussion and spoken voice. That is my favorite kind of performing situation because I get to do both the things I enjoy—speaking and playing.



Rose: *You seem so interested in multimedia, yet when I look at your catalog I see that you publish very few pieces that involve electronics with acoustic instruments.*

Smith: The first time I heard electronic music was in my high school years. I bought a recording of Stockhausen's "Gesang der Junglinge." At that time, I found it exciting, and the prospect of electronic sounds with music seemed to add endless possibilities. But over the years, with more experience listening to it, I have come to see electronic music as a dead end.

First, there is the issue of the sounds themselves. Electronically produced sounds are less complex, less rich, monotonous to my ear. There is a disembodied quality to electronic music that makes it *virtual* music, not real music. I had always thought that composition was stronger than the sounds a composer used, and that in the hands of a good composer the sounds themselves wouldn't matter. But to my sensibilities, even an excellent composer cannot make up for bland sounds.

Then there is the problem of the loudspeaker. Ironically, while making sounds louder, a loudspeaker seems to diminish the sound, compressing it into a narrower spectrum. The loudspeaker offers up the musical equivalent of tunnel vision.

Another issue comes up when electronic sounds are combined with acoustic instruments. Electronic sounds pale when they are juxtaposed with the sounds of acoustic instruments. As a performer, I have never had a rewarding experience playing with a tape or CD. Live music-making has a give and take. You are in a relationship with the other players. You shape the phrases as a group. Playing with recorded music is like being in a relationship with a stone. It has no yield.

Rose: *To what extent do you use the profit model in your publishing operations?*

Smith: Because of photocopying, publishing is a depressed industry. It should be obvious to everyone that one does not go into music publishing for the money. I can think of a great many other things to do that would make more money. And I publish difficult new music at that.

I don't do it for the money, but that is not to say that money isn't important. It is important in the same way that putting oil in the car is important—so you can accomplish what you set out to do.

Rose: *How is this reflected in the music you choose?*

Smith: When I consider publishing a musical composition, whether it is a work that was commissioned by me or a work submitted to me, I do it in two stages. First, I consider the musical questions. Is it worthwhile as music? Does it stand for something? Does it make the musical world larger, richer? Then, separately, if it passes these questions, I evaluate its financial circumstances. These are separate questions and it is important to keep them separate. In certain cases the financial problems can be solved. But they are still separate questions, the artistic and the financial. You can't be thinking the piece isn't very worthwhile because it would be too expensive to produce.

Most of the music I publish was made completely independent of my needs as a publisher. It is my job to either accept the piece as it is or reject it. I don't get involved in changing a piece. I never say, "If you change that ending or leave out that middle section, I will

accept it." It is the composer's work, and either I publish it or I don't.

Rose: *When did you begin commissioning pieces to publish?*

Smith: In 1974, almost immediately after I opened Smith Publications. I thought vibraphone could be a serious solo instrument. At that time it was thought of almost exclusively as a jazz instrument. I thought it would be unlikely for a composer to submit such a vibraphone solo. So I asked Stuart Saunders Smith to write a vibraphone solo—a piece that could really stand alone. The result was the first of *The Links Series of Vibraphone Essays* that kept developing over the next 20 years.

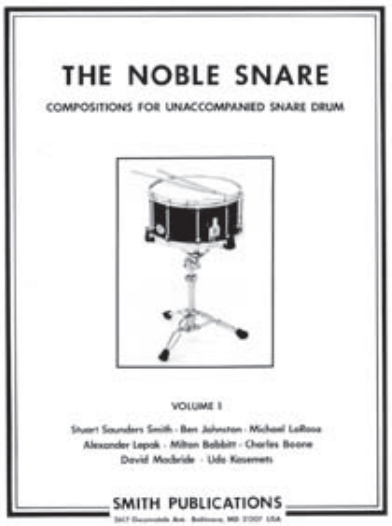
Rose: *What other pieces have you commissioned?*

Smith: All the pieces for *The Noble Snare* were commissioned, beginning in 1987. Far from being a "non-pitched" instrument, the snare drum seemed to me to be full of pitches and full of possibilities as a solo instrument. So I put together a list of composers to ask to write for solo snare drum. When drummers write drum pieces, you often get a piece full of drum licks not very different from their learning exercises. Not always, of course. So I invited primarily non-percussion composers to write pieces, hoping they would have a new take on the snare drum.

Rose: *How were your invitations received?*

Smith: I was not prepared for the enormous enthusiasm and excitement it engendered. The first person to respond was John Cage. Almost everyone I invited said *yes*. And they were all so eager to take up this challenge of writing for unaccompanied snare drum. *The Noble Snare* consists of 33 snare drum solos in four volumes, and they are used all over the world. As a collection it makes a very large statement about the snare drum.

In 1992 I commissioned Ralph Shapey to write a piece for flute and vibraphone to celebrate the opening of the Sylvia Smith Archive. I had never heard this combination of instruments before and I thought they would go well together. When I heard the performance of Ralph's piece at the opening, I liked this combination of instruments so much that I asked two other composers, John Fonville and Stuart Saunders Smith, to compose flute and vibraphone duos for me to publish.



Rose: *Were the pieces for* Marimba Concert *commissioned?*

Smith: All of them were commissioned. For *Marimba Concert* I specifically asked for short pieces for marimba. There are many marimba solos of very substantial proportions, many of them 15 minutes long. The idea behind *Marimba Concert* was to offer a collection of marimba miniatures that was stylistically diverse.

Rose: *Why did you establish the Sylvia Smith Archive of Smith Publications and Sonic Art Editions?*

Smith: I opened Smith Publications in 1974. By 1990 I had accumulated a great deal of interesting documents. Much of it I had saved because it was directly related to the publications. Some were more peripheral—all kinds of publications, recordings, and projects related to the music I publish, as well as unique documents and artifacts sent to me as gifts.

It was too much for my small office. I found myself wanting to throw away letters and books that could be useful to someone doing research on 20th-century music. If I could place these documents in an archive, I reasoned, they would be available for research *and* free up some office space.

Rose: *How have Smith Publications' editorial policies changed over the 30 years you have been publishing music?*

Smith: In 1974, I had the idea of being the neutral editor, of representing all styles. Shortly after that, I began to see publishing as a fulcrum in the musical community—as an agency of influence and change. I began the commissions and did not hold back on publishing even more unusual and challenging music. As my own taste has become more refined over the years, I have a clearer idea of what I stand for and what I do not, in music and in life in general.

Rose: *How do you promote your publications?*

Smith: By showing them and talking about them and listing them in a catalog. Most of the time, the music will sell itself, because it is intrinsically valuable. When I am in an exhibit hall at a music convention, I think of my job as helping people find the right pieces for them, something they will enjoy learning and playing, and will forward them in their musical development. I want to offer people a larger musical world, not a smaller one.

Rose: *What were your early experiences with music?*

Smith: The experiences that come to mind were my visits to my two grandmothers. One grandmother was the organist for a church in the Boston area. I would visit her, and my aunts lived there, too, and it was a very musical household. My aunts had ordinary jobs, but the minute they got home their attention was on music. One aunt played the piano, the other the violin. I know now that they all had perfect pitch, although no one talked about it. They would invite me to play duets with them at the piano. Once when I was very little we took the streetcar into Boston to hear the symphony. They had a television in the house, but I never saw anyone watching it. My grandmother also wrote poetry and belonged to a poetry club, and so she would read aloud a lot. I loved it there. It was really the best art education I can think of, being in that house.

One of my aunts played in a string quartet that would meet in my grandmother's house. She asked me to copy out the parts from the score for their rehearsal. I think I was 11 then. I really labored over the parts, trying to make them look just right. When the other women arrived for the rehearsal, they were all excited about the parts I had made. "It looks just like printing," they said over and over.

Rose: *Was your other grandmother involved in music, too?*

Smith: She was a very traditional Mennonite in the old-order Amish Valley in central Pennsylvania. So there was always the sound of horses going by. She raised chickens and pigs and ran what would now be called a bed-and-breakfast. Everything was low-tech, although she did have electricity and drove a car. She cooked with a wood stove and did laundry with a big washtub and scrubboard every Monday. When she cooked dinner, she would start by building a fire in the stove. It was my job to keep the woodbox full. And it was very musical wood when I threw it into the woodbox.

The Amish belief in low-tech living also applied to music. There wasn't any instrumental music—no radio or records, not even a car radio, no musical instruments. No music at all except what you made yourself with your own voice. My grandmother would sing while she went about her work, and we would sing songs with the boarders after supper. And, of course, we would sing on Sunday morning at the church.

It was a world of real sounds, not the artificial sounds we hear nowadays, and I learned to hear very well—to use my ears ahead of my eyes—and trust what I heard. I have a very hard time with the world of artificial sounds—gratuitous background music, recorded and amplified, or electronically produced without any instruments at all. It is everywhere—in every restaurant and waiting room. In my grandmother's community, if you heard someone singing, there really was someone singing, then and there.

"I don't get involved in changing a piece. It is the composer's work, and either I publish it or I don't."

Rose: *You were invited to Darmstadt Musikinstitut as a special guest in 1988 and again in 1990. What did you experience there as a publisher?*

Smith: The invitation came because I was Robert Erickson's publisher, and he was going to be the featured composer there in 1988. I was not very well traveled and it was my first trip to Europe as a publisher. It was very puzzling to me. People would look at my catalog and then ask me, "How can you have Pauline Oliveros in the same catalog with Milton Babbitt? This is irresponsible."

Apparently in Germany, a publisher is expected to ally with one musical movement or another, and get behind it like a political movement. A consistency was expected. My selection of music looked to them like I didn't know what I was doing—like trying to be a Republican and a Democrat at the same time. This is still strange to me. I think musically, not politically. I think of music as a personal, even spiritual, expression, completely outside the political domain.

Rose: *What else was new to you in Germany?*

Smith: My family ancestry is Swiss/German. My ancestors were forced to leave during the persecution of the Anabaptists around 1700. So I accepted the invitation to Germany secretly hoping to have some feeling of recognition, however subtle, of the land of my ancestors. I tried hard to connect with the food, the language, customs, their way of organizing space, anything at all. I felt nothing even remotely familiar.

One of the most astonishing events I witnessed was when I was walking back to the hotel after one of the late-night concerts. It was about one o'clock in the morning and not one car was in sight. All the Germans stopped at the street corner and waited until the walk sign came on. They were offended when a few of us Americans ignored the sign and crossed the street. They were really very critical of us for doing that. All the time you had the feeling: Who gave you permission to do this, or do that?

I had never thought of myself as an American before. Our government stands for a lot of things that I don't agree with. But coming back from two weeks in Germany, I saw Americans differently, including myself. Everywhere I saw Americans improvising and being accommodating. On the way home from the airport we passed a

traffic accident. Someone took on the task of directing traffic around the accident, setting up flares, before the police arrived. Of course, I had seen things like this before, but coming back from Germany I saw it as a particularly American thing to do. Musicians or not, Americans know how to improvise. I felt proud to be an American, proud of our improvisation, and proud to be an American publisher with very dissimilar music in the same catalog.

Rose: *What did you appreciate about Germany?*

Smith: There was a rational order to things—trains leaving according to schedule. This made it easy to get around, not speaking German. And the German people were very friendly.

I also noticed the appreciation that German people had for well-made products. Everywhere things were well-made and made of good materials. That was expected. A lot of things were made of wood—children's toys, household things—where we might have used plastic. And musical instruments, especially those made of wood, were particularly well-made. Good workmanship, along with the recycling attitude, created, at least for me, the sense that there was concern for the future and the well-being of those who will come after us.

Rose: *What are your criticisms of music in general?*

Smith: Most music tells us what we already know.

Rose: *What is your criticism of percussion music?*

Smith: In general, I would say that percussion music has not separated itself from its military origins. We use instruments like drums and cymbals that were designed for outdoor military drills. Even though we make musical uses of them now, a great deal of percussion music has the simple meters and limited sense of phrasing of its traditional use.

A lot of mallet music, too, is made with drums in mind—aggressive, rhythmically squared off, melodically unsophisticated. Or we get to play piano transcriptions—compositions that were made with the piano in mind and translated for an instrument that has different capabilities and limitations. Mallet instruments are played emphasizing arm and wrist movement rather than fingers. The arm and wrist movements of the mallet player are better suited to large intervals and skips instead of scales and arpeggios. We really do not yet have a body of literature for percussion that is idiomatic. The problem is only one of imagination.

Rose: *Have attitudes toward women in percussion changed during your lifetime?*

Smith: I was born in the wake of World War II. It was a hard time to be a girl. Those were very conservative times, with a lot more gender separation than there is now—separate activities and separate toys. When I was in the first grade and the music teacher would pass out the instruments, a girl could not have the drum. I kept asking for the drum—so did a lot of girls—but only boys could get the drum. By the end of that year, if they hadn't learned it already, all the girls knew that asking to play a drum was the equivalent of a boy asking to wear a dress. So my first instrument was piano.

"In general, percussion music has not separated itself from its military origins."

As a young woman, the talk we heard about women in percussion centered around physical strength and temperament. It was said that women were not strong enough and didn't have an aggressive enough temperament to be successful in percussion.

Years ago in percussion ensemble it was the typical situation—two girls, 12 guys. Brenda and I were always ready with our parts, we always came in right, we played musically. But we were always jumped on for mistakes we didn't make, passed over for the special parts. None of the special coaching came our way. The difference was that we were relaxed at our instruments, concentrating, waiting for our entrances, without the aggressive body language of the young men. Neither of us signed up for the ensemble again, and Brenda dropped out of percussion. None of us were sophisticated enough then to be able to say what had gone wrong.

I look back on this situation as a missed opportunity for all. The director, I am sure, had no idea he was being unfair. He really was a very nice man and took pride in having a mixed-gender ensemble. But he mistook being relaxed for being unprepared, while seeing male behavior as being fully engaged in music and the model for all of us to follow. So he created a self-fulfilling prophesy about women being unsuited to percussion, and in the process he lost two very good players.

Rose: *What about in publishing? Are there particular problems you run into being a woman?*

Smith: Most of the laws restricting women from owning and inheriting property have been repealed, so, legally, it is easier now for women to create businesses and cultural institutions. I don't ever take for granted that I can open a checking account or own a car and a house in my own name without having a husband or father sign for me. It was not that long ago that we couldn't.

Socially, however, it is still difficult for women. We rarely get the credit we deserve. People sometimes assume that my husband is the owner, even though he has no part in Smith Publications. Or they ask, "Where's the boss?" when they are looking at the boss! If I am invited to a reception as a publisher, and I bring my husband along as my guest, it is too-often assumed that he is the invited guest bringing along his wife. My women friends who own businesses say the same kinds of things happen to them.

Rose: *Is there still a need for music publishing, given the proliferation of composer Websites and the ability to print scores from the Internet?*

Smith: Music publishers are needed now as much as ever. Anyone can make their music available on the Web, and it is considered a good thing, and it *is* a good thing. But we now have available more music than we can possibly listen to and evaluate. It is available to us undifferentiated in terms of quality,

and this puts an enormous burden on the consumer to sort it out.

Of course it is my job to publish music. But it is also my job to NOT publish music, to say no to music that is not worthwhile. With published music, some kind of sorting out has been done. Someone, who *could* say no, has said yes to this music, and has put their money and reputation behind it.

Rose: *What is the future of radical new music in America? Do you still publish radical new music or is the music you publish fading into history?*

Smith: A piece of music fades into history to the degree it was made as a fashion statement. Fashion always fades away or it wouldn't be fashion. When the fashionable part of a musical composition fades away, it is easier to hear it for what it is. If a piece is *very* fashionable, there will come a time when it is as exciting as an old pair of platform shoes.

This is what the "test of time" is all about: Will a piece of music outlive its fashion statement? For a piece to stand the test of time, it must have as little fashion as possible—without clichés, without political motivation, without being part of a movement or a bandwagon. This kind of piece is often difficult to talk about, difficult to pin down. This is the kind of piece I always hope to find. This is the kind of piece I like to publish.

Rose: *How do you know so much about fashion?*

Smith: Before I became a publisher, I was trained in fashion design. I worked for many years as a costumer for theaters and opera companies, and I made clothes for specialty shops. Through my work designing clothes for people, I discovered that fashion has to have scarcity for it to work as fashion. It has to be able to create an artificial division between those who have it and those who don't. When you can make anything you want, fashion loses its meaning. It becomes very clear that fashion has a life of its own, separate from the clothes.

Rose: *What publishing projects are you currently working on?*

Smith: I want to do something for the xylophone, bringing it more into the foreground as a serious solo and chamber instrument. For a long time I have thought of the xylophone as an underexplored and under-utilized instrument. These days, everyone is excited about the marimba; I guess that's because of its greater range. I like the xylophone far better. I play it every day. We need good music to play, not just rags and comic music. So I am beginning to commission composers to write for xylophone—solos mostly, but also in chamber settings—hoping to establish a new esthetic for the xylophone. I am calling the series "The Sylvia Smith Xylophone Commissions."

Rose: *You have some unusual percussion music. I'm just curious. What is your best-selling percussion piece?*

Smith: That would be "Songs I–IX," the piece Stuart Saunders Smith wrote for Brian Johnson. Year after year it outsells everything else. I think it is because even though it is thoroughly notated, there is room to make it your own, to express something unique about each person who performs it. This is what music is all about.

Rose: *What future do you want for music in our society?*

Smith: I still long for the musical world of my grandmothers. Where music is something you make and do. Where music is when someone sings or picks up an instrument and plays it. Where music is both an everyday activity and an extremely special event.

Some of this material was adapted from "Sylvia Smith Interviews Herself on the 30th Anniversary of Smith Publications and Sonic Art Editions," NOTES*, Quarterly Journal of the Music Library Association (Sept. 2004).*

Carrie Rose is a flutist, dancer, composer, and concert producer who is devoted to new music and integration of the arts. She produces the Mosaic Concert Series in the Washington, D.C. area, which features creative programming of unique works and diverse artistic mediums. **PN**

New Percussion Literature and Recordings

Publishers and composers are invited to submit materials to Percussive Notes *to be considered for review. Selection of reviewers is the sole responsibility of the Review Editor of* Percussive Notes. *Comments about the works do not necessarily reflect the opinions of the Percussive Arts Society. Send two copies of each submission to:*
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Percussive Arts Society
701 NW Ferris Avenue
Lawton OK 73507-5442 USA.
Note: *Please provide current address or e-mail, contact information and price with each item to be reviewed.* ***Whenever possible, please include a performance or rehearsal tape of ensemble music.*** *Also, if possible, include a translation if text and CD liner notes are not in English.*

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

PERCUSSION REFERENCE TEXTS

The Drum Handbook
Geoff Nicholls
$24.95
Backbeat Books
This might be the most complete text yet on "buying, maintaining, and getting the best from your drum kit." This 160-page book is replete with information about every aspect of drumset technicalities. In addition, there are many helpful pictures showing hardware and drums from all angles, sticks and head selections, as well as great drummers.

The book is divided into four sections. "The Basics" covers everything anyone would need to know when purchasing their first drumset, including a discussion of hardware, drum shells, heads, and even which drums are most collectable. "Trade Secrets" goes into much more detail about many of the topics discussed in section one. "Practical Tips from the Pros" focuses on topics of interest to the working drummer, including "setting up for gigging," using mics, and an extensive discussion of tuning. The last section, "The Drummers Reference," is a listing of recommended books, magazines, videos and DVDs. There is also an extensive Web directory.

This book will appeal to those just beginning to explore the joys of drumming. It will help anyone avoid the many problems and pitfalls that many of us older drummers have experienced. This book is a wealth of information put together in a well-organized format.

—Tom Morgan

Play and Teach Percussion
Steve Houghton and Linda Peterson
$40.00
GIA Publications
Play and Teach Percussion is subtitled "A College Method for Success in the Classroom, A Lifetime Reference for Music Teachers." This 121-page paperback with two accompanying CDs provides music teachers (generally non-percussionists) with a concise guide for understanding the basic skills of teaching instruments used for concert percussion (in the U.S.), drumset and world percussion.

There are 72 tracks on the first CD, which corresponds to the first section on concert percussion, including such topics as snare drum, keyboard percussion instruments, triangle, temple blocks, woodblock, tambourine and others. The second section of the book corresponds to the second CD, which has 37 tracks dealing with drumset, African instruments, Afro-Cuban instruments and Brazilian instruments. As noted in the prefatory remarks, most of the music in this book is from *Do It! Play Percussion*—Books 1 & 2 by Steve Houghton.

There is also a marching percussion section with recorded technical exercises and a section containing resources including the PAS International Drum Rudiments, Percussion Instrument Alternatives, Suggested Methods, Stick and Mallet Choices, Percussion Manufacturers Directory and Percussion Publishers Directory.

Play and Teach Percussion is an excellent resource book for pre-college band or orchestra teachers, particularly at the beginning level. The CDs provide insight into the sounds desired by teachers from beginning percussion students.

—Jim Lambert

Second Line
Antoon Aukes
$24.95
C.L. Barnhouse Company
Second Line, 100 Years of New Orleans Drumming is both an instruction book on "second line" drumming and a historical review of the brass bands and drummers who developed the style. A CD with 90 examples of second-line development are expertly performed by Antoon Aukes. Each example is written out, which provides the listener with the music as well as the sound and groove of each beat. The brass band or drummer responsible for each beat is given credit, along with a short account of the band or drummer, the historical significance of the contribution, and any quotes that add credence to the style.

Second Line is divided into Part One, 1900–1945; Part Two, 1945–1970; Part Three, 1970–2000; and Part Four, Drum Technique. *Second Line* is an encyclopedia of a style of drumming whose roots have influenced all drummers.

—John H. Beck

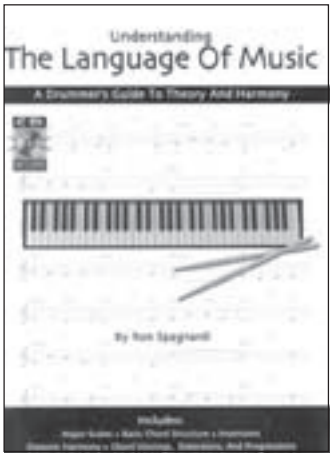
Traditional Afro-Cuban Concepts in Contemporary Music **II–IV**
Arturo Rodriguez
$29.95
Mel Bay Publications
Traditional Afro-Cuban Concepts in Contemporary Music is a good book for anyone wanting to know more about Afro-Cuban music and how it has evolved. The exercises are written in graphic notation (as opposed to the traditional staff), and would therefore be suitable for students without much traditional reading experience. One of the best features of the book is the categorization of the many traditional Afro-Cuban styles, such as *son* and its variations (*son montuno*, *changui*), which have been a source of confusion for musicians who did not grow up listening to Afro-Cuban music. The book also discusses typical musical structures, instruments, different types of ensembles, contemporary adaptations of Afro-Cuban music (Afro-Cuban jazz, Latin pop, mambo, salsa), duple meter vs. triple meter, and rhyth-

mic exercises to strengthen polyrhythmic understanding. *Clave* (in 6/8 and 4/4), basic conga/bongo/timbale sounds and techniques, *tumbao/marcha* patterns, conga funk, improvisational concepts and melodic interaction for drums are also explored. In addition to example exercises, the two CDs contain three play-along charts (slow, medium, fast tempo) that allow readers to practice grooves, rhythmic breaks and improvisation.

—Terry O'Mahoney

Understanding the Language of Music **II–IV**
Ron Spagnardi
$12.95
Modern Drummer Publications
Subtitled "A Drummer's Guide to Theory and Harmony," this 44-page book by the late Ron Spagnardi (founder/publisher of *Modern Drummer* magazine) is a well-organized, step-by-step guide to basic music theory. Beginning with very basic elements of music (notes on the staff, intervals, accidentals, scales), it quickly moves to various chord structures, song forms, Roman-numeral analysis, circle of fifths, diatonic harmony, chord voicings, chord extensions, chord alterations and chord progressions. The book culminates with a short analysis of several jazz standards.

This book is directed at musicians who wish to apply basic theory to a jazz context. The reader would need to play the exercises on piano to receive the maximum ear-training benefit and be creative about how to apply the concepts, but the layout of the book is easy to follow. The accompanying CD contains examples of the exercises. This book could be used by any musician as an introduction to jazz theory or by theory teachers looking for a straightforward beginning theory text.



—Terry O'Mahoney

PERCUSSION COLLECTIONS

Standard of Excellence Festival Solos: Snare Drum and Mallets II–III
Bruce Pearson, Mary Elledge, Dave Hagedorn
$14.95
Neil A. Kjos Music

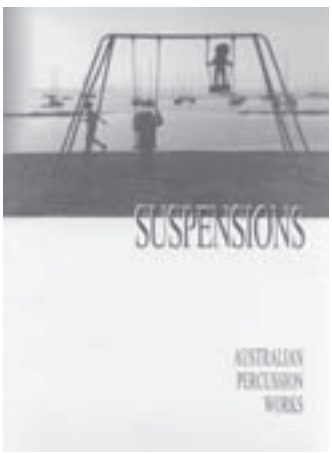
This 48-page text contains 15 mallet percussion solos and 15 snare drum solos designed for young band students. (Solo books are available for all band instruments.) The snare drum/mallet book contains two CDs: one for the mallet selections, the other for the snare drum pieces, featuring play-along opportunities. The snare drum CD contains a demonstration of each solo. On the mallet CD, two tracks are allotted to each solo. The first presents the piece performed on bells with piano accompaniment; the second track contains the piano accompaniment alone. If a student wishes to perform the mallet solos with a live pianist, a separate book of piano accompaniments must be purchased.

Throughout the concert-style snare drum solos, accents, flams, buzzed strokes, rolls and the simultaneous performance of a right-hand and left-hand part are featured in a number of imaginative contexts. Dave Hagedorn, who contributed the snare drum material, uses a variety of styles, from Latin-inspired examples that utilize different playing areas of the head to a New Orleans-style street march. Special techniques (playing on the rim, stick clicks, cross-stick and "end of stick on drumhead") are all explained and illustrated. Also included in the snare drum section is a page of basic "rudiment studies" and the PAS International Drum Rudiments.

Mallet solos, which use melodic material from such composers as Handel, Beethoven, Haydn, and Mozart as well as obscure individuals such as Albert Biehl and Franz Behr, are written in the keys of either B-flat or E-flat. A page is included that presents scales and arpeggios in these keys for practice. Sticking suggestions are not provided. None of the solos requires the use of rolls. (Because rolling techniques are so important to develop early on, it would have been advantageous if pieces were included that contained rolls, played in both detached and legato versions.) Six pages of program notes, which provide informative and interesting commentary for each solo, is a valuable addition to the publication.

—John R. Raush

Suspensions **V–VI**
Various Composers
$28.00
Red House Editions
Suspensions is a collection of percussion works composed by seven Australian composers. Each is unique and reflects the composer's insight into percussion composition, ranging from solo percussion to quartet ensembles. A unifying link of all the compositions is their use of suspended instruments, including pipes, pieces of metal, pod rattles and amplified cactus to name a few. Jazz, improvisation, visual aspects, and flexible instrumentation are a few of the elements used in the compositions.



"The Anguish of Faustus" by Helen Gifford is a solo for a collection of suspended steel forms. "Butterfly" by Eve Duncan is a quartet for bells, marimba, vibes, cymbals, drums and hanging iron bits. "Mixo-Masho" by Michael Atherton is a trio for Thai gongs and a variety of bowls, cymbals, RotoToms, pots, marimba and vibes. "Winterreise" by Andrew Ford is a solo for four sets of sleighbells. "Rope Bridge" by Erik Griswold is a duo for tom-toms, pod shakers and ropes. "Night Sight" by Brigid Burke is a trio for cymbals, gongs and bass marimba. "Passage to Klungkung" by Adrian Pertout is a duo for cymbals and gongs.

These short compositions reflect a trend among composers to get away from combining mallet percussion and general percussion to produce a percussion composition. These works rely on the ability of non-pitched instruments to produce their own unique sound and combine with each other to produce a composition. Each work makes its own statement and is successful for having done so.

—John H. Beck

INSTRUCTIONAL VIDEO

The Art of Timpani: Sewing Felt Timpani Sticks
Mark Yancich and Steve Hemphill
$49.95 (2 VHS Cassettes)
Tap Publications
These two instructional videos, packaged together, are devoted to demonstrating how to recover two types of timpani mallets—cartwheels, which is the focus of volume one (92 minutes), and ball-type sticks, the topic of volume two (72 minutes). Mark Yancich, Principal Timpanist with the Atlanta Symphony Orchestra, addresses his subject in a meticulous, step-by-step approach explaining important details and procedures, with the goal of attaining a professionally finished, even sounding pair of mallets.

In volume one, following an informative introduction, Yancich discusses tools; supplies; resources; sources of felt; properties of American and German felt; removing

worn felts; preparing the core; replacing liner felts; measuring, cutting, splitting, stretching and trimming the felt; sewing seams; methods of sewing drawstrings; and finishing touches, such as voicing the mallets. Volume two addresses some of the same procedures discussed in the first volume, plus drawing and cutting circles, the single and double drawstring methods, and cutting and sewing notches on the edge of the felt.

Yancich explains why the subject of these videos is so important for all timpanists. Sewing their own sticks makes it possible for timpanists to personalize their sound, accommodate the acoustics of the concert hall and of their instruments, satisfy a specific musical style or composer, and save money. The videos, which provide the next best thing to a hands-on experience, can also be used by percussionists to learn how to make implements like swizzle sticks, for example.

Yancich and Steve Hemphill deserve accolades for addressing a topic that has been ignored in the education of many timpanists. Learning to recover, repair and voice one's own sticks has the same relevance for timpani performance as that experienced by oboe players in learning to make and "fine tune" their own reeds.

—John R. Raush

KEYBOARD PERCUSSION SOLO REPERTOIRE

Jojo's March **II**
Ralf Kleinehanding
$7.40
Zimmermann Frankfurt
"Jojo's March" is a happy and cheery work that will help the beginning four-mallet marimbist grow technically and musically. The work is monothematic with the alternation of a march-like section and a chorale as the premise. The player will need a four-octave marimba with stroke types limited to double vertical and single independent strokes at basic intervallic distances. Kleinehanding has also provided an alternative to the chorale section with a simplified double vertical section if the performer has trouble with double vertical rolls.

Dedicated to one of his students, Johannes, or Jojo for short, Kleinehanding hopes that others will enjoy performing and practicing the work as much as Jojo did.

—Lisa Rogers

Mixolydia **II**
Kristen Shiner McGuire
$5.00
Kendor Music
This mallet-keyboard solo can be performed on bells, xylophone, vibes or marimba. Dotted half notes must be rolled on xylophone and marimba. This ca. 2:15 solo, set in ABA form, introduces the student to the A Mixolydian scale in the A sections and a D Dorian scale in section B. The composer shows how these modal forms are derived by lowering the third and/or seventh degrees of major scales starting on the same tonic.

The piece features a rhythmic ostinato on A, played with the left hand in the opening and closing sections, which changes to a D played by the right hand in the B section. Against these single-note ostinatos the opposite hand plays a simple melodic line, resulting in a number of double stops and requiring the crossing of hands at one point.

It is encouraging to see an attempt made to explore theoretical concepts not usually pursued in training literature for young students. An enterprising teacher should be able to use this material to lay a foundation for understanding relationships between varieties of scales.

—John R. Raush

Parasol **III**
Bruce Levine
vibes arr. by Ian Finkel
$7.00
Franklin Edition
Arranged for vibraphone soloist with piano accompaniment, this intermediate four-mallet work is a gem. Levine's composition and Finkel's arrangement for vibraphone will provide a light-hearted and memorable closer to any recital or program. Technically, the vibist must be proficient with double vertical strokes, single independent strokes and single alternating strokes. The tempo is rather fast (quarter note = 144), so the vibist must strive for accuracy within the stroke types. Levine suggests the work be performed lightly and in "music hall" style.

—Lisa Rogers

For Susie **IV**
Christopher Retschulte
$15.00
Innovative Percussion
"For Susie" is a delightful piece for four-mallet vibraphone in a minimalist style. The piece is written in an arch form. After a short, chordal introduction, an ostinato is presented in the left hand. The meter here alternates between 4/4 and 15/16. The right hand is added quickly with a rhythmic countermelody made up of mostly thirds and sixths. This section moves to a 5/8 section with a new ostinato in the right hand. The left hand now performs melodies in sixths. A third section breaks up this material in a clever way between the hands, creating a more homogeneous texture. The work then moves back through the stages in reverse order, with each section being somewhat abbreviated. The conclusion brings back the block chords reminiscent of the introduction.

The piece is largely pan diatonic in its musical vocabulary. Its interesting rhythmic patterns and general high level of craftsmanship make it a great addition to solo vibe literature.

—Tom Morgan

Intro and Blues in 11 **IV**
George Tantchev
$7.00
Tantchev Publishing
Dedicated to his friend and teacher Gordon Stout, George Tantchev's four-mallet work "Intro and Blues in 11" uses the blues form in metric contexts of 11/8, 5/8 and 7/8. The work is written for the advanced intermediate marimbist who needs to be proficient with the following stroke types at various intervallic distances: double vertical, single independent and single alternating. I predict "Intro and Blues in 11" will become a favorite of performers and listeners alike.

—Lisa Rogers

6 Pieces Breves pour Xylophone **IV–V**
Gabriel Bouchet
$21.95
Editions Henry Lemoine
This is a collection of six brief solos for xylophone, all written for two mallets. The solos cover several key signatures. Tempos range from quarter note = 84–104. Meters include 3/4, 4/4, 7/8 and 5/8. The solos are stylistic, covering contrasting themes and materials. The content includes scale-type patterns, arpeggios and syncopated rhythms. These solos are challenging and will be appropriate for recital programs and contest formats. They could also be useful as sight-reading assignments for advanced students. I found these fun to read through, and imagine that others will also.

—George Frock

Ilona's Waltz **V**
Bruce Levine
Arr. Ian Finkel
$5.00
Franklin Edition/Five Fingers Music
This composition for solo vibraphone is written in B-flat and is in ABA form. Scored at a tempo of 66 mm per measure, this rather quick waltz flows at a comfortable feel. After a four-bar vamp intro, the theme begins with the melodic material played over a three-beat accompaniment. Finkel has scored the arrangement with rich voicings, alternating between the three-beat rhythms and arpeggio patterns. There are ample dynamics for expression, making this solo ideal for recitals. There is one printing error in measure 47, which has too many beats, but it is clearly understood what the composer had in mind.

—George Frock

The Alabados Song **V–V+**
Paul Bissell
$20.00
Go Fish Music
"The Alabados Song" is an evocative new work for solo marimba and tape. Its dark mood is derived from the subject matter—the me-

lodically improvised last rites delivered by remote Hispanic/Catholic communities of the American Southwest. The piece is loosely based on a story about a dying woman whose soul refuses to be "whisked away into the spirit world," but eventually resigns herself to her fate after an animated dance by the emissaries of the afterlife.

The piece opens with sustained four-mallet rolls that re-create the solemn chanting that accompanies the last rites. This soon gives way to an *allegro* section that is the energetic, contrapuntal dance of the spirits. The piece continues into an even more frantic, chaotic chromatic section before a brief coda that ends with a short vocal sigh and arpeggiated chord that signals the final surrender of the woman to the afterlife.

"The Alabados Song" is an exciting, ten-minute work for the advanced four-mallet marimbist. Its themes are musically intriguing, the pace is excellent and the emotional impact is very strong. The Spanish narration on the tape adds to its authenticity and exotic feel. The piece requires excellent reading skills, good mallet independence and understanding of metric modulations. The package includes a score and CD (which contains the accompaniment track and complete version with marimba soloist for reference). A video of the fast section is available online at gofishmusic.com.

—Terry O'Mahoney

Pinkerton Rag **V**
Bruce Levine
$7.00
Franklin Edition

"Pinkerton Rag" is written in the xylophone rag style, but it is scored for bells. And yes, there is a sound problem with fast bell passages and bell overtones, but Ian Finkel has addressed this problem. He suggests putting a muffler strip between the natural and accidental notes to stop the overtones. You get a metallic rag sound quite different from the usual xylophone rag sound.

The piece is basically written in thirds, octaves, single notes or an occasional sixth. The tempo of quarter note = 160 is challenging, but well within the playable range. The piano accompaniment is not difficult and complements the bell solo. This one minute 45-second solo would be a perfect encore to a mallet recital.

—John H. Beck

Quintessence **V**
Ian Grom
$15.00
Innovative Percussion

"Quintessence," a ca. 10-minute marimba solo, is written for a low-A instrument and is described by the composer as "an episodic work that utilizes the extrapolation of a single musical cell to create the impetus for the entire piece." The three notes of this "cell" (F, G, A-flat) provide the whole-step/half-step relationships that serve as the germinal ingredients for the composition.

The piece is a tonal work set in five movements, or "episodes" as the composer refers to them, each offering its own stylistic features. The piece begins before a sound is actually heard, as the player hovers above the rolled G that initiates the opening episode, and "make(s) the rolling motion without actually hitting the bar until several seconds have gone by." The opening episode ("Emerge"), in chordal style with mildly dissonant harmonies, is followed by the contrapuntal setting of the second episode, "Remembering Mandeng." Here, the left hand plays an eighth-note ostinato pattern set against a simple melody in the right hand, which results in a rhythmically interesting counterpoint (e.g., the juxtaposition of three notes in the left hand against two in the right). The third episode, "Plight of the Birdies," features a melody embellished with grace notes and a technique idiomatic to marimba performance in which the melodic line is divided between right- and left-hand mallets in various rhythmic combinations.

Episode IV ("The Savage Beast Unsoothed") uses a repetitive

right-hand "drone," as the composer terms it (a repeated double-stop major second). The contrasting left-hand part sets up interesting rhythms, such as those resulting from the coordination of ascending left-hand octaves and the drone. The final episode ("Eventuality") returns to the chordal texture of the opening, using rolled four-note chords, and concludes simply with three unrolled double-stops, the last note repeating the G with which the work begins.

Technical problems are eased by chords that are voiced to avoid large skips, step-wise movement between chord tones, and repetitious patterns, keeping the work within the capabilities of an average college mallet player. Throughout most of the episodes, rhythm is the most imaginative aspect, interjecting a prime ingredient in maintaining the listener's attention. The fact that the work features a variety of contrasting styles that can showcase a soloist's command of the marimba keyboard should help its popularity.

—John R. Raush

The Singularity Myth **V**
Scott Johnson
$12.95
UPbeat Music
"The Singularity Myth" is a wonderful piece for the advanced four-mallet marimbist. The work is monothematic with a preponderance of single alternating strokes employed throughout; hence, the relation to the title. Johnson provides performance notes with specific gradations of mallets to be used. The performer must be proficient with double vertical, single independent and double lateral strokes at various intervallic distances, and will need a low-A marimba to perform the work.

—Lisa Rogers

Extrait de saturne **V+**
Marie-Helene Fournier
$24.95
Editions Henry Lemoine
"Extrait de saturne" is a solo work for the advanced, two-mallet marimbist. The work is approximately five minutes long and requires a four-octave instrument. The title refers to the extraction of lead, which Fournier suggests is the impetus for exploring the concept of musical density in this work. She employs brushes on the bars, ornamentation and roll-speed variations for an effective programmatic piece.

—Lisa Rogers

On the Seashore **V+**
Felix Mendelssohn
Trans. Janis Potter
$8.00
Go Fish Music
Better known to pianists as one of Mendelssohn's *Songs Without Words* (op. 53, no. 1), "On the Seashore" (not Mendelssohn's title) is a four-minute work for a solo marimbist playing a five-octave instrument. The piece requires technical command of the keyboard and the ability to play expressively within the requisite style. Potter has chosen an excellent example of a short, Romantic solo piano work, contrapuntally scored with the melody accompanied by arpeggiated chords in 12/8.

This transcription, we are informed, will be included on Potter's second CD. This publication provides a literal transcription of Mendelssohn's original for solo piano with only a few insignificant exceptions: the omission of three notes, which would be impossible to play using four mallets, and the last note, which is expanded from the octave A-flats of the original to a complete, arpeggiated chord. Potter also adds a metronome indication and performance marks. (It would have been appropriate, however, if any additions not in the original were identified by enclosing them in parentheses.)

Some parallels can be drawn between this publication and Leigh Stevens' adaptations of the Tchaikovsky and Schumann *Albums for the Young*. In all three cases, the originals are Romantic piano works written in a song-like style, requiring the use of a fully-developed four-mallet technique and an understanding of phrasing on an instrument that has no damper pedal, which is such an important factor in phrasing on the piano. This publication deserves a place in the advanced college marimbist's repertoire. It is an excellent vehicle for displaying interpretative ability in a situation where the music demands the ultimate in subtleties of touch and mallet control.

—John R. Raush

Capriccio Claunesco **VI**
Ruud Wiener
$15.90
RAWI Percussion Publications
Dedicated to Katarzyna Mycka and written for a low-F marimba, "Capriccio Claunesco" is a showpiece for a mature player. The piece has two main sections—the first is in eighth notes and the second is in triplets. Both sections are in the same tempo of quarter note = 120–160 with expression. Judging by this tempo marking, the better your technique, the faster you should play. The eighth-note section is in A-flat and the triplet section is in C. There is a return to A-flat at the end. Mallet independence is the key to performing it well. There are no rolls, just virtuosic mallet playing that will be exciting for the performer and audience.

—John H. Beck

Run **VI**
Jonathan Leshnoff
$20.00
Go Fish Music
This dramatic new piece for solo marimba is sure to become a standard work in the marimba repertoire. Commissioned by Svetoslan Stoyanov, "Run" requires a five-octave instrument and four-mallet technique.

Marked "Suspensefully," the piece begins with a series of rapid arpeggios written as grace notes that move to a C-sharp marked *sfz*. This continues as the C-sharp gradually grows into tone clusters. This idea is developed very ingeniously, with musical gestures that hint of things to come later, while constantly returning to the original motive.

Eventually, a complex ostinato is set up using mallets 1, 2 and 3. Then mallet 4 performs what sounds like an unrelated melody over the top of the ostinato.

The arpeggio, tone clusters and ostinato are the building blocks of the piece. The composer explores many rhythmic and tonal combinations of these elements in an extensive development section. The conclusion recombines these musical gestures once again, presenting another ostinato in one hand, with gradually lengthening arpeggios occurring above, played with the other hand. This slowly disintegrates and the ostinato fades to nothing.

This is a challenging piece from both a technical and musical standpoint. A high level of mallet independence is required along with complete control of the one-handed roll. But it is much more than a technical workout. "Run" exemplifies the marimba's range of musical expression and dramatic possibilities.

—Tom Morgan

Six Pieces for Xylophone Solo **VI**
Bruce Levine
Trans. Ian Finkel
$7.00
Franklin Edition/Five Fingers Music
These six, one-page solos for the advanced xylophonist are written without key signatures in tone-row format. The solos cover a variety of tempos and styles, and each contains rhythmic and technical challenges. Each solo can be performed with two mallets, but some artists may elect to use two mallets per hand to facilitate the large leaps found in some of the solos. There are no performance notes, and longer note values are not indicated as rolls. Thus, the decision on rolls is left to up to the interpretation of the performer.

—George Frock

SNARE DRUM

Snare Drum Solos **V**
Sperie Karas
$5.95
Hal Leonard Corporation
Snare Drum Solos is a book of seven advanced solos suitable for recitals, solo competitions and lessons. Each solo's title captures the flavor of the music: "The Fast Tract," "Hot News," "Lay It Down,"

"Rollin' and Rockin'," "Strollin' On Six," "Waltz For Jazzers" and "The Right Touch." Basic rudiments of flams, ruffs and rolls are used along with paradiddles, rattamacues, flam-taps and some variation of all of the above. It is not a rudimental book per se, but a solo book with a classical touch. Sticking is indicated for every note, providing a guide to the composer's intent. One thing that impressed me was the logical tempo markings for each solo.

Snare Drum Solos will challenge the advanced player, but the challenges are worth the effort and will provide a sense of satisfaction for having met them.

—John H. Beck

Mess You Up **V–VI**
Murray Houllif
$4.00
Kendor Music
Mess You Up is a contemporary, rudimental snare drum solo, written in 2/4 at a tempo of quarter note = 80–88. All rolls are notated with a number to indicate the number of strokes. Every note is accompanied by required sticking patterns. Technical requirements include long and short rolls, flams, drags and various "diddles." The motives and phrases are clearly grouped in four- to eight-bar patterns. This solo is appropriate for competition as well as recitals.

—George Frock

TIMPANI

10 Intermediate Timpani Solos **III–IV**
John H. Beck
$10.00
Kendor Music
This publication is intended as "a collection...that will provide the intermediate player with musical and challenging melodies to be played on two, three, and four drums." The composer, noting that "timpani are melody instruments, not just rhythmic instruments," focuses on the melodic parameter. Melodies are framed in four-measure phrases with the intention of instilling a typical model that students can assimilate in the course of developing their concepts of phrasing. The ten solos are devoted to musical and technical issues, such as producing a good quality of sound, muffling, rolling, cross sticking, executing accents and double stops, moving rapidly from one drum to another, and playing in slow tempos.

Appended comments by the composer offer a "mini-lesson" for each piece. Sticking is provided only in problematic situations and is optional. Pedaling is not required. Beck's experience as a timpanist and his expertise in creating literature that is musical and enjoyable to play by timpanists at all levels are evident in this collection.

—John R. Raush

The Boss **V**
Moses Mark Howden
$5.00
Kendor Music
"The Boss" is a 3:25 timpani solo suitable for lessons, recitals, festivals and auditions. Its short length and non-problematic tuning requirements—only one half-stop change—make it a good audition solo when playing on unfamiliar drums.

Written in a 6/8 at dotted-quarter = 68, the solo requires a bit of timpani technique. Sixteenth-note passages from high drum to low drum will test one's ability. There are a few meter changes, from 6/8 to 3/4 to 5/8, but the eighth note remains steady and the metric changes are logical and musical. There is one section for right-hand and left-hand independence, and a section played with rattan handles, but otherwise it is a straight-ahead timpani solo that would be enjoyable to play.

—John H. Beck

Oltre La Linea Di Fuoco 2 **VI**
Luigi Morleo
$15.95
Editions Henry Lemoine
This solo for five pedal timpani is written without a time signature. The solo opens with a tempo of quarter note = 110. The motives consist of sixteenth-note groups that shift in patterns of 3, 4, 5, and 7 notes each. Technical challenges include melodic pedal changes, as well as patterns that move between playing at the normal beating area and in the middle of the heads. There are also sections that call for dead strokes. All tuning changes are clearly notated. Of particular note are phrases that require contrasting patterns between the right and left hands. This challenging

work is highly recommended for advanced recital programs.

—George Frock

MULTIPLE PERCUSSION

Accessoirement **VI**
Jean-Claude Tavernier
$15.95
Gerald Billaudot Editeur
This ca. 3:50 work for multi-percussion soloist and pianist is an interesting piece of music that gives the percussionist ample opportunities to display technical dexterity and musicality using whip, bass drum, tambourine, guiro, three temple blocks, triangle, maracas, castanets, sleighbells and crash cymbals. Tavernier creates an effective setting for showcasing the percussionist, using a rapid tempo and a sharp, attention-getting whip stroke followed by a long bass drum solo that brings to mind the dramatic bass drum part in "The Rite of Spring."

Harmonically, the piece is quite remarkable, cleverly developed from a single dominant-seventh chord. Techniques required in the percussion part are those required of an accomplished orchestral player. Challenges to the percussionist also derive from the need to render rhythms accurately in an ensemble context, such as coordinating dotted-eighth-note rhythms in the guiro part with the pianist's eighth notes. The composer, no doubt with tongue in cheek, brings the piece to a roaring close driven by a cymbal part that is reminiscent of the finale of the last movement of Tchaikovsky's fourth symphony. This piece will demonstrate the advanced student's mastery of the accessories in the context of a most entertaining musical experience.

—John R. Raush

PERCUSSION ENSEMBLE

Carnaval de Caribe **I–II**
Moses Mark Howden
$11.00
Kendor Music
This bright, two-minute percussion quintet for the beginning ensemble is scored for snare drum, two marimbas, small crash cymbals and small bass drum. It uses simple half-note, quarter-note and eighth-note rhythms in cut-time to teach the students about the buoyant Caribbean musical genre. The keyboard parts require only two mallet ability and the "happy" melodies are all in the key of C major. The tune is structurally very simple: eight-bar introduction, marimba melody entrance, antiphonal percussion writing, melody unison rhythms in harmony, and short recap. "Carnaval de Caribe" would be fun for performers and audience alike.

—Terry O'Mahoney

Hit Me With Your Best Shot **III**
Eddie Schwartz
Arr. Murray Houllif
$12.00
Kendor Music
Eddie Schwartz's "Hit Me With Your Best Shot" is here arranged for percussion sextet, scored as follows: part 1 for bells, vibes, or xylophone; part 2 for marimba; part 3 for four timpani; part 4 for drumset; and parts 5 and 6 for tambourine and cowbell, respectively. Part 1 can be expanded to include three players.

Houllif's scoring in this 3:20 sextet is simple but effective. The melody is assigned to part 1 (some double stops are required), with the marimbist providing harmonic support using double stops and closely voiced, three-note chords, and the timpanist using four drums to lay down a bass line. Drumset, tambourine and cowbell players contribute accompaniments compatible with the hard-rock setting; the timpanist and set drummer will enjoy some tasty fills and solos in the up-tempo setting. "Hit Me With Your Best Shot" should not fail to please the director of a middle school or high school ensemble blessed with a mallet player who can handle the marimba part.

—John R. Raush

Rhythm Trip **III**
Sherrie Maricle
$24.00
Kendor Music
At first glance of "Rhythm Trip," I thought, "Great, another body percussion piece. Haven't we been bombarded with enough of these pieces?" On further study, my initial assumptions quickly changed. Sherrie Maricle's use of choreography in a rhythmic context would be quite challenging for the performers and extremely satisfying to an audience visually as well as aurally.

Therefore, I commend Maricle for providing an "extra twist" to body percussion through her composition. All the dance or body motions needed to perform "Rhythm Trip" are clearly spelled out in performance directions. There are four parts; however, each part could be doubled or tripled depending upon space and ensemble precision. Obviously, all performers need to memorize parts due to the vast array of movements needed on stage. Maricle's new work is worth the "trip" for performers and audience alike.

—Lisa Rogers

ABAC-US **IV**
Jurgen Ulrich
$18.60
Zimmermann Frankfurt
ABAC-US is a quartet for non-pitched percussion instruments: two bongos, bass drum, wood chimes, high cymbal, snare drum, three woodblocks, medium cymbal, field drum, five temple blocks, low cymbal (sometimes to be played with a violin bow), four tom-toms, three cowbells, and three triangles.

The piece is written in four short movements, separated by fermatas. Each movement uses a different combination of instruments. Section one, "Vivace," is scored for drums only, and begins with each player performing rhythmic patterns by hitting their sticks in the air. This forms a short introduction that moves to a main theme performed on drums at *forte*. The theme, made up of sixteenth- and eighth-note patterns in 4/4, is interesting in that it often obscures the downbeat. There is much interplay between players as the theme is developed and is finally restated to bring the movement to a close.

The second section, "Lento, alla tedesca," is slower and much more sparse. Here the instruments are bass drum, woodblocks, temple blocks and cowbells, and the dynamic level is quite soft throughout. The third section, "Lento, misterioso," is also soft, with three of the four players changing to cymbals and the fourth remaining on triangles. The mysterious mood is enhanced by the use of felt sticks and the violin bow on the cymbals. The last section is a recapitulation, with a return of the original theme played on drums. While this section is built on the same rhythmic theme, it is developed in a fresh way. The piece concludes effectively with a decrescendo leading to a fermata, followed by one last *fortissimo* statement of the original motive.

This is a well-written composition that demands a high level of finesse and musicality. It would be a wonderfully contrasting work in a college percussion ensemble concert.

—Tom Morgan

The Hat Don't Talk **IV**
David Mancini
$14.00
Kendor Music
"The Hat Don't Talk" (the title was Dizzy Gillespie's response to a question posed to him on the *Arsenio Hall Show*), is a ca. 2:30 body percussion quartet, although additional players in multiples of four can be added. Players sit in chairs on a wooden floor. Sounds are generated by clapping hands, slapping right and left legs, striking right and left feet on the floor, and by vocalizing. Starting out with all players shouting "1-2-3-4-play that funky beat, uh!" and ending with a final "The hat don't talk," this ensemble sports a "hip-hop groove with a bounce," with ensemble members playing their bodies like five-piece drumsets.

Mancini displays the "funky beat" in an imaginative, contrapuntal context, e.g., by deftly moving a short pattern from player to player in imitative fashion, by using pairs of players who trade solos, and by featuring all four percussionists in powerful unison statements. Although "the hat don't talk," the players certainly do, contributing the icing on the cake in this entertaining hip-hop romp that is sure to fuel an enthusiastic response from all participants as well as the audience.

—John R. Raush

One Man's Junk **IV**
W. J. Putnam
$17.00
Kendor Music
"One Man's Junk" is a percussion ensemble for eight players, each performing on a variety of unusual

sound sources including an ironing board, plastic and metal garbage cans, flower pots, kitchen pots and pans, a paper bag, tuned water glasses, marbles and a bicycle wheel.

The ensemble begins in 4/4, and is at an average tempo of quarter note = 80. The opening section consists of solo statements answered by ensemble passages. This moves to a brief waltz in 3/4, followed by a 6/8 section with the pulse remaining the same. The ensemble gathers energy and intensity and closes with a 4/4 coda. This is an excellent piece for both advanced and less experienced players. Audiences should go home talking about this one.

—George Frock

Three of A Kind **IV**
Lynn Glassock
$8.00
Kendor Music
"Three of a Kind" is a 2:45 percussion trio in which player 1 performs on snare drum and one high-pitched tom-tom; player 2 performs on snare drum and one medium-pitched tom-tom; and player 3 performs on snare drum and two low tom-toms. Metered in 4/4 with an indicated tempo of quarter note = 112–120, the piece enables each of the performers to solo, with challenges in traditional rudiments. Numerous dynamic and accent markings will permit the intermediate trio to sparkle in performance.

—Jim Lambert

Trio **IV**
Gael Rocca
$24.95
Editions Combre Paris
This five-minute work for an intermediate trio of vibraphone, timpani and piano can be somewhat harsh in its use of consonance and dissonance; however, the constant pull between the two keeps the listener engaged. Rocca has provided solo or cadenza-like sections for all three instruments; in fact, the work starts with timpani alone. The vibist will employ four-mallet technique utilizing double vertical, single independent, and single alternating strokes throughout. The timpanist will need four drums, with a few pitch changes notated.

—Lisa Rogers

Without a Chance... **IV+**
Jonathan Leshnoff
$20.00
Go Fish Music
This percussion trio is dedicated to Glenn Paulson and "The President's Own" Marine Band percussion section. The trio instrumentation includes vibraphone, five-octave marimba and percussion (bongos, conga, temple blocks, triangle, glockenspiel or crotales, bar chimes, four tom-toms, snare drum, and kick bass drum). All three performers are asked to vocalize as well. Additionally, the composer suggests handbells as a substitution for vibraphone at the beginning of the work.

This nine-and-a-half-minute work is challenging for all three performers. The vibist and marimbist must use four-mallet technique and be proficient with double vertical strokes, single independent strokes, single alternating strokes and one-handed rolls. The vibist must pay close attention to such effects as bowed notes and use of the motor. The percussionist is also asked to bow crotales. The overall tone of the work is very celestial and light.

—Lisa Rogers

DRUMSET

Best of Slipknot **III–IV**
Transcription
$24.95
Hal Leonard Corporation
This transcription book contains the drum parts to ten tunes by the heavy metal/shock-rock group Slipknot. The drum parts, as performed by Joey Jordison, are straight-eighth-note rock patterns with

some double bass sixteenth notes and occasional thirty-second-note fills. This collection includes (among others) the tunes "Disaster Piece," "Eyeless," "Gently," "The Heretic Anthem," "Liberate," "My Plague," "Surfacing" and "Wait and Bleed."

—Terry O'Mahoney

Best of Sum 41 **III**
Transcription
$24.95
Hal Leonard Corporation
This book contains the vocal, guitar, bass and drum parts from Canadian pop-rock outfit Sum 41's 2001–2002 CDs. The grooves are straight-ahead eighth-note rock patterns with some sixteenth-note and thirty-second note fills. The repertoire includes "Fat Lip," "The Hell Song," "Heart Attack," "In Too Deep," "Mr. Amsterdam," "Motivation," "No Brains," "Over My Head (Better Off Dead)," "Pain for Pleasure," and "Still Waiting."

—Terry O'Mahoney

Beyond Stick Control **III–V**
Glenn W. Meyer
$17.00
Mel Bay Publications

Glenn Meyer has developed an excellent system for integrating all four limbs at the drumset. *Beyond Stick Control* uses stickings derived from 18 of the standard drum rudiments to create exercises involving hands and feet in technically challenging and musically useful combinations. A CD is included that provides demonstrations of much of the book's content.

The book is organized into four parts. Part A, "Hand Technique Development," consists of the sticking patterns that serve as the foundation for all the exercises. They include various sticking patterns written as eighth notes, eighth-note and quarter-note combinations, eighth-note triplets, eighth-note and eighth-note triplet combinations, and sixteenth notes. Part B, "Hand/Foot Development," uses the exercises from Part A but substitutes bass drum for various snare drum notes.

Part C, "Ostinato Foot Pattern Development," again uses the stickings from Part A. Now each sticking is to be performed over six bass drum ostinatos, which include half notes, quarter notes, rock, bossa/samba, Baiao, and Tumbao. Two hi-hat patterns are also included. The triplet stickings have six different ostinati written as triplets, and the sixteenth-note stickings have six more, written as sixteenths.

Part D is called "Linear Jazz Style" and integrates all four limbs in exercises derived from the hand technique solos in Part A. These more advanced studies use eighth notes and eighth-note triplets with the right hand on the ride cymbal and the left hand on the snare. These exercises can be used to introduce the student to performing broken time feels in the jazz style.

Students who complete these exercises will gain much in the area of sticking development, integration of feet and hands, playing over an ostinato and linear drumming.

—Tom Morgan

Double Bass Drumming **II–IV**
Jeff Bowders
$19.95
Hal Leonard Corporation
Jeff Bowders' *Double Bass Drumming* book is subtitled "The Mirrored Groove System"—a reference

to the use of two-bar exercises that require the player to begin each double bass exercise with the opposing foot in each subsequent measure (thus creating a "mirror image" in terms of stickings). This approach prevents the reader from having to start every bass drum pattern with the same foot. Like many other double bass drum methods, Bowders begins the book with eighth-, sixteenth-, and thirty-second-note patterns with the snare drum on beats two and four. He soon moves on, however, to patterns with snare drum variations, triplet grooves and several ride-cymbal variations. The book provides over 500 useful grooves and the CD contains 87 tracks. Intermediate drummers with good reading skills could use this book to really get their double bass drum chops together.

—Terry O'Mahoney

Good Step **III**
Charles Monzat
$16.95
Editions Combre Paris
"Good Step" is a solo for two bass drums and hi-hat. As with Monzat's other solo in the same genre, "Tribal Scream," the piece is to be played on a double bass drum setup. The composer states, "When the hi-hat is played at the same time as the second bass drum, it is struck with the heel." The entire solo is in 4/4, is only 33 measures long and lasts about one and a half minutes. There is much dynamic contrast (from *forte* to *pianissimo*) and the rhythms are syncopated. Flams between the bass drums occur often, as do sixteenth-note triplets.

This piece would make an interesting addition to a recital and would work well if performed as a set with "Tribal Scream." Preparing this piece for performance would certainly improve one's double bass drum skills.

—Tom Morgan

Groovin' In Trinidad **II**
David Mancini
$4.00
Kendor Music
This two-page drumset solo is a nice introduction to cut-time soloing in the calypso/soca style. The drummer is required to play simple, syncopated rhythms over a half-note bass drum/hi-hat ostinato during most of the piece. Hemiola figures and double stickings help the player move smoothly around the drumset as he or she creates a solo reminiscent of Max Roach's solo on the Sonny Rollins tune "St. Thomas." Some simple linear patterns on the toms are combined with double stops to add timbral variety. The solo is entirely composed; no improvisation is required. "Groovin' in Trinidad" is an energetic work that young drummers should enjoy performing.

—Terry O'Mahoney

Jazz Drumset Solos **IV**
Sperie Karas
$5.95
Hal Leonard Corporation

When faced with performing a solo for regional or state solo festivals, drumset players are often left out in the cold. Being chiefly an improvisational instrument, the drumset doesn't always fit into more traditional musical situations. This collection of seven fully notated drumset solos is one solution to this problem.

The seven solos cover a wide range of styles. "Feel The Jazz" is mostly triplets moving around the set in various ways. As the piece builds, it moves to sixteenth notes and culminates with a *fortissimo* cymbal crash. A similar approach is taken in the 3/4 solo, "Uptown Waltz." In fact, this formula works well for all seven solos and is a reflection of the way many improvised jazz solos are constructed.

Written for brushes, "Brush Fire" is an uptempo solo that makes use of both the tap and the sustain brush techniques. The notation for the sustain is clear and easy to understand. "Voyage East" is in 7/4, 4/4 and 3/4, and "Five's

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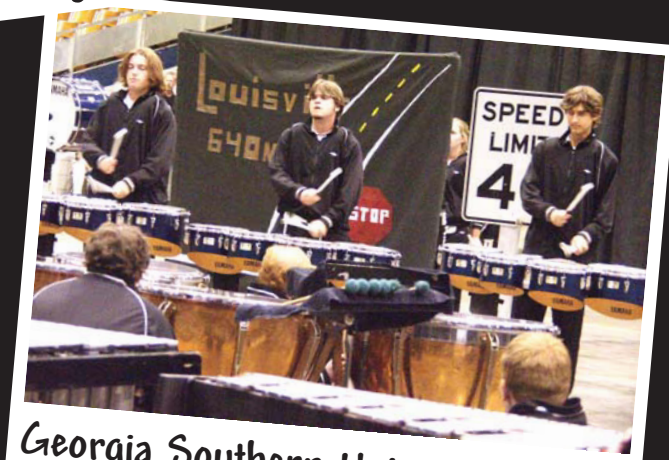

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PHOTOS BY BOB DEMATTINA

Marching Small Ensemble Standstill Individual

The Time" is in 5/4. The Latin style is covered in "Latin Fantasy" and the book concludes with "Roar," an uptempo jazz-style solo.

Each solo has a key showing the notational system. Stickings are indicated where needed. The solos are well written and are good representations of solo drumming in the jazz style. Students will gain good ideas they can apply to their improvisational playing. The only thing missing from the book is a CD.

—Tom Morgan

Metallica—St. Anger **IV**
Transcription
$19.95
Cherry Lane
This transcription book features the melody, lyrics and drum parts from heavy metal band Metallica's recent *St. Anger* CD. The drum parts, performed by Lars Ulrich, are primarily straight eighth-note rock patterns but occasionally include sixteenth-note double bass patterns, simple meter changes and sixteenth-note tom fills. The book does not provide chord progressions, so guitar players will need to purchase the corresponding book with the chords if they want to play these tunes with a drummer.

—Terry O'Mahoney

Red Hot Chili Peppers—By The Way **III–IV**
Transcription
$24.95
Hal Leonard Corporation
Heavy metal/funk band The Red Hot Chili Peppers, featuring the hard-hitting drumming of Chad Smith, has been popular for many years. This transcription book features the vocal, guitar, bass, drums and percussion parts for tunes from their *By The Way* CD. The grooves are primarily eighth note/sixteenth rock grooves with some moderately difficult fills.

—Terry O'Mahoney

MIXED INSTRUMENTATION

Classic Christmas Carols for Band: Drums, Timpani & Auxiliary Percussion Book **III**
Mallet Percussion Book **III**
David Newell
$5.95 each
Neil A. Kjos Music
Designed with versatility in mind, these two volumes are intended for use with any combination of band instruments in solo, duet, trio, and quartet performance, and in larger ensembles including full concert band. Fifteen carols are presented: "Angels We Have Heard on High," "Away in a Manger," "O Little Town of Bethlehem," "God Rest Ye Merry Gentlemen," "Coventry Carol," "It Came Upon the Midnight Clear," "O Come, All Ye Faithful," "Bring a Torch, Jeannette Isabella," "O Come, O Come, Emmanuel," "Silent Night," "We Three Kings of Orient Are," "Good King Wenceslas," "Hark! The Herald Angels Sing," "The First Noel" and "We Wish You a Merry Christmas."

One volume includes parts for drums, timpani and auxiliary percussion; a separate book accommodates mallet-keyboard players. Both texts contain scores presenting a piano accompaniment and a solo line for each carol.

In the mallet book, carols are scored in a four-part soprano, alto, tenor and bass format. A special part to be used in combination with the melody is also included if the carol is performed as a duet. Each carol has a timpani part; other instruments used are selected from snare and bass drum and a variety of hand percussion including triangle, suspended cymbal, crash cymbals, hand drum, finger cymbals and tambourine. Carols are set in keys commonly encountered in band literature.

Regrettably, the mallet parts do not indicate rolls, which one would expect to be used for long notes played on wooden-key instruments such as marimba. These could have been added with the proviso to disregard them on bells or vibes. The bass part is notated in treble clef, up an octave.

The versatility of this package is its strongest feature. Armed with these two volumes, instructors working with junior high and middle school students have numerous options for teaching purposes, whether working with a large percussion ensemble, with quartet, trio, and duo combinations, or coaching soloists.

—John R. Raush

Marionette **IV**
Scott Johnson
$19.95
UPbeat Music
Scott Johnson's quartet of oboe, clarinet, cello and marimba provides the listener with a unique sound palette to draw on during the performance. The marimbist employs intermediate, four-mallet techniques throughout and uses a low-A instrument. The marimbist will employ the following stroke types: double vertical (rolls), single independent, single alternating and double lateral. The bright and dark timbres provided by this instrumental grouping as well as the variety of articulations used are sensational. The title of the work is very fitting to the music, as the listener can almost see a puppet in motion.

—Lisa Rogers

Mirror **IV–V**
Scott Johnson
$19.95
UPbeat Music
"Mirror" is a duo for flute and percussion, with the percussionist performing on marimba (low A) and vibraphone. The keyboard percussion parts require four mallets, with several four-note rolls, plus single-line motives that will be executed via mallet interaction or rotations.

The composition is written in two movements, but is a non-traditional form, seeming to be series of musical ideas that are not repeated. The work moves from a short, slow introduction to a quick, rhythmic ostinato on the marimba. This moves to a very slow triplet section that closes the first movement. The second part starts on vibraphone and moves to rapid sixteenth notes in groups of 4-3, 4-3. The composition closes with a return to the marimba, but now with a rhythmic ostinato in 12/8.

This composition is of moderate difficulty for the marimba. Except for some challenging rhythmic motives, the flute part could be performed by an advanced high school or young college player.

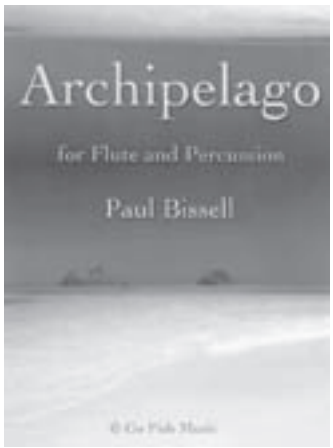
—George Frock

Violimba **IV**
Scott Johnson
$6.95
UPbeat Music
This short duet for violin and marimba is written for a low-A marimba and four mallets are required. There are no difficult passages for either marimba or violin, and the tempo is quite reasonable for the notes involved for both players.

"Violimba" starts in a slow tempo and contains much imitation between the violin and marimba. Once this section is concluded with a fermata, the remainder of the work is in a steady, fast tempo, with the marimba providing accompaniment to the violin. Occasional unisons and some imitation can be found, but generally the eighth-note marimba part acts as accompaniment. "Violimba" would work for either a violin or marimba recital.

—John H. Beck

Archipelago **V**
Paul Bissell
$20.00
Go Fish Music
Dedicated to the McCormick Duo (Kim McCormick, flute and Bob McCormick, percussion), this duo features flute and a four-octave marimba, three tom-toms, bongos, three or four suspended cymbals, two woodblocks, tam-tam and castanets. Bissell has provided the percussionist with an instrument setup chart and notational key as



well as other preface notes. The work is approximately eight and a half minutes long with five defined sections exploring various styles in a virtuoso setting for both performers. The percussionist will employ four-mallet and two-mallet technique within the work.

—Lisa Rogers

In a Jolly Mood **V–VI**
Eckhard Kopetzki
$13.62
Zimmermann Frankfurt
This duo for flute and vibraphone is written in a style influenced by jazz and rock. Scored for four mallets, the vibe part lays a foundation that supports the flute by performing rhythmic and melodic themes. The notation is clearly presented, and all dampening and pedaling is obvious. The piece is in 4/4 and centered on F tonality throughout. The form is a loose AABA, with a rather slow intro, followed by a rhythmic vamp by the vibe. After this six-bar vamp, the flute enters, performing melodic and thematic material. The opening section is repeated before moving to contrasting material that forms the B section. A D.C. returns to the beginning intro and the A section.

—George Frock

Music for Percussion Quartet and 3 Jazz Players
Roland Vazquez
$180.00 (complete set); $50.00 (each)
Roland Music
"Music for Quartet and 3 Jazz Players" is a collection of four tunes by Roland Vazquez including: "Tu Sabes?" "No Rest...For the Bones of the Dead," "Sevilla" and "Las Mediosas." Each composition is 7–8 minutes in length and features either a tenor or soprano jazz saxophonist who can double on flute. Additionally, there is scoring for a bassist and a drumset performer.

The percussion quartet is scored for the following: 1—vibes, xylophone, small shaker, small cowbell; 2—marimba, vibes, xylophone, bongo-bell; 3—five-octave marimba, bongo-bell; 4—three congas, bongos, timbales, small China bell and finger cymbals. Hence, seven performers are required for this music.

"Tu Sabes?" is a 2–3 rumba that reflects Vazquez's admiration for the Latin-fusion group Caldera and its juxtaposition of Afro-Latin and American-funk rhythms. There is a considerable amount of unison rhythmic scoring among the keyboard percussion players, the bassist, and the solo tenor saxophonist. There is ample opportunity for improvisation for the tenor sax and the vibraphone. "No Rest..." is contrastingly slower—opening with a mournful tenor saxophone solo—but it later settles into a songo-like groove that again permits opportunities for improvisation with the saxophonist and vibist. "Sevilla" is a 3–2 rumba clave style, opening with a bass solo, before the keyboard percussion and tenor sax sound the opening unison melodic statement. The piece contains several moderately difficult unison lines among the melodic performers. "Las Mediosas" opens with a 12/8 groove in the drumset and congas, and the flute and two marimbas open with a dance-like melody. This 12/8 feel gives way to a more characteristic 2–3 rumba clave groove, which then is overlaid with the original 12/8 melody.

These compositions will challenge the sensitive and creative percussion quartet that desires to meld and fuse traditional rhythms with Latin-jazz sounds.

—Jim Lambert

Pantomimes pour Flute et Marimba **V–VI**
Jean-Michael Damase
$29.95
Editions Henry Lemoine
"Pantomimes" is a five-movement composition for flute and percussion duo. Scored for a five-octave marimba, this composition explores many of the challenges found in contemporary marimba performance, including three- and four-note chords, melodic motives via mallet rotations, and large changes of register. The movements cover tempos described as Allegretto (116 mm), Allegro Vivaci (120 to the half note), Moderato (66 to the quarter), Allegretto (152 to the quarter), and Presto (144 mm). The interaction between the duo performers will require focus and listening skills, and each must be strong rhythmically. This should be excellent for a recital or chamber music program.

—George Frock

PERCUSSION RECORDINGS

Blakey's Beat
Art Blakey and the Jazz Messengers
Concord Jazz
This new double CD set of Art Blakey and the Jazz Messengers is a reissue of two classic albums recorded live at the legendary San Francisco jazz club Keystone Korner. The first was originally released in 1978 as *In This Korner*, and the second, *Straight Ahead*, came out in 1981.

Both recordings present Blakey in his prime, performing with two of the best versions of the Jazz Messengers. The first CD features Russian trumpet player Valery Ponomarev, Bobby Watson on alto sax, David Schnitter on tenor sax, James Williams on piano and Dennis Irwin on bass. Blakey, Watson and Williams also appear on the second CD along with bassist Charles Fambrough, trumpeter Wynton Marsalis and tenor saxophonist Bill Pierce. The only "bonus track" is the James Williams tune "1978 (1977 A.D.)."

Blakey was the ultimate inspirational drummer, constantly poking and prodding the soloists to new heights with his relentless energy. Consequently, there is a constant sense of excitement and even tension with hardly a moment of letdown. The only moment of relief is Irving Berlin's "How Deep is the Ocean," which begins with a musical statement masterly performed by Marsalis with Williams accompanying in a rubato style. But the band soon launches into an intense medium-tempo groove that continues to feature Marsalis. This eventually leads back to a deeply moving rubato ending between trumpet and piano.

Several of the tunes begin with short solos from Blakey that serve as an introduction and set the pace for things to come. Maybe most exciting is Watson's "ETA," which begins with one of Blakey's short solos and flows into a extremely fast tempo that must be heard to be believed. The tune concludes with a longer drum solo. Blakey's ability to play exciting and inspiring four-bar solo exchanges with the horns is also notable. This recording is the embodiment of the spirit of jazz music: creative improvisation, fire, hard swinging, and most of all, passion.

—Tom Morgan

Carlo Willems and Friends (CD)
Carlo Willems
$12.50
Carlo Willems
Carlo Willems is clearly enamored with the vibraphone and its "rich and warm sound," and this CD, he explains, was produced "to let the people enjoy this instrument through many unforgettable melodies." And "unforgettable melodies" are exactly what the listener gets in a disc that reflects Willems' self-acknowledged roots in the popular music idiom and his interest in jazz. He also explains that he wished to record music that he regularly plays, using a large supporting cast of superb musicians with whom he concertizes, too numerous to list here, although Geert Callaert on piano and Philippe Thuriot on accordion must be singled out for their outstanding performances.

Willems, Percussion Professor at Lemmens Institute and the Royal Conservatory of Antwerp (Belgium), has chosen music for this entertaining disc that includes several tangos from the talented hand of Astor Piazzola (his "La Muerte Del Angel"

with fugue-like passages and virtuosic demands on the vibist, and the contrasting, melodically inspired "Romance Del Diablo" and "Oblivion"; two Chick Corea pieces ("Armando's Rhumba" and "Sea Journey"); Harold Arlen's "Over the Rainbow"; Duke Ellington's "In a Sentimental Mood" (arranged as a duet between Willems on vibes and Patrick De Smet on marimba); and Michael Sahl's arrangements of Jacob Gade's "Jalousie" and Jose Padilla's "La Violetera." Willems' arrangement of "Fire" from Skoog's "Water and Fire for Marimba" maintains the techniques of the original but adds a vibe melody, played by De Smet, with Willems swapping instruments to play the marimba part. Rounding out this entertaining CD is the "Jazz Suite for Vibraphone and Piano" in four movements, a collaborative effort between Willems and pianist Callaert in terms of both composition and performance, inspired by Chick Corea's "Lyric Suite." The first movement is a crossover between contemporary music and jazz. The second movement is a jazz waltz; the third movement, "Ballad," features improvisations on a tune written by Callaert; and the fourth movement, a fast toccata, brings the piece to an exciting conclusion with a *presto possibile* tempo.

This music reflects influences from a variety of sources. Throughout this CD, Willems' performances reveal that he enjoys complete mastery of his instrument, and is equally at home playing a fugato, a Latin chart or the blues. The performance merits his recognition as a premier vibist and musician.

—John R. Raush

In This Present Moment
Matthew Von Doran
Tone Center Records
This contemporary jazz album by guitarist Matthew Van Dorn features the tasteful drumming of Peter Erskine, Gary Novak and Terri Lyne Carrington. Several of the tunes have a straight eighth-note feel ("Balance," "Z," "Somewhere Before") that characterizes modern improvised music. "Measure Once" appears to be inspired by the band The Meters; "Swang" is a cool swing tune; and "Trick" features an understated rubato drum solo and guitar duet that evolves into a reggae-inspired tune. "Cable" is notable for its syncopated melody in 5/4. *In This Present Moment* is an enjoyable CD that contains some grooves that today's jazz players should have in their repertoire.

—Terry O'Mahoney

Percussion Around The Worl—Vol. 1
Hochschule für Musik Würzburg
Mark Lutz
Percussion Around The World is performed by the Würzburg Percussion Ensemble under the direction of Mark Christopher Lutz. The majority of the works on the CD are performed by the Residenz Quartet Würzburg, who are professional percussionists in Germany. The large works are performed by percussion students from the Hochschule für Musik Würzburg.

The works are: "Marimba Quartet II," Daniel Levitan; "Marimba Spiritual," Minoru Miki; "Free-Form-Solo," Simon Phillips (Leonardo von Popp, drumset); "Fresken 70," Bertold Hummel; "Pas de Deux," Matthias Schmitt; "Third Construction," John Cage; "Ionisation," Edgar Varèse; "Omphalo Centric Lecture," Nigel Westlake and "Back to the Roots," Mark Lutz.

This is an excellent CD performed in a musical manner. Not only is the playing and sound superb, but the music represents some of the best percussion music composed in the last century. From solo playing to the 13 players in "Ionisation," this CD offers a variety of styles, moods, and a history of percussion ensemble music.

—John H. Beck

Taiko to Tabla
Joji Hirota and Pete Lockett
ARC Music Productions
Taiko to Tabla provides the listener with a melding of diverse, world music styles through percussion. Both Hirota and Lockett are virtuoso performers, and the ensemble precision between the two is impeccable. All selections are either arranged or composed by Hirota and/or Lockett as well. Instruments featured include: tabla, dumbek, m'bira, kanjira, daiko (miya, shime, and hira), bongos, frame drums, djembe and kin. Additionally, the shakuhachi (Japanese bamboo flute) is utilized as well as konnakol, vocal percussion sounds phonetically imitating rhythms of

North and South India.

Selections are "Kokiriko-Bushi," "Pageant II," "First Thoughts," "Hisho," "M'bira Dream," "Korvai on Chennais Sandy Shore," "Invocation, from Past to Present," "Seventh Element of Glaciers," "Chappa Chappa Ki-da-ta-ka" and "Solan-Bushi."

Two of my favorites are "First Thoughts" and "M'bira Dream." "First Thoughts" starts with the repetition of an alarm clock's "beep" followed by vocal percussion (a percussive rap). The alarm clock is a bit annoying; but the vocalization by Hirota and Lockett soon takes over. "M'bira Dream" brings the ethereal beauty of the thumb piano to light along with an endearing dumbek and shaker accompaniment. *Taiko to Tabla* is a recording that all percussionists should embrace for its sense of global awareness and percussive flair.

—Lisa Rogers

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DEAGAN DIANA MARIMBA

2004-04-01

Donated by William L. and Mary Louise Hawkins

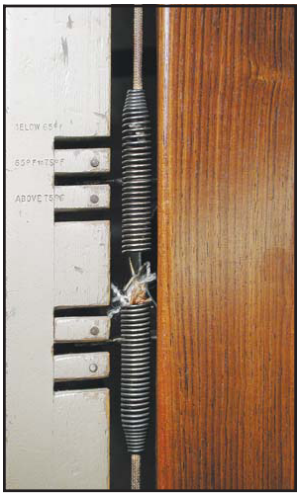
Manufactured by J. C. Deagan, Inc., the Diana (Model Number 40) marimba design was introduced in 1938 as "An Irresistible Combination of Exquisite Beauty, Superlative Tone and Low Price." It came on the market two years after the more expensive Deagan Imperial model as a moderately priced alternative that maintained superior tone and appearance. Designed to be highly portable, it used the standard Deagan tubular "deluxe wheel rack" frame construction from earlier instruments with split rails for the bars, as well as lightweight, tempered-aluminum resonators, which were finished "in a richly shaded gold bronze lacquer" and split for ease of packing.

At its introduction, the Diana model was only available in a four-octave range, C (below middle C) to C. The Honduras rosewood bars are graduated in size from 2 1/4 by 15/16 to 1 5/8 by 3/4 inches, and range in length from 17 3/8 to 7 1/4 inches. With a height of 35 1/8 inches and a length of 75 inches, the instrument weighs 107 lbs.

At its introduction, the list price was $195.00, and a set of four fibre cases for the instrument cost $65.00. Deagan maintained the model number (40) and name (Diana) for later instruments, with significant modifications to the frame and ranges.

Before her death in 1955, this instrument was the property of marimbist Jean Margaret Hawkins. Of interest are the signatures of Wesley A. Leatherosk and Clair Omar Musser on the small and large end boards respectively.

—James A. Strain, PAS Historian, and Otice C. Sircy, PAS Museum Curator & Librarian



Detail of the end board showing three available slots with temperature ranges. The slots have different depths, which adjust the height of the resonators, thereby ensuring maximum resonance.

End board signature of Clair Omar Musser, dated 1940. A portion of the date and his signature are blocked by an aftermarket metal reinforcing bracket.

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