Percussive Notes

An official publication of the Percussive Arts Society/Vol. 32, No. 4/August 1994

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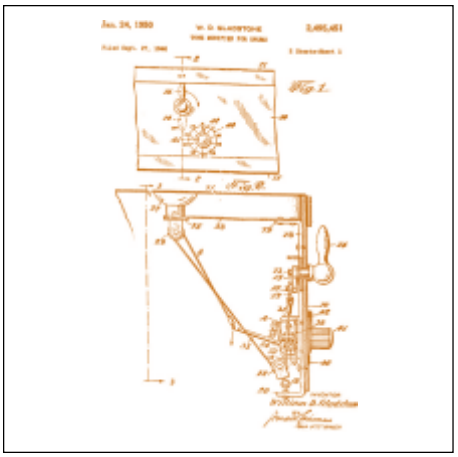

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J.B. Smith, PASIC '95, Phoenix, AZ—Nov. 1–4, 1995

Mission Statement

The Percussive Arts Society (PAS™) is a not-for-profit service organization. Its purpose is educational, promoting drums and percussion through a viable network of performers, teachers, students, enthusiasts and sustaining members. PAS™ accomplishes its goals through publications, a worldwide network of chapters, the World Percussion Network (WPN™), the Percussive Arts Society International Headquarters/Museum and the annual Percussive Arts Society International Convention (PASIC™).

PERCUSSIVE ARTS SOCIETY HALL OF FAME

(year specifies date of induction)

Keiko Abe, 1993
Henry Adler, 1988
Frank Arsenault, 1975
Remo Belli, 1986
Louis Bellson, 1978
James Blades, 1975
Carroll Bratman, 1984
Harry Breuer, 1980
Gary Burton, 1988
John Cage, 1982
Bobby Christian, 1989
Michael Colgrass, 1987
Cloyd Duff, 1977
Alfred Friese, 1978
Billy Gladstone, 1978
Morris Goldenberg, 1974
Saul Goodman, 1972
George Hamilton Green, 1983
Lionel Hampton, 1984
Haskell Harr, 1972
Lou Harrison, 1985
Fred D. Hinger, 1986
Richard Hochrainer, 1979
Elvin Jones, 1991
Jo Jones, 1990
Roy Knapp, 1972
William Kraft, 1990
Gene Krupa, 1975
Maurice Lishon, 1989
William F. Ludwig, Jr., 1993
William F. Ludwig, Sr., 1972
Joe Morello, 1993
Clair Musser, 1975
John Noonan, 1972
Red Norvo, 1992
Charles Owen, 1981
Harry Partch, 1974
Paul Price, 1975
Buddy Rich, 1986
Max Roach, 1982
James Salmon, 1974
Murray Spivack, 1991
William Street, 1976
Edgard Varèse, 1980
William "Chick" Webb, 1985
Charley Wilcoxon, 1981
Avedis Zildjian, 1979

President's Report

By Garwood Whaley

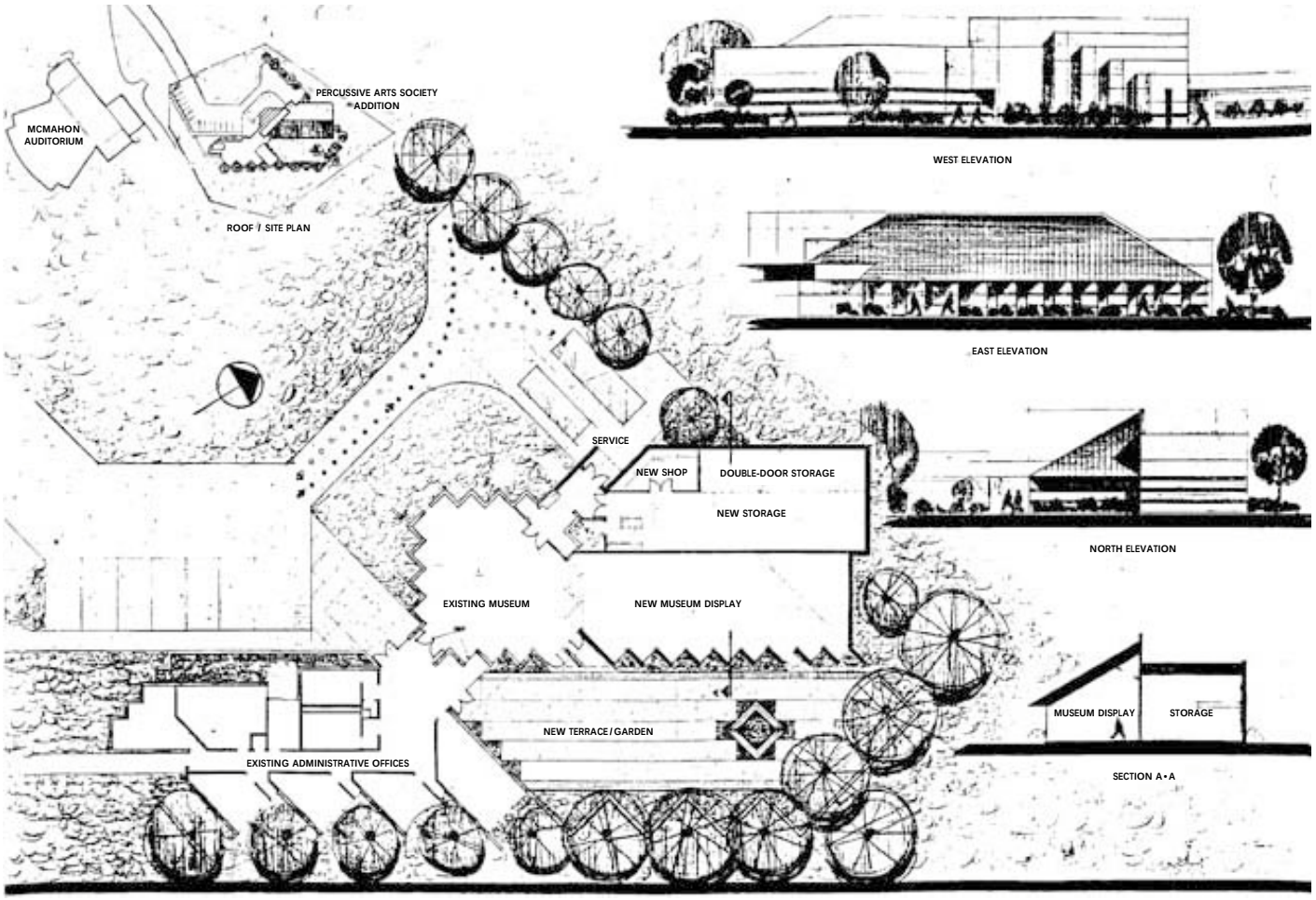
By now the good news is out—PAS has received a $200,000 grant from The McMahon Foundation for the purpose of adding a 2,000-square-foot instrument storage area to our museum and to increase the size of the museum by 2,000 feet. PAS will contribute $100,000 toward the project, which we will be able to do *without* additional fund-raising and *without* asking for percussion-industry donations! In fact, the original loan for our building, which was due in 1997, will be paid off by the end of this year and the additional loan for the expansion will be paid off by the original loan date of 1997. At that time, PAS will have a $750,000 state-of-the-art museum/storage/office facility for which we paid $200,000, and we will have an endowment fund of approximately $125,000, with a daily reserve account balance of $50,000.

With our organization's ongoing success has come the need to expand our facility. Many instruments have been donated to us and we are currently storing them in a rented facility. Our museum is not large enough to display the many instruments that we own or that we anticipate receiving within the next several years. This expansion will provide ample storage for years to come, including a work/repair area and an office/work station for museum interns. It will also increase the museum display area to accommodate our current and future collection needs.

This is a major accomplishment for a relatively small, mostly volunteer organization—an accomplishment of which I am extremely proud. I wish to thank our Executive Committee and Board of Directors for supporting my vision of PAS and specifically this project. Sincere thanks to The McMahon Foundation and Dr. Charles Graybill, chair, for their continued support of PAS. Special thanks to Jim Lambert for originally putting us in contact with The McMahon Foundation, and to all of our sustaining members and regular members who have given so generously toward our original building project.

Warm regards,

Gar



PASIC '94/Atlanta, Georgia—November 16-19, 1994

By Tony McCutchen, Host

IT'S TIME TO MAKE YOUR PLANS TO attend PASIC '94 in Atlanta, Georgia, which is shaping up to be one of the most exciting conventions ever.

Kicking off the activities for PASIC '94, the New Music/Research Day, Wednesday, November 16, will feature "Traditional Musics" as its theme. Eugene Novotney, along with Larry Snider, Chris Shultis and the New Music/Research Committee, are putting together a program sure to whet your musical appetite. As this article goes to press, some artists and presenters are yet to be confirmed, but you can look forward to a day full of music from around the globe. Scheduled to appear is the African-Ghanian master drummer C.K. Ladzekpo, who comes from a distinguished family of dancers/musicians, plus Valerie Naranjo and Mandara, a marimba quartet that explores West African marimba music. Also making presentations will be Ricardo Gallardo and Tambuco (from Mexico City), "dedicated to research, performance and respectful adaptation of instruments, techniques and musical traditions involving the Mexican percussion heritage." Afro-Cuban percussionist/ethnomusicologist John Santos will present a session on "Roots and Application of Clave."

Even though the deadline for the information you are now reading was over two months ago, most of the programming for this year's convention was already in place. The Atlanta convention will include the first PASIC appearance in over a decade by the legendary jazz vibraphonist/band leader Mike Mainieri. Drumset enthusiasts will enjoy clinics by Vinnie Colaiuta, Jack DeJohnette, Paul Wertico, Sonny Emory, Russ McKinnon, Bob Moses, Charlie Adams, Cindy Blackman, Dennis Chambers and George Marsh. Other artists/clinicians scheduled to appear are: Brazilian marimbist/composer Ney Rosauro, handdrumming experts Glen Velez and John Bergamo, studio percussionist Emil Richards, Indian drummer Trichy Sankaran, mallet/MIDI specialist Bill Molenhof, timpanist Mark Yancich and orchestral percussionist Frank Epstein. Electronic percussion clinics will be presented by Steve Fisher and Kirby Shelstad.

In addition, PASIC '94 attendees can look forward to concerts by Common Ground (featuring Julie Spencer and John Bergamo), Evelyn Glennie, Trinidadian panist Liam Teague (with the combined steel bands of Northern Illinois and West Virginia University, representing the pans of Cliff Alexis and Ellie Manette respectively) plus percussion ensemble performances by the winners of this year's call for tapes: Westfield High School (Houston, Texas), the University of Oklahoma and the University of North Carolina–Greensboro.

Percussion education, being one of the primary goals of PAS, will take on a world-music flavor as well this year with a master class by John Bergamo dealing with hand drumming for upper elementary grades and a clinic by Ron Brough on the "Nuts and Bolts of Forming/Improving a Steel Band Program." Of course, the ever-popular drumset master classes will feature some of the world's most outstanding artists and instructors.

The PAS Research Committee, chaired by Kathleen Kastner, has lined up interesting paper presentations by David Courtney on "Cyclic Form in North Indian Tabla," Alex Jacobowitz on "Josef Michael Guzikov" and Russell Pinizzotto on "Frequency Analysis of Timpani Sounds."

The PASIC '94 Marching Percussion Festival should prove to be one of the most successful to date, considering all of the interest that has been generated already, plus the fact that both high school and college drum lines can also participate in the Great Southern Marching Percussion Festival, to be held in Atlanta on the same weekend. The individual competitions will be held in the Atlanta Market Center, and the drum lines will compete in the Atlanta Civic Center Auditorium. Located in downtown Atlanta (about a 15-minute walk from the Westin Peachtree Plaza), the civic Center Auditorium has over 4,500 seats and is the home of the Atlanta Ballet. Built in 1967 and recently refurbished, the Atlanta Civic Center will be an excellent venue for the marching Percussion Festival, with ample parking and warm-up areas as well as smooth entrance and exit routes for the competing drum lines. Marching percussion enthusiasts can also look forward to clinics by Jim Campbell on arranging for marching percussion and Bob Schietroma on developing a successful indoor show, featuring the UNT Drumline.

Those attending PASIC '94 will be treated to various musical sounds coming from areas outside the main clinic and concert venues. Atrium concerts will be presented during the lunch and dinner hours, featuring a variety of local and regional talent. In addition, the jam sessions will be conveniently located in the hotel lobby and will again feature some of the world's top names in the field.

Percussive Arts Society International Convention '94 ATLANTA

For many people, one highlight of each PASIC is the Product Expo, and this year will be no exception. Located in the Atlanta Market Center, the PASIC '94 exhibits will provide the most complete collection of percussion instruments ever assembled. Each of the exhibitors at PASIC '94 is a sustaining member of PAS, without whose support our convention would not be possible, so while you are enjoying the exhibits and seeing firsthand all the new products for this year, be sure to say thank you to the percussion industry for promoting the art of percussion.

As you can see, PASIC '94 in Atlanta, Georgia is going to be an event you don't want to miss. If you have been to a PASIC before, you know how exciting, entertaining and educational it will be, so be sure to bring a friend or student who has yet to experience a PASIC; they literally don't know what they've been missing!

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We hope to see you November 16-19 in Atlanta for a good dose of "southern hospitality" at PASIC '94. Ya'll come! PN

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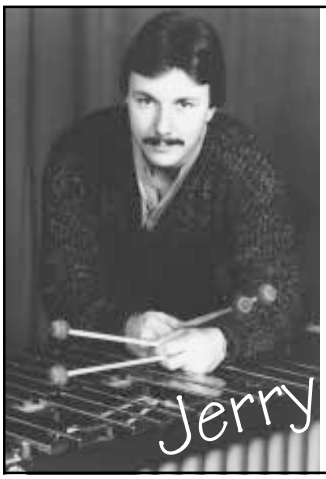

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Percussive Arts Society International Convention 94

ATLANTA

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Pre-register—save *BIG* and *avoid the lines!*

All pre-registration forms **must be postmarked by October 14, 1994.**

Please type or print clearly to insure prompt processing and proper delivery of all PAS correspondence. Photocopy this page if you wish. Return form with payment to ***Percussive Arts Society, P.O. Box 25, Lawton, OK 73502***

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❑ Check here if this is a new address. ❑ Yes, this is postmarked by October 14. Please send my badge to the address above. (U.S. members only)

Check all that apply	To pre-register, you must be a member of the Percussive Arts Society.	Enter appropriate figure
	I am a current PAS member and my index number is	
	I am not currently a PAS member but my dues are included here	$
	(___ Student ($25) ___ Senior ($25) ___ Professional ($45) ___ Enthusiast ($45) ___ Friend ($125))	
	Pre-registration fee—(this includes all four days)—$55 [On-site registration will be $80 for all PAS members]	$
	One-day registration (PAS members only)—$30 per day	$
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	(NOTE: Banquet tickets and T-shirts must be picked up at PASIC—they will not be mailed to you)	
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Percussive Arts Society International Convention 94
ATLANTA

November 16-19, 1994 • Westin Peachtree Plaza Hotel
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HOTEL RESERVATIONS

The Percussive Arts Society has negotiated reduced convention rates with the Westin Peachtree Plaza Hotel which will also serve as the PASIC '94 Headquarters Hotel, hosting the daily clinics, meetings and the Hall of Fame Banquet,

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Percussive Arts Society International Convention 94
ATLANTA

HOTEL RESERVATION FORM

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All reservations must be guaranteed by a deposit (check, money order or major credit card) of one night's room rate plus tax.
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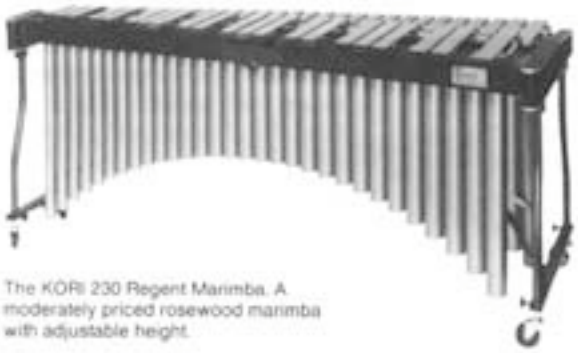

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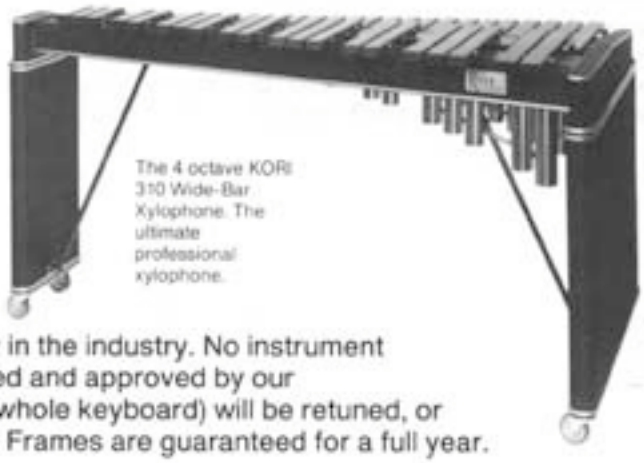

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SCHOLARSHIP INFORMATION

In conjunction with the organizations listed below, the Percussive Arts Society will again offer six international and three regional scholarships to attend PASIC '94. Each international scholarship will include one year of free PAS membership, four nights free lodging in one of the convention hotels, free convention registration and one free Hall of Fame Banquet ticket. Regional scholarship information is listed below.

HOW TO APPLY

1 Complete the PASIC '94 Scholarship Application Form. If you are applying for more than one scholarship, please photocopy the blank application form.
2 Include a letter from your instructor or school administrator on school letterhead stating that you are a full-time student (required). You may also include a letter of recommendation (optional).
3 Send each scholarship application directly to the corresponding contact address listed below **for receipt no later than Friday, September 16, 1994 (Friday, September 23, 1994 for the Canadian Student Scholarship).**

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Two scholarships will be sponsored by the Texas State Chapter. One will be for Texas high school students; the other will be for Texas college students. Each scholarship offers one year of free PAS membership, free PASIC '94 registration, one free ticket to the Hall of Fame Banquet and $300 toward the cost of transportation. This scholarship is limited to students attending school in Texas only, and all other rules/restrictions apply.

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97 Barton Street
London, Ontario, CANADA N6A 1N1

Sponsored by Sabian Ltd., this scholarship offers one year of free PAS membership, four nights free lodging in the convention hotel, free PASIC '94 registration, one free ticket to the Hall of Fame Banquet, and transportation to the PASIC '94 location—total not to exceed $1,000 Canadian. This scholarship is limited to a Canadian music student (percussion major) who is a full-time grade 12/13 high school student or a first/second year university student. Deadline for this scholarship only is September 23, 1994.

If you have any questions about the PASIC '94 scholarships, please contact the PAS office by writing to PAS, P.O. Box 25, Lawton, OK 73502, or by calling (405)353-1455.

Percussive Arts Society International Convention 94
ATLANTA

November 16-19, 1994 • Westin Peachtree Plaza Hotel
Atlanta Market Center • Atlanta, Georgia

SCHOLARSHIP APPLICATION FORM

Please photocopy this application form if applying for more than one scholarship.
THE DEADLINE FOR APPLICATIONS IS SEPTEMBER 16, 1994.*
Please type or print neatly

Name of scholarship _____

Applicant's name _____ Phone _____

Address _____

_____

❑ Proof of full-time student status enclosed: Statement from instructor or administrator on school letterhead (required).

❑ Recent copy of grade transcriptions or latest grade card enclosed (required).

Name of instructor _____ Phone _____

Name of school _____

School address _____

_____

ABOUT THE APPLICANT

Grade level _____ Number of years studying percussion _____

Are you currently a PAS member? _____ If yes, how long? _____ PAS index # _____

Have you ever received a PASIC scholarship? _____ If yes, when? _____

Have you ever attended PASIC? _____ If yes, when? _____

Awards, scholarships, etc., and dates received (use separate sheet if necessary) _____

_____

_____

_____

Goals _____

_____

Personal statement (optional) _____

_____

_____

Major instruments (instruments that you have or are seriously studying) _____

_____

Applicant's signature _____ Date _____

***APPLICATION MUST BE RECEIVED BY SEPTEMBER 16, 1994.** This application may be accompanied by a letter of recommendation (optional) and must be returned directly to the sponsoring organization of the scholarship for which you are applying.

REBOUNDS

DRUMSET NOTATION

I applaud Norman Weinberg's research on the subject of a standard notational system for drumset (June '94 ***PN***). This is something we have needed for a very long time, and I am happy to report that *Modern Drummer* is officially adopting Weinberg's system for all future issues of *Modern Drummer* magazine. Hopefully, other book authors, editors, arrangers and composers will follow the lead of PAS and *Modern Drummer*, which could result in one universally accepted drumset-notation system.

Ronald Spagnardi
Editor/Publisher: Modern Drummer Publications, Inc.
Cedar Grove, NJ

HENRY ADLER

I saw the chart in the June issue of ***Percussive Notes*** highlighting the PAS "Hall of Famers." I think Henry Adler (whom I had the pleasure of inducting) has made many more contributions to the percussion world than were noted. He definitely has been a major author creating, both as editor and co-author, many of the most important percussion books ever published. In his early career he was an influential drumset player, actually being the person who brought Buddy Rich to the Hickory House to sit in and "be shown" to the music world. As an inventor, he was the first to develop "drum mutes," which are still marketed today. I think bullets in those areas on the chart would be appropriate.

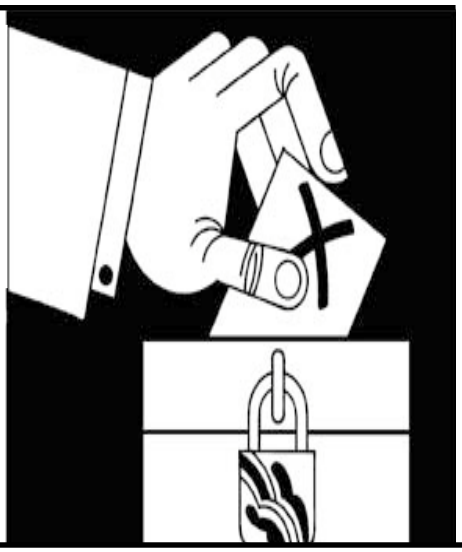
Sandy Feldstein
President: CPP Belwin, Miami, FL

Editor's note: In the chart, Adler was cited for his contributions to percussion in Education, Industry, Publishing and Snare drum.

Percussive Notes *welcomes comments and responses to articles. Send letters to: Rebounds, c/o* ***Percussive Notes****, P.O. Box 25, Lawton OK 73502.*

Don't forget to vote!

A ballot has been mailed to you with this year's slate of nominees for the Board of Directors. Please take a few minutes to choose the PAS leadership for 1995 and beyond. You can return your ballot to PAS, or cast it at PASIC '94.



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The World Percussion Network: Past--Present--Future

By Norm Weinberg

Sometimes a dream can come true.

PAST

In an article for *Percussive Notes* ("The World Percussion Network," August, 1990, p.54), I put forth the initial vision of the World Percussion Network, suggesting a system that would allow percussionists worldwide to share information, exchange messages and even have access to digital files for published music, pre-recorded accompaniments or a host of other applications limited only by the imagination.

Through the hard work and determination of many individuals, the idea of the World Percussion Network moved closer to reality at PASIC '90 in Philadelphia. Blair Helsing (now the WPN Project Manager) volunteered his services to help get the WPN up and running. Shortly after PASIC '90, the Percussive Arts Society established the Electronic Percussion Committee and gave it the task of researching whether the ideas and dreams envisioned for the World Percussion Network were actually possible.

Barry Zimmerman (currently the WPN Co-System Operator) soon volunteered his time and talent for the WPN project. Barry had been experimenting with establishing an arts-oriented Bulletin Board System in Polk County, Florida and had a working knowledge of computers and modems. In addition, he had tested and used a number of different BBS (bulletin board system) software packages. He then established a new BBS on a dedicated phone line and the World Percussion Network went online.

On May 10, 1991, Blair Helsing became the first PAS member to call the WPN and log on to this new system. The World Percussion Network project was up and running. In fewer than three years, over 400 percussionists from around the globe were calling into the World Percussion Network on a regular basis to share ideas, information and friendship. Teachers, students, professionals, novices and enthusiasts use the WPN to stay informed and keep connected to others who share their interests and love for the art of percussion.

PRESENT

During the weekend of April 22, 1994, Barry Zimmerman and I flew to the PAS Headquarters in Lawton, Oklahoma to install the latest version of the World Percussion Network. While the WPN has always been well supported by PAS, the establishment of the system at PAS Headquarters signals a renewed commitment to the ideas and potential of the World Percussion Network. In Lawton, the WPN is certain to be offering more services, more information, and more growth in terms of number of users, value to the PAS membership, and international exposure. The World Percussion Network is now an official member service of the Percussive Arts Society. If you belong to PAS, you can take advantage of the services on the WPN.

While in Lawton, Barry and I met Greg Brownsworth, the new local SYSOP (systems operator). You'll become acquainted with Greg as your

The World Percussion Network can be reached at: 405-353-1441

(Left to right) Blair Helsing, Ian Turnbull, Barry Zimmerman and Norm Weinberg pose at the WPN booth during PASIC '91 in Anaheim, CA. On this day, the WPN was unveiled to the PAS membership.

interest in the WPN grows. Greg is a valuable addition to the WPN Project, and was a great help in setting up the new system.

FUTURE

Nowhere is change so rapid and far-reaching as the new technology. Ten years ago, Apple Macintosh computers didn't exist. Ten years ago, MIDI didn't exist and it was impossible to use your personal computer for music applications such as notation or sequencing. Many specialists in the field of computers and telecommunications believe that advances in technology are occurring in an exponential rather than linear growth pattern. In other words, advances as far reaching as those in the last ten years will now be achieved in only five years. In addition to the increase in technological advances, prices have been falling while power and performance have been rising. (Just ask me what I paid for my first Macintosh 128K machine!)

Nowhere is change so rapid and far-reaching as the new technology. It's fun to look at the current state of affairs and try to imagine what technological advances are waiting in the wings during the next ten years.

It's fun to look at the current state of affairs and try to imagine what technological advances are waiting in the wings during the next ten years. Let's take a peek into the crystal ball and see what types of advances may be the future.

[Warning: The following scenarios are not yet possible on the WPN.]

Research—It's 8:15 A.M. You're getting ready to leave for school and decide that you've got a few minutes to gather some information about Milhaud's *Concerto for Percussion and Small Orchestra*. From your palmtop's internal cellular phone, you call the WPN and perform a search for information relating to the concerto, and general information about Milhaud's life and compositional output. In a few short moments, you have received the full text and graphics from every article of the Percussive Arts Society's past publications that discuss Milhaud or his concerto. In addition to having the full text from all these articles, you have also received a bibliographical citation for all articles or books that have ever been published in any language that refer to these topics. After looking through the citations, you make a request to the Library in Paris, which holds all of Milhaud's archives, to send you a digital copy of personal letters that he wrote that discuss the concerto. A few seconds later, copies of Milhaud's letters are downloaded to your palmtop computer and you head off for school.

Consumer Issues—You've got a gig tomorrow night and your old tambourine just isn't cutting it. You've got to get a new instrument—it's got to sound great—and you've got to have it as soon as possible. Who ya gonna call? The WPN! While making a brief call to the WPN, you request a listing of all tambourine manufacturers and are provided not only with model names and prices, but also digital samples of the instruments so that you can actually hear how each instrument sounds. The WPN is sending your personal communicator (beam me up, Scotty) digital audio files in real-time. The sound quality is as good or better than a CD, so it's easy to compare the sound between the different jingle types, shell materials, and heads while listening to the instruments alone, and in context with a performing ensemble. After deciding which tambourine would sound best for this particular gig, you leave a message for the nice folks at the manufacturer or dealer to send you the instrument by overnight delivery.

Literature—Looking for some music to perform at contest? By calling the World Percussion Network, you make a request to search for all the published percussion ensemble literature that fits your needs. Let's see... class IV difficulty, a quintet, no more than two marimbas, uses drumset, but doesn't require piano. The WPN system then presents you with a listing of works that match your search criteria. When you select a title, the WPN puts the first few pages of the score on your screen and begins playing a digital recording of the work. You can listen to the first minute of the piece to decide if it's what you're looking for. When you make your final selection, the WPN sends your palmtop complete copies of the score

Barry Zimmerman gives a "thumbs up" in Lawton as he "kills" the old version of the WPN and inaugurates the new system.

and performer's parts that can be printed by any computer system. Your debit card is automatically charged by the publishing company for the cost of the music.

Video Education—Did you miss PASIC five years ago in 1998? Well, now you can receive real-time, full-motion video feeds from the WPN featuring concerts, clinics, and master classes from your favorite percussionists. Simply connect with the WPN and ask to see the video of your choice. The WPN will send the concert into your home anytime day or night—just like pay-per-view movies currently available in better hotels.

Teleconferencing—Don't forget to mark your calendars! May 13, 2002, starting at 2100 hours GMT, the percussion section from the Berlin Philharmonic will be online with the WPN to answer your questions, give helpful hints for auditions, and discuss their current concert season and recording schedule. Those of you who have videoconferencing installed on your computer system may take part in a master class that will be held at 2300 hours on the same day. So, get your repertoire and your questions ready! Online real-time translators will be available, so if your German is weak, don't sweat it! See you there!

RETURN WITH US NOW TO THE PRESENT...

If you are already a member of the WPN, you're fully aware of its current value and potential for the future. If you haven't connected with the World Percussion Network, there has never been a better time than now. Grow with us, dream with us, and share the vision of a worldwide information interchange for percussionists. This dream is not only possible, we're going to make it happen! PN

Connecting to the WPN for the First Time

By Norm Weinberg

Making your connection to the WPN is easy. All it takes is a computer (any make, any model), a modem, and some communication software. Modems are now very inexpensive; I've seen them at discount houses for less than $25.00. Many modems come complete with communication software (required to translate information from your computer to the modem) and all necessary cables. If your modem didn't include software, check with your local computer user's group. There are dozens of freeware and shareware communication software packages that are readily available.

Once you have your modem connected to your computer, just start up your communication software and adjust the settings to: 8 data bits, 1 stop bit, and no parity. This set of instructions (commonly called 8-1-N) is so common and popular that your software may already use these settings as a default. You might also check your communication software to be certain that something called "echo" is turned off. The next step is to tell your computer to dial 1-405-353-1441.

On the following pages is a full-text session of a first-time logon of a fictional percussionist; this is *exactly* what you will see on your computer's screen at home. As you follow along, the commands that *you* type will be in **bold-face**. The messages that the WPN computer sends you will be in normal type. Explanatory comments will be written in bold type inside of square brackets—**[like this]**.

In this session, you will be entering the WPN as a new user, downloading a copy of the WPN user's manual, filling out information in the "Registry" so that others can learn more about you and your interests, and then logging off. Notice that the entire session takes only nine minutes (this may be slightly longer if you have a slower modem due to the downloading of the manual). If you make this call when phone rates are the lowest (nights and weekends, your total expense may be less than a dollar!)

Ready? Here we go. Your modem is now dialing the WPN phone number!

As you connect with the WPN, please feel free to ask questions or leave comments about the WPN. We want your connection to the WPN and PAS to help you grow in your knowledge of the percussive arts.

```
ATDT1-405-353-1441
CONNECT 14400/ARQ
Auto-sensing...
En
!
Please choose one of these languages/protocols:
1 ... English/ANSI The standard English language version
2 ... English/RIP The English version of RIPscrip graphics

Choose a number from 1 to 2: 1

WELCOME!

World Percussion Network (#26705153)
Running The Major BBS by GALACTICOMM
ONLINE 14400 BAUD AT 01:37 13-MAY-94

The Percussive Arts Society
Welcomes you to
The World Percussion Network
24 Hours @ 1200-28,800 BPS V.FC

If you already have a User-ID on this
system, type it in and press RETURN.
Otherwise type "new": new

Welcome to the World Percussion Network!
```

```
A member service of the Percussive Arts Society, the WPN is dedicated
to all aspects of the percussive arts.

Please take a few moments to answer the following questions so that
we can establish your access to the worldwide information
interchange for percussionists.

The following word may or may not be blinking: ANSI
Is it blinking (Y/N)? n [If your screen is blinking, answer y]

Good! Your answer has been used to control the ANSI
features of this system. Now if you'll tell us a little
about yourself, we'll get underway.

Please enter your first and last name:
Timothy Timpani [Of course, enter your real information at these prompts]

Enter the first line of your address (your street address or P. O. Box):
12345 Elm Street

Enter the second line of your address (city, state, and ZIP):
New York, NY 10101

Enter the last line of your address (Country or <RETURN> for U.S.):
[The return key was pressed here]

Now enter the telephone number where you can be reached during the day:
555-555-5555
```

We would also like to know what kind of system you are using, so that we can serve you better. Do you have...
1 ... An IBM PC or compatible
2 ... An Apple Macintosh
3 ... An Apple other than Macintosh
4 ... A Commodore Amiga
5 ... An Atari, any model
6 ... A Radio Shack unit, any model
7 ... A CP/M system of any sort
0 ... None of the above
Select a number from 0 to 7: **2**

The Percussive Arts Society is the world's premier organization devoted to the percussion community.

Please help in our mission by kindly answering the following:
Are you currently a Percussive Arts Society Member? (Y/N)
y
Would you like to receive an application for
Percussive Arts Society membership? (Y/N)
y
Membership information will be sent to you at the address you gave at signup.

If you would like it sent to a different address, kindly leave E-Mail addressed to SYSOP.

Thank you for helping PAS promote percussion worldwide!

Ok, Timothy Timpani, now you'll also need to select a password, so that you can keep other people from using your account without your permission. Make it short and memorable, but not obvious. The security of your account depends on nobody else knowing what your password is.

Enter the password you plan to use: ******** **[password was diet coke]**

Please reenter your password for verification: ********

WRITE YOUR INFORMATION DOWN, if you haven't already. There will be nothing anyone can do for you if you forget your User-ID or password. We don't give out people's passwords by mail or over the phone, even if they "sound" totally honest. So if you forget your password, or give it out to someone who shouldn't have it, you are "up the creek." KEEP YOUR PASSWORD TO YOURSELF.

Press RETURN to create your account once you've written down your User-ID and password... **[The return key was pressed here]**
Welcome, then, to the World Percussion Network!

One moment, please...

There is new mail in your mailbox!

Do you want to see it now (Y/N)? **y**

Date: Friday, May 13, 1994 1:40am Electronic Mail
From: Sysop Msg#: 602
To: Timothy Timpani *RETURN RECEIPT REQUESTED*
FILE: BBSUSER.DOC--Welcome New User!

(N)ext, (P)revious, or (R)ead this message? **r**
[The "N" response would be used if you didn't want to read this message now, but instead, wanted to read the next message in your mailbox. The "P" response would immediately take you to the previous message in your mail box--however, since this is your first mail message, there is no previous message.]

Welcome to the World Percussion Network.

Here are a few helpful usage tips:
1. Enter X at any prompt to exit whatever function you are in.
2. For online HELP, enter ? at any prompt.

Please feel free to download the attached file for more details about how to use this system. If you have any questions, or wish to write any comments or suggestions, please just reply to this message, or write E-mail to "SYSOP" at any time.

Thank You,
The WPN Staff

<<< RETURN RECEIPT GENERATED >>>
<<< (as requested by sender) >>>

File "BBSUSER.DOC" is attached to this message (it is 106817 bytes long)!
Would you like to display or download the file now (Y/N)? **y**

L ... Listing (a screen at a time)
A ... ASCII (continuous dump)
M ... XMODEM-Checksum
C ... XMODEM-CRC
1 ... XMODEM-1K
T ... Tag file(s) for later download
B ... YMODEM Batch
G ... YMODEM-g
Z ... ZMODEM
ZR... ZMODEM (resume after abort)
K ... Kermit / Super Kermit

Choose a download option (or 'X' to exit): **z [Be certain that your communication software is set to receive files using the ZModem protocol. If your software package doesn't support this particular protocol, you can use any of the protocols listed above. One of them is sure to match your communication software. If you prefer, you can enter "L" at this prompt to see the manual on your computer screen while you are online.]**

(Hit Ctrl-X a few times to abort)
Beginning ZMODEM download of the file attached to message #602 from Sysop

**BOOOOOOOOOOOOOOO

*** DOWNLOAD COMPLETE ***

(R)eply, (E)rase, (F)orward, (C)opy, (B)acktrack, (P)revious, or (N)ext? **n**
You have reached the end of these messages.

```
(P)revious message, (R)e-read last message, or e(X)it? x

Exiting from E-mail... returning to logon...

Please select one of the following:
T ... Teleconference
I ... Information Center
F ... Forums (Public Message Bases)
E ... Electronic Mail
L ... File Libraries
A ... Account Display/Edit
P ... Polls and Questionnaires
D ... Doors
R ... Registry of Users
Q ... QWK-mail
X ... Exit System (Logoff)

Main System Menu (TOP)
Make your selection (T,I,F,E,L,A,P,D,R,Q,? for help, or X to exit): r [As
shown by the menu above, the "r" here will move you to the Registry of
Users area of the WPN.]

The Registry of Users helps you get to know other users of this system.
And, you can describe yourself, so that others can get to know YOU.
```

```
When you create your Registry entry, the answers you give to the various
questions become AVAILABLE TO THE PUBLIC. Please do not enter any
confidential information! If you don't want to answer a given question,
just type "N/A", "unlisted", or words to that effect.

After you complete your entry, you will be able to edit it. Feel free
to update your information as often as you like. To see a directory of
all users now registered, select the 'D' option from the menu below.

The following Registry services are available:

G ... General information
D ... Directory of users in Registry
("D!" to start at the beginning)
Y ... Create YOUR entry
L ... Look-up another user's entry

Select an option (G,D,Y,L,X, or ? for menu): y

You will now be prompted to enter assorted information for your entry
into the Registry database. If you prefer not to answer certain
questions for personal reasons, type "N/A" (for not available). If you
leave the entry questionnaire before completing it all, it will not be
saved (you may enter X to exit the questionnaire).

After you complete your entry, you will be able to edit any part of it
at any time. Feel free to update your information as frequently as you
wish.
```

Please enter your full name:
Timothy Timpani [Of course, enter your real information at these prompts]

What is your street address?
12345 Elm Street

What is your City, State, and ZIP!
New York, NY 10101

Your Country?
USA

Are you a PAS member? (Y/N)
Y

Your PAS membership number? (Enter "." if you aren't sure, "N/A" for None.)
.
If you are presently affiliated with a school or company,
please enter it here (35 characters, max): ("N/A" for none.)
N/A

Your current status? (Job title, teacher, student, etc.)
Drum enthusiast.

What is your home phone number? (Optional) (xxx-xxx-xxxx, "N/A" for None)
555-555-5555

Do you have a business phone number? (Optional) (xxx-xxx-xxxx, "N/A" for None) **222-222-2222**

Do you have a FAX number? (Optional) (xxx-xxx-xxxx, "N/A" for None)
N/A

What type of computer do you have (make and model)?
Apple Macintosh Plus

What type of Operating System are you using? (e.g. DOS, System 7, OS/2)
System 6.08

What communications program do you normally use?
(Procomm, Telix, MicroPhone, etc.)
MicroPhone II

The next few questions are for free-form entry of what you would like others to know about you. Your answers may be up to 65 characters long.

Please describe your primary percussion interests:
I like to play drumset and congas. I want to learn more about timpani.

Do you have any other hobbies or interests?
Boating, fishing, tennis, bike riding.

Are you an alumnus of a college, university or conservatory?
If you are, you can enter it now.
University of Southern North Dakota.

```
Ok, now you can enter a brief (39 characters max.) summary of yourself for
others to see in the directory (option "D" from the Registry menu).

Please enter your summary line: Double bass drum maniac.

Ok, your entry has been added to the database.
Thanks for your participation!

Select an option (G,D,Y,L,X, or ? for menu): x
[The letter "X" will exit you from any prompt at any time]

Main System Menu (TOP)
Make your selection (T,I,F,E,L,A,P,D,R,Q,? for help, or X to exit): x

You are about to terminate this connection!

Are you sure (Y/N)? y

Ok, thanks for calling the World Percussion Network.
You were online for 9 minutes during this call.

The Percussive Arts Society is the world's largest organization
devoted exclusively to the percussive arts.

"Connect with PAS"
```

As you can see, working with the World Percussion Network is easy! After all, if you can learn to play the drums, you can learn how to operate the WPN! After your session, print out a copy of the WPN User's Manual (now on your hard disk) and look it over. You might also plan your next online session to read and respond to a few messages in the Forums. I'm looking forward to seeing all of you on the WPN real soon. PN

Welcome to the World Percussion Network!

By Greg Brownsworth

Greg Brownsworth

Hello, and welcome to Lawton, Oklahoma. My name is Greg Brownsworth. I am the new kid on the block of the WPN, and am pleased to be the new Local SYSOP (systems operator) for the World Percussive Network. Being new to WPN and PAS, I am looking forward to meeting each of you as you contact the WPN in its new location.

My background in computers started in 1985. I am essentially self-taught on IBM and compatible computers. I do not claim to be an expert, but as things break down on my own computers, I have been able to fix them and help others with some software problems. I have been teaching basic computer skills at a local vocational technical school for almost four years.

I was born and raised in Okeene, Oklahoma, where I played cornet in band from the 6th to 12th grade. I have sung in church choirs since college. I graduated with a B.S. Degree in Agricultural Economics from Oklahoma State University and recently earned an MBA degree from Oklahoma City University. I have lived in Lawton for 14 years, am married, and have a four-year-old daughter. My occupation is land management and appraisal for an Oklahoma state agency.

I have been an occasional user of bulletin boards in the past and was honored to be chosen as the Local SYSOP for WPN. This is a new challenge and I am looking forward to working with Barry Zimmerman. Barry has done a great job with the WPN and I hope to continue helping him with the same vision and enthusiasm.

As you connect with the WPN, please feel free to ask questions or leave comments about the WPN. We want your connection to the WPN and PAS to help you grow in your knowledge of the percussive arts. PN

New Features of the World Percussion Network

By Barry Zimmerman

The establishment of the World Percussion Network by the Percussive Arts Society is an important event in the history of PAS as well as in the life of the worldwide percussion community. This new and exciting method of communicating among percussionists is now more than just the dream of a few dedicated visionaries. It has become a reality for us all.

The initiation of WPN service at PAS headquarters in Lawton represents both an ending and a new beginning—an end to the experimental service operated by the WPN Committee and a beginning of the real work of making the World Percussion Network fulfill its initial vision: a worldwide information interchange for percussionists.

The WPN story has been well documented in *Percussive Notes* during the past years, and over 400 individuals have helped us to make this service a reality by participating in the "Version 1" service operated by the WPN Committee. Now that the World Percussion Network is officially online at PAS headquarters, I feel that this would be a good time to explain some of the similarities and differences between the "old" WPN and the present service that you will use to communicate with your colleagues and friends in the world of percussion.

As founding SYSOP of the WPN, and Co-SYSOP of the current system, let me take this opportunity to answer a few questions that have been asked about the WPN (or are sure to be asked) concerning this important event in the history of PAS.

When I call the WPN now, everything looks different than the old system that you ran. What's going on?

When the WPN committee began its experiments with data communications among percussionists more than three years ago, we felt that many users would be new to both computers and online communications, so we chose software for the host computer that was among the easiest to use from a novice's point of view. While not totally perfect, the Searchlight BBS software has served us well with its easy-to-use commands and extensive online help.

As we worked to establish WPN as a PAS-run service, consideration of the type of features that the WPN would ultimately be able to provide, as well as the ability of PAS to operate such a system indefinitely, became important goals of the WPN committee. After researching and experimenting with a number of different BBS software packages, we decided to initiate WPN service in Lawton with The Major BBS, developed by Galacticomm, Inc. The Major BBS offers a number of advantages to us over the old software, and we felt that users would appreciate the totally new look and some very exciting features that will enhance their use of the WPN. Among the reasons that we chose this software were:

• Expandability: The Major BBS (MBBS) allows us to expand the number of incoming phone lines with no substantial increase in hardware costs. Unlike BBS software packages that require a separate computer for each phone line, MBBS will service up to 256 simultaneous users on a single PC. We felt that this would keep hardware requirements to a minimum and costs to PAS and WPN users down.

• Innovation: Galacticomm is at the forefront of a number of data communications trends and we felt that, due to the strength of their position in the BBS market and their innovative approach to BBS software, WPN would be capable of staying current with the technology as it developed.

• Options: Galacticomm works with a number of third-party developers who offer innovative add-on products to MBBS. We felt that this would allow us to offer advanced services to WPN users as they became available without having to necessarily change the host software in order to offer a future innovation.

• Integration: The Major BBS offers a number of advanced features that are integrated very expertly into the software. Your WPN committee considered the great number of comments from users of the "Version 1" service and felt that offering the RIP graphics and the QWK offline messaging were important to WPN users. The Major BBS allowed us to have them operational from the outset.

I had a lot of trouble in learning how to use the old WPN. I couldn't even download the Users Manual because I couldn't figure out how to do it until about my fourth call. Is this going to improve on the "new" WPN?

Yes. When you log on to the WPN now, you will already have an E-Mail message waiting for you,

and it is the Users Manual! You will be presented with the option to either display it to your screen or to download it. If you have your "screen capture" or "log" function turned ON in your communications software, you can display it to the screen and then save it to your computer's hard disk. You will also have the option to select a transfer protocol and download the entire file to your computer. In either case, you'll be offered the User Manual as your very first activity on the WPN.

Even though the commands are different on the MBBS software than on the old system, they are actually simpler to use and there are less of them. Additionally, the MBBS software allows you to "concatenate" command strings (enter a series of single-letter commands) for speedy use of the system. Expert users will appreciate this feature, and with a little experience and planning, users can either enter the series of commands from their keyboards or save "keyboard macros" (pre-recorded series of keystrokes) in their communications software to allow for "push button" use of the WPN. (For this, you'll want to follow the instructions in *your* communications software.)

Examples of concatenated commands:

RTF = Read all of your incoming mail starting with the oldest message.

RT. = Read your incoming mail starting with the "new" mail.

RTL = Read your latest piece of incoming mail.

RFF = Read your earliest piece of outgoing mail.

RFL = Read your latest piece of outgoing mail.

A few minutes spent with the Users Manual will prove to be a real time and money saver for the WPN user. We think that the simplicity and efficiency of the MBBS command structure will make use of the WPN quick and easy.

I run IBM compatible equipment and I thought that the interface of the old WPN was really dull looking. Plus, I couldn't use my mouse. Is there going to be some improvement in the new system for me?

Indeed there is. One of the innovative features that is thoroughly integrated into MBBS software is the support for the Remote Imaging Protocol (RIP). This advanced method of screen display and cursor control offers the latest, most popular method for graphic interface and cursor control over conventional telephone lines. All of the WPN menus and functions support RIP, and are able to be displayed with sophisticated screen designs as well as full mouse control for menu and command selection.

To use the RIP feature, you will need to run a terminal program on your computer that is RIP compatible. A number of commercial communications programs offer a RIP terminal mode as well as conventional ANSI, VT100, or other terminals. In addition, the WPN offers a free RIP terminal program to all users. You can download the file RIPTM154.EXE from the RIP File Library and install it on your computer. This is a totally free program (not a commercial product or shareware) made available to all users by Telegrafix, the RIP developer. It has proven to be very trouble-free and will self-configure to your COM ports and modem in over 90% of all systems.

When you are connected to the WPN via the RIP mode, you will be presented with a graphic interface and be able to select all functions with your mouse either by clicking on icons or pushbuttons. The display is very attractive and there are even some features available exclusively to RIP users.

One of these exclusive features is the very nice way in which the full-text editor is controlled in the RIP mode. Rather than have to perform arcane and complicated keystrokes to insert, delete or edit text, the RIP display offers all editing commands as convenient "pushbuttons" on the bottom of the screen. Users who wish to edit their text online will really appreciate this feature.

Communicating with WPN takes an awful lot of time and I don't want to spend a bunch of money in long-distance charges just reading and writing messages. Is there anything that can be done to help eliminate these expensive charges to my phone bill?

Once again, you are going to like the WPN's up-to-date features. Our MBBS software offers a very nice feature that makes use of E-Mail and WPN Forums very fast and convenient, keeping long-distance charges to an absolute minimum.

The QWK offline mail feature allows you to log on, have all current E-mail and Forum messages compressed into a small "packet" and then immediately downloaded into your computer. You are then free to hang up immediately. By using a QWK offline mail-reader program, you are then able to read, reply to, edit or enter new mail offline, independent of any telephone connection to the WPN.

At a later time, convenient to you (most likely

With proper use of WPN's QWK mail feature, your entire time online should now be measured in minutes each week because you are now reading and writing all of your messages without a modem connection to WPN.

when phone rates are at their lowest), you can then re-connect with the WPN and upload your reply packet, hang up again and all of your replies and new messages will be distributed to the proper mailboxes and Forums. Total connect time for both operations is just a few short minutes.

That sounds great! Just exactly how do I do this?

First you need to have a "QWK offline mail-reader" program installed in your computer. Some commercial communication programs offer this as an integrated feature. Many don't. But in any case, you'll have to have a working QWK reader to use this feature. QWK mail-reader programs for most popular hardware platforms are available for downloading on the WPN. Feel free to download a program that is compatible with your system. Currently, we have programs available for DOS, Macintosh, OS/2, Windows, Amiga and Atari, with additional ones being added or updated.

To download a QWK program for your computer from the WPN, at the TOP menu, select **L** (File Libraries) and then choose the **S** (Select a new Library) command. You will now specify the QWK File Library and then follow menu instructions for viewing, selecting and downloading a QWK program for your computer. Uncompress the file, install the mail-reader program on your system and you'll then be able to use the QWK feature on the World Percussion Network.

Now we're ready to download the QWK packet from WPN. To do this, you will select **Q** (QWK Mail) at the TOP menu. At the next menu, select **D** (Download QWK Packet), and then select a transfer protocol. At this point you will need to execute the download command as required by your communications program and download the packet labeled WPN.QWK to your computer. After this operation is complete simply terminate your connection with WPN and you should now have a file named WPN.QWK on your computer's disk.

TIP: Remember those concatenated commands? Well, now would be a great time to try this. Example: If you have Zmodem selected as your communication software's default protocol, you could concatenate these commands at the TOP menu: **QDZ**! (This simple command will select the QWK mail, download with Zmodem, and hang up immediately after the download.) You can substitute a different letter for the "Z" command if you plan to use a different file-transfer protocol. If these commands don't work for you exactly, then keep track of the keystrokes that you need to download the WPN.QWK packet and either enter them all at once when you are at the TOP menu or make a keyboard macro with them so that you can download your QWK packet with a single keystroke and really save on connect time! Just remember to end your command with the "**!**" sign, which orders MBBS to hang up after the download.

Now that you have your WPN.QWK packet on your computer and have hung up the phone connection to WPN, you'll want to start your QWK offline mail-reader program and tell it where to find the WPN.QWK packet. You can now read, reply, edit or enter new messages in your QWK mail-reader program, rather than with a live connection to WPN. When you are finished with all of the reading, writing spell-checking, etc., then your QWK mail reader will make a compressed file out of all of your work and name it WPN.REP. This is your "reply packet" and it will need to be uploaded back into WPN. (There should only be one packet on your system with the name of WPN.REP. Your QWK program will normally take care of this by deleting or adding to this file. The WPN will always look for a single file with this name, so you'll want to make sure that there is only one file on your system with the name WPN.REP and that is the most recent version of the packet.)

Finally, to finish up the procedure, you simply re-connect with WPN and, once again select **Q** (QWK Mail). Only this time, you are going to select **U** (Upload QWK Packet), and follow your communication program's instructions to upload the WPN.REP packet. After this operation is complete, you can either go on to other things on the WPN or hang up immediately. The MBBS software will distribute your replies to the proper E-mail box and Forums. If you happen to still be online when your packet is distributed, you will be notified by a message.

With proper use of WPN's QWK mail feature, your entire time online should now be measured in minutes each week because you are now reading and writing all of your messages without a modem connection to WPN. We think that this innovation is really going to make it quick and easy to communicate on the WPN.

What's this ALEX thing?

ALEX is a very sophisticated text search and retrieval program that we have added to The World Percussion Network. It is going to give WPN users the ability to scan through vast amounts of data and search for words and phrases in any number of directories or databases.

While we haven't initiated WPN service with a vast amount of data in this area, ALEX will allow for future growth by giving convenient access to any one of a number of huge text files that might

conceivably be added to the system. Dictionaries, papers, glossaries, directories, dissertations, catalogs, or any sort of text file will be able to be searched for the existence of user-selected keywords and then viewed or downloaded. ALEX also includes the capability for "boolean" searches, meaning multiple words searched with the inclusion of logic functions such as AND, OR or NOT. ALEX can also narrow or widen the user's search strings for even more power and flexibility.

You may have noticed that the instructions for the ALEX program are conveniently included in your WPN User Manual. Have a look at this section, as you will undoubtedly want to use this powerful tool in the future.

As the World Percussion Network adds the kind of information that it is capable of offering and begins to fulfill its potential as the "Library of Congress for Percussion," then features such as the ALEX text search/retrieval program will make the WPN an invaluable research tool for those interested in the vast amount of knowledge concerning this most fascinating of all musical instruments: percussion.

Please feel free to leave E-Mail for me or leave a message in the /HELLO forum if I can be of any assistance to you in getting the most out of the World Percussion Network. PN

International Communication on the WPN

By Rebecca Kite

An international discussion has been taking place on the WPN in the Marimba Forum. Evelyn Glennie (England), Del Roper (California), Rebecca Ifland (Seattle, WA) and Rebecca Kite (Minneapolis, MN) have all entered into this dialogue by reading forum messages and writing responses. Numerous other WPN users have read, learned, made additional comments, and been entertained by following this discussion.

The way a discussion of this type works is simple! Someone posts an idea or a question on the appropriate Forum and waits for answers. In this case, a series of answers from everyone mentioned above generated more discussion, comparison of ideas and information. This took place over a period of several months and much was learned by all. While the subject of the acoustical properties of marimba resonators, marimba miking in performing and recording situations, and general acoustics questions may seem very technical and esoteric to most percussionists, the group involved in this dialogue finds these topics to be very interesting and exciting! The beauty of the WPN is that a group of people like this can communicate with each other, from across the country and around the world, for the price of a brief long-distance telephone call to Oklahoma.

With the WPN, we can all communicate very quickly. The only delay is waiting for the other people to log on to the WPN and post a comment or answer! There are no expensive "Next Day Air" letters, no two- to three-week delivery delays from the post office, no lengthy long-distance calls all around the country or around the world.

Once you begin asking questions on the WPN, people you have never met—industry people who know detailed technical information, performers who can share their perspective, educators who have done lots of research and others—may all join in with answers, comments and additional questions. This starts what is called a THREAD, a series of related forum messages.

A secondary benefit of communications of this sort is that you will develop friendships with people you have never met who share the same interests as you. Last year at PASIC, I met Russ Girsberger (a name all WPN'ers should know; check out his Forum on the WPN, it is awesome). It was really fun to finally get to meet someone I had been communicating with on the WPN for over a year. I have made a number of new friends this way.

As well as saving time and money, everyone who logs on to the WPN gets to read all the messages. This means you! If marimba resonators, microphones and acoustics are not your cup of tea, other interesting threads have covered double bass drumming, MIDI percussion controllers and cymbal cleaning. There is sure to be a subject that you are intensely interested in that other PAS members would love to have a dialogue about.

Below are some interesting excerpts from these threads. If you wish to read the entire discussion, log on to the WPN and visit the Marimba Forum. The first few messages in the Marimba Forum contain file attachments that contain the entire threads that can be read on your computer screen while you're online, or downloaded for later viewing and printing if you desire.

A secondary benefit of communications of this sort is that you will develop friendships with people you have never met who share interests with you.

From: REBECCA IFLAND
To: All
Subject: resonator tuning
Rebecca Kite,
Last night Chris and I made a second attempt at tuning my 4 1/3 octave Musser marimba resonators. Rather than just trying different positions for the caps of out of tune resonators (as in my first attempt with my dad) we grunted and took the thing apart so the resonators were separate from the keys (which we remounted). Chris huffed and puffed (and played pipe organ), and we could actually hear the tuning of the resonators. This explained WHY we weren't able to get the caps in the right place; my low C needed to extend nearly to the bottom of the tube. Voila! 3 dead keys are bright and match the rest of my keyboard now. And since they were C, F, and G, they were of no small importance.

We had they added opportunity of watching what we did on oscilloscope while we did it. Of interest was a pattern of harmonics between various intervals; 1sts we set to standing waves, then: 1sts and 5ths had standing waves; 3rds and 4ths and 6ths had 2 waves; more dissonant intervals had more waves on a pattern. Also, we miked the detached resonator while we struck its corresponding note. ONLY that corresponding note could cause the resonator to vibrate (and it made a strong wave on the oscilloscope with the keys 6 feet from the resonators). Not even the same note in a different octave would set off the sympathies of the resonators. I find the physics of the thing interesting.

Thanks again, Rebecca, for the article and the incentive to correct those dead keys on my marimba.
Rebecca Ifland

From: REBECCA IFLAND
To: All
Subject: Marimba harmonics
While in Los Angeles, I had the opportunity to meet Del Roper, percussionist extraordinaire, and play on some of his own self-made instruments (an "equasonic" marimba, which uses the same type of mallet across all 4 1/2 octaves--no bass or treble switching; chimes which were specially tuned, marimbas with 3 tunings instead of 2 on the bar, and a fabulous bass vibe). In our short morning together, I began to get an idea of what I had read about in regards to different tunings of marimbas, xylophones and vibes. He showed me the different places the wood was chisled or cut to achieve different effects, and talked about harmonic problems inherent in concert chimes. When we got on the topic of resonator tuning, he showed me an article he had written, and with his permission I will post it below.
Rebecca Ifland

THE MARIMBA SONIC ENVELOPE
I had a most enlightening experience listening to a nationally known marimba soloist with orchestra, in Hollywood Bowl some years ago. One of her numbers was a four-mallet piece in slow movement; the melody carried by the top mallet, the other three playing harmony. I could see she was using four mallets but only heard the top one, which was tapping out the melody in approximately eighth notes (half the speed of the roll). The composition, originally for violin, calls for a sustained melody. We all know that eighth notes do not constitute a "sustained" singing melody. As I later pondered and analyzed the apparent one-mallet melody, I concluded that the marimba is two instruments in one: (A) The tone bars which are percussive, having a sine wave with a sharp peak at the instant of attack. (B) The resonator tubes, which are passive, and are slightly delayed participants in the production of the sound. The attack is heard above the orchestra, due to strong harmonics in the tone bars; the

resonators respond a fraction of a second later, and almost pure, tonally, support the fundamental sound. But if the fundamental is relatively pure, the same tonal frequencies in some orchestral instruments will blend with the marimba texture and beyond the initial strike of the tone bar, the ONLY remaining increment of the tonal package (envelope) is the fundamental or pitch, which has no distinguishing character of its own, therefore the ear cannot separate one pure tone from the same pure tone in another instrument.

In a manner of speaking, the orchestra in the aforementioned case preempted or swallowed up the residual resonances of the marimba. In essence, all that was needed was one or two instruments to provide extended range, or play complementary parts to the marimba four-mallet sustained rendition. We would hope that more composers and arrangers will become aware of the peculiar envelope of sound possessed in the marimba, to better allow the instrument to "speak for itself" and not be forced to "compete" unequally with the orchestra.

As a starter, suppose we (arrangers) avoid unisons in the same octave with a given marimba tone, at least with pure toned instruments such as flute, etc. Flutes can be used, but tastefully, as in contrapuntal parts--not duplicating identical tones of the marimba (whether they be melody or harmony tones) where they would absorb the sound envelope, leaving ONLY heard harmonics. The foregoing is generally speaking since discretion is expected from the arranger.

No criticism of the player is intended, but I once heard fifty marimbas play a piece which included a descending scale covering a range of three octaves. As the players approached the lowest octave, suddenly the sound became more treble, instead of the more bassy tones you would expect--the sound was as if the players suddenly switched to hard mallets. At this point, let's remember that the piano would have the same problem if the builders had not put extra felt padding (progressively) on the lower hammers. One of two measures could have corrected this effect in the marimbas: (A) A double sided ball mallet (half of the head being softer), or (B) another group of players using softer mallets--the mixed resonances are not a factor here, since all instruments share the same sound envelope. The problem was that the second octave plus higher harmonics are much stronger in the lower octaves.
By Del Roper

From: BLAIR HELSING
To: REBECCA IFLAND
Subject: Re: marimba harmonics cont.
Thoughtful criticism and brain food for arrangers. Thanks for posting it, Rebecca.

From: EVELYN GLENNIE
To: All
Subject: Del Roper's Article
[[Editor's note: The messages in this thread that are identified as being from Evelyn Glennie are from Evelyn's husband, Greg Malcangi. Greg and Evelyn both log on to WPN under Evelyn's name.]]
Dear Rebecca,
Thanks for posting the article written by Del Roper. I was quite surprised by some of his observations. It is possible that Mr. Roper is referring to a performance given several years ago by Evelyn Glennie when she played at the bowl with the LA Phil. Although I was not present at that particular performance, I have been Evelyn's sound adviser at two other occasions when Evelyn appeared at the bowl. I have to say that the sound reproduction at the Bowl is probably the worst I have ever encountered at any concert venue in the world. I had to spend all my time with the on-site sound engineers just to try and make Evelyn's sound vaguely recognizable as a marimba.

They insisted on miking the marimba with PZM's, with the PZM at the top of the marimba doubling a snare drum mike. On both occasions I found the sound engineers at the bowl to be either fatally hampered by the sound system or just plain incompetent. I have tried to record Evelyn's marimba with everything from a $45 Radio Shack PZM to a $30,000 pair of balanced M50's. Even in a recording studio environment it is virtually impossible to accurately reproduce the sound envelope of the marimba. How Mr. Roper could use any marimba performance at the bowl as the basis for an analysis of the sound envelope of the marimba is very surprising.

I also found it surprising that Mr. Roper doesn't think that a marimbist can produce a "sustained singing melody" with eighth notes. Surely this depends on many factors including where on the marimba the melody is being played, the hardness of the mallets, and the speed of the eighth notes, as well as the model and make of marimba. I have heard Evelyn produce "sustained melodies" on the marimba using eighth notes on many occasions. In my experience the marimba usually balances very well with orchestra. Admittedly some of its harmonics are obliterated by the harmonics of instruments in the orchestra, but this is not surprising as the marimba produces such a vast range of harmonics. In fact, in the vast majority of cases I've been involved in, the orchestras could have done with another few desks of strings to even up the balance. I've just read [my comments] through and it seems a little like a personal attack; it is not intended as such. It was interesting to hear someone else's opinion of the sound characteristics of the marimba, especially someone as knowledgeable as Mr. Roper.
Regards,
Greg

From: LARRY KAPTAIN
To: REBECCA IFLAND
Subject: Re: Del Roper--Guatemalan roll comments
In reading the continuation of Mr. Roper's article [Editor's note: Part II of Del Roper's article is not included in this excerpt of the thread], I was surprised to see him state that Guatemalan marimbas do not roll hand-to-hand alternating. I studied in Guatemala, and that is indeed what they do. It sounds fast because there are often 7 players performing at the same time on two instruments--that is standard performance practice.

From: REBECCA IFLAND
To: EVELYN GLENNIE
Subject: Del Roper's reply
Greg,
I have read your communication to Rebecca Ifland in which you seem defensive to my statements in my treatise "Let the marimba be heard." If you will re-read the article, you will find that I did not criticize the performance of Doris Stockton, the soloist (sometime in the '50s I believe). I was pointing out that the orchestral arrangement was such that instrumental UNISONS with the marimba "absorbed" in effect the resonator response (of the marimba). This phenomenon was unrelated to the acoustical situation of the Hollywood Bowl.

I am in agreement with you that in general, sound engineers should go back to school & study acoustics- preferably at CAL TECH or M.I.T.- they're both good institutions. Bellevue hospital in N.Y. is also a good institution. (poor, inexcusable joke) My own home (garage) studio is not acoustically "flat"--yet I've gotten better marimba sound on tape than most professional studios.

Please ask Evelyn if she would be happy playing Schubert's *Ave Maria* with ONLY 1 mallet. That's essentially what I heard at the described Hollywood Bowl event. (Doris used 4 mallets). The lower 3 mallets, although yarn-wound, came through as xylophonic, for the same reasons as the melody.
Yours very truly,
Del Roper

PS If Evelyn is interested, I would be happy to share some of my experiences with microphone placement, etc.

From: EVELYN GLENNIE
To: All
Subject: Rebecca Ifland
Thanks for posting Del Roper's reply. I would be grateful if you could forward this in return.
Thanks,
Greg.

Dear Mr. Roper,
Thank you for your reply. I have never heard the *Ave Maria* arrangement for marimba and orchestra so I can't really comment. The problem you have described though is a problem, to a greater or lesser extent, with all lower pitched instruments: tuba, double basses, bass trombone, contra bassoon, timps.

All these instruments produce more audible harmonics than say a piccolo and are therefore subject to having some of these harmonics "swallowed" by similar harmonics produced elsewhere in the orchestra. In the case of the marimba I have found that the particular acoustics of a concert venue to be the most important factor governing the audibility of the resonator part of the sound.

Another important aspect, particularly with 5-octave marimbas is the make of marimba. With most manufacturers, trying to increase the volume of the lower register usually increases the volume of the first harmonic (i.e., the octave above the fundamental) by a disproportionate amount. This allows the note to cut through the mix but gives the impression that the attack part of the sound is much more dominant than the resonator part. When comparing marimbas we always go to the lower end of the instruments first to see how pronounced the fundamentals are. We would greatly appreciate any advice on any miking techniques you have found effective. Likewise, if you wish I would be happy to tell you of some of my experiments.
Thanks again,
Regards,
Greg

From: REBECCA KITE
To: All
Subject: Resonator Acoustics
The Great Marimba Resonator Debate!
There have been a number of discussions this fall about marimba resonator tuning. Since I wrote an article that is available in the FILES area of the WPN and was published in *Percussive Notes* that possibly has a mistake in it, I thought I would write to clarify what I have learned about this topic from discussion this fall.

It seems that there is also a marketing/promo aspect to this issue involving the best way to make the resonators adjustable for temperature and humidity change. (Witness Ron Samuels' info-mercial in *Notes* about resonators and Leigh Steven's six-page handout about his resonator adjustment system.) I have learned more about the acoustics of the marimba but there are still some things I don't know and am still researching.

To begin, I assume that everyone reading this knows that temperature affects the sound of the marimba and all quality instruments have some method of compensating for this. Traditionally, marimbas have been manufactured with three different depth slots in the lower endpiece to allow the low end of the resonators to be placed three different distances from the underneath side of the bars. Generally, for 65 to 70 degrees you used the middle slot, above 75 degrees you use the shortest slot placing the resonators closer to the bars, and below 65 degrees you used the deepest slot, placing the resonators farthest away from the bars. The Musser

Canterbury (I think this is the correct model) marimba has a thermometer and hygrometer in the frame and screws to raise and lower the resonators. Today, the top line marimbas from Yamaha, Mallettech and Demorrow have individually adjustable resonators. There is a stopper or plug in the bottom of each resonator that you can move. The entire resonator bank is not moveable. Marimba One has a screw adjustment on the lower end only to move the lower end of the resonator bank. There was an Adams model instrument at PASIC this fall that has a piece of metal along the inside of the resonator (their resonators are rectangular) that can be pushed in at the opening at the very top by means of a thumbscrew. This is how they adjust the resonator. I'm not sure about the Musser low E instrument or the Kori instruments. I think they use the slot method. Please send a message to me if you know for sure!

Now for the scientific part. The marimba resonator is one fourth the length of the its sound wave. It must be matched to the pitch of the bar to have the best effect. The resonator acts acoustically as a closed pipe. The sound wave uses some space outside the tube to complete its cycle. This space is about one fourth of the diameter of the tube (actually .6 x radius), above the open end (Rossing, "Acoustics of Percussion Instruments, Part I," *The Physics Teacher*, Vol. 14, No. 9 December 1976, p. 556).

Now, the reason for adjusting the resonators because of temperature changes is because temperature affects the speed of sound, which affects pitch. The air temperature inside the resonators is affected most by temperature change. The bars change, but much more slowly, and without as great a pitch change for the amount of temperature change. So in essence, the resonators go out of tune, not so much the bars.

With individually adjustable resonators, you simply move the plug in or out until it sounds the best. When you do this, you do not alter the space at the top of the tube (the area above the tube that is necessary for the tube to function properly). You also do not change the angle of the tube away from perpendicular to the bar. You can also adjust for individual differences in each tube/bar.

The traditional system for adjusting the resonators works by making the space above the tube smaller or larger, smaller for lower pitch (hot temperature). According to Del Roper and Ron Samuels, this is the preferred method for adjusting for temperature change. That moving the resonators closer to the bars makes the resonator go flat.

There are several aspects of this system that I am researching further. First, if you lower or raise the low end of the resonators, the angle of the resonators in relation to the bars changes by one or two degrees. This means the the tubes are no longer perpendicular to the bar. Sound waves travel in straight lines and it seems that they could begin bouncing off the sides of the tube instead of going all the way to the bottom. This seems like a problem to me and is something I am looking into further to understand better. Anyone who knows about this is invited to post a message here! Second, this idea that you can lower the pitch of the resonator by closing the open area at the top of the tube is perplexing to me. Vibraphones do that with the fan, but I don't hear the vibe sound as a pitch vibrato as much as a color/timbre vibrato. It also seems like you would want that space above the tube to stay intact so that the wave can form properly. This is another aspect of the acoustics of the tube that I am researching. Again, if you know about these things, please post some info!

As far as the Adams system goes, it is hard for me to understand how making the opening of the resonator smaller is going to work in tuning the resonator. It totally changes the shape of the resonator. More research is called for here. Resources I have been using: Tom Rossing, cited above. *The Acoustics of Musical Instruments*, Arthur Benade, Dover. *The Acoustics of Bar Percussion Instruments*, Jim Moore, dissertation. (I think this is available from Steve Weiss.)

If you have done any research on marimba acoustics, please share what you know here!

Rebecca Kite

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Innovators of Jazz Drumset: Part 1

By Scott K. Fish

The following article is an excerpt from Scott K. Fish's forthcoming book, The History of Rock Drumming.

"No tradition is perfect. The best brings only a passing period of peace or triumph or stable equilibrium; humanity rests for a moment, but knows that it must travel further; to rest forever would be to die. The most thorough conformists are probably best when forced to fight for their ideal against forces that would destroy it. And a tradition itself is generally at its best, not when it is universally accepted, but when it is being attacked and broken. It is then that it learns to search its own heart and live up to its full meaning. And in a sense the greatest triumph any tradition can accomplish is to rear noble and worthy rebels." —Gilbert Murray.

TODAY'S ROCK DRUMMING IS WHAT it is because of all the drumming that went before it. The *drum* is one of the most ancient of instruments; the *drumset* is relatively new. It is valuable to understand the basics of drum tradition—not only *how* the drumset evolved, but also *why* and *who* was responsible.

I've had conversations with top contemporary drummers on the validity of the founding fathers of drumming in relation to modern drumming. Some feel that the founding fathers were valid for their time, but time has now passed them by. Others feel, as I do, that the legacy of drumming is alive and well—a continuous wellspring of knowledge and inspiration. The drumset had been evolving almost 50 years prior to rock 'n' roll. The drummers responsible for this evolution were jazz drummers.

EARLY INFLUENCES

New Orleans at the turn of the century was under the musical influence of many cultures and nationalities, and its musicians could have been influenced by French, Spanish, French-Canadian, African and West Indian, English, German, and Irish musics, and a host of American popular musics played by brass bands in concerts and parades. The brass bands included a heavy bass drum accompanied by a snare drummer's vocabulary of drum rudiments: rolls, flams, ratamacues. These black brass bands took the popular music of their day (marches, a French dance called Quadrille, light operas and polkas) and reinterpreted them. "A careful, prolonged study of early jazz leads to the conclusion that there was much more of John Phillip Sousa in the beginnings of jazz than an African tradition," said one writer.[1]

The basic change made by black musicians to these popular musics was a rhythmical interpretation called syncopation: accenting the weak beats. "The first jazzmen's conception of rhythm resulted from a combination of elements of the military march and the polka...," said Andre Hodeir. "By introducing the polka's off-beats into marches and by syncopating the accents that traditionally marked the first three half beats in the polka, the Negroes made a timid but nonetheless decisive step toward rhythmic emancipation. This favoring of the off-beat shows the pioneers' fondness for syncopation, which appears later on in all sorts of guises."[2]

"Gradually the stiffness of the march feel was softened by altering the rhythmic feel from a 2/4 or 6/8, to one of a 12/8 superimposed over a basic 4/4 time feel," said a *Modern Drummer* article.[3]

Ragtime music was a forerunner of the traditional jazz to come. Ragtime originated at the end of the 19th century, "probably derived from the early minstrel show tunes of the 1840s and from marches, especially those improvised for street parades in New Orleans. Its main feature was a slight rhythmic complexity which produced simple effects of syncopation."[4] Many are familiar with ragtime composer Scott Joplin's "Maple Leaf Rag." But Ragtime lacked one important element of traditional jazz: improvisation.

Around 1900-1910 this reinterpretation of popular music—jazz—was in demand in dance halls, saloons and brothels in a small section of downtown New Orleans called the French Quarter or Storyville. This was the beginning of traditional jazz (1900-1927). One writer has noted that New Orleans in 1910 "contained at least *thirty* bands whose reputation has survived [as of 1960]."[5]

Other musical developments significant to this new jazz included W.C. Handy's documentation and notation of traditional blues themes. Handy did much to popularize blues with his compositions "Memphis Blues" (1912); "St. Louis Blues" (1914); "Beale Street Blues" (1916); and "Careless Love" (1921). The small jazz groups in Storyville grew in popularity while the brass bands continued to be held in high esteem. The invention of the bass drum pedal, around the turn of the century, made it possible for one drummer to do the work of two drummers by playing snare drum and bass drum at the same time. The drumset was beginning to take shape.

It was a formidable task for one drummer in a small jazz band to communicate as well as two drummers in a brass band. A good bass drummer could command the attention of hundreds of people at one time. Danny Barker remembered one such bass drummer, who played with the very popular Onward Brass Band.

"Black Benny, the drummer—six foot six—nothing but muscle," said Barker. "He was all man, physically... Black Benny was a great drummer. He had an African beat. He was something to see on the street... You'd have to ask all the drummers how he did it, but he could move a whole band with just that bass drum. All the drummers could do it, but he had the reputation for being best at it. The bass beat on the bass drum, beautifully executed by Black Benny, would suddenly silence a crowd of some seven or eight thousand loud and boisterous pleasure-seekers."

No one knows who invented the first bass drum pedal; it evolved over a period of time. Turn-of-the-century photos of drummers show variations of bass drum pedals. A New Orleans drummer named Dee Dee Chandler is credited for his contribution in developing a bass drum pedal innovation. William F. and Theobald Ludwig invented a bass drum pedal in

1908, which they began to mass-produce and sell. William F. Ludwig went on to found the Ludwig Drum Company in Chicago, Illinois, where, in 1937, he started manufacturing the Ludwig Speed King pedal. The bass drum pedal hasn't significantly changed since.

It wasn't long after the acceptance and use of the bass drum pedal that a basic drumset included woodblocks, temple blocks, Chinese cymbals, cowbells, gongs, as many as four Chinese tom-toms, and heavy Zildjian cymbals. These extras were primarily sound effects. The snare drum was the focal point of the drumset. Using a combination of rudiments, press rolls and syncopation, drummers primarily played time. "As the trend towards the single drummer began to gain in popularity, experimentation with numerous other percussive sound effects became widespread, thus paving the way for the subsequent growth of the drumset," said *Modern Drummer*. "A myriad of percussive equipment was used, yet the basic style remained subtle, simplistic and very military-oriented. Most of the playing was on snare drum, woodblocks, and the rims of the drums. Cymbal timekeeping was unheard of.

"The ongoing equipment evolution during the early '20s was slow, but sure. The most popular [bass drum] was the massive 28". Snare drums were generally all metal with double tension rods. Cymbal floor stands had not yet been invented, so [thick and heavy] cymbals were hung...in a strange looking fashion. The Chinese [cymbal] often had rivets. Tom-toms in a variety of sizes were hung around the set in the most convenient places...tuned to specific intervals. Woodblocks...were used for rhythmic accompaniment during soft melodic passages. Cowbells played a strong melodic function. Several tuned cowbells were not...unusual; and sets of temple blocks, each a different pitch for special tonal effects."[6] Drumheads were made of calfskin.

Drumset technique evolved as the drumset evolved. "The history of jazz drumming is the story of its increasing emancipation from the marching military band...started in New Orleans," said one writer. "The old New Orleans drummers...Warren 'Baby' Dodds, Zutty Singleton, and perhaps Kaiser Marshall (1902-48) [who] are the most eminent, had already turned the heavy march rhythm into a more complex, dancing, jazz rhythm, but their style was still largely determined by its origins. [The] drumming [was] fairly austere, avoiding solos, except for brief breaks. The accent [was] on the first and third beat of the four-beat unit...though the developments of New Orleans music tend[ed] to accent the weak beats (two and four)."[7]

The claim that New Orleans was the birthplace of jazz has been disputed by musical historians. There is enough evidence to suggest, if not prove, that similar innovations in music were taking place at the same time in other sections of the United States. But there can be no doubt that all drumset players are indebted to at least two New Orleanian drum pioneers: Baby Dodds and Zutty Singleton. More than other drummers of the period, the techniques and styles these two men developed were the standards by which the next generation of drummers learned their craft.

In Anne Fairbairn's biography of New Orleans' clarinetist George Lewis, she describes the improvisation of the traditional jazz musicians as the "nothing to lose" school of music. "There was nothing to lose by playing as you wanted to play, certainly not prestige," she said. "There was no one to criticize except other musicians, and their judgments were harsher, their standards more exacting, than any professional critic's could ever be." Drummers like Baby Dodds and Zutty Singleton also learned their craft in the "nothing to lose" school of music.

"For most people Baby Dodds represents New Orleans drums," said Martin Williams. "Perhaps that is as it should be, for Dodds'...style does belong with the classic period of [New Orleans] music and with the style and phrasing of its great instrumentalists.... But Zutty Singleton sounded good.... [Singleton] did not so much summarize the part of jazz drums—as did Dodds—as he outlined their future. In a sense, Zutty's ideas dominated the swing period (1935-1945), and thereby perhaps evoked the modern period too."

ZUTTY SINGLETON

Zutty Singleton was born in Bunkie, Louisiana on May 14, 1898. Mostly a self-taught drummer, by age 22 Singleton was full swing into a career in which he would perform and record with many jazz greats, including Jelly Roll Morton, Louis Armstrong, Fats Waller, Roy Eldridge, Sidney Bechet, Lionel Hampton, Pee Wee Russell, Jack Teagarden and Charlie Parker.

"There were so many bands in New Orleans," said Singleton. "But most of the musicians had day jobs.... They were bricklayers and carpenters and cigar makers and plasterers. Some had little businesses of their own—coal and wood and vegetable

stores. Some worked on the cotton exchange and some were porters. They *had* to work at other trades 'cause there were so many musicians, so many bands. It was just about the most musical town in the country. Most all the kids took music lessons of some kind, and I got my inspiration from my uncle, Willie Bontemps, who played bass and guitar...."[8]

Singleton was among the first to streamline the drumset. He used a bass drum, snare drum, two old-style, shallow tom-toms, and usually three cymbals, sometimes two.

Martin Williams credits Singleton with developing the modern drum solo structure. In the mid-1900s drummers rarely took solos. "Previously drum solos had been either brief breaks—usually a couple of beats, or a couple of bars—or they were random things, in which the player would strut out his tricks until he ran out of them, whereupon the horn men would resume," said Williams.

"We just kept the rhythm going," said Singleton. "But when we did [solo], the drummers had all kinds of different sound effects: a bucket gimmick that sounded like a lion's roar, skillets, ratchets, bells, everything."

A decade later, Singleton was leading a trio in Chicago. Jimmy Noone, the clarinetist, and Jerome Carrington on piano would solo all night. One night Jimmy Noone suggested Zutty take some solos. "Take a chorus," he'd say.

"Zutty would do exactly that," said Williams. "He played a chorus to the piece they were doing, humming it over to himself, and not only finishing at the end of 12 or 16 or 32 bars, but also marking off the four- and eight-bar internal phrases of the piece as they came along."

One writer claimed Singleton never used a hi-hat. He backed up that assertion with a quote attributed to Singleton in which Singleton seemed to agree with the writer. "It interferes with the bass," Singleton said. Perhaps there was a time when Singleton preferred not to use the hi-hat, but there is evidence to suggest that he at least sometimes used one. Singleton was one of the first drummers to master the wire brushes and to record with brushes on a studio date with Louis Armstrong and Earl Hines.

Zutty Singleton

BABY DODDS

Warren "Baby" Dodds, born in New Orleans on December 24, 1898, came from a musical family. His older brother Johnny is recognized as one of the best traditional jazz clarinetists. His whole family was musical. Dodds' first drumset was a set of tin cans. When he was 16 he worked as a butler/salad-fixer/cleaner for almost one-and-a-half years and saved enough money—"around ten or twelve dollars"—to buy his first drum: a single-head snare drum. He went on to buy the rest of his drumset, one piece at a time, while working in a bag factory.

"Of course," he said, "a great deal about drumming I had to work out for myself. But when you want to be a drummer, nothing's too hard." This approach to learning was common among New Orleans musicians at this time. "The young New Orleans aspirant, having no teacher to show him the supposed limitations of his instrument, went ahead by himself and frequently hit upon new paths and opened up undreamed-of possibilities," wrote William Russell and Stephen W. Smith.[9]

Baby Dodds' first inspiration was a street parade drummer named Mack Murray. "When playing for dancing Mack Murray used a very small snare drum which looked like a banjo.... He used ebony sticks and you would never know they were so heavy. He played beautiful drums. When he made a roll it sounded like he was tearing paper," Dodds said.[10]

He also learned from New Orleanian drummer Louis Cottrelle, who played in the famous Olympia Brass Band. "He was also called 'Old Man' Cottrelle, and because of his sound, legitimate methods and knowledge of rudiments, was known as the father of New Orleans drumming."[11] Dave Perkins taught Dodds drum rudiments. Teacher Walter Brundy taught Dodds the fundamentals of reading music. And "he learned his famous press roll from Henry Zeno, Henry Martin and Tubby Hall."[12]

"The musicians in those days were remarkable men," Dodds said. "They believed in harmony. That's how they played music, in harmony. If those men would happen to like you enough to pick you up, they would either make a musician out of you, or you wouldn't be any musician. In their way, they were rough, but in a way they weren't rough. Everything they told you they would make you do for your own benefit. But I used to drum and I'd drum my best and they knew I was doing my best and they all said the same thing. They

said, 'Someday he's going to be a good drummer because he pays attention. He wants to learn.' And I did."[13]

When Baby Dodds was in his mid-20s he became a member of the King Oliver Creole Jazz Band. Oliver was the top trumpet player at that time, but the band included a young genius who would, in a few years, far surpass Oliver: Louis Armstrong. "In 1923 this band was the first band to record in the New Orleans style, establishing a standard which was never to be surpassed."[14]

In 1925 Louis Armstrong was playing regularly in Chicago. Strict rules had been laid down in New Orleans that closed many of the nightspots in Storyville. Some fine musicians remained in New Orleans, but many, including Armstrong and Baby Dodds, moved to Chicago and later New York to find work. Armstrong assembled a five-piece band called the Hot Fives for a recording session. The Hot Fives had no drummer. In 1927, Armstrong returned to the studio with the Hot Sevens that included Baby Dodds. These two sessions produced a series of highly acclaimed and influential recordings. The ensemble and solo work of the two bands broke new ground. These records sold well and are still considered classic jazz tracks.

Dodds is often cited for his work with the Hot Seven group. But recording techniques of the day were limited. Bands used one microphone and the sound was recorded direct to a wax blank through what looked like an old record-player tone arm. If the drummer played too aggressively he could easily cause the tone arm to jump and ruin the track. "Until the very late '20s jazz and popular percussionists were encouraged [by recording engineers] to clop away on woodblocks or temple blocks and on cymbals muffled or choked by one hand while being struck by a stick held in the other. From recordings, therefore, listeners get a false picture of how the important early drummers actually played; on the job they might use snare, bass, or cymbals in a way that simply would not register properly on early recording equipment."[15]

So the Hot Seven sessions, from a drummer's perspective, do not do justice to Baby Dodds' drumming. Zutty Singleton recorded with a second version of Louis Armstrong's Hot Seven in 1928, and the listener hears much more of Singleton than Dodds.

"From recordings…listeners get a false picture of how the important early drummers actually played…"

Dodds' drumset, at the time the Hot Seven recordings were made, consisted of a 28" bass drum, 6 1/2" metal snare, an early bass drum pedal called an overhead pedal, four tuned cowbells, slapstick, woodblock, a 16" Chinese cymbal, 16" Zildjian cymbal, and a 10" Chinese tom-tom.

Dodds later made two records that knowledgeable drummers have studied for years. The 1946 *Talking And Drum Solos* on the Folkways label is a must. Dodds discusses and demonstrates the traditional jazz style he used in the 1920s. The listener is also treated to several Dodds drum solos notable for their musicality and humor.

Dodds' drumset had evolved by 1946. According to the liner notes on the Folkways album, he was using a 1938 Ludwig bass drum, a 1921 metal Ludwig snare, two Ludwig mounted toms and one Ludwig floor tom circa 1945, two Zildjian cymbals, the largest of which was purchased in 1919, one Ludwig Speed King pedal, one woodblock, four tuned cowbells, one ratchet, one tim-tim and 4A drumsticks.

Baby Dodds gave an extensive interview to Larry Gara that was released on record in the mid-'50s. Dodds left a legacy, through this recording, of pure drum wisdom. Just as I've heard politicians say that no laws have improved upon the Ten Com-

Baby Dodds

mandments, Dodds' remarks on this record are as true and useful today as they were 40 years ago.

"In drumming you have got to pay attention to each, everyone," said Dodds. "You must *hear* that person distinctly, and hear what he wants. You got to give it to him. And if he don't like that, give him something else. And that way you keep your band smooth jumping and keep your band lively.

"There's more beside drumming than just drumming...more...than just beating. If a band's dead, a drummer can liven up everybody, make everybody have a different spirit. And he can make everybody pretty angry too. *Drumming is spirit*. You got to have that in your body. In your soul. You got to have it even in your drumming. And it can't be an evil spirit. If you're evil, you're going to drum evil, and when you drum evil, you're going to put evil in somebody else's mind. What kind of band have you got? Nothing but an evil-spirit band.

"…a craze for drumming and drum solos, such as has periodically seized the more moronic part of the public, was already running its course in 1914-16."

—Francis Newton

"I think the average young drummer today should feel that his part is to help the other fellow, not make him play himself to death, and not make him play something that he don't want to play. His place is to *help* him… Without a drummer that knows how to help, there's no band.

"In my estimation drums should play according to the melody and still keep time," Dodds said.

George Wettling was a great jazz drummer who bridged the drumming styles from traditional jazz to swing. He wrote "A Tribute to Baby Dodds" in the March 29, 1962 *Down Beat*. "I'll never forget the first time I heard Baby with the great Oliver band," Wettling said. "The band had a beat that guys are still trying to get. Baby played with a clean, forceful beat and, above all, didn't mess up the band with a lot of technical nonsense. Baby used both feet and hands when he played. In those days the important thing was keeping time, and that meant a steady foot on the bass drum. The only time fancy foot beats were put in was...when you fit them in with the rhythm of the tune they were playing. Baby was what you would call a subtle drummer with a variety of color and effects. He also had the greatest press, or shimmy, roll I have ever heard.

"When it came to playing on rims and woodblock, Baby was a master. He had a triplet beat that was really something, and Dave Tough, George Stafford, Chick Webb and I all did our own versions of it," Wettling continued. "As I remember, Baby was the first drummer I ever heard play the basic cymbal beat that we all use today on our ride cymbal, that is, in 4/4 time, a quarter and two 8ths and a quarter and two 8ths, or one, two *an*, three, four *an*, etc. Baby usually played this beat on his 16" Zildjian cymbal."

Baby Dodds, by his own admission, lived a fast life. By 1953 he'd had three strokes but continued to play. He died February 14, 1959 at age 61. Zutty Singleton died at age 73 on July 14, 1975.

SOCIAL CHANGES

Traditional jazz should not be confused with the popular music of the day. Like rock 'n' roll in its infancy, traditional jazz was a black American art form. It's true that some white people, especially white jazz musicians, listened to, learned from and were moved by black traditional jazz musicians, but the bulk of white Americans were removed from it.

In this day and age, when MTV is available to millions of people 24 hours a day at the flick of a switch, and when radio stations and music recordings are in great supply, it might be hard to understand the difficulty these early musicians faced in getting their music to the public. The first commercial records appeared in 1900; the length of a song was limited by the size of the disc to about four-and-half minutes.

The first radio station came into existence in 1920. In 1926 the U.S. had its first major radio network with the formation of the National Broadcasting Company. A second major radio network, the Columbia Broadcasting System, appeared in 1927. "Those were the days when music had to be listened to through major air disturbances and static...."[16] The technique of electronic recording was the by-product of radio. As radio broadcasts developed in tone and clarity, the record industry declined. Some people predicted its demise.

In addition to relying on the confines of an infant radio and recording industry, the true traditional jazz musicians had to

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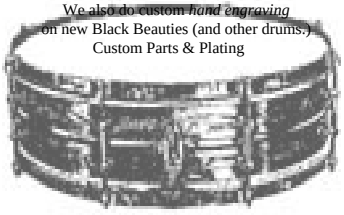


contend with Tin Pan Alley—a nickname given the area of New York City that became the center of music publishing in the U.S. Popular music grew away from the traditional style of jazz from 1917 through 1945. "Authentic undiluted jazz made no great impact on the general white public, though the northern tour and the records of the (white) Original Dixieland Jass Band in 1917 caused a temporary sensation, and conveniently serves to mark the beginning of the 'jazz age,'" said writer Francis Newton. The Jazz Age is also known as The Roaring Twenties.

"Both the date and the label are misleading, for the 'jazz age' had begun...some years earlier and it was not so much an age of jazz as of the mass conversion of ordinary pop and dance music to some idea vaguely involving syncopation, rhythm, instrumental novelty effects such as barnyard imitations, and the like," said Newton. "This new idiom was undoubtedly influenced by jazz, but it is safe to say that 97% of what the average white North American and European heard under that label between 1917 and 1935 had...little to do with jazz...."[17]

The Jazz Age had a tremendous impact on American society, and understanding that impact helps in understanding the musical reaction to it. For one thing, World War I (1914-1918) was over. The world had never seen, nor was it ready for, the destruction brought about by that war. And so, at the end of the war, there was "a revolution of manners and morals" in the United States. "A whole generation had been infected by the eat-drink-and-be-merry-for-tomorrow-we-die spirit which accompanied the departure of the soldiers to the training camps and fighting front."[18]

Social historians have pinpointed other events as having forever changed American society at this time. Women's role in traditional America changed drastically. Women assumed many of the responsibilities of men while the men were fighting the war. Single women were working at more and varied jobs, and they were not about to give up their new-found economic independence after the war. Married women were freed to a great extent from housekeeping chores by the advent of smaller homes, apartments, canned foods, machinery such as washing machines and vacuum cleaners, and telephones. Women won the right to vote for the first time in 1920.

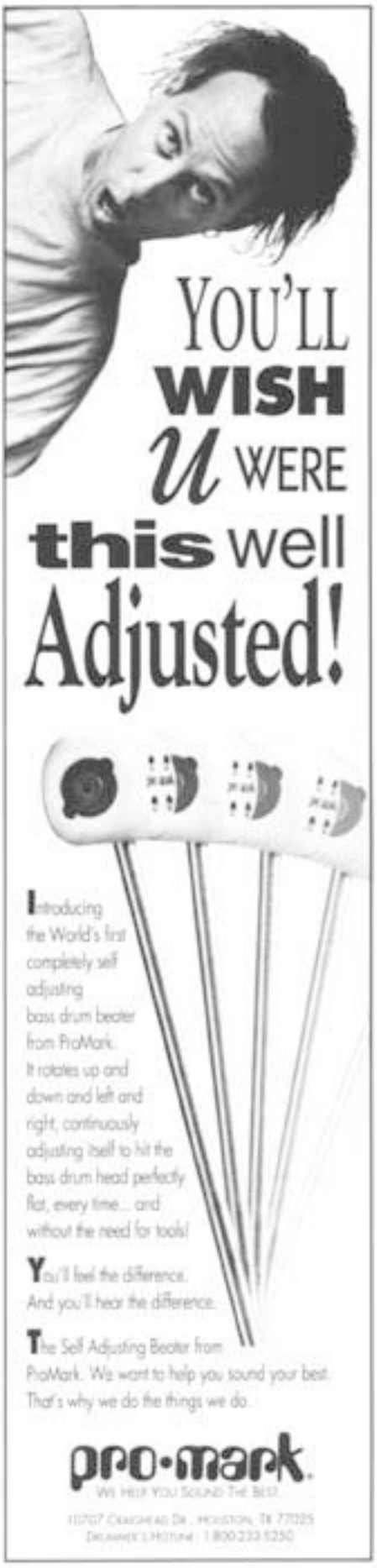
Sigmund Freud published his first book on psychoanalysis, and "sex, it appeared, was the central and pervasive force which moved mankind. Almost every human motive was attributable to it: if you were patriotic or liked the violin, you were in the grip of sex.... Such was the Freudian gospel as it imbedded itself in the American mind...."[19]

The Eighteenth Amendment to the U.S. Constitution, adopted in 1919, outlawed alcoholic beverages in the United States. "Evasion of the law began immediately.... The results were the bootlegger, the speakeasy, and a spirit of deliberate revolt which in many communities made drinking 'the thing to do.'"[20]

The automobile increased the freedom of the average American. And finally, the U.S. for the first time saw "a bumper crop of sex magazines, confession magazines, and lurid motion pictures, and these in turn had their effect on a class of readers and movie-goers who had never heard and never would hear of Freud and the libido."[21]

The Jazz Age was an era in which one historian estimates that 60 thousand bands were playing a hybrid of traditional jazz and popular music. That is significant to the student of drumming history because it was the era in which the drummers of the next major musical era—The Swing Era—grew up.

"From about 1910 on," Newton writes, [music] publishers seem to have observed that no song was likely to become a smash-hit unless it was also danceable.... Ragtime and jazz rhythms, which can be used to adapt practically any tune for dancing, were naturally invaluable. ...the dancing fashion was...a search for newer, faster, and less conventional dance rhythms and dance sounds.... From 1900 the invention of new rhythmic dances became a minor industry. The crop of 1910-15...produced the most lasting formula, the foxtrot. It is safe to say that without the foxtrot and its cousins...the triumph of hybrid jazz in pop music would have been unthinkable.... The



William "Chick" Webb

dancing vogue automatically brought an infiltration of Afro-American idioms into pop music...and a craze for drumming and drum solos, such as has periodically seized the more moronic part of the public, was already running its course in 1914-16."[22]

Bandleader Paul Whiteman and composer George Gershwin typified the "hybrid jazz" most Americans were listening to. Whiteman had a huge orchestra, including a string section, that played "symphonic jazz." Or as one writer said, Whiteman "pioneered a symphonic approach to dance music." He was billed as "The King of Jazz," although jazz historians agree that he was not. Gershwin said, "Jazz I regard as an American folk music; not the only one, but a very powerful one which is probably in the blood and feeling of the American people more than any other style of folk music. I believe that it can be made the basis of serious symphonic works of lasting value, in the hands of a composer with talent for both jazz and symphonic music."

Whiteman's greatest contribution to jazz is that he employed some of the best jazz musicians and featured some of the top jazz soloists. Gershwin's reputation as a composer is secure. He wrote many great popular songs that have become standards, and his symphonic/jazz pieces, most notably "Rhapsody In Blue" (which was commissioned and first performed by Whiteman), are still highly regarded as milestones in American classical compositions.

Improvisation was the essential traditional jazz element lacking in popular jazz/hybrid music of this period. Tin Pan Alley composers could notate syncopated rhythms and sound effects; they might have even achieved a measure of success in writing out "improvised" solos. But true improvisation—improvisation from the heart—was unappreciated, uncalled for, and an unknown art in popular music of the day.

Newton estimates that at the height of its popularity, this jazz/pop hybrid music was being played by 60,000 bands in America. And it was the Great Depression, he says, that "virtually killed authentic jazz in the United States."

Twenty years after the birth of The Jazz Age, America's economy went from boom to bust in the Great Depression of 1929, which lasted at least until the late 1930s, although some historians argue that the Great Depression lasted, in some degree, until the end of World War II. The Great Depression ended The Jazz Age.

America's dismal mood began to turn around after Franklin D. Roosevelt was elected president in 1932. "The times were changing. FDR had instilled hope into the hearts and spirits of Americans. Sentimental music, emphasizing self-pity, had satisfied a need during the days of the Depression. But now it wasn't enough."[23]

THE SWING ERA

The big band set the musical standards during the Swing Era (1935-1945). Unlike the pop bands of the previous period, the best big bands combined a new level of jazz musicianship with commercial music. "Tin Pan Alley...needed jazz to replenish its stock of melodies, musical techniques and gimmicks.... On the other hand, jazz musicians [needed] the pop industry. For one thing, it is where they earn their living."[24]

But at the same time, jazz musicians missed that element of jazz in which they were not playing for an audience, they were playing for themselves. So the jam session grew in popularity, where musicians gathered after hours to learn from each other and to develop new forms of musical expression.

A standard big band had 17 musicians: five saxophones, four trombones, four trumpets, and a rhythm section of piano, bass and drums, and sometimes guitar. The music of the swing era was played for dancers and listeners—a phenomenon brought

about by the growing popularity of radio and, to a lesser extent, records. The years 1925-1950 were "The Golden Age of Broadcasting"—a time in which radio, as a source of entertainment, was the equivalent of television today.

Big band drumming demanded new approaches and techniques, and the best big band drummers combined elements of both small band and big band drumming. In the first years of the Swing Era, drummers still kept time on the snare drum in the same way the traditional jazz drummers did. Eventually the hi-hat became the primary timekeeping element in the drumset, and later the ride cymbal. One writer, pinpointing 1928 as the year the hi-hat was introduced, credits Jo Jones and Dave Tough with making the hi-hat the "main carrier of the beat, giving the rest of [the] kit a vastly increased scope."[25] With drummers relying more on the hi-hat for that constant ride rhythm, their left-hands were freed to reinforce the two and four beats on the snare, and also to play unison or complementary figures with the horn sections. The bass drum was still primarily played two or four beats to the measure.

The drumset evolved too during the Swing Era. The Chinese tom-toms gave way in the '30s to tunable tom-toms. Cymbal stands were generally mounted on metal bars that circled and supported huge bass drums. Some drummers continued to use cowbells, woodblocks and temple blocks as part of their drumsets. Sonny Greer, with the Duke Ellington Orchestra, created a much-copied drumset at the time that included two timpani, snare drum, bass drum, xylophone, two gongs, tubular bells, two mounted toms, temple blocks, a floor tom-tom and several gold-plated cymbals.

If Baby Dodds and Zutty Singleton laid the foundations of drumset playing, Swing Era drummers built on that foundation and raised drumming to a finer art.

CHICK WEBB

William "Chick" Webb, born in Baltimore, Maryland on February 10, 1909, was an outstanding drummer whose style and drumset reflect the transition from traditional jazz to the Swing Era style. He relied more on his hi-hat than snare drum for keeping the ride rhythm, and he used his arsenal of cowbells and temple blocks in the same way he used his tom-toms: to add tonal color to fills and solos. His cymbals were used mostly as crash cymbals. Webb is also credited as one of the first drummers to exploit the full potential of the hi-hat.

Webb was all the more remarkable for the physical challenges he rose above. He was a dwarf, not five-feet tall. "At the age of nine, when he first peddled newspapers in the Baltimore streets, despite his smallness and the hump on his back, Chick was already resourceful and optimistic. He had an engaging and aggressive good humor which overcame all obstacles. Self-pity was completely foreign to him, and he was endowed with a zest for life and a sharp wit which compensated for much that nature had neglected to bestow. His first thrill was buying a set of drums with the money he earned as a newsboy, for he was drum mad always and lightning fast."[26]

Webb could barely reach his bass drum pedal, but he had long, powerful arms. He led a great band noted for its drive and swing from 1931-1939. Webb was an outstanding and much-copied drum soloist, but his real gift was the way in which he drove his band, supported the soloists, and played drum fills.

The Chick Webb Orchestra had a tough go of it from 1931 until mid-1935 when Chick hired Ella Fitzgerald as a singer. She and the band had a hit in 1938 with "A-Tisket, A-Tasket."

John P. Noonan's piece, "The Secrets of Chick Webb's Drumming Technique" (*Down Beat*, 1938), is a valuable reference. "[Webb] spends a lot of time balancing the tone of his snare and bass drum, until they sound right to him," Noonan said. "He uses the conventional separate-tension bass drum, equipped with timpani heads and the regular type of separate-tension snare drum. The bass drum is played 'free'...no mufflers or pads dampening the tone. This is a fine effect when the drum is tuned low, but calls for good pedal foot control to balance the volume of the drum. He watches all his drum heads closely and at the first sign of their drying out or losing their life, he changes them. [Note: This was still the age of calfskin drumheads.] The snare drum is also tuned low pitch (not too tight) using the regular type heads. His cymbals are the finest Turkish, both for stick work and on his High Hat. Webb likes a light drumstick (7A) for general use.

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"The outstanding part of Webb's drumming, I think, is dynamic control," Noonan continues. "He is a past-master of the art of shading on drums. His playing drops to 'nothing' and up to a frenzied roar, as the arrangement demands. He does this effect with either sticks or brushes.... His drumming always remains solid (the test of the swing drummer). He makes good use of the High Sock Pedal [hi-hat] in the usual ways, holding four in a bar on the snare drum with the left-hand—the right on the High Sock for solid ensembles, here again controlling the volume to suit. The band seems to depend entirely on Webb for these changes from *piano* to *forte*.

"His use of brushes is a study in itself. Fast rhythmical figures or swishes of exactly the right length are used. This latter trick is a Webb art.

"Webb is a firm believer in the 'play what you feel' school. He advocates this system to all drummers. He advises young drummers to work on the rudiments for stick control and then apply their beats as they feel them, never losing sight of the type and style of the arrangement," Noonan said.

Stanley Dance observed, "Although [Webb] was not much of a reader, he could follow a score and had such a grasp of what was played that he could often sing an arrangement through after a single airing."[27]

"Every drummer is familiar with the famous Webb breaks," Noonan continued. "The breaks are ad-lib...according to the arrangement of the tune. Webb looks over the arrangement containing breaks or solos for drums and gets clear in his mind the type and kind of break he believes will fit. Then he experiments a few times until he finds a solid idea for his solos and then phrases them in this category.

"The man is also a fine showman, combining the rare combination of virtuosity and showmanship."

Battles of the Bands were common then, and all of the great bands and great drummers were routinely beaten by Chick Webb and his band. Webb died in Baltimore of tuberculosis of the spine in 1939. Ella Fitzgerald fronted the Webb band until 1942. According to Barry Ulanov in his outstanding book *A History of Jazz in America*, Chick Webb was "perhaps the greatest of jazz drummers, a gallant little man who made his contribution to jazz within an extraordinary framework of pain and suffering."

Drummers who heard Chick Webb live say the impact of his drumming was never captured on record. However, those of us who missed listening to Webb in person are fortunate that he did make several good records. *The Best of Chick Webb* (MCA) is an excellent sampler of Webb's magic style of accompanying the musicians in his band. Examples of Webb drum fills and solos are best featured on "Liza," "Undecided," "Harlem Congo," "Don't Be That Way" and "Sweet Sue, Just You."

FOOTNOTES

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Part 2 of this article, which will appear in the December '94 issue of **PN**, *will discuss Swing Era drummers Gene Krupa, Jo Jones, Buddy Rich and Cozy Cole, and look at the bebop contributions of Kenny Clarke and Max Roach.* PN

Scott K. Fish *is the former Managing Editor of* Modern Drummer *magazine. His published articles include interviews with Max Roach, Sonny Greer, Ed Blackwell, Jim Keltner, Jim Gordon, Neil Peart and Mel Lewis.*

Three Approaches to Drumset Soloing

By Bob Gullotti

THE MAIN ISSUES FOR THE ADVANCED drumset student in terms of solo playing are being musical, both within and outside of forms, and utilizing one's creativity and imagination. In order to help my students with their soloing, I use three distinct, but related approaches: (1) melodic or line playing; (2) theme soloing; (3) image composition.

MELODIC OR LINE PLAYING

Every student of a language must develop a knowledge of vocabulary and syntax in order to communicate clearly. So must every aspiring jazz soloist (including the drumset player) develop as thorough a knowledge of the language of this musical idiom as possible.

One common and well-respected method is to have students transcribe and play solos of the masters. In addition to teaching appreciation for the great drummers of the past and present, this approach enables the student to see and hear musical phrases great players have used in many different situations. Also, the ear training involved in the transcribing process is invaluable to any musician, as well as the knowledge gained in terms of the historical aspect of the instrument.

While I continue to use this method of solo development, for the past eight years I have also taught the language of modern jazz from the *Charlie Parker Omni Book* (1978) published by Atlantic Music Corp. The book and corresponding tape contain 60 transcribed Charlie Parker melodies and solos. (Both are available from the Jamey Aebersold Jazz Aids mail-order company.)

To begin this study, students must have a strong knowledge of reading. But just being able to read Parker's notes is only a small fraction of the learning to be gained from playing along with such a master. The next level of learning comes when I can begin to work with the student on the feel, phrasing and articulation of the music. Many of the rhythmic and melodic phrases Parker used are beautiful examples of what all great soloists have used since those early days of bebop. For example, in transcribing a solo of the great jazz drummer Max Roach, one would easily see and hear a very similar rhythmic vocabulary to that used by Parker. This shows a clear correlation between these two great jazz innovators who were indeed creating a new musical language.

Many of Parker's phrases and articulations can help the student overcome a number of problem areas in learning to solo. Specifically, the use of space is often a problem for most developing drum soloists. In playing along with Parker, the student learns to see and hear how to use space effectively and musically. This study also helps the student in dealing with "over the barline" phrasing. Many young players have a difficult time ending phrases that do not end on the downbeat. As in Example 1, Parker often finished his musical ideas off of beat one, and by playing along with his works, students can hear themselves doing the same and begin to solve this common problem.

Another, and probably the most important aspect of this study, is line development. By playing along with Parker, students begin to hear themselves playing longer rhythmic ideas and ultimately complete musical sentences as opposed to playing a string of licks to form solos. My goal is to have the student *singing* the music as accurately as possible. I have found that once the vocal abilities improve, so do the students' articulations on the instrument.

Normally, I divide the book into quarters, with the expectation of an improvement in quality at the conclusion of each section. In taking this approach, I hope to prevent students from being overly self-critical, particularly on the first few tunes. I want them to realize they are learning a new language, and that takes time. As students progress through the book, I begin having them perform their own solos on the form of the tune they are working with. A final benefit of this study is that students listen to and learn 60 Charlie Parker tunes.

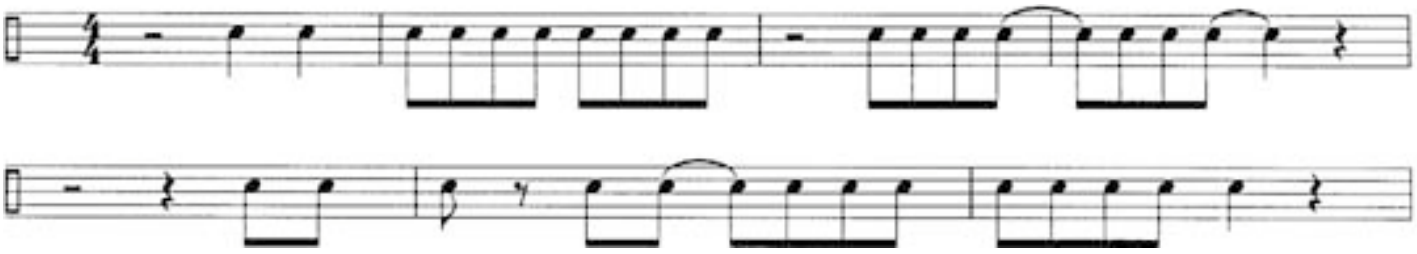
Although there are countless articulations encountered during this study, Parker does use a number of classic articulations repeatedly. I will offer a few suggestions for people who may try using this book and tape. As in Example 2, many times Parker's 8th-note triplets seem similar in their articulation. I have found that if the drummer uses a RRL sticking, it seems to match well with the sound of the saxophone. Example 3 shows how the saxophonist would slur two 16ths into a longer note, which for drummers is very much like a three-stroke ruff. In example number 4, the very common jazz figure of a 16th-note triplet followed by an 8th note seems best articulated with a single-stroke four-stroke ruff. These suggested stickings along with normal alternated stickings are, of course, just a beginning, but will at least get one started on this fascinating study.

EXAMPLES

Note: In the following examples, only the rhythms of Charlie Parker's melodies are notated.

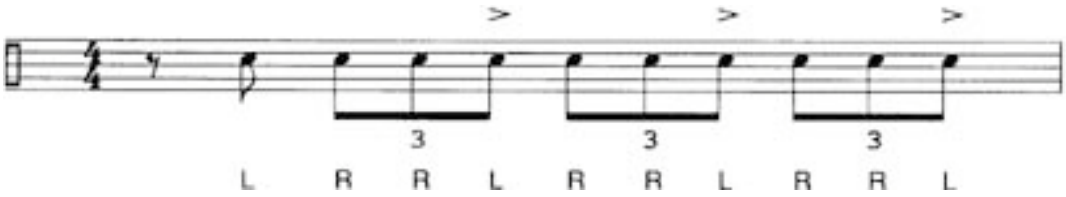
Example 1

The following shows both the use of space and over the barline phrasing. It is taken from Parker's solo on "She Rote," on page 35 of the *Omni Book*.



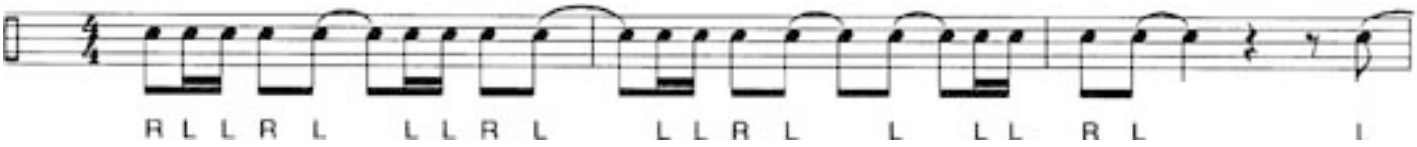
Example 2

This shows the suggested RRL sticking articulation for 8th-note triplets. It is taken from the last measure of written melody on "Ornithology," page 6 in the *Omni Book*.



Example 3

This shows the suggested sticking for two 16ths followed by a longer note. It is taken from the solo to "Ornithology," page 7 in the *Omni Book*.



Example 4

This shows the four-stroke ruff sticking applied to the 16th-note triplet followed by an 8th note. It is taken from the melody line to "Another Hairdo," page 104 in the *Omni Book*.

THEME SOLOING

The concept here is that a theme or themes be the foundation of the improvisation either over a given form or without one. This style of soloing can be used in jazz, Latin and—in many instances—rock. In many cases I will ask the students, while sitting at the drumset, to play and repeat their first musical thought. This spontaneous response will then be the theme from which a solo will develop. I normally recommend that the student come up with at least two different themes, and thus be able to move from theme one to two at any given time. Another approach to theme soloing is to have the theme based on a particular groove from a tune or melodic statement that I might dictate. I have found theme soloing particularly useful in helping students access and develop their own creativity and imagination.

IMAGE COMPOSITION

This approach to soloing is best described to the student as analogous to film scoring. When composers are asked to write a film score, they watch the film and then write a score based on what the various scenes are intended to portray in terms of mood, tone and feeling. The score, if effective, becomes an important part of the mood and feeling of a given scene and the film as a whole. For example, no one could doubt the terrifying effectiveness of the cello music in the film *Jaws*.

I then may describe an imaginary film scene, such as a springtime melting of snow high in the mountains that slowly yet inevitably builds into a stream, a brook, a rushing river, and a powerful waterfall ending in a swirling whirlpool. I will then ask the student to perform that scene emphasizing each element of the scene through different textures, sounds, feels on the drumset. Each week I may ask the student for a scene of his or her own choosing. I have heard some very beautiful and creative pieces from students. This approach to improvisation is probably the most difficult to understand and, in many ways, the most challenging to the student's creativity. However, I have found it to be a very rewarding avenue for many advanced students.

(The author would like to thank his student Dr. William Matthews for his help with the text of this article.) PN

Bob Gullotti *is a graduate of the Berklee College of Music and has performed throughout the United States and in Europe, South America, Canada and Australia with jazz artists including George Mraz, John Abercrombie, Joe Lovano and Miroslav Vitous, and with his own group The Fringe. He teaches privately in New England and his drumset students include music majors at area colleges and universities. He has lectured and taught classes at Dartmouth College, Harvard University, Pennsylvania State University, University of Southern Australia and Bogata University in Colombia. He operates the Jazz in Toulon jazz camp in France and has taught at the Switzerland Jazz Workshop. Gullotti is a member of the PAS Drumset Committee.*

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Interpretation of Dynamics

Even the "Technically Challenged" Can Play Musically!

By Alan Keown

TEACHING A MARCHING PERCUSSION ENSEMBLE TO PLAY musically is always a challenge. It seems that, somewhere along the way, young drummers get the idea that they are exempt from playing with expression. This concept could not be farther from the truth. In fact, percussionists must play with (what seems like) an infinite amount of expression just to be accepted as musicians!

Crescendos, diminuendos and hairpins are three common shapes that occur in music. In order to maximize the effect of each you must consider two elements: stick height and stroke power. Here are some techniques that can help any drum line play more expressively.

First, you must understand that nuance can easily be lost in an outdoor venue. Therefore, you must exaggerate much of what is written. If, for instance, the phrase calls for a crescendo from *piano* to *mezzo piano*, there is a good chance that no crescendo will be heard. You must expand the parameters to be from *pp* to *mf* for there to be any musical effect.

Next, the ensemble must learn to play uniform dynamics. The simplest way to accomplish this is to learn a stick-height system. For most applications, the simpler the system the better. Four stick levels can be taught quickly and effectively by using heights (inches) and angles (degrees). For example, level #1 is a 3-inch stroke, i.e., the tip of the stick comes 3 inches off the drumhead when making the stroke. This stroke height is used for all taps—the notes in between accents.

Level #2 is a stroke that is 6 to 8 inches high. This would be used for *mf* playing.

Level #3 is a stroke that forms a 45-degree angle to the drum. This would be used for *forte* playing.

A level #4 stroke would form a 60-degree angle to the drumhead. This stroke would be used for loud accents and *ff* playing.

These are very easy parameters to visualize and master quickly. It is important that the strokes be made smoothly. The louder dynamics use extra power on each stroke and the softer dynamics simply use gravity.

Consider this passage:

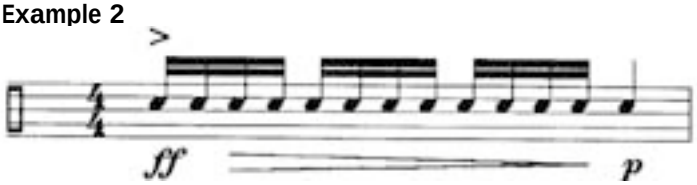
Example 1

Two common problems can occur when playing passage #1: (a) starting too loud or (b) not getting loud enough. You must begin at level #1 and end at level #4 while playing all of the degrees in between. But even though these heights may be used, it is still possible to create a "lame" crescendo.

Solution: As you increase the stick heights you must also increase the power of each stroke until you reach a level #4 accented down stroke on count four. This will maximize the crescendo effect and give the passage the "life" that is expected.

The opposite is true when creating a diminuendo. Consider this passage:

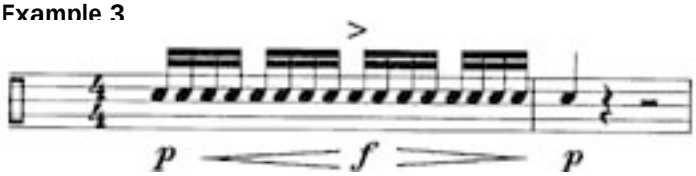
Example 2



The common problems are two-fold. First, you might start out high and loud and get progressively lower and softer. However, if you don't start with enough power at the beginning of the passage there is no real "loud" to contrast the "soft." Secondly, you can actually lose time during the diminuendo by mentally relaxing instead of getting more intense. Soft playing requires more mental intensity than loud playing.

Both of the previously mentioned practices are required to produce an effective hairpin. You must increase the power as you move toward the apex of the hairpin, play a slight accent at the apex, and decrease the power as you progress through the diminuendo.

Example 3



The apex must be carefully defined to all of the players in order for them to phrase together. Failure to define the apex will result in a non-uniform and quite pathetic attempt at the shaping.

Another aspect of playing musically involves the ability to "hold" a dynamic. It seems that the extreme dynamics are the most difficult to maintain. When asked to play a phrase at *pianissimo*, it is easy to end up at *mezzo forte*. And likewise, when asked to play for an extended period at *fortissimo* it is easy to slip down to *mezzo forte* or *forte*. These "medium" dynamics seem to be everyone's "comfort zone." Maintaining a dynamic requires a great deal of concentration and, in some cases, physical endurance. Practicing the rudiments at all dynamic levels for extended periods of time helps quite a bit, and in an ensemble situation it helps if everyone knows the "big picture," musically speaking. I have found that graphically drawing out the chart or phrase on a chalkboard helps everyone to understand their physical/musical role, therefore helping them understand the importance of main-

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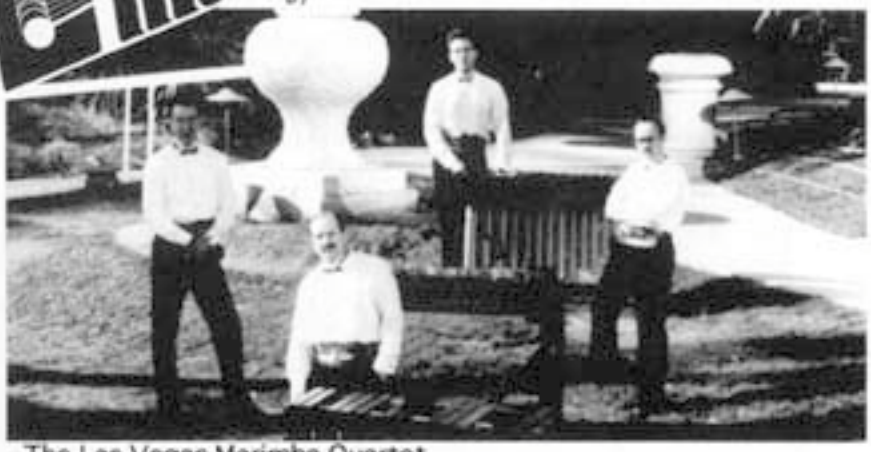

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taining a certain dynamic level.

In some instances it may be necessary to simplify a "lick" or two in order to keep isolated figures from distorting the texture. It is very common for weaker players to lack the control to play a technically difficult figure at one of the softer dynamics. The solution is usually as simple as taking out some flams and/or diddles or changing an open roll to a closed roll. Always remember, it is the musical effect that is important, not how many flammed, five-stroke rolls you are attempting to play!

The marching percussion idiom has blossomed through uniformity, execution and musicality. A "musical performance" is the combination of all three of these elements. All too often one or more of these ingredients are missing, leaving the listener with a less-than-musical experience. Master the "chops," "walk the walk and talk the talk" *and* learn to play as musically as possible. It will pay you great dividends throughout your life as a percussionist. PN

Alan Keown *has performed with the Smothers Brothers, Suzanne Sommers, Sharri Lewis, the Britt Festival Orchestra, the Oregon Bach Festival Orchestra, and other symphony orchestras, and has played drumset in concerts, nightclubs, and on albums, jingles and videos. He is a studio teacher and consultant to high school and college band programs in the Pacific Northwest, the marching percussion specialist for the University of Oregon, and a clinician for Yamaha Drums and Paiste Cymbals. Keown is president of Matrix Publishing Co., which produces marching band music and instructional videos.*

Timeline Of Marching And Field Percussion: Part 1

By Jeff Hartsough and Derrick Logozzo

This article is the first in a series on the history of marching and field percussion transcribed from a presentation made by Jeff Hartsough and Derrick Logozzo at PASIC '93 in Columbus, Ohio. Several performing groups appeared at PASIC '93 to illustrate the early historical periods and the current era of drum corps. Performing ensembles led by George Carroll included The CSA Field Music of Street, Maryland; The Fifes and Drums of Yorktown, Virginia; Fifers and Drummers of German Town, Connecticut; Conn. River Field Music; and the Corps of Camp Chase. The Star of Indiana percussion section and the University of Massachusetts drum line were led by Thom Hannum.

The historical foundations of marching and field percussion span from the earliest recorded history to modern-day performance practices. The focus of a timeline to outline this history and its most significant innovations will attempt to answer these questions:

- **How and where did our modern drum corps originate?**
- **How did marching equipment develop?**
- **Who were the innovators in marching percussion?**
- **How and why did the drumming styles change over the years?**
- **When did marching percussionists first appear in history?**

It should be noted that the following information is simply an overview of marching percussion history. The authors are preparing a larger document to be available at a later date.

Ancient Period (1600 B.C.—400 A.D.)

WHILE ONE MIGHT THINK THAT "DRUM LINES" BEGAN IN THE United States in the 1950s or during the Civil War, many sources agree that they have roots in several periods of world history. Early records show that marching percussion actually existed in ancient countries, particularly around 1600 B.C. (Sadie, 121). Although it may seem humorous to talk about drum lines in the ancient world, it is both interesting and surprising to discover the origin of our equipment and performance techniques.

The New Grove Dictionary of Musical Instruments states: "There is a considerable amount of evidence concerning military music in the ancient world....By 1600 B.C., the Egyptians were marching to trumpet and drum...." (Sadie, 121). Author Sybil Marcuse points out that royal court dancers in the ancient world wore drums and played while dancing as a form of entertainment (Marcuse, 124). Therefore, the function of ancient marching drummers was to signal in battle as well as to entertain in courts.

History tells us that many forms of drum construction are found in each ancient country. These early instruments, relatively small in size, are commonly traced to three areas: ancient Egypt, Arabia, and Assyria. The ancestor of the modern tenor drum, called the *long drum*, existed in Egypt (Engel, 20). Used in the military band, this was "from 2-3 feet in length, covered with parchment at both ends and braced by cords. The performer carried it...generally by means of a band over...[the] shoulder, while...beating it with...[his] hands on both ends."

A second type of Egyptian drum had catgut snares on both parchment heads and was struck with sticks (Engel, 20). Essentially, it was held the same way as a long drum but it had what we would call snares, thus, making it the ancestor of the modern field snare drum. John Stainer, in his book *The Music of the Bible*, explains that snares were probably used "...to increase the rattle or snap when the drum was struck" (Stainer, 191). He also concludes that the idea of using snares, or stretched strings on a drumhead, most likely came from similar use on stringed instruments such as the viola or harp, which also existed at that time.

The Arabs also had these types of drums, but with different names (Stainer, 184). The tenor-voiced drum was called *mazhar* and the snare drum was called *bendyr*, which usually had five snares. Both of these drums were also seen on horseback or camelback in ancient Arabia. The Assyrians had similar types of drums suspended from shoulder straps, but they were generally played on the upper head as opposed to both heads (Stainer, 185).

The largest drum that any ancient country had most likely was called a *darabooka*, and can be likened to the modern timpani used in today's field-percussion section (Stainer, 184). It was "...formed by stretching parchment over the open end of a basin of metal or earthenware" (Stainer, 185).

The last primary ancient instrument of significance for our purposes is the cymbal. *The New Grove Dictionary* states that, "China is often credited with being the oldest cymbal-making country [in the world], but authentic records suggest that cymbals entered China by means of foreign influence" (Sadie, 529-30). As a matter of fact, some of the earliest records show use of cymbals in Jerusalem around 2000 B.C. (Sadie, 529-30). Regardless of this, many of these countries seemed to have had two main types of cymbals (Stainer, 166-69). The first type had a broad rim with a small bell or cup, was held in pairs horizontally and crashed vertically, producing a high pitch. The second type had a narrow rim with a large cup and was held vertically and crashed horizontally, producing a lower pitch.

Medieval Period (400–1400 A.D.)

IN THE NEXT ERA OF HISTORY, THE MEDIEVAL PERIOD, we find more instruments in the marching percussion section. First, the Turkish regiments, sometimes called Janissary bands, begin to use bass drums and triangles on the march (Marcuse, 129-30). Known to have inherited their musical customs from the ancient Persians, the Turks are credited with inventing the bass drum (Stainer, 169). As a matter of fact, up until the 19th century, the bass drum was called the *Turkish Drum* (White, 108). It was played and carried in the same manner as the Egyptian long drum. However, as opposed to using hands, the player used two sticks—a small switch in the left hand and a larger curved stick in the right (Marcuse, 130). It's also interesting that the Turks often had their entire percussion section mounted on horses or camels. Marcuse states that, "In such bands, seven, eight, or nine [bass drums]...[were] to be followed in turn by camel- or horse-mounted kettledrums...then by a row of cymbals" (Marcuse, 130).

The second innovation is the introduction of the snare drum to Medieval Europe by various Eastern countries during the Crusades. It is believed that until 1000 A.D., the Europeans only had trumpet and horn as musical instruments on the march (Sadie, 121). It is thought that their first encounter with Islamic military bands, which used drums to inspire fear in the enemy and to sound calls, was motivation for the Europeans to adopt Eastern drums into their own bands (Sadie, 121).

After the Crusades, two types of marching drums became prominent in European nations: the *tabor*, or small snare drum, and the *nakers*, or pair of kettledrums. Generally, the Medieval European snare drum was a double-headed, rope-tensioned drum with a single snare stretched across the top head (Blades, 205-06). An exception to this existed in France, where snares were employed on both heads (Blades, 206). Nevertheless, the snares were gut strings made from animal intestines and the heads were stretched skins also made from various animals (Blades, 205). The nakers, or kettle drums, were usually strapped around the player's waist as he rode horseback in cavalry (Schietroma and Smith, 72). Most often they were used with trumpets.

A third innovation is the widespread use of pipes or fifes with snare drums or tenor drums. By the 13th century, a common practice had developed in which the drummer played on the drum with one stick and used the other hand to hold a musical pipe. This pipe could be blown for melodic accompaniment or used as another drumstick (Blades, 208). Apart from this, there also came into being the fife & drum corps composed of a number of fife players and snare drummers. Earliest records of this association exist in the Chronicles, or records of the City of Basle, Switzerland for 1332 (Blades, 210). Swiss drummers and fifers became famous throughout Europe and established the function of the corps in the military (Marcuse, 127). The drums mainly helped the soldiers march while the fifes provided melody.

In the Medieval Period, it is most evident how our traditional snare drum grip originated. In many paintings and drawings, drummers carry their instruments on slings that caused the drums to tilt, usually to the right side of the player. Therefore, it was logical to hold the left stick in a tilted position to compensate for the tilted drum.

Renaissance Period (1400–1600 A.D.)

In the next period, the Renaissance, we begin to see developments in the styles of drumming as well as the notation for dances and marches. First, the use of fife & drum corps spread across Europe. As early as the 1400s, England began using these units to accompany troops in battle *and* to play for dancers at celebrations, as was done in Switzerland in the 1300s (Blades, 210). Second, records from the late 1500s claim that towns in Scotland and Switzerland each had a marching drummer acting as the town crier of hours and events (Blades, 304).

Also in the 1500s, the Dutch changed the typical snare drum construction by adding more snares to the bottom head and removing the snares from the top head (Peters, 22). As for sticks, they used large mallets that were similar to our modern timpani mallets. Consequently, the Dutch played fast single strokes for their sustained sound, or roll, instead of our common double-stroke or multiple-bounce rolls (Peters, 24).

By this time in history, it became clear that two sizes of the snare drum, or tabor, were to be used for different occasions. In the dance groups, the drummer usually played on a comparatively smaller drum using one stick and/or a pipe. In the military groups, however, a larger drum was played with two sticks and the rhythms were much more elaborate (Peters, 24).

One of the key questions for marching percussion history is, when did competitions begin? Percussionist Dan Spalding claims that, "Probably the spirit of competition between groups of drums and bugles can be traced as far back as the Battles of Marignano and Pavia [in the early 1500s]" (Spalding, 117). At this time, "[The Austrian and French mercenary troops] each had large bands of trumpets and kettledrums and the competitions between these instrumentalists became as fierce and famous as that of the soldiers bearing weapons" (Spalding, 117).

During the mid-to-late Renaissance, primary written materials about drumming appeared. Probably the most pivotal source was a treatise written around 1588 by a French priest named Thoinot Arbeau (Blades, 215). The document was entitled *Orchesography: A Treatise,* which discussed military drumming in addition to drumming as dance accompaniment (Blades, 215). It contained various tunes, drum parts, and short drum exercises, possibly written for the first time. In the military style, Arbeau states that the side drum, which was the newly accepted name for the tabor, is a pacemaker used to keep soldiers in step, and retreating and advancing without disorder (Blades, 215). He continues by describing a system of notation of beats with two levels of dynamics. He also explains duple and triple marches with the left foot always landing on beat 1. Arbeau lastly states that the duties of English fifers and drummers in the 16th century were to practice their instruments and teach the soldiers such sounds as the march, the alarm, the approach, and the retreat (Blades, 215).

Baroque Period (1600-1750 A.D.)

IN THE NEXT ERA, THE BAROQUE PERIOD, ARBEAU'S treatise became common practice in America and England. At the time of the founding of Jamestown, Virginia in 1607 and the Massachusetts Bay Colony in 1620, drummers were used in a similar fashion as those of Continental Europe (Carroll, 1). They were employed to warn their communities of attack, help train the militia, announce important news, and even call the populace to divine worship. Therefore, colonial town drummers were the first professional musicians to perform in America (Carroll, 1).

Probably the most significant of these duties for drummers was that of training and working in the militia. Arbeau states, "...it is to the voice of the Drum that the soldier should wholly attend...the Drum being the very voice of the Commander, he is to have an exceedingly careful and diligent air. If he beats a retreat when commanded to charge, or beats a charge when men are to retire, the army might perish by the action" (Carroll, 1). These vital drum communications for the field of battle were then known as "the points of war" and also included The March, Call, Allarm, Assault, and any other calling that of necessity should be known (Carroll, 1).

In the next two centuries, fifers, drummers, buglers, trumpeters and pipers, or the field musicians, were to perform these tasks with the addition of the regulatory calls of the camp, ship, or garrison. Vital to military discipline and operations, this genre of field music became known as The Camp Duty (Carroll, 1). From 1600 to about 1930, The Camp Duty was the principal form of field music, for which it was necessary that drummers learned exercises on the drum slowly, increasing speed until they were drilled into the bone. Much later in history, we'll find these to become known as The Rudiments of Drum Beating in General (Carroll, 1-2).

In the early 1600s, the rudiments that passed down to us included the Flam and the Drag—the latter being encoded as a non-alternating figure well into the 19th century in England, and then in America (Carroll, 2). With the drum held high, it is actually natural to "drag" the sticks over the head. The next rudiment introduced in Arbeau's text is the Ruff—the most common of which was the four-stroke ruff (Carroll, 2). Until the middle of the 19th century, the single-stroke ruff was never confused with the drag. Another rudiment, the diddle, is then shown as an open double-stroke figure. Around 1688, Englishman Randall Holme III wrote a short history of the snare drum in which he also notated these rudiments (Blades, 219). This document is one of the earliest in history on rudimental drumming.

One of the first stroke-types explained in any text was the "Poing stroke" as designated in Arbeau's *Orchesography* (Carroll, 2). This was a glancing blow made next to the hoop, a technique that was still being used in America as late as the 1860s in pieces like *The Old English Drum March*.

In part 2, the Timeline will cover 1750 to 1900, the Classical and Romantic periods of marching, and field percussion history. Special thanks goes to George Carroll, rudimental drumming expert and historian, for his generous contribution to the PASIC '93 Timeline Presentation. Mr. Carroll's historical information, fife & drum corps, and dedication to the art inspired this project.

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The Cadenza in North Indian Tabla

By David Courtney

THE *TABLA* IS A PAIR OF DRUMS THAT has become synonymous with north Indian percussion (figure 1). Although the *tabla* is probably not more than two to three centuries old, it has assumed an important role in this ancient system of music. For many generations material has been transmitted orally from teacher to disciple. In this way numerous compositions and compositional forms have arisen.

This myriad of styles and compositional forms essentially breaks down into two philosophies: cyclic and cadential (Stewart). The cyclic form rolls along and does not imply or require a resolution. This class includes such common examples as *theka*, *rela* or *kaida*. By contrast, the cadential form requires a resolution. Cadential material is the topic of this article.

There are numerous traditional types that may be considered a cadenza. Unfortunately the nomenclature is often conflicting and overlapping. Such confusion often arises because different criteria are used for the definition. When one understands the criteria upon which a compositional form is defined, the confusion is minimized.

BACKGROUND

It is necessary to have a firm understanding of the basics of Indian rhythm before we discuss the cadenza. Although a complete discussion of Indian theory and notation is not possible here, we will cover the fundamentals. These are the system of mnemonics; abstract concepts of time and rhythm; and concepts of structure.

The system of mnemonics, known as *bol*, is perhaps the most distinctive characteristic of Indian percussion. *Bols* such as *Dha, Dhin TiRiKiTa* are used both as a basis for notation as well as a mnemonic (Courtney, 1980). The word *bol* is so attached to the strokes that it has come to mean both the verbal recitation as well as the performance of the strokes.

An analysis of these *bols* shows two overall styles. One style shows the influence of an ancient barrel-shaped drum known as *pakhawaj*. Another style has obscure origins, variously attributed to *naggada* (Stewart), *dholak*, *dholki* or any of a variety of folk sources. Efforts to attribute this style to any particular drum are inconclusive. The usual approach used by Indian musicians is to simply refer to them as "tabla bols." Although this approach may be unsatisfactory from an academic standpoint, we will use this convenient convention in this article.

The various *bols* are important for Indian percussion, however they must be placed within the context of rhythmic theory. India has a highly developed time theory based upon beats (*matra*), measures (*vibhag*) and cycles (*avartan*) (Courtney, 1993).

The *matra* is the fundamental unit of rhythm. *Matra* is directly translatable to the word "beat." It does not specify any absolute time value but instead may have a broad spectrum of values. This is because there is a wide range of tempi in Indian music and the time value for the *matra* changes accordingly. Although *matra* is the smallest theoretical unit, it may be subdivided according to one's convenience.

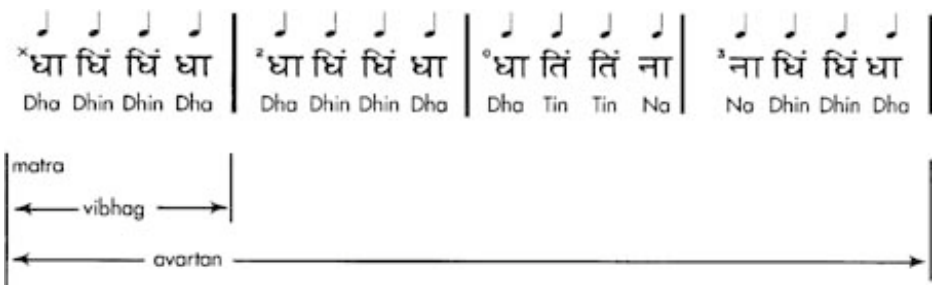
The next higher structural unit is the *vibhag*, which is analogous to the Western concept of measure or bar. Unlike the Western measure, the Indian *vibhag* implies certain concepts of clapping. A vibhag may be described as *tali*, which means "to be clapped," or *khali*, which is denoted by a wave of the hand. This system of clapping and waving lies at the core of Indian timekeeping. Indeed, the Sanskrit word *tal* means both abstract rhythm as well as the clapping of hands (Apte).

FIGURE 1. Tabla

The *avartan* is the highest structural component and is the most important concept for our discussion of the cadenza. The *avartan* is the cycle of Indian music. Common cycles are composed of 6, 7, 8, 10, 12, 14 and 16 beats.

Figure 2 illustrates these various points. The more usual notation is shown in Sanskrit (*Devnagri*) while Western elements have been added for the benefit of the non-Indian reader. The example shows a common tal known as *tintal*. It is composed of four *vibhag*, consisting of four *matras* each, for a total of 16 *matras*. The individual strokes are specified with the *bol* (i.e., *Dha*, *Dhin*, etc.). Notice that the beginning of each measure is designated by a symbol (i.e., cross, number or zero). These indi-

FIGURE 2. Tintal Theka



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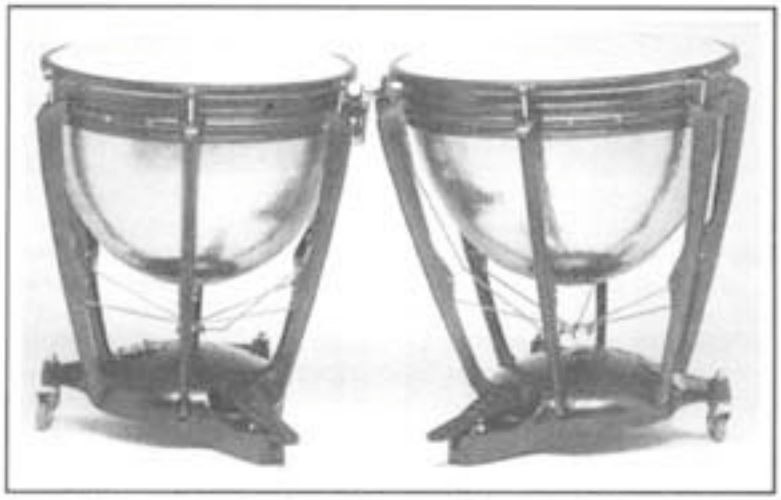

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cate the clapping arrangement (*tali*). The waves of the hand (*khali*) are designated by a zero (0) while the claps are designated by a number. The number designates a first clap, second clap, third clap, etc. One cannot help but notice that the first clap was not designated with "1" but a cross. The use of a cross for the first *vibhag* is very significant. The first beat of the cycle is referred to as *sam*. In Sanskrit the word *sam* means "with," "together" or "common" (Apte).

There is an interesting relationship between this basic timekeeping and the performance. One may find blinding bursts of speed alternating with slow, simple accompaniment. Yet through all of these alternations, the basic rhythm usually does not change. Therefore, this sets up a situation where we have two rhythms going on simultaneously. One is the abstract, basic *tal* indicated by the claps and waves. The other is the actual performed piece. The relationship between the performed and the abstract is referred to as *layakari*. Common *layakari* are single-time, double-time, triple-time, etc. One also finds interesting *layakari* such as three-beats-over-two, seven-beats-over-four, etc.

Indian percussion is more than notational and rhythmic theory; there is also an extensive theory of composition. Although *tabla* is famous for its improvisation one must not think of improvisation in Western terms. It is never totally free-form but rather an extemporaneous composition within well-defined rules and compositional forms. These have names like *kaida, rela, peshkar, tihai* and a host of others that are unfamiliar to the average Western musician.

While the cyclic class is characterized by a feeling of balance, the cadential class, by contrast, has a feeling of imbalance. It moves forward to an inevitable point of resolution, usually on the *sam*. Common cadenzas are the *tihai, mukhada, paran* and a host of others that will be discussed later.

The terms *tihai, paran, mukhada,* etc. create many difficulties for the student of Indian music. One inevitably encounters contradictions, overlapping definitions, and vagaries that are disturbing to a Westerner who desires the theoretical system to be neat and clean. But the system of nomenclature is not quite as vague as it appears. The contradiction in terms occasionally results from differing musical subtraditions. In the old days there arose different dialects of *tabla*. Geographical isolation created differences in style and nomenclature. Today these differences are being slowly worked out, largely due to the efforts of educators to create an organized syllabus for the music colleges (Courtney, 1992). Although it is largely resolved at the academic level, individual musicians often do not have an academic background. Therefore, one tends to find more confusion at the level of the rank-and-file musician.

CRITERIA

There are a number of criteria used to define the cadential forms: the function, structure, and the *bol* of the composition.

The experience of Western ethnomusicologists in their studies of compositional forms is somewhat analogous to that of a spaceman suddenly trying to make sense of the various classifications of human beings. Moving within human culture, a particular individual may be classed as male, Democrat, Presbyterian, Freemason, or any of a number of labels that we assign to an individual. The overlapping nature of these classes may be very confusing to our spaceman until he realizes that these labels are based upon totally different criteria.

A similar situation exists with Indian percussion. Function, structure and *bol* are three independent criteria used to define our compositional forms. One typically finds one or two criteria used for a definition but rarely will one find all three. Therefore, it is common to find the same composition called different things on different occasions by different musicians.

Function concerns how and when a musician uses a composition. One composition may be used to start or end a section; one may be reserved for encores or *tabla* solos. Some pieces are reserved for specific styles such as light, classical, folk or dance music. Function may be thought of as a gestalt of artistic, traditional and stylistic factors. Two forms may be said to be functionally identical if they may be interchanged. For instance, although *tukada* and *paran* are totally separate cadential forms, one may substitute a one-cycle *paran* for a one-cycle *tukada* without any break in the flow of a piece. Therefore, at the level of function the two are identical, though they may be differentiated at another level.

Structure is based upon the anatomy of the composition. A piece may be based upon a phrase repeated three, four or nine times; another piece may be evenly split in two. One may exhibit a symmetry while another may be asymmetric. Some may cover several cycles while others may be restricted to but a few beats. These are the structural considerations of a piece.

The *bol* is the final criterion for defining a compositional type. Some compositions may be based upon resonant strokes such as *Dha, Ge, Tun,* etc.; some may be restricted to flat, nonresonant *bols*. Some may be based upon *bols* that are derived from the ancient barrel-shaped drum *pakhawaj;* some may be based upon purely *tabla bols*. Some may be based upon dance *bols* and some may even be based upon Hindi or Sanskrit poetry. These are the types of *bols* that are used to define some compositions.

Although the differing criteria is critical for the proper definition of compositional forms, it is surprising that it has not been discussed in earlier works. Previous Western field investigators have largely failed to grasp this point, and it has never been an issue for the practicing Indian musician.

COMPOSITIONS

A number of compositional forms fall within the class of the cadenza: the *mukhada*, folk "pickup," *tihai, mohara, chakradar, paran, tukada, tipali* and *amad*. We will now look at their characteristics from the standpoint of our previous criteria.

Mukhada—The word *mukhada* literally means "face." It is defined by structure and function. Musically, *mukhada* functions to unobtrusively emphasize the *sam*. Structurally, it is a very short piece,

FIGURE 3. Mukhada in Tintal

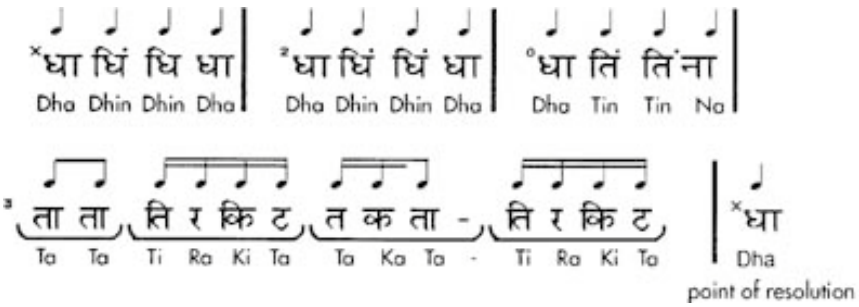


FIGURE 4. "Pickup" in 4 Matra Kaherava

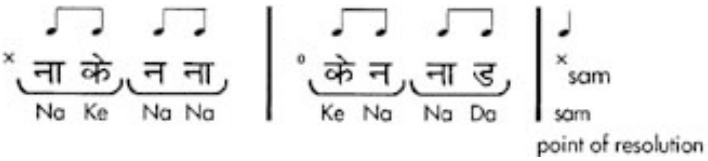
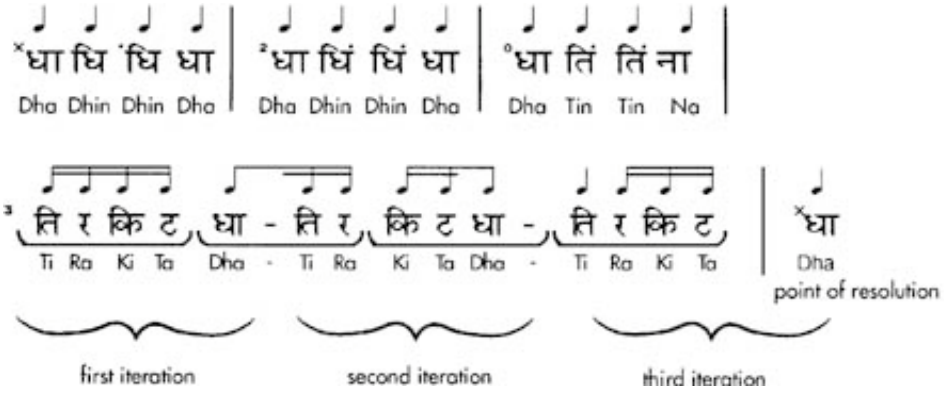


FIGURE 5. Tihai in Tintal



usually no more than a few beats, which resolves upon the *sam*. Virtually any *bol* may be used.

This rather vague definition gives rise to two different structural philosophies. The most common *mukhada* is nothing more than a mere "lick." It is a sudden increase in *bol* density for the few beats preceding the *sam*. At the *sam*, the *bol* density suddenly falls to the original level, or in some cases below it. The function is to create a musical tension that is relaxed at the *sam*. Figure 3 illustrates a simple *mukhada* in *tintal*. A less common style of *mukhada* is structurally more complex. This has the same structure as the *mohara*, which will be discussed later.

Folk/filmi pickup—This style is closely allied to the *mukhada*. The relevant criteria for its definition are function and structure. Although it is structurally similar to the simple *mukhada*, it is functionally different because it is found only in the lighter, non-classical genre. It is also different because the *mukhada* must be used to end a section while the pickup may be used either to start or end.

Even though this is a common cadenza it does not even have a broadly accepted name. This is due primarily to the low level of formal training found among many light and folk musicians. Nevertheless, the English word "pickup" is often used to describe it. Figure 4 is a very common "pickup" in a four-beat version of *kaherava tal*.

Tihai—The *tihai*, sometimes called *tiya*, is the most typical of the Indian cadential forms. It is defined entirely by structure. A *tihai* is essentially the repetition of a phrase three times. This triadic structure creates a rhythmic counterpoint that produces a strong sense of tension in a performance. The resolution on the *sam* provides the release. It is so important that the majority of Indian cadenzas are based

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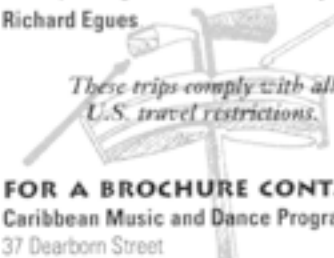

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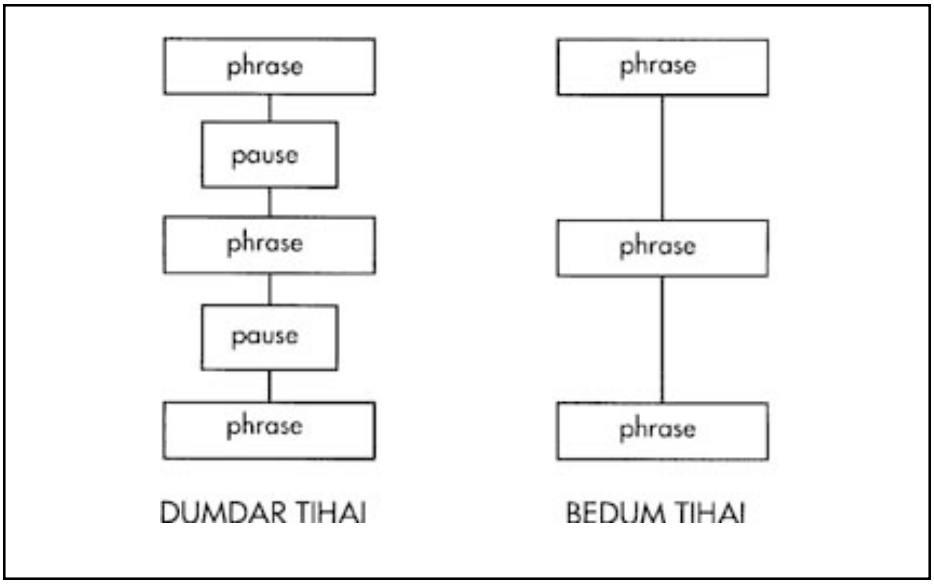
FIGURE 6. Structure of Dumdar and Bedumdar Tihai



upon the *tihai* at some level.

Figure 5 is an example of a *tihai*. In this example the phrase *TiRaKiTaDha* is repeated three times. The last *Dha* of the last iteration corresponds to the first beat of the next cycle.

There are three philosophies for the resolution of a *tihai*. By all accounts the most common is to resolve upon the *sam*, as in figure 5. This is so common that most works on the subject do not consider anything else. However, it must be mentioned that on a few occasions one may resolve before or after the *sam*. When one resolves before the *sam* it is called an *anagat tihai*. When one resolves after the *sam* it is called *atit tihai*.

The phrases of the *tihai* (referred to as *pala*) may be linked in one of two ways. One way is to use a pause between the three palas (phrases). This is called a *dumdar tihai*. The second approach has no gap between phrases. This is referred to as *bedum*. These two approaches are shown schematically in figure 6.

The *bedum tihai* has a number of interesting characteristics. An example of a *bedum tihai* (Vashisht: 39) is shown in figure 7. We see that the phrase *TiTaKaTaGaDiGeNaDhaTiDha* is repeated three times without any interval between. We may generalize the character of the *bedum tihai* in the following formula:

$$\frac{\mathbf{nL+1}}{\mathbf{3}} = \mathbf{P}$$

where:

n = number of beats (*matra*) to resolve

L = *layakari* (i.e., single time, double time, etc.)

P = number of strokes in *pala* (phrase).

The application of this formula to figure 7 is interesting. We have to fill one cycle of *tintal*, therefore n=16; the tempo (*layakari*) is double-time, so L=2. The constant "1" is due to the fact that a 16-beat cycle actually resolves on the 17th beat (i.e., the first beat of the next cycle). The "3" represents the basic triadic nature of the *tihai*. This formula shows that it takes 11 strokes to create one *pala* (phrase) for a *bedum tihai* in *tintal*. There are many other values that could be used in this formula, but contemporary performance practice usually dictates that all values be an even integer, and that common values for L are 1, 2, 3, 4, 6, 8, 12 and 16.

The *dumdar tihai* has surprisingly different characteristics. *Dum* literally means "breath," but has the secondary meaning of a very small unit of time (Kapoor). Figure 8 shows a *dumdar tihai* in a ten-beat cycle known as *jhaptal* (Vashisht: 143). In this example the expression *DhaGeTiRaKiTaTaKaDha* is repeated three times with a pause in between. This form may be generalized by the formula:

$$\mathbf{3P + 2D = nL+1}$$

where:

n = number of beats (*matra*) to r esolve

L = *layakari* (i.e., single time, double time, etc.)

P = number of strokes in *pala* (phrase)

D = number of units in pause (same tempo as *pala*).

If we apply the above formula to the example in figure 8 we see the following relationships. There are several constants in this formula. The "3" represents the basic triadic structure of the *tihai* and the "2" represents the two pauses between the phrases. Again, the "1" represents the resolution on the first beat of the next cycle. *DhaGaTiRaKiTaTaKaDha* yields a P=9. Remember that the *dum* (pause) must be normalized to the same *layakari* as the phrase (*pala*); therefore the last *Dha* is actually "*Dha - - -*" and the quarter note "-" becomes "- - - -." Therefore, the value of the pause (*dum*) is 7. An easy way to think

FIGURE 7. Bedum Tihai

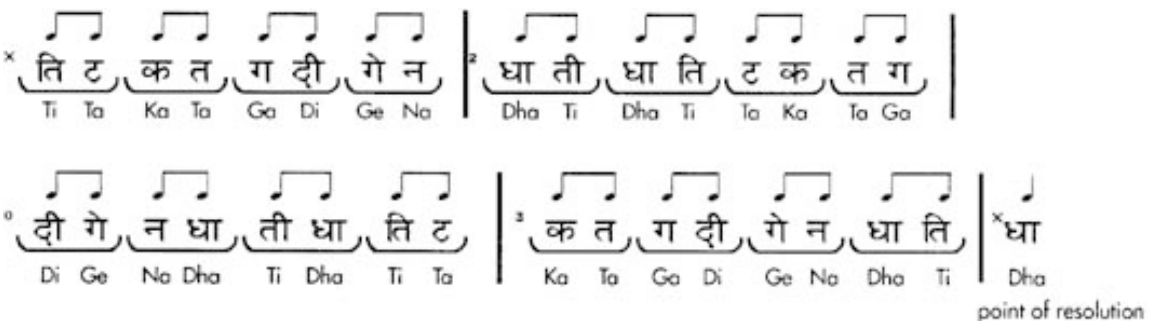


FIGURE 8. Dumdar Tihai

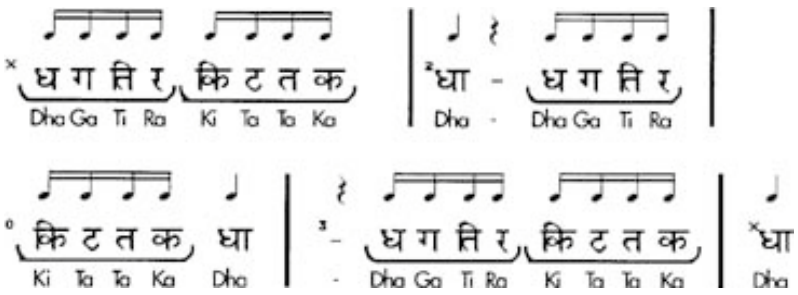
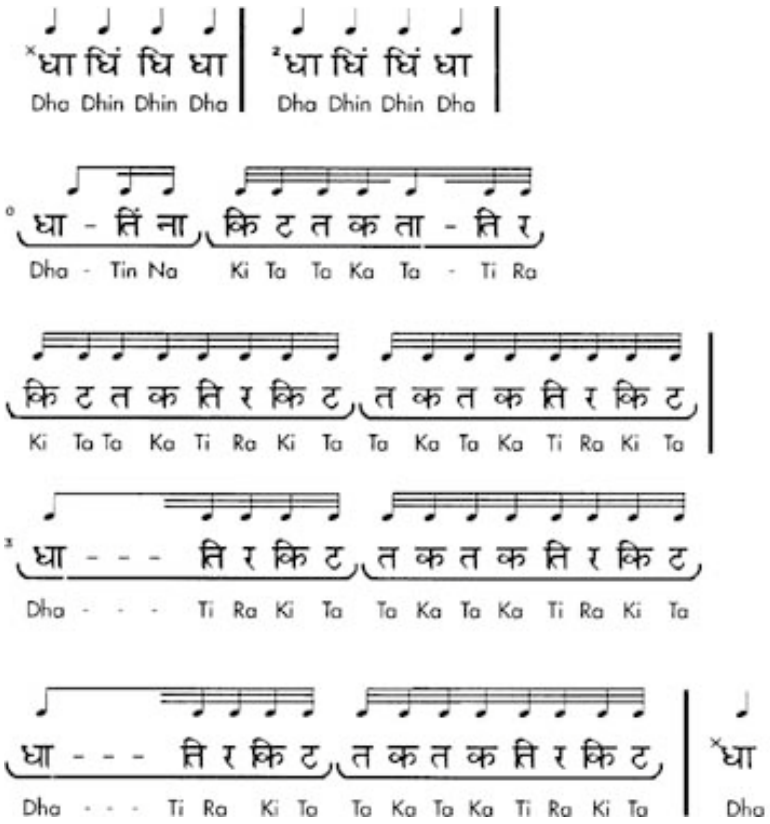


FIGURE 9. Mohara and Tukada



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of it is that one is normalizing this composition so that the 16th note becomes the fundamental unit. Since this normalization requires a four-to-one shift, L=4. The entire *tihai* resolves in one cycle of *jhaptal*, therefore n=10. We get 3(9) + 2(7) = (10)(4) + 1. We see that this formula describes the situation quite adequately.

It should be noted that the pause or *dum* need not actually be a rest. It is quite common for *bols* to be thrown in to fill up the gap. The inclusion of *bols* in the *dum* is done for purely artistic reasons and has no theoretical significance.

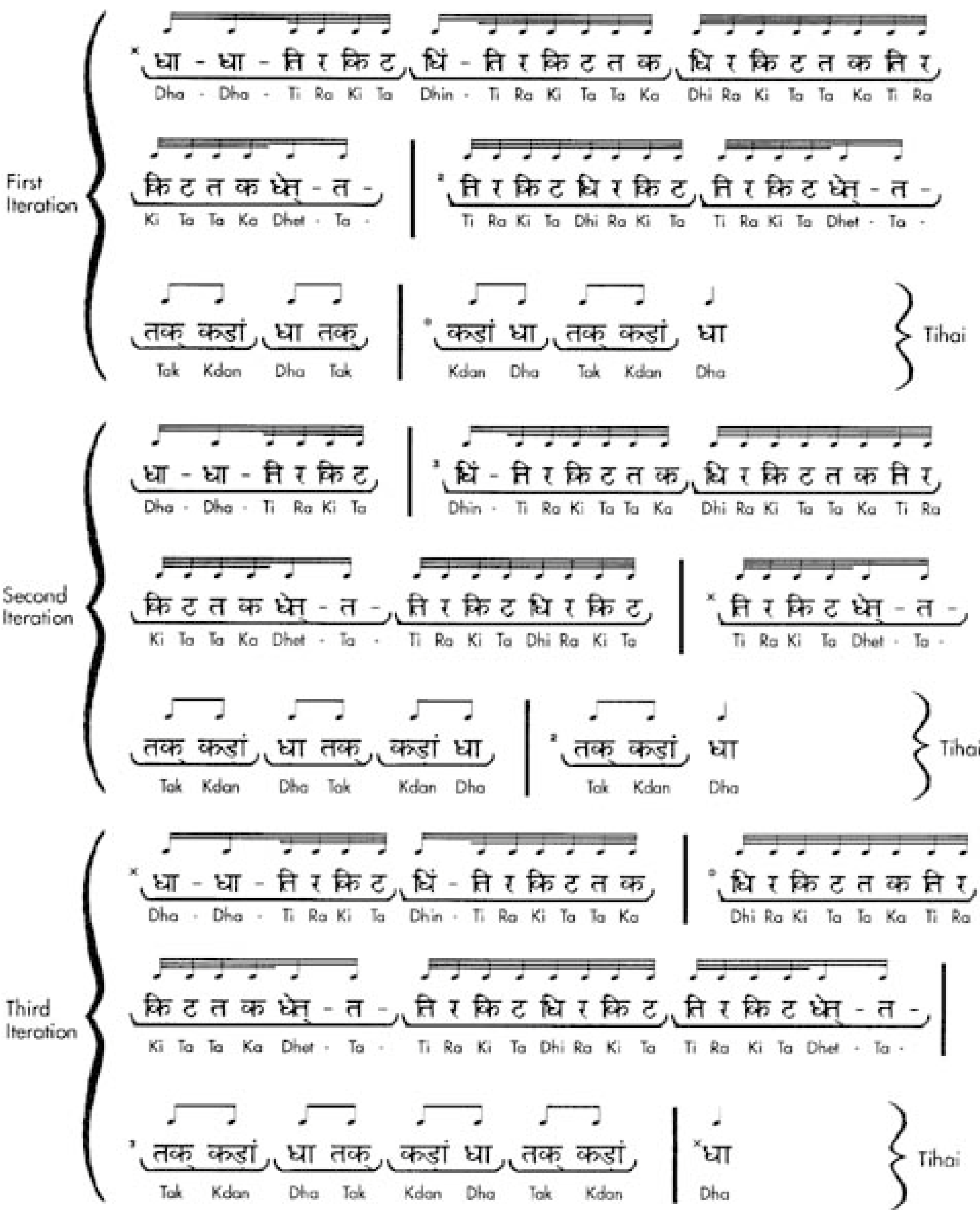
A number of terms are used with *tihai*. Occasionally the expression *sankirna tihai* or *sampurna tihai* is encountered. These terms deal with the use of *bols* in the resolution of a *kaida*. If the entire theme of the *kaida* is used it is called *sampurna tihai*. Conversely, if only part of the theme is present, or if the theme is present in some altered form, the *tihai* will be called *sankirna tihai*.

Mohara—The literal meaning of *mohara* is the vanguard of an army (Kapoor). As such it represents a flourish culminating on *sam*. *Mohara* is defined primarily by function; partially by structure; and not at all by the *bol*.

Functionally, the *mohara* is a modest assertion on the part of the *tabla* player in classical styles. In the accompaniment of classical vocal and instrumental music the *tabla* usually occupies a supportive position. However, there are times when one "trades off" and the *tabla* player is able to be assertive. *Mohara* may be used in ether case. This works because the *mohara* is sufficiently short so as not to impinge upon the main artist, yet sufficiently lively so that the percussionist's presence is felt. There is sometimes confusion because the *mohara* is functionally identical to the *tukada*. Therefore, many compositions may be considered either *mohara* or *tukada*.

There is a clear structure to the mohara; it is of two parts. The first part is a small body of material; the second part is a *tihai*. The body acts as an introduction to the

FIGURE 10. Chakradar Tihai



tihai. The *mohara* is generally short, usually one to three cycles in length. An example of a *mohara* is shown in figure 9 (Shepherd: 174). Since most *parans* have the same structure, there are many compositions that may be considered either *paran* or *mohara*.

Chakradar—This is a special form of *tihai*. *Chakradar* may be thought of as three *tihais* cascaded together. Therefore the *chakradar* is defined entirely by the structure.

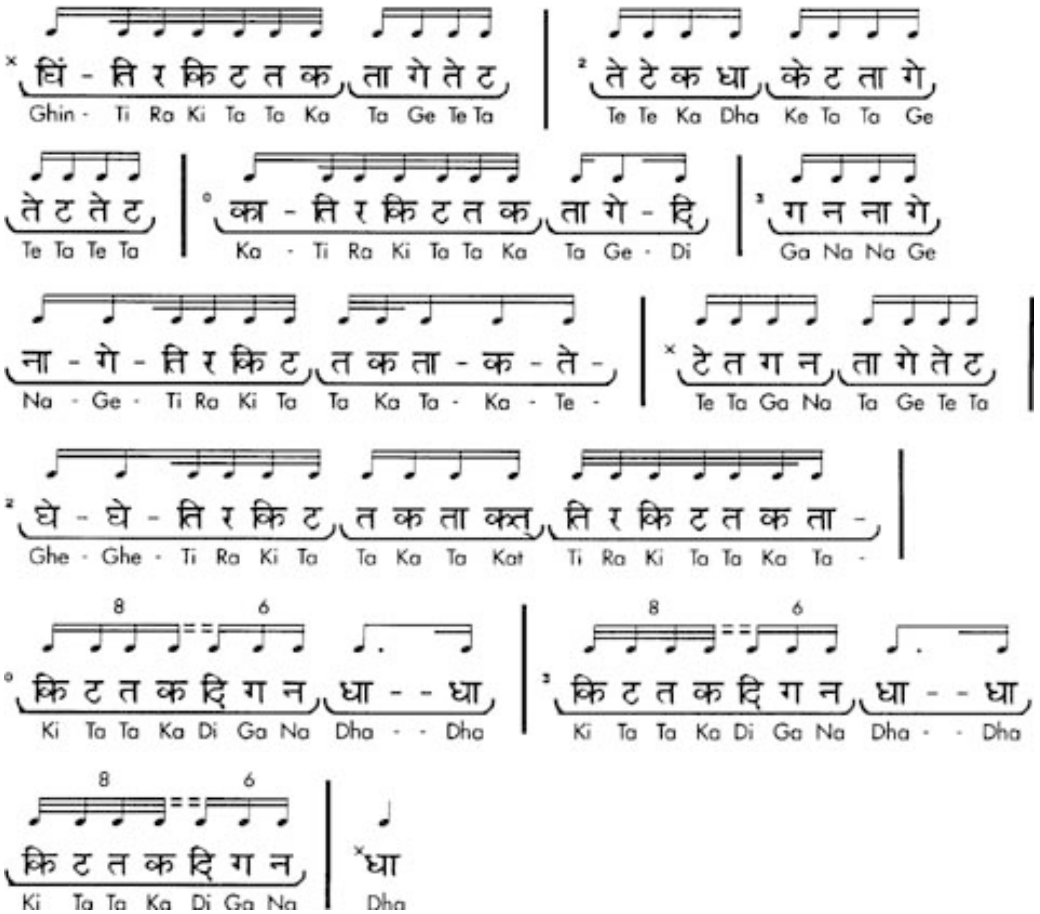
The *chakradar* is so common that there are several subdivisions. A very basic *chakradar* is shown in figure 10 (Sharma: 164). Another type is known as *nohakka*, which uses *Dha* three times in each subtihai for a total of nine times. One may also hear the term *kamali chakradar*. This literally means a "wondrous" *tihai*. Unfortunately there is very little agreement on exactly what a *kamali chakradar* is, so we need not discuss it further.

Paran—This is a common type of cadenza, defined both by function and bol. Functionally, it is a heavy assertion on the part of the *tabla* player in the classical styles. The *bol* is invariably open strokes from the *pakhawaj* tradition. A typical example of a *paran* in a ten-beat cycle known as *jhaptal* is shown in figure 11 (Mridangacharya/Shankardas: 26).

Although the origin of the term *paran* is obscure, one common belief is that it is a corruption of *parhant*, which is the recitation of *bols* in a *kathak* dance recital. This could imply that the *paran* was a composition whose *bols* were so beautiful that it was suitable for a special recitation.

It is certain that the *bols* are the defining criterion of *paran*, with function acting as a strong second. The *bols* invariably reflect open, resonant strokes derived from the *pakhawaj* tradition. *Bols* such as *TiTaKaTaGaDiGeNa*, *DhuMaKiTaTaKa*, or *DhaGeTiTa* are most common. Functionally, the *paran* is an aggressive display of virtuosity on the part of the *tabla*

FIGURE 11. Paran



player. It may be used in *kathak* dance, *tabla* solos and whenever the "trading off" places control in the hands of the *tabla* player. This form is not found in light or folk genre and is inappropriate for general accompaniment.

Although structure is not a defining criterion for *paran* we may make a few observations. Usually it is structured like a *mohara* (i.e., a small body followed by a *tihai*). However, there are cases where no *tihai* is present.

There are various types of *parans*. An *ekhathu paran* is one that is played with only one hand. A *lalkila paran*, sometimes known as *dohathu paran*, uses both hands on a single drum. A *bol paran* uses words of Sanskrit, Hindi or Persian in place of usual syllables. Sometimes *parans* are used by dancers for their characteristic greetings known as *salam* or *namaskar*. A *salami paran* is performed by raising the right hand to one's forehead. A *namaskari paran* is performed by bringing both hands together. A *tar paran* is one used with instruments such as *sitar* and *sarod* and has a structure that is consistent with these instrumental styles. A *farmaishi paran* is used in encores. A *kamali paran* is one that is considered "wondrous." Finally, there is the *uthan*, which is typically used to open a *tabla* solo or dance performance.

Tukada—The word *tukada* literally means "a piece." *Tukada* is defined entirely by the *bols*—particularly by the use of pure *tabla bols*. It may be used in any style except for extremely light or folk music. It is difficult to make any statements about the structure since this is not a defining criterion. It is usually like m*ohara* (i.e., a small body followed with a *tihai*) (figure 9). However there are a few cases where the *tihai* is left off (Sharma, 1973: 31). The name *tukada* obviously implies something that is not too long. If the *tukada* is long it is sometimes called *toda* (Shrivastava: 84). Very closely allied to the *tukada* is the *pirmal*, which is found exclusively in the dance forms.

Tipali—The *tipali* is a common cadenza, defined by structure. It is essentially a triadic composition in which each of the three sections is in an increasing *layakari* (tempo). Figure 12 shows a *tipali* in *tintal* that was given to me by the late Ustad Shaik Dawood Khan. *Tipali* is traditionally classed as a *gat*, however such a designation is fundamentally insupportable. The *gat* is a cyclic form loosely analogous to the *kaida*, while the *tipali* is clearly a cadential form. I believe that such a fundamental difference requires the *tipali* to be classed as a separate form.

Amad—The *amad* is used primarily in the *kathak* dance tradition. A characteristic *amad* is shown in figure 13. (Shrivastava: 124). *Amad* is defined by its characteristic *bols*. Structurally, the *amad* consists of a body and a *tihai*. Many times the *tihai* is not really a *tihai* in the strict sense but a set of *bols* that gives a character of *tihai*.

SUMMARY

We have seen that the mass of compositional forms for the Indian *tabla* fall into two classes: cyclic and cadential. Although the cyclic material rolls along without any specific direction, the cadenza moves toward a specific point of resolution. This

FIGURE 12. Tipali

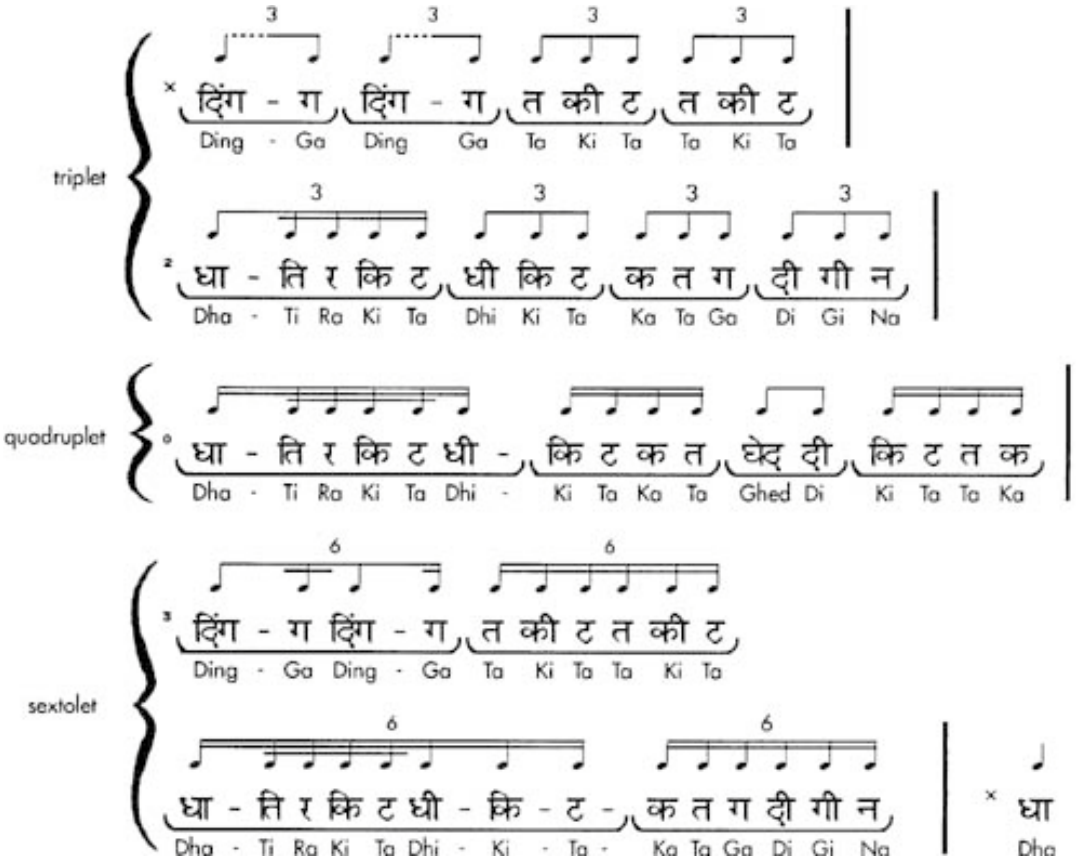
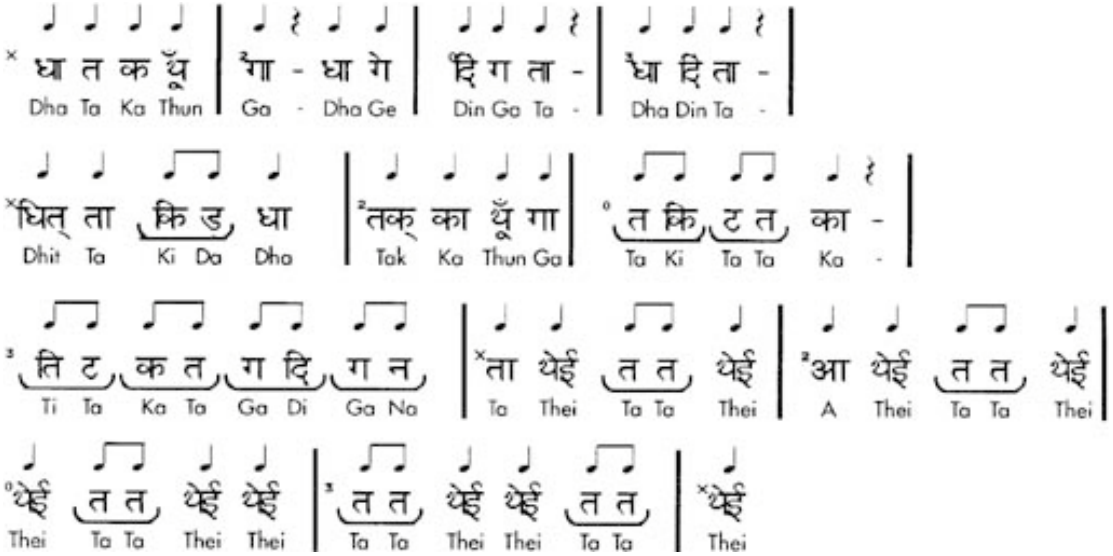


FIGURE 13. Amad



point of resolution is almost always the *sam*, or the first beat of the cycle.

There has been much confusion concerning the exact definitions of cadenzas. Although some confusion is a result of different sub-traditions and a historically low educational level among the practitioners, the confusion can be minimized by realizing that many of these forms are defined using totaly different criteria. In general these three criteria are: (1) structure, (2) function/style, and (3) *bol* (mnemonic/ stroke).

Structurally, most forms are a combination of a body of high density *bols* followed by a *tihai*. The *tihai* is the most characteristic element of the Indian cadenza; it is merely a phrase repeated three times. The *mukhada* and "pickup" are the simplest, being merely a body of high density *bols*. The *mohara*, *tukada*, *paran*, and *amad* are usually a body followed by a *tihai*. A *chakradar* is like a *tihai* except that each phrase is a com-

plete *tihai* in itself. The *tipali* is three sections in which each section is composed of increasing densities of strokes.

The function of the various forms is usually a question of style and level of control that the artist wishes to exert. The pickup, *mukhada* and simple *tihai* may be played any time without impinging upon the main performer. The pickup is found only in light and folk styles. *Amad* is found exclusively in the dance styles. *Tukada, mohara, paran, tipali* and *chakradar* are only played when the *tabla* has complete control, such as *tabla* solos, and instrumental sections where the main instrumentalist "trades off" with the *tabla* player.

The *bols* that are used to define styles are derived from three main traditions: (1) traditional *tabla bols*, (2) *pakhawaj bols* and (3) *kathak* dance *bols*. *Amad* is exclusively made of dance *bols*. *Tukada* is usually only *tabla bols*. *Mukhada, mohara, chakradar,* and *tihai* may use any *bols*. *Pakhawaj bols* are used exclusively for *paran* and usually for *tipali*. The folk "pickup" sometimes uses no *bols* at all.

Collectively they all form the north Indian cadenza. Music without a cadenza is like a speech without a breath or a book without periods. The occasional resolution is essential to defining the body of one's artistic ideas. Without it, the music can have no soul.

GLOSSARY

amad—A traditional dance piece.
avartan—A cycle.
bedumdar tihai—A *tihai* where the three phrases are played continuously without a break.
bol—Literally it means the verbal mnemonic; commonly it means the strokes.
bol paran—A *paran* made of poetry rather than *tabla bols*.
chakradar tihai—A *tihai* composed of three other *tihais* (i.e., nine occurrences of the phrase).
chopali—Four sections where each has higher *bol* density than the former.
devnagri—The Sanskrit alphabet.
dholak—A crude barrel-shaped drum used in folk music.
dholki—A barrel-shaped drum used in folk music.
dohathu—A composition that uses both hands on the same drum.
dupali—Two sections in which the second section has a higher *bol* density than the first section.
dumdar tihai—A *tihai* where each phrase is separated with a pause or some insignificant strokes.
ekhathu—A composition that is played with only one hand.
farmaishi paran—A *paran* that is played for an encore.
kamali paran/chakradar—An exceptionally complex *paran* or *chakradar*.
kaherava tal—An eight-beat rhythm used in folk and lighter styles of music.
kaida—A very formalized type of theme and variation.
kathak—A classical dance form of northern India.
khali—The "empty" section of the cycle specified by a wave of the hand.
lalkila paran—A *dohathu*.
layakari—The relationship between what is being played and the theoretical timebase (i.e., single time, double time, etc.).
matra—The beat.
naggada—A type of kettledrum.
namaskari paran—A *paran* used in dance pieces, used with a characteristic greeting.
pakhawaj—An ancient barrel-shaped drum of complex construction formally used in classical music.
paran—A piece composed extensively of strokes from *pakhawaj*.
peshkar—A system of theme and variation used to open *tabla* solos.
pirmal—A type of *tukada* used in dance recitals.
prakar—Variations upon the basic accompanying patterns.
rela—A system of theme and variation based upon the rapid manipulation of small structures at a very high speed.
salam—A characteristic greeting of Muslims in India.
salami paran—A dance piece characterized by the use of a *salam*.
sam—The first beat of the cycle.
sampurna tihai—A *tihai* in which the full theme of the *kaida* is present.
sankirna tihai—A *tihai* in which only a portion of the theme of a *kaida* is used.
sitar—A stringed instrument made popular in the West by Ravi Shankar.
sarod—A stringed instrument, similar to *rabab*, used in classical music.
tabla—The principal drums of northern India.
tal—The system of rhythm.
tali—The clap of the hands used in Indian timekeeping.
tar paran—A *paran* used in the accompaniment of string instruments such as *sitar* and *sarod*.
theka—The basic accompanying patterns.
tukada—A small piece used in *tabla* solos based upon standard *tabla bols*.
tihai—A phrase repeated three times and ending on the first beat of the cycle.
tintal—A common 16-beat pattern used to accompany vocalist, dancers and instrumentalists.
tipali—Three phrases repeated with increasing *bol* density.
uthan—A type of *mukhada* or *paran* used to open a *tabla* solo.
vibhag—A measure.

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The Acoustics of Resonators

by Ron Samuels

The acoustic characteristics of marimbas must be looked at in terms of how the instrument sounds in relation to the room in which it is being played. Once resonators are properly tuned, they should never need retuning (barring any physical changes in the plug depth.)

At Marimba One, we have defined specific variables that allow us to tune both resonators and bars to a high degree of accuracy. We tune both the bars and resonators at a temperature of 70 degrees, with the resonators located one inch below the bars. This means that at 70 degrees, the resonators are in perfect tune with the bars. When the temperature rises above 70 degrees, the resonators go sharp (as a result of the increase in the speed of sound), and when the temperature drops below 70 degrees, the resonators go flat. To keep the resonators in tune in warm weather where they will go sharp, one must either move the resonators closer than one inch to the bars to make them go flat, or make the resonant length of each individual resonator longer. The opposite is true for cooler temperatures.

We have developed a system that accurately and easily compensates for differences in temperature. Each resonator bank has two rosewood knobs at the bass end of the instrument. In temperatures warmer than 70 degrees, simply turn the knobs to raise each bank, and in cooler temperatures, turn the knobs to lower each bank. Since each resonator bank pivots at the treble end (where the resonant length is so short that it is relatively unaffected by temperature changes) the effect is that the lowest bass resonator is adjusted the most, and the next to the lowest bass resonator is adjusted just a bit less than the lowest one, and so on.

If one was to use individually tunable resonators, each tube would have to be individually adjusted when a resonant marimba was needed in an adverse temperature. This is time consuming, and also quite difficult when considered in the context of my next discussion, and that is room acoustics.

I am sure that most mallet players have experienced marimbas that sound excellent in certain rooms or halls, only to find that in different rooms and halls, some notes sound unresonant, cut off, boomy, or otherwise unbalanced. You can even walk around a marimba in certain situations, and discover that some bars sound good in one listening position, and sound poor in other listening positions.

The best room acoustics evenly enhance all ranges of the harmonic spectrum. But many rooms cancel certain frequencies, and enhance other frequencies.

If you were to adjust a moveable resonator plug for a note that was being canceled and therefore sounding unresonant or dead as a result of a room acoustics problem, the result would be the bar's frequency remaining at the problem room frequency, with the resonator now being out of phase (out of tune) with the bar. This will not improve the situation. The best way to deal with a room acoustics problem is to move the marimba to various other practical locations in the room, and find the area that is most even in sound balance.

For best resonance, the resonators must remain in phase with the bars. On all Marimba One marimbas, this is easily done to a high degree of precision with our tuning knobs. Extensive testing in our factory, utilizing methods exclusive to Marimba One, is done on each resonator as an individual component of the marimba, and on the resonators as a whole. This assures the player a perfectly tuned set of resonators in a wide range of temperatures.

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A Summer's Project

By Matt Coe

AS A MUSIC STUDENT STUDYING percussion at Florida State University, practicing is very important to me. This past summer I had to go home and get a job to help defray the cost of college. I live over 350 miles from FSU, so daily trips to the practice rooms were out of the question. I could use my local high school's timpani, but they don't have a full-size concert marimba. There was one full-size marimba in my area, but my access to it would be restricted to certain times of the day and it was a good 45-minute drive away from home.

After a year of intense marimba practice, a summer's absence would have been disastrous to my playing. So, because I did not have the money for a "real" instrument, I decided to build my own 4.3 octave "practice" marimba.

The first step was to familiarize myself with the physics behind the instrument. I found some books, but as many percussionists well know, very few in-depth books exist about marimba construction. So I carefully examined the instruments at FSU and figured out the logic behind their construction. Then I took an entire marimba apart and measured everything on it, down to the diameter of the wheels. This process took over two hours.

After the measurements were on paper I sent letters to 15 different individuals and companies. I received two replies, both of which were very helpful. This gave me a little confidence that I wouldn't be wasting a lot of time and money.

Finding the necessary tools and machines for the job was a problem. I ended up borrowing a band saw, drill press, table saw and radial arm saw from friends and a strobe tuner from a local high school. I bought a sanding drum kit (cylindrical rubber barrels with sandpaper on them), a hand drill, a grinder and various screwdrivers, sockets and hammers from a local hardware store.

I decided to build the bars first and then build a frame to "fit" the bars. I wanted to make the bars from rosewood, but the logistics behind getting a good enough quality wood in the amount I needed were staggering. Moreover, since this was my first attempt at building a marimba, I didn't want to spend major amounts of money on the bars. My goal for the entire project was not to spend over $450. So, as a substitute for rosewood, I ended up using cabinet-grade red oak. Sixty feet was purchased for a total of $71.25. I purchased the wood for the bars in 12-foot x 3-inch wide strips. I used a table saw to cut these strips into actual bars. I drilled out the cord hole (using a drill press), but I did not cut the tuning arch yet.

Then I started building the frame from the measurements of my bars. I didn't want it to be wobbly and I wanted it to have a decent appearance. After many trips back to the drawing board I chose the design seen in Photo 3. The wood is just plain spruce painted black. It can be unscrewed at the joints for transport. Spruce wood was the least expensive material that I felt could be used. The other alternative would have been to use some sort of hardwood, but that would have boosted the price, and it would have been much harder to cut.

The bar supports are 1/2 inch corner braces bought at a local hardware store. I decided to use corner braces because buying a set of "real" bar supports from a marimba company was too expensive. Vacuum hose tubing bought at an automotive store was later placed around each bar support.

The tuning arch was cut with a band saw (not an easy process), then fine tuned using a strobe tuner and a $2^1/_2$-inch sanding drum attached to a hand drill. I was only able to tune the fundamental. However, the sound is amazingly good! (In the old days, even the major marimba manufacturers tuned only the fundamental.) Initially I was worried that the instrument may not "tune up" or even be in tune with itself. However, to my surprise the tuning process was relatively simple. I finished the bars with a plain, clear wood sealant.

I figured I would go all out and add resonators. I used PVC pipe (used normally in irrigation systems). The ideal resonator has a very smooth interior so sound does not get absorbed into the resonator tube. Unfortunately, the inside of PVC piping is fairly coarse, and it is not the best substitute for brass or aluminum resonators. However, it is very inexpensive and

PHOTO 1—The finished marimba with its builder.

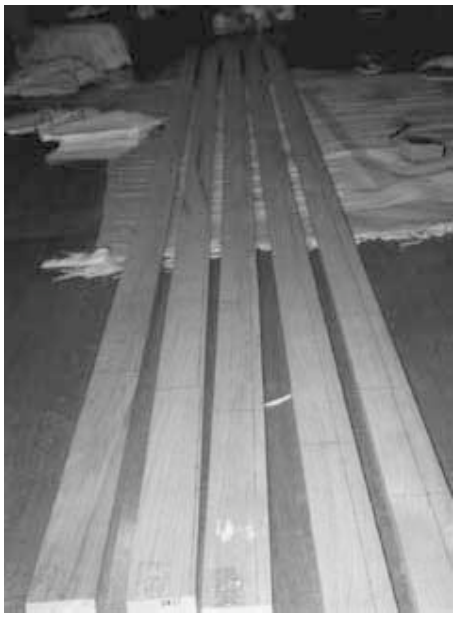

PHOTO 2—12-ft. long sections of red oak (which will eventually become marimba bars).

PHOTO 3—The frame, freshly put together.

easy to work with, and therefore, it was my only logical choice. I also bought four one-inch wide aluminum strips to support the resonators.

Capping the resonators was a big problem! A local PVC pipe manufacturer wanted $100.00 to build small disks to use as caps. After much deliberation on this, my mother pointed out to me that castor cups (little disks that go on the bottom of chairs to keep them from scratching the floor) fit into the PVC pipe perfectly! I had contemplated not making resonators in order to save money, and also because they weren't really necessary for just a practice instrument. However, if anyone reading this article is thinking about building an instrument, I strongly suggest adding resonators. Even with PVC pipe, the sound quality was tremendously enhanced once the resonators were added.

The price breakdown was:

Keys: 60 ft at $1.12 per foot	$71.24
Frame: various spruce lumber	$35.11
Frame hardware: bolts, brackets, etc.	$41.19
166-corner braces (bar supports)	$38.04
Resonators: PVC piping	$30.74
Aluminum strips for resonators:	$44.68
Castor cups (resonator caps)	$10.28
Paint, sealant, etc.	$20.22
Band saw blades, sanding drum kit, etc.	$108.84
32 ft. bar cord	$8.00
GRAND TOTAL	$408.34

PHOTO 4—The marimba during the building process. Notice the piping underneath, which will eventually become its resonators.

In total the project took one month and three days. I didn't keep an accurate account of the number of hours spent, but I imagine it was at least 100. It is a perfect practice instrument that turned out much better than I had expected! I encourage anyone who is in need of a practice instrument to seriously consider building one of your own. It is a great substitute for spending the amount of money that a real instrument costs. If worse came to worst, this instrument could be used in performance and would be a fairly good substitute!

I would like to personally thank Mr. David Ksyicki, Administrator of the percussion warranty department for Yamaha Corporation of America and Mr. Douglas DeMorrow for their help and interest in the success of my project. PN

Matt Coe *is currently studying music education at Florida State University in Tallahassee, Florida.*

The First Snare Drum Lesson

By Marshall E. Maley

EVERY FALL, ELEMENTARY SCHOOL band directors recruit new students into the school music program. Despite efforts to the contrary, the number of new students who sign up as prospective snare drummers often overbalances the other new instrumentalists. More often than not the instrumental teacher is not a percussionist, and therefore has limited knowledge of the snare drum. Many of us probably had our first drum lesson under similar circumstances.

The most important lesson on any instrument is, of course, the first. It sets the foundation upon which the student will develop. This article will examine the matter of a first snare drum lesson.

First, what materials does the student need? New students will want a snare drum, but any commercially available practice pad will do just fine; it will be much easier on the ears and the pocketbook. The more important accessory is sticks. While there is some disagreement as to the best size stick for a new student, most agree that the sticks should be of substantial quality. I always start with size 2B (or equivalent) sticks. If a student has especially small hands, however, a smaller size is appropriate. Make sure the sticks are straight and of equal weight, i.e., the same size. Lastly, all drum students should have a metronome.

THE GRIP

The first thing for the student to learn is how to hold the sticks. The teacher, however, should have a knowledge of grip and perhaps some historical perspective.

For at least 500 years, snare drummers used the traditional grip. In this grip the left hand and right hand each hold the stick differently. The fact that the drum was carried by a sling that created a slant rendered this grip ideal. Both sticks could strike the drum at the same angle. Over the last hundred years, however, the snare drum has evolved. It came indoors where it has become part of orchestras, concert bands and dance bands. By musical necessity the drum became smaller, more sensitive and capable of a wider range of finesse. Most importantly for our purposes, the drum stand was invented and universally used (with the exception of traditional marching). The drum stand allows the instrument to be set in a flat position, which effectively eliminates the need for two grips and makes matched grip viable.

In matched grip both hands hold the stick the same way. We use the same right-hand grip used in the traditional grip method. The right-hand grip also has some history. For the best description of the very powerful grip used by many pre-20th century outdoor military drummers, see Sanford A. Moeller's *The Moeller Book* (Chicago: Ludwig Drum Company, 1920). In that grip the stick is essentially held by the little finger. The stroke can involve the entire arm and is capable of substantial power. In the 1920s, Carl E. Gardner, in his *The Gardner Modern Method for the Instruments of Percussion* (Boston: Carl Fischer, 1919), describes a grip capable of more finesse. In Gardner's grip the stick is held between the thumb and middle finger. Gardner stressed "pianissimo" practice. Most books written since the 1930s, however, have used a grip in which the stick is held between the thumb and index finger (see Haskell W. Harr, *Drum Method*. M. M. Cole Publishing, 1937; Benjamin Podenski, *Podenski's Standard Drum Method*, Belwin, 1940; Wm. F. Ludwig, *Complete Drum Instructor*, Ludwig Drum Co., 1942).

A few additional words relative to the concepts of traditional vs. matched grip: At various times during this century, debate has raged over the purported superiority of one grip over another. A look at past issues of *Modern Drummer, Percussive Notes* and *The Instrumentalist* will yield references to 50 years of this dialogue. Although I first learned traditional grip, it has been my experience in over 20 years of teaching that students learn matched grip more easily and quickly. With this grip they more readily transfer to keyboard percussion and timpani. Students who later find that they must learn traditional grip can make the transition in six weeks or less.

Now we can teach the student a grip. Hold the stick between the thumb and index finger at the first knuckle. This is the most important part of matched grip. Called the fulcrum, it must be a clear pivot point. Let the stick cross the palm somewhere between the base of the little finger and the middle of the heel of the palm. The remaining fingers curve loosely around the stick. Keep the palm down with the thumb on the side of the stick; not on top of the stick. The left and right hands will mirror image each other (matched).

Where the stick is held is of utmost importance. Find the point where the stick bounces the best; it will be between the middle and the butt of the stick. Mark that spot and make sure the student always places the fulcrum on that point. A clearly defined fulcrum placed at the point where the stick bounces best will help a student play more quickly whatever grip is used.

THE STROKE

The next thing for the student to learn is the sensation of hitting the drum. The first exercise is called "singles." Have the student focus on one stick at a time. Begin with the stick straight up and down. Strike the drum and allow the stick to naturally rebound back to the beginning position. This is a wrist motion; the forearm should remain still. If the middle, ring and little fingers are relaxed and somewhat open, the rebound should be achieved after a few tries. Have the student play on the same spot and match stroke heights. Look for fluid strokes/rebounds and a consistent sound. Do not worry about alternation at this point. After the student gets the hang of playing full strokes with one hand, then address the other hand. In future lessons the size of the stroke will be lessened as control is developed.

Next have the student learn to play buzzes. Define a buzz as the last sound a

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freely bouncing stick makes before it comes to rest—the point where individual taps cannot be identified. This will involve a technique very different from the rebound developed in learning singles. Have the student try to strike the drum and keep the stick on the surface. Explain the squeeze/release concept in which the stick is squeezed at impact enough to initiate buzz, then released gradually to sustain the buzz. Once the buzzes begin to happen, the assignment is to sustain each buzz as long as you can. Again, do not alternate. Practice one stick for a while, then the other.

If the student grasps the concepts of singles and buzzes, then a combination exercise is appropriate. Have the student play four alternating singles followed by four alternating buzzes.

When practicing singles, buzzes and the combination exercise, have the students watch the hands and drum so they will become aware of the mechanics of playing a drum. Explain that when one has to read music the luxury of watching one's hands is lost.

TIME

The last concept to be introduced in the first lesson is an appreciation of time and subdivision. Set a metronome at 60. Have the student play one note per click, then two notes per click, three notes per click, and finally four notes per click. It is not necessary to write out this exercise. Instead, teach the student a system of counting the subdivisions. Explain that, to become a successful drummer, one must develop a competent sense of time and subdivision.

If the student adapts well to holding the sticks, playing the singles/buzz rebounds and working with a metronome, then assigning a page from a method book would be okay. But don't push it here. Most students will need at least a week to get used to the sensation of playing on a drum or pad. There will be plenty of time later to introduce reading music.

Encourage the student to practice daily. A good idea for the first week is to practice twice a day for periods of about 15 minutes each. That way the student can practice singles, buzzes, the combination and subdivisions three to four minutes each, twice a day. Kids can usually handle this.

CONCLUSION

In the first lesson we want to teach the student three things: (1) full-stroke singles with a natural rebound, (2) buzzes with a long sustained decay and (3) an appreciation of time and subdivisions. The goal is to quickly get the new drummer playing with fundamental technique. Students who develop these abilities will, in subsequent lessons, be able to readily develop doubles, flams and the other rudiments. Counting to a click, moreover, will prepare a student for handling notes and rests when the concept of reading music is introduced.

Most importantly, don't overload a student in the first session. Try to assign an amount of material that can be learned. We want the student to be anxious to return next week to display the week's accomplishments. Success is a positive experience that sows the seeds for future successes. A student who feels successful *wants* to practice rather than *has* to practice. PN

Marshall Maley *is a percussion instructor at George Mason University, Prince George's Community College and Northern Virginia Community College. His performance credits include The Washingtonian's Big Band and freelance work in commercial, jazz, rock, show and classical fields. He received his B.A. and M.A. degrees from George Mason University, and Maley has also studied corps style marching, show design and drum line at West Virginia University and drumset at Capital University. He is a member of the PAS Education Committee, and is the Virginia PAS Chapter President.*

Kurka's New Concerto

By Martin Weir

THE CHALLENGE

IN BECOMING MORE FAMILIAR WITH THE PROCESS OF music research and publishing, one becomes aware of the numerous possibilities along the way for inaccuracies and misprints to occur. For this author, it began with Robert Kurka's *Concerto for Marimba and Orchestra*. During the process of preparing the concerto for performance, I discovered discrepancies between the piano reduction and the solo marimba part. Some of these were minor differences, some not so minor. The best choice, at the time, was to make a logical guess at what was closest to Mr. Kurka's intentions.

After the performance, however, I decided to find out in a more thorough manner what Mr. Kurka's intentions actually were. That would entail finding and correcting the discrepancies between the orchestral score, piano reduction and marimba solo part. Equally as important to me was the need to put the corrected version into the Finale program for a quality printed version. (Finale is a music notation program with which one can create and print laser-quality music from a desktop computer.)

After I had purchased the concerto for performance, I found many inconsistencies between the marimba solo part and the piano reduction score that comes with it. The question was, which one was more correct, or was either of them correct? The composer had died in 1957, so it was up to his wife, May Kurka, and Vida Chenoweth—who premiered the piece and with whom Robert Kurka worked while writing it—to reveal the original intent. I also contacted the publisher, G. Schirmer, Inc. who agreed to send me a facsimile of the original orchestral score.

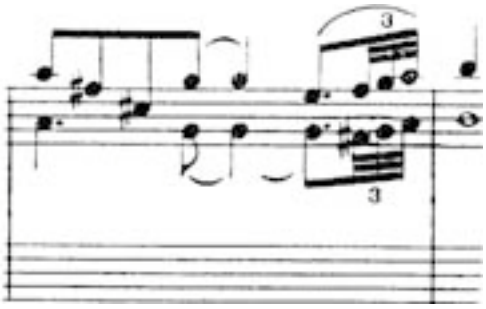
SETTING COURSE

Upon examination of the score, I discovered more questions than answers. There were now three marimba solo parts: The solo in the piano reduction, the printed marimba part that comes with it, and the orchestral marimba part. They were all similar, of course; however, they all varied at certain places. One of the most obvious examples is at measure 23 in the first movement (Example 1a, b and c). In the engraved solo part there were 32nd-note triplets in octaves. In the piano reduction the bottom octave had been taken out (ostensibly in the author's handwriting). When the orchestral score arrived, it was also in octaves.

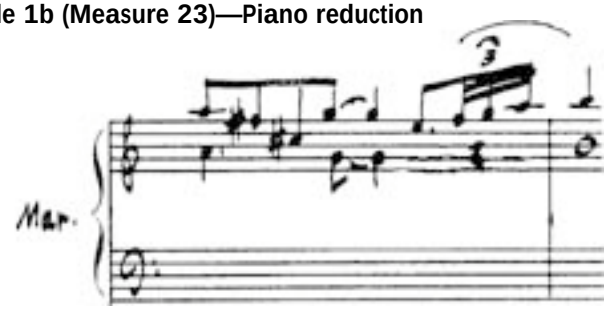
One other major discrepancy, as well as one of continuous debate in percussion notation, is how to interpret the slashed note stems. In this case they are at rehearsal numbers 12, 13 and 14 in the third movement (Example 20a, b and c). In the orchestral score, Mr. Kurka used half notes and quarter notes with slashes to indicate repeated 8th notes. He also put an accent over them. When he wrote out the piano reduction, he wrote in the 8th notes instead of using slashes. As a result, he only put accents at the beginning of the succession of repeated 8th notes. In the printed solo part, however, the printer interpreted the section as *all* accented. The engraver, in this case, was more correct, according to Dr. Chenoweth. However, at measure 178 in Example 20, and similar measures where the accompaniment plays the rhythm of -dotted quarter; 8th note tied to a quarter; 8th note-, the accents should follow that rhythm within the repetition of 8th notes. That interpretation seems to be clearest in the original orchestral score (Example 20c).

Phone calls were made to find May Kurka. Two-and-a-half months after beginning the project, I tracked her down at the San Francisco Conservatory of Music. She was delighted to hear that there was

Example 1a (Measure 23)—Marimba solo part



Example 1b (Measure 23)—Piano reduction



Example 1c (Measure 23)—Orchestral Score

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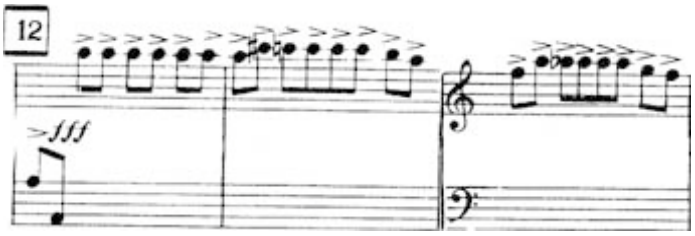
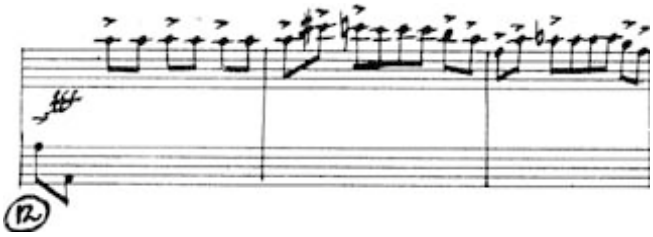
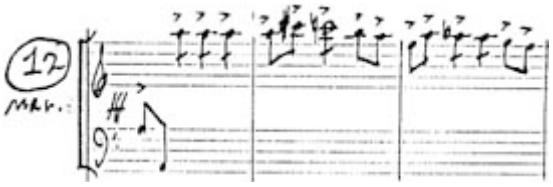
Example 20a (Rehearsal #12)—Marimba solo part



Example 20b (Rehearsal #12)—Piano reduction



Example 20c (Rehearsal #12)—Orchestral Score



such an interest in her husband's work. I questioned her concerning the history of the piece and asked if she knew of anyone besides her husband who might have put changes in the music. She said no, but suggested that I check with Chenoweth. I then asked which version she thought would be the most correct between the orchestral score and the piano reduction. She honestly could not make a decision, and again suggested a call to Chenoweth, who was teaching at Wheaton College in Wheaton, Illinois. I requested that Mrs. Kurka send a photocopy of her husband's manuscript so I could verify that the handwriting was the same as the changes made in the piano reduction. (One of the best ways to tell the uniqueness of someone's manuscript is by comparing his or her treble clef and/or quarter rest.) Mrs. Kurka also mentioned that someone had done a wind ensemble transcription of the piece and that person might have some insight.

Mr. Kurka had, of course, written the score first, but many factors could determine which was more correct. The obvious factors might be changes he made while reviewing the music for piano reduction, but which were never put in the score, or changes in the transcription that were necessary in order to put the score into the piano idiom. Another fact that came to light was that Kurka was literally racing the clock to finish all he could on his various projects before he died of leukemia. Robert Kurka died about one year prior to the premiere. With that in mind, one can easily see that he might have made fast choices on the piano reduction as compared to the score.

I immediately tried to get in contact with Vida Chenoweth. A secretary at Wheaton College informed me that Chenoweth, indeed, was Professor of Ethnomusicology there, but that she would be out of the country until after August. The pursuit for Vida Chenoweth had to be postponed.

In order to get in touch with the person who had done the wind orchestra transcription, I again called G. Schirmer and found out that the person's name was Thomas Wubbenhorst, who is Director of Bands at Georgia State University. I called Mr. Wubbenhorst to inqure about his contact and procedures. He told me he did the wind orchestra transcription for G. Schirmer, and did not get in touch with Mrs. Kurka or Vida Chenoweth. He offered me a copy of his wind orchestra transcription to compare with the rest of the copies and facsimiles. The transcription proved to be most closely related to the orchestral score. In certain cases he wisely put in the exact duplication of the orchestral score (at the cadenza) in order to avoid misinterpretation.

MYSTERIES REVEALED

By August, I had already printed out the first version of the music. I still had to check what I thought to be correct with what Vida Chenoweth knew was correct. I finally reached her on August 30. I explained the situation and the project to her, and then proceeded to ask her for an interview—preferably in person. This was arranged for the following day at Wheaton College, in the Chicago area.

"Bob [Kurka] was a violin and viola player, and didn't know much about the (marimba)," was Dr. Chenoweth's response to my first question, which dealt with what Kurka had in mind when beginning to work on this piece. Her manager was a friend of Mr. Kurka's parents, and it was his idea to get the two together professionally.

Kurka asked if he could watch Chenoweth play. He wanted to find out the nature of the instrument and its working range. When I asked what restrictions were placed on Kurka as far as composition was concerned, Chenoweth said she told him the range of the instrument and the need to write in four-part, closed-position chords. Other than that he had total freedom. "Just tell me when I've gone over the edge," Kurka told her.

When Kurka arrived at Chenoweth's apartment, he asked her to play some warm-ups and familiar pieces. "Just play," he said. "Act like I'm not here." He was attracted by the visual aspect of the instrument and intrigued with how her movement intensified the flow of the music. His ability to use visually attractive techniques without letting them get in the way of his compositional techniques, but actually enhancing the composition, is evidence of his musical prowess.

The next questions involved some of the discrepancies found in the piece. I inquired specifically about measure 23 in the first movement (Example 1). I was astounded to hear that she had made the change from octaves to top voice only. Kurka then put the change in the piano reduction, but never changed the score. The other discrepancies were explained as misinterpretations and oversights along the various stages of development.

I wanted to know what changes were made once rehearsals were under way and what was necessary to prepare for the performance. In order for Dr. Chenoweth to prepare for the performance, she worked from the original manuscript. In order to appear more graceful during the fast moving, large intervallic passages, Dr. Chenoweth actually took fencing lessons to develop the side-to-side movement she needed. During the rehearsals, although Robert Kurka could not be there, May Kurka was present. "She followed the score as if she were eating it," noted Dr. Chenoweth.

The 23rd measure in the first movement was not played in octaves that evening with the American Orchestra. Included in the article is a listing of the other discrepancies found while examining the different scores. I have since offered the printed and corrected version to G. Schirmer Inc. Although they have yet to make a final decision, they are currently considering offering an optional edition with these corrections put into Finale.

APPENDIX

Discrepancies Between Printed Marimba Part and Piano Reduction

Mr. Kurka's Piano score is correct in all cases, except where otherwise noted.

Example #	Measure	Piano Score	Part
		1st Movement	
1 (Shown)	23	Upper 8v	Both
2	153	Highest note B	Highest note B
(in the Orch score note is G: should be G as per V. Chenoweth)			
3	174	Bass D#	Bass C#
4	179	A Natural 1st note	A# 1st note
5	180	Note 8-A Natural	Note 8-Ab
1a	191	(same as measure 23)	
6	208	Last note A	Last note C
		2nd Movement	
7	1	Leg. marking	None
8	8	(Natural) on D	No marking
9	19	Staff Expression	1 measure later
10	45	& of 3 >	no >
11	47/48	D in Bass	F in Bass
12	51	Beat 2 G#	G Natural (no mark)
13	60	3 &-C Natural	3&-A Natural
14	63	Accent 1/1e	Accent on 1
14a	63	tie to 3	no tie
15	66	1st note B Natural	1st note Bb
16	72	Leg. Marking	None
		3rd Movement	
17	30	Tie-Beat 2 to 3	Beat 1 to 2
18	145	Piano Bass D/Orch score is E (score is correct)	
19	167	Accent on 3	none
20	336	G 8vs on Beat 2	Top voice only

CONCLUSION

Some of these mistakes may seem petty, however, some may make a considerable difference concerning one's entire concept of the piece. When someone first looks at this piece, it is difficult to figure out the theoretical basis. Therefore, one may play a misspelling or different accent pattern without questioning their validity. The performer then, would not be playing what Mr. Kurka intended, nor would that person be adding a part using artistic license. The performer would just be wrong in interpretation, due to a lack of the correct information with which to make a musical judgment.

It is always difficult to transfer music from the mind to the black-and-white page and then back into space. The process begins with the imagination of the composer, who then has to write what he or she hears on paper. The performer has to do just the opposite. I have discovered through this project that there must be two conscious levels actively participating in order to bring the music back into space from the black-and-white page. One level is the more elementary, where the performer must analytically read and interpret the written language created to pass musical ideas from one mind to the next, bringing it beyond the point of simple imitation. The other level is the free and artistic, where the performer must insert the inflections that simply cannot be a part of that written language. This is where the musician can take artistic license, and form ideas that no other performer may have employed with a piece, using space and time as a canvas. The analytical level must also be there, however, to make sure the composer's intentions are understood and considered, before the second level can take control. The music that results forms a bridge between those two views, where music is both art and literature. PN

Martin Weir *received his Master's Degree from Miami University of Ohio and is currently studying with Professor James Campbell at the University of Kentucky. Anyone wishing further information on this edition of the Kurka concerto may contact the author at P.O. Box 54993, Lexington, KY 40555-4993.*

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Billy Gladstone Custom Drums

By Chet Falzerano

ONE OF BILLY GLADSTONE'S many accomplishments, and probably the one with the most mystique, was his manufacture of some 50 custom snare drums. Gladstone's custom drum-making began with a partnership with the Fred Gretsch Manufacturing Company, which introduced the Gretsch-Gladstone snare drum in the fall of 1937. All drum heads in those days were made of calfskin and, depending on climatic conditions, required constant tensioning. Gladstone's unique three-way tensioning, whereby both heads could be tensioned from the top lug, was featured in the 1939 and 1941 Gretsch catalogues. By tensioning both heads from the top, the drum would not have to be removed from the stand in order to tension the bottom head.

At the time, Billy Gladstone was the solo percussionist at Radio City Music Hall in New York City. Arthur Press, principal percussionist for the Boston Symphony Orchestra, recalls seeing Billy at Radio City in the '40s. "That was, of course, an incredible time for the Music Hall," Press recalls. "It was newly built and was called the 'Showplace of the Nation.' I might have been 13 or 14 years old. I remember the pit coming up from nowhere and seeing this very, very tall handsome guy standing at dress attention for the whole show. It was really something!"

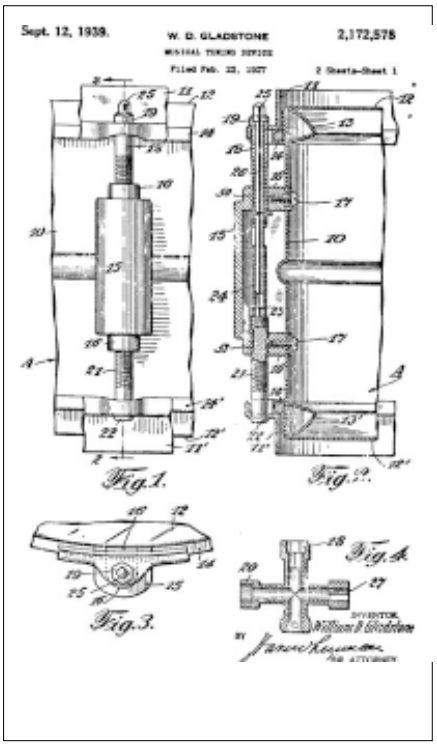
Gladstone's concern for this formal appearance prompted him to design a drum that could be tensioned in front of an audience of 6,000 people at Radio City without removing the drum from the stand. Bob Stuart, retired percussionist from the United States Marine Band, recalls, "I was one of the substitute percussionists at Radio City, where the pit was so small you barely had room to move. Billy told me he designed his tensioning system simply because there wasn't enough room on stage to turn the drum over."

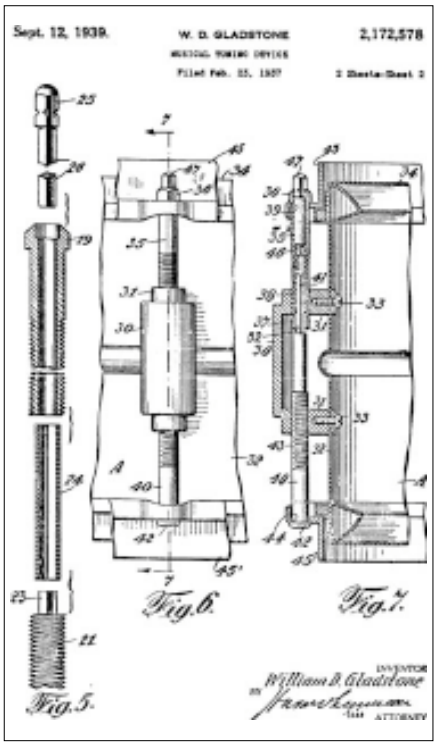
Gladstone got the tension idea from the clamping mechanism of old roller skates. He elaborated on the idea by permitting the tightening of each head individually, as well as both in unison. Gladstone was granted a patent in 1938 for his three-way design. Billy ingeniously thought out a simple, but effective, means of tensioning the batter and snare heads from the top. The large top tension rod with a hex head could be screwed into the lug, thereby tensioning the top head. Through its hollow center passed a smaller tension rod with a standard square head. Inside the lug this rod engaged the bottom tension rod. This bottom tension rod screwed into the lug with a left-hand thread, thereby facilitating a clockwise tightening from the top.

Since both tension rods move toward or away from each other during this tensioning process, a differential mechanism was required. Gladstone's patent shows the top inner rod ending in a hex shaft. The bottom tension rod had a corresponding hex socket, allowing the two shafts to engage throughout the tightening/loosening process. The Gretsch-Gladstone production model utilized simplified tongue-and-groove mechanism. Rather than the top rod ending with a hex rod, the Gretsch design incorporated a flat

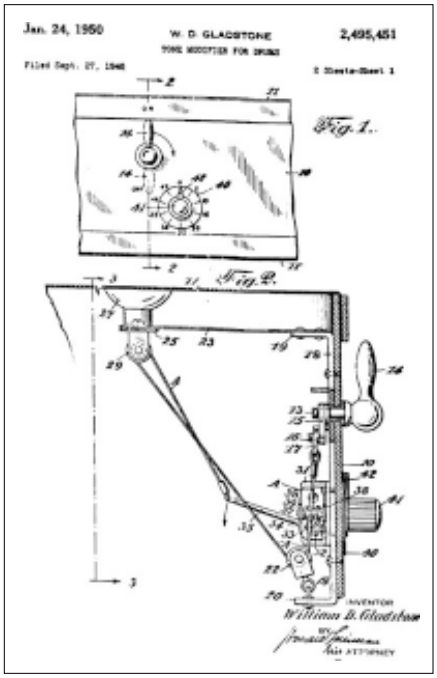
Billy Gladstone

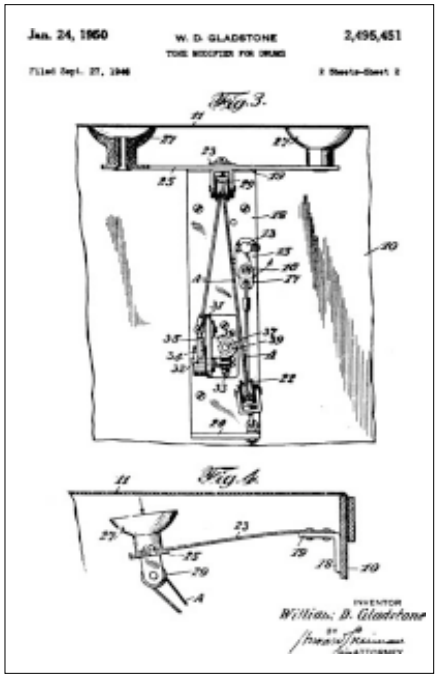
Original patent drawings for Gladstone's three-way tuning system, which allowed each head to be tuned individually as well as in unison without removing the drum from the stand. Insert photo at top right shows close-up of tension rod.

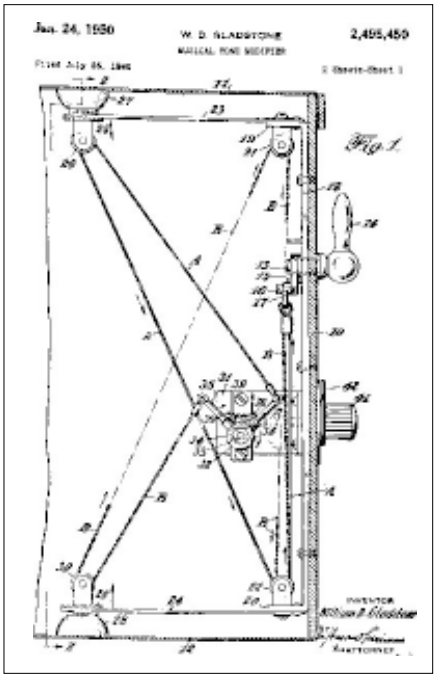




Gladstone's patents for his internal tone controls. The one for snare drum, number 2,495,451, was used on the Gretsch-Gladstone drums. The bass drum version, number 2,495,450, which featured simultaneous muffling of both heads, was never actually manufactured.





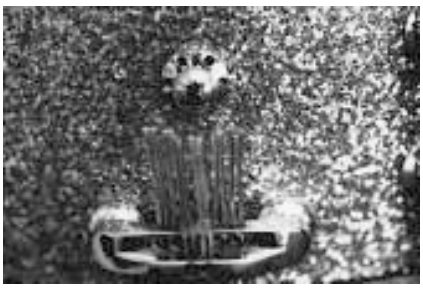


blade. The bottom tension rod had a corresponding engaging slot. This system was inferior to Billy's original design and often would hang-up or break.

Shortly after the introduction of the Gretsch-Gladstone drum, World War II broke out, putting a tremendous damper on the drum industry. All non-war-related manufacturing was limited to 10% metal content by volume. Drum companies substituted wood for most metal parts. Slingerland "Rolling Bombers," Ludwig "Victory," Gretsch "Defender," W.F.L. "Victorious" and Leedy "Alliance" drums, with wooden lugs and hoops, were the result. A drum as mechanically elaborate as the Gretsch-Gladstone was out of the question. After the war, Gretsch catalogs (beginning in 1948), discontinued the three-way model and included only the standard two-way drum (tuned like any other drum, from the top and bottom).

Undaunted, and still believing his invention was valid, Gladstone began manufacturing drums from his apartment at 54th Street and Sixth Avenue in New York City. He used three-ply shells and die-cast rims supplied from Gretsch, with his custom hardware. Rather than a single nodal post, as was used on the Gretsch-Gladstone drums, Billy mounted his tube lugs with two posts. "Most drum manufacturers were using die-cast lugs on their drums," Arthur Press remembers, "and Billy thought that much mass would stifle the drum." The small posts allowed the shell to resonate more freely. Though the tension rods looked very similar to the Gretsch-Gladstone ones, they differed radically inside the tube lugs. Gladstone utilized his patented hex-rod-and-socket mechanism with his custom drums. It was far superior and is being

Photo at left shows Gladstone throwoff, which allowed player to engage or disengage snares by striking the lever with a drumstick. The lever for the internal tone control can be seen to the right of the throwoff unit. Center photo shows the three-way tuning key mounted in its holder on the side of a Gladstone snare drum. Photo at right shows the snare butt plate, above which is mounted the hex tool used to adjust the snares and the six-hole air vent.



(Below) Gladstone 7" x 14" snare drum. Orginally owned by Arthur Press of The Boston Symphony. From the collection of the author. (Right) Shelly Manne plays Harold "Sticks" McDonald's Gladstone birdseye maple set as McDonald looks on.

copied today by Tama Drums on one of their production model snare drums.

The special three-way key had three sockets: a hex-shaped socket to fit the outer part of the top tension rod; a square-shaped one to fit the inner rod; and a socket that combined both, which facilitated tensioning of both heads in unison. Inscribed on the key was a Billy Gladstone logo and the two patent numbers for the three-way design. The key was mounted on the side of the drum on a threaded post. Behind the key was a triangular badge bearing the same information as the key. Between the key and the throwoff was a nameplate, engraved with the owner's name and sometimes a personal inscription from Billy, i.e., "To Shelly Manne with admiration," "To my pal Joe Sinai."

Though Gladstone's throwoff (over center) looked similar to the Gretsch-Gladstone, it was designed with much less mass and worked more efficiently. The advantage of his throwoff was that the lever extended above the top rim, enabling the player to engage or disengage the snares by striking the lever with a drumstick. Billy's students report seeing him slip snares on and off with unbelievably rapid speed, as he performed equally unbelievable licks.

Harold "Sticks" McDonald remembers Billy's prowess on the snare drum. "I was playing with Pee Wee King (country-swing band famous for "Tennessee Waltz") at the time and we were scheduled to appear on the Kate Smith Show and the Milton Berle Show. When I arrived in New York, I made an appointment with Billy to see if he would accept me as a student. We met at his apartment and I remember him saying, 'Play me a roll.' Well, I mustered up the best open roll I could and was pleased when Billy responded with, 'You've got nice hands.' Then he did something I just couldn't believe. With just his left hand on a practice pad, he played an extended open roll. When I say an open roll, I mean you could hear each individual stroke, but at the speed that you would see Joe Morello play with two hands. I just stood there in silence for minutes afterward, wondering how he did that."

Incorporated in the base of the throwoff is the patented Gladstone internal tone control. Like the Gretsch-Gladstone, the tone control had the same efficient suction-cup pads rather than the common felt. Instead of the Gretsch method of springing on and off, Gladstone incorporated a worm gear, allowing the user to apply pressure to the batter head in a variable manner. Another visually distinguishing feature of the Billy Gladstone drum is the graduated indicator under the tone-control lever. This fan-shaped dial was numbered, supposedly so the player could return the control to a previously noted setting. It was also inscribed with the patent number granted in 1946 for the tone control.

The snare butt plate was unusual as well. Billy preferred gut snares (more about that later). Each pair of gut strands was adjusted by pulling the gut through the plate and then held in place by tensioning a set screw against them. If the purchaser preferred wire snares, Billy inserted the ends of the wire into plastic insulation (from an electronics manufacturer), to facilitate using this adjustable mounting system. Earlier butt plates also had a bar clamp, similar to those of today. The adjustment screws on this clamp, as well as the screws on the throwoff side, had square heads, allowing the player to use the drumkey to tighten or loosen them. Above the butt plate was a hex allen tool that was used to adjust the set screws. The idea was that the drum was self-contained, with all the proper tools handy. When not in use, the allen tool screwed into a holder that also served as the air vent for the drum. Six holes around the perimeter of the holder corresponded with holes drilled through the shell. The drum was also vented at the opposite side of the drum via a hole in the base of the throwoff that extended through the shell.

Shell sizes were 6- and 7-inch depths by 14-inch diameters. Gladstone personally felt the 7 x 14 size was the optimal math-

Gladstone the Inventor

Billy Gladstone's inventions earned him the attention of Mechanix Illustrated*, which published an article about him in July, 1939. The following is excerpted from that story.*

Billy Gladstone, in the short space of a few years, has invented no fewer than 40 items, has 17 patents and a dozen pending, and is tinkering with six or seven other ingenious creations!

His royalties are running into thousands of dollars. He's a gilt-edged inventor, worth his weight in gold. A million-dollar prodigy!

Inventor Gladstone is a successful musician as well. As a matter of fact, inventing is just a side line with him and William D. Gladstone may be seen any day wielding the drum sticks in Erno Rapee's Radio City Music Hall's orchestra in New York City. Dreamy and dapper, he taps out his tunes on traps and drums—while thinking of another invention for all anyone can tell by looking at his poker face!

Being one of America's drum wizards, it is only natural that this inventor-musician has turned his inventive skill to musical lines. But his talent for all sorts of kitchen gadgets and other novelties is no less rich and productive.

Take his patented key case. For 10 years Billy had tried to work out a nebulous scheme for a key holder that would not bulge in the pocket and yet would be at once handy and simple to manufacture.

One day a woman harpist at the Music Hall dropped her change purse, spilling out in the pit several keys in addition to some coins. Billy picked up the keys and strung them for her temporarily on a small chain which he attached to an empty key case he carried. The makeshift key case attracted attention in the orchestra. Other musicians asked him for cases. Billy took [the harpist's key case] to a model maker. The model proved satisfactory and the Gladstone key case hit the market with an immediate favorable response. The device is now being pushed all over the world and fat checks are coming in regularly.

An orange juice strainer, for which he has a patent pending, was born one morning as he sat at a drugstore soda fountain. The success of this idea got Billy working on an orange juice extractor which is destined to do the job without cutting the orange. A manufacturer is already making plans to handle this invention.

[As he sits in the Music Hall orchestra pit] Billy follows Mr. Rapee's baton with slightly more than a musician's eye. He follows it with a proud and loving eye. He is the inventor of the Rapee baton.

The Music Hall audience sees little of the baton. It's part of the idea. The baton glows in the dark, its tip visible from all parts of the theatre but its full length exposed only to the musicians and stage performers. This effect is obtained by the use of Lucite, a transparent material which is illuminated by reflection internally. The light is provided by a small flashlight battery in the handle of the baton. Billy says the idea came to him

ematical combination. Optional finishes were: natural birdseye maple, black, gold or white lacquer. A few drums were covered with a pearl finish, but only at the demand of the purchaser. "Billy hated pearl because he felt it choked a drum," recalls Arthur Press. "I remember him saying: 'They put pearl on toilet seats. If you want a pearl drum, buy a Ludwig or Gretsch.' I personally chose the black lacquer drum. It has a wonderful formal look, like a grand piano being rolled out onto the stage." Hardware was plated in chrome or gold. Billy even gold-plated each individual wire snare.

If gut was requested, Gladstone had an elaborate procedure for that, as well. When Press went to Gladstone's apartment to select his drum, "His kitchen was where Billy treated the gut snares he used on his drums. Billy and his wife, Dorothy (a Rockette at Radio City), never used the kitchen to eat. Performances at the Music Hall were demanding, starting at 12:30 in the afternoon and continuing till 10:30 at night. They either ate at the Music Hall cafeteria or went out to eat after the second show. So the kitchen was where Billy had all the gut snares hanging out to dry. He would soak the gut, then hang them with weights at the bottom. He used the flat irons that Chinese laundry people would use to iron shirts as weights. It was quite a sight." Gladstone then applied several coats of shellac to the gut to seal out moisture and prevent the gut from curling. This also provided the correct brittle quality, producing the best snappy sound.

Gladstone drumset, silver sparkle pearl. Originally made for Gladstone's "star" pupil, S.L. Bemiel.

when he saw that an ordinary baton was not always visible at once to the entire orchestra.

By extending the handle end of the luminous baron, Billy turned it into a new kind of blackboard pointer which is being used in schools and lecture halls. More royalties!

Using the same principle of reflection, he also invented a tongue depressor, which is a veritable boon to throat doctors. This small device not only presses down the tongue but provides the light at the same time. A surgical instrument company has begun to manufacture it on a large scale.

Billy Gladstone's first musical creation appeared on the market in 1925. That was a bass drum [pedal] that operated by the heel as well as the toe. Billy's greatest musical invention is a new snare drum. It's a real help to the skin beaters. This drum can be tuned as it is played without taking it off the stand.

Billy says he didn't start to click with his inventions until he went to the Music Hall in 1932. "Maybe it was because I never got discouraged," he explained. "I never gave up; I kept plugging, trying.

"A struggling inventor is up against a lot of problems. He ought to study the field thoroughly, just as he would going into any other work. It isn't merely a question of possessing an interesting idea. More important considerations are: Is is practical? Will it work? Can it be made at small cost?

"You can't be too careful, today. I always have copies of my final sketches notarized, dated, sealed with wax and mailed to myself. I do this before ever mentioning a word of the invention to anyone except my attorney.

"Manufacturers are in business. Not infrequently they have bought something similar to your device, but perhaps not so good. They'll sign a contract with you and put your invention on a shelf to rust. That's why I advise having a good attorney. Business is business. There's plenty of money if you hit on the right inventions. But everything may depend on the connections you make. So watch out."

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In Gladstone's right hand is his famous unbreakable illuminated baton which has proved a boon to orchestra leaders everywhere.

Gladstone was relieved of his duties at Radio City Music Hall during the early '50s. "In 1951, when Raymond Page got the job as music director/conductor, he decided that he was going to relieve/fire/non-renew, whatever, all the older crew in the orchestra, which was about 95% of the membership." Arthur Press explains. "Apparently, he only wanted to be associated with younger people. It was really unfortunate. The union should have stepped in. Billy left the Music Hall a bitter man. He felt it was unjustified, especially when his replacements, guys like Harold Farberman and myself, came in relaxed, taking the Music Hall in proper stride. Billy had such an identity with the Music Hall and thought it was his job forever. I remember seeing a picture in his apartment of the Radio City Orchestra with Billy's picture superimposed over it."

Gladstone continued making drums throughout the '50s, while working first in the pit orchestra of "Plain and Fancy" and then "My Fair Lady" on Broadway. During the first few years of his custom drum-making, he built a few complete drumsets. However, in a 1955 letter to Frank Phelan, one of his former students, Billy offered to make him only snare drums. "I do not make any more complete outfits, made up only 4 sets and one of them I use myself. Benny Goodman's drummer, Morey Feld owns a set in white pearl and 'Sticks' McDonald, who is drumming with Pee Wee King has a complete birdseye maple wood in natural finish. Also, a sparkling plastic finish in silver that I made up for one of my star pupils."

Three of those sets still exist today, but McDonald's set met with a tragic and untimely end. "My set was special because it was all in birdseye maple with gold plating on the snare drum. I remember Billy telling me how difficult it was to get a bass drum with that much figured wood. He told me that he rejected three shells before he settled on the one for my set. Unfortunately, I loaned my set to Dave Gardner, who was working a club in Bessemer, Alabama. Supposedly, there was quite a rivalry going on between the night clubs in Bessemer, and the club where Gardner was playing got torched—burned to the ground, including my set. I pulled my hair out for a week after. I hate to think what that set would be worth today, but Billy only charged me $500 for the whole set in 1955! He wasn't in it for the money."

Gladstone's zeal for building drums is remembered by Arnold Goldberg, of the New York City Ballet Orchestra. "I recall after we decided that the configuration of the drum was a 6-inch depth, birdseye maple shell with gut snares, Billy enthusiastically began assembling the drum. He called me several times, at all hours, to give me a progress report. I remember once him calling me at 1:00 A.M., just to tell me that he had treated the gut snares and they were hanging to dry. That passion permeated every part of Billy's life, especially his performance on stage. His incredible technique was punctuated by grandiose body movements, high sticking, head movements, even the way he held his jaw. What a performance!"

In 1957 Gladstone joined the road show of "My Fair Lady" and stayed with that troupe until he died in 1961. One of the last drums he made was for Trudy Drummond Mugel in 1959. "I wanted one of Billy's drums, so I arranged a meeting with him at his hotel room. He was on tour with 'My Fair Lady.' I went with Glen Robinson, one of my associates at the Cincinnati Symphony. He knew Billy and already had a Gladstone drum. I chose a black lacquer, 7-inch drum. Billy said he would send me the drum after he had a

nameplate engraved with my name, but I insisted that I get the drum right then and there. The nameplate already on the drum was inscribed: 'Bill Gladstone, Radio City Music Hall.' Unfortunately, Billy died before he could have a nameplate engraved for me. I don't really mind, though; it's an honor to have Billy's name on my drum."

With all the mystique surrounding these custom drums made by a phenomenal percussionist, the Billy Gladstone legend has taken on many exaggerations over the years. One story was that he only made drums for his closest percussion friends. Though it is true that Billy did make drums for his many close friends, he also made drums for "Wanna-be's." Lawyers, doctors, anyone who could cough up the $250 to $350 price could own a Billy Gladstone custom drum. However, the names on most of these drums would make up a "Who's Who" list of '50s era drummers/percussionists. Gladstone was even contracted by the armed forces bands for his drums. In a 1956 letter to Eddie Jenkins, drummer for Bunny Berigan, Gladstone wrote, "The drums are now selling more than ever, it has started to roll by themselves. Sold three snare drums to the Marine Band, of Washington, D.C., two to the Military Academy Band of West Point, N.J." Gladstone later supplied three drums to the U.S. Army Band. In a letter to Frank Phelan, Billy wrote, "Up to date I have practically all of the major symphonies throughout the USA using my custom-made concert snare drums."

Drummers of today are spoiled by the plethora of custom-made drums (nearly equaling the number of production drums). Arthur Press summed it up quite well: "When you think about it, Gladstone was making drums in 1950 that are the benchmark of what a custom drum should be today. The beauty of Gladstone's drum is absolutely incredible." PN

Chet Falzerano *is a drum historian whose articles on vintage drums have appeared in* Modern Drummer, Not So Modern Drummer *and* Old Drummers Club of England. *He holds a B.A. degree from Ohio State University, and is employed at KBHK Television in San Francisco. He also plays casuals in the San Francisco Bay area.*

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Fred Hinger

RICK MATTINGLY

Interview by John Rack

FRED D. HINGER, NOW RETIRED from performing and living in Huntsville, Alabama, has made many significant contributions to the music world. Hinger served as timpanist with the Philadelphia Orchestra for 16 years, followed by 17 years as timpanist with the Metropolitan Opera Orchestra in New York City. He has taught percussion at the Curtis Institute of Music, Manhattan School of Music and Yale University School of Music. He was founder of the Hinger Touch-Tone Company, manufacturer and inventor of some of the finest timpani, percussion instruments and mallets. He authored a series of timpani repertoire books as well as technique and etude books. Through his recordings and many students, who are in orchestras all over the world, Fred Hinger continues to be one of the most influential timpanists of our time.

John Rack: *You joined the Philadelphia Orchestra as Principal Percussionist in 1947, correct?*

Fred D. Hinger: Yes, right out of the Navy Band. I replaced Benjamin Podemski. Podemski was asked back from retirement when I became timpanist three years later. When he came back I thought he'd be antagonistic toward me. Instead, he was the best friend I had and a wonderful player.

Rack: *How did you happen to become timpanist for the orchestra?*

Hinger: Well, I always wanted to play timpani. When the timpani position opened up in Philadelphia, they asked me to audition and I wouldn't do it. I had been assistant timpanist there for about a year. I said, "If you don't know how I play by now you'll never know." What happened was, they couldn't find anybody satisfactory to play timpani. I took over the timpani parts for a rehearsal when the timpanist, Dave Grupp, got sick. They had practically everything in the repertoire for timpani at that rehearsal. The next day I got a call from Mr. Ormandy, and he said, "Mr. Hinger, I want you to be my next timpanist." I said, "I will if you give me a three-year contract and the money I want."

Rack: *During your playing career you made some drastic repertoire changes as you took on new jobs. When you went to Philadelphia after being xylophone soloist and percussionist with the Navy Band, did you know the repertoire for timpani?*

Hinger: No, not at all.

Rack: *How did you accomplish this monumental task?*

Hinger: Prior to becoming the timpanist I'd sit and listen at all of the rehearsals; I didn't go backstage and smoke cigarettes. After becoming the timpanist, if we'd have a rehearsal for Brahms, Beethoven or Tchaikovsky, for example, I'd go to the library in the morning and listen to the recording before rehearsal that afternoon. We didn't have the recordings available then that we have now. At that time I was just glad to play the part. I didn't do the things I do now. Years later I wrote my repertoire books.

Rack: *How did you develop your concept of tone on timpani?*

Hinger: That was a long process. The forearm rotation method is only part of the picture. I developed it to complement the sound of the Philadelphia Orchestra. One must not misunderstand my

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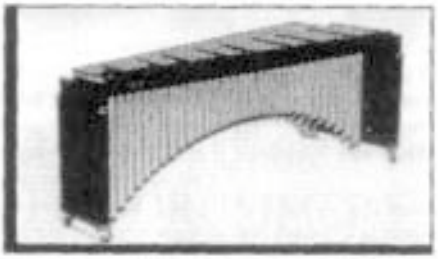

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approach as a complete reliance on the forearm system. I use any technique that accomplishes the sound that I want to produce.

Rack: *What type of mallets were you using during your early years as timpanist?*

Hinger: It's not the mallets so much as the hands. I try to get the fundamental pitch. Most people don't do that. Everybody has a natural sound to begin with. Instinct tells you what to do many times. Benjamin Podemski was a tremendous help to me in developing this sound. He'd tell me about Oscar Schwar, who was a very famous former timpanist with the orchestra. Schwar had a dark sound. I never heard him play and I never studied with him. He only taught one student. All of my research was done by talking to people who heard him play. That's how I started developing a fundamental pitch with the forearm. People who heard Schwar told me I sounded more like him than anybody else.

Rack: *You've written about phrasing, and the leading sound in particular, in your timpani technique book. Where did this come from?*

Hinger: I'll tell you how it originated. Marcel Tabuteau, the oboist with the orchestra, was really the originator of it all. He had a system of phrasing that dealt with intensities—a number system. So I developed a number system, but with rhythms. If you can find a better way, do it. Always be yourself.

Rack: *I remember you telling me about the time they rebuilt the stage at the Academy of Music in Philadelphia to accommodate a new organ, and this resulted in a loss of many of the low frequencies in the hall. Did you change mallets at that time?*

Hinger: Sure did. I used to use bamboo all of the time. But when it became difficult to get, I tried different materials—aluminum, phenolic, everything. I finally decided on aluminum.

Rack: *Let me ask about Eugene Ormandy and his decisions to add notes or change pitches in Romantic literature.*

Hinger: Ormandy's pitch changes were almost too numerous to mention. A lot of the changes he made were melodic changes. One recording stands out in my mind. It's on the Bach album in which he included the entire melody of the *Passacaglia and Fugue* for timpani. I was able to do the changes he wanted because I was able to manipulate my feet on the pedals pretty well. As far as the voice and ear training goes, I used to attempt to be tenor soloist with church choirs. I did this all through my lifetime, except when I was in Philadelphia. Even when I was in the service, I used to sing for five dollars on Sundays. Sound crazy?

Rack: *I suppose it was better than when you worked in the wire factory prior to joining the orchestra.*

Hinger: Well, working in the wire factory taught me to use a hammer.

Rack: *So did that affect your technique or your desire to build instruments?*

Hinger: Both. Remember when I showed you how to strike one mallet on top of the other to avoid the impact noise? That

came from using a chisel. If you hit something with a hammer it makes a dent. But if you strike one hammer with another it doesn't do that, it just moves it. I'm revising my ideas on sticking now—not changing them, just adding to them. For example, I've discovered the two hands get two different pitches on the same drum. You can tell this by listening when the drum is dampened. When you take the damper off you don't hear that difference between the right and left hand. It's all subliminal. I've incorporated this into stickings. There's a great deal of work to be done yet.

Rack: *I would agree that some timpanists give little thought to sticking except for convenience.*

Hinger: That's right. It's a shame.

Rack: *I wanted to ask about the adjustments you had to make when you went to the Metropolitan Opera Orchestra.*

Hinger: Good question. I didn't really have to make many adjustments. Going to the Met from the Philadelphia Orchestra was the best thing I ever did in my life, besides getting married! I was able to learn a whole new repertoire.

"If you can find a better way, do it. Always be yourself."

Rack: *Was there the same sense of urgency to learn that repertoire when you went to the Met as there was in Philadelphia?*

Hinger: There were seven operas a week. However, I only played three or four of them because there were two players. Operas are long, so I would work on one act at a time. Technically it was the same as playing in the Philadelphia Orchestra.

Rack: *You've mentioned to me your view as the timpanist being the conductor from the back. Did that change any in the pit?*

Hinger: In the pit you're the lowest man on the totem pole, but you're the highest paid. Actually, the singers are the highest paid. The conductor has to follow the singer while you have to follow the singer and the conductor.

Rack: *Can you give some details on innovations you achieved through the Touch-Tone company?*

Hinger: Innovations come from experimentation and, as in most endeavors, there are more failures than successes, so many of our innovations were trial-and-error. I was always curious as to how a heavy snare drum would sound, so I made one. We ended up making 50 of the heavy steel snare drums weighing 37 pounds each. The Space-tone snare drums were very successful but did not enjoy the popularity we had envisioned for them.

When I would play a concert as timpanist I would visualize the master tuning key next to the player, and I considered the possibility of revolving

(Left to right) Leonard Shulman, Fred Hinger, James Valario and David Grupp, the Philadelphia Orchestra Percussion Section, 1949

the entire bowl in order to change beating spots. That inspired the design for our timpani.

Rack: *Even though your degree from Eastman was in music education, you once told me that at first you had no interest in teaching.*

Hinger: That's right. I think you have to learn how to teach just like the playing aspect. I remember someone telling me that you always have to be enthusiastic to teach.

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Rack: *When did your attitude change?*

Hinger: When I started teaching at Curtis.

Rack: *Did you start teaching there as soon as you moved to Philadelphia?*

Hinger: No, about three years later.

Rack: *So they wanted a timpanist?*

Hinger: It's crazy but it's true. As far as my education degree, it was very helpful to me, especially studying the string instruments. I tell students to think of the stickings as bowings. It's the same thing.

Rack: *Any advice for student readers?*

Hinger: The main thing is to be inquisitive and be yourself. Don't just try to imitate somebody else. Learn to think for yourself. I have always urged my students to learn all the percussion instruments, since that is how I got my job in the Philadelphia Orchestra. And eventually I reached my goal of playing timpani.

Rack: *Are you still teaching since you retired?*

Hinger: Yes. I see students at the university here (U. of Alabama at Huntsville) and some people come down for private lessons.

Rack: *I know you have always said that when you stop learning from your students that's when you'd stop teaching.*

Hinger: Absolutely. It's like a light bulb going on. I have always made it a practice to learn something new each day. Makes life interesting! PN

John Rack *teaches percussion and music education methods at The University of North Carolina at Wilmington. He is timpanist for the Wilmington Symphony and an endorser for Sabian Cymbals. He is a Ph.D. candidate at Pennsylvania State University and holds a masters degree in percussion performance from Yale University, where he studied with Fred Hinger.*

Creston, Milhaud and Kurka:

An Examination of the Marimba Concerti

By Kathleen Kastner

WHEN ONE EXAMINES THE concerto repertoire for an instrument such as the piano or the violin, even a cursory glance reveals dozens of compositions spanning hundreds of years. The marimba concerto, however, is a rare phenomenon with the short history of only 54 years. This article will briefly examine the first three marimba concerti, the circumstances surrounding their composition and performance aspects that point to the emergence and evolution of early marimba technique.

CRESTON

The first major work composed for the marimba was the *Concertino, Op. 21*, written by Paul Creston in 1940. This concerto was commissioned by Miss Frederique Petrides, who was at that time the director of the 30-member all-girl Orchestrette Classique in New York City.[1] The circumstances of the commission also involved Ruth (Stuber) Jeanne, who was timpanist for Petrides' orchestra and a skilled marimbist as well. Stuber had studied with Clair Omar Musser in Chicago and George Hamilton Green in New York and was the soloist for the premiere performance of Creston's *Concertino* on April 29, 1940 in New York's Carnegie Chamber Music Hall.

Paul Creston, born in 1906, studied piano and organ but had no training in theory or composition. The *Concertino*, his only work for marimba, is in three movements in a fast-slow-fast format. The rhythmic nature of the outside movements is reminiscent of the early ragtime xylophone style of George Hamilton Green, in that its motion is propulsive, utilizing syncopation, dotted rhythms, accents and double stops. The feature that distinguishes Creston's two-mallet outside movements from its xylophone counterpart is the character of the harmonies, which is less predictable than the tonal xylophone style. The slow and lyrical second movement is scored for four mallets except for the middle cadenza-like section, which requires only two mallets. The harmonic vocabulary consists primarily of major and minor seventh chords, often in close position.

Vida Chenoweth recounts a conversation with Creston in which he described his approach to marimba technique. She explained, "He went to the piano and whatever he could do with four fingers or the pointer fingers of either hand became the technique he used for the marimba."[2] This approach would certainly explain the predominance of the close voicings in the second movement. It would also affirm the relatively limited tessitura of individual sections in the outside movements, as well as the gradual movement up and down the varied registers of the instrument, as opposed to the use of wide leaps that are found in later works written for marimba.

The overall impact of Creston's work was two-fold. The commission and subsequent performance of this first marimba concerto brought with it the dubious characterization of the instrument as a "novelty," particularly in the context of the traditional classical concert season. While generally complimentary of Creston's composition, critics described the premiere as, "an interesting experiment," "the novelty of the evening" and "at first blush might read like a manifestation of the silly season." (See illustrations 1 and 2 for reviews of the premiere.) This description, perhaps partially a result of the xylophone's novelty ragtime roots, followed the marimba for two decades as performers and composers struggled to win recognition for this newcomer to the concert hall.

The other aspect of Creston's influence is substantiated by the continuing popularity and success of the *Concertino*. The work is fundamental in the teaching repertoire of the marimba and is performed more than any other concerto for the instrument. Creston's opus, therefore, is not only the first of its genre, but it has become one of the most significant as well.

MILHAUD

The second concerto composed for the marimba includes a vibraphone and was writ-

Illustration 1. *Herald Tribune*, April 30, 1940

Orchestrette Classique Gives Its Final Concert

Concertino by Creston is Feature of Program

A stimulating and enjoyable concert was given last night at the Carnegie Chamber Music Hall by the Orchestrette Classique, in its final event of the season. This group of thirty players, under the skilled direction of Frederique Petrides, has done much to advance the cause of women instrumentalists. There are men in the orchestra—woodwind and horn players. But the roster is primarily feminine.

Last night's program included Beethoven's overture to "The Creatures of Prometheus," well played by the ensemble, and John Barbirolli's concerto for oboe and strings on themes of Pergolesi. The Barbirolli work, an agreeable trifle, enlisted the services of Lois Wann as oboe soloist. She played capably, but mechanical difficulties with a double reed prevent her from equaling her own past performances here.

Seven short Rumanian dances by Béla Bartók, scored for small orchestra, followed the oboe concerto. They proved to be incisive music, sparing of structure and generally successful. Of particular interest were the "Buciumesha" section, with incidental soli by Hinda Barnett, the orchestra's concertmaster, and the first "Maruntel," which employed the old Balkan device of shifting three-four and two-four time.

Mozart's D major serenade and Haydn's "Clock" symphony were further works on a generous and well made program. But the novelty of the evening was the first performance of a concertino for marimba and orchestra by Paul Creston. This composition, commissioned by Miss Petrides, had been awaited as an interesting experiment. Actually, Mr. Creston surpassed expectations and produced a sturdy composition of inherent musical interest. The darting technique which is natural to the marimba carried the instrument through the sprightly first and last movements; while a haunting vibrato, often produced by clusters of mallets, brought color and atmosphere to the second division. Ruth Stuber, the soloist, played brilliantly, and she was expertly accompanied by Miss Petrides's Orchestrette Classique. –R. L.

Illustration 2. *New York Times*, April 30, 1940

CONCERT OFFERED BY ORCHESTRETTE

Concertino for Marimba and Orchestra Featured at the Carnegie Chamber Hall

RUTH STUBER IS SOLOIST

Creston Composition Dedicated to Frederique Petrides, Conductor of Program

By HOWARD TAUBMAN

A concertino for marimba and orchestra—at first blush, that might read like a manifestation of the silly season. But don't laugh; it wasn't. Such a work by the American composer Paul Creston had its first performance last night at the concert of the Orchestrette Classique, directed by Miss Frederique Petrides, at Carnegie Chamber Music Hall. The soloist was Miss Ruth Stuber, who is a tympanist in the orchestra.

The program stated flatly that this concertino "is the only work ever written for this instrument in serious form." Until some musicologist produces evidence to the contrary, the claim will be considered justified. It may not be the last work, because Mr. Creston made it an effective vehicle for his ideas and because Miss Stuber played it with skill as well as art.

Composition Is Discussed

The marimba has its limitations as a solo instrument, but Mr. Creston wrote well within them. He is, moreover, a composer with ideas and invention. Of the three movements—marked "Vigorous," "Calm" and "Lively"—the first seemed the freshest and most original in thematic material. All three are worked out with technical assurance, with the marimba player receiving ample opportunity to display virtuosity. Mr. Creston writes with rhythmic bite and variety and, occasionally, with a delightful lyrical strain.

Miss Stuber, looking trim and chic in a fluffy yellow gown, was agreeable to behold as well as to hear. She made light of the concertino's difficulties. She managed a delicately graded tone, and she knew how to sustain a broad phrase and how to skip up and down the length of the marimba with grace and speed. The work was thoroughly prepared. Miss Petrides and her players joined with Miss Stuber in a smartly turned out interpretation. Mr. Creston was on hand to acknowledge the applause.

Barbirolli Work Played

Miss Petrides, who has built her chamber orchestra into a well-drilled, responsive ensemble, has made a habit of live programs. Last night she offered Beethoven's "Men of Prometheus" Overture, Op. 43: John Barbirolli's skillful Concerto for Oboe and Strings on Themes of Pergolesi, with Lois Wann as the oboist; Béla Bartók's Rumanian Folk Dances for Small Orchestra, Mozart's Serenade in D and Haydn's Symphony in D, known as the "Clock" symphony.

The Bartók dances have a lusty vitality. The seven movements are short and incisive and have a peasant like earthiness. The Orchestrette, which is almost all female, may have looked polite and even demure, but the playing was appropriately gusty.

ten by Darius Milhaud in 1947. *Concerto, Op. 278 for Marimba and Vibraphone* (one performer) was commissioned by Jack Connor and had its premiere with Connor as soloist and Vladimir Golschmann conducting the St. Louis Symphony Orchestra on February 12, 1949. In 1952, Milhaud revised the work for solo piano and orchestra and renamed it *Suite Concertante, Op. 278B.* Comparison of both scores reveals the original marimba/vibraphone score essentially intact as the right-hand piano part; the remainder of the solo piano part is derived from newly composed left-hand material, added octaves and expanded or re-voiced chords.

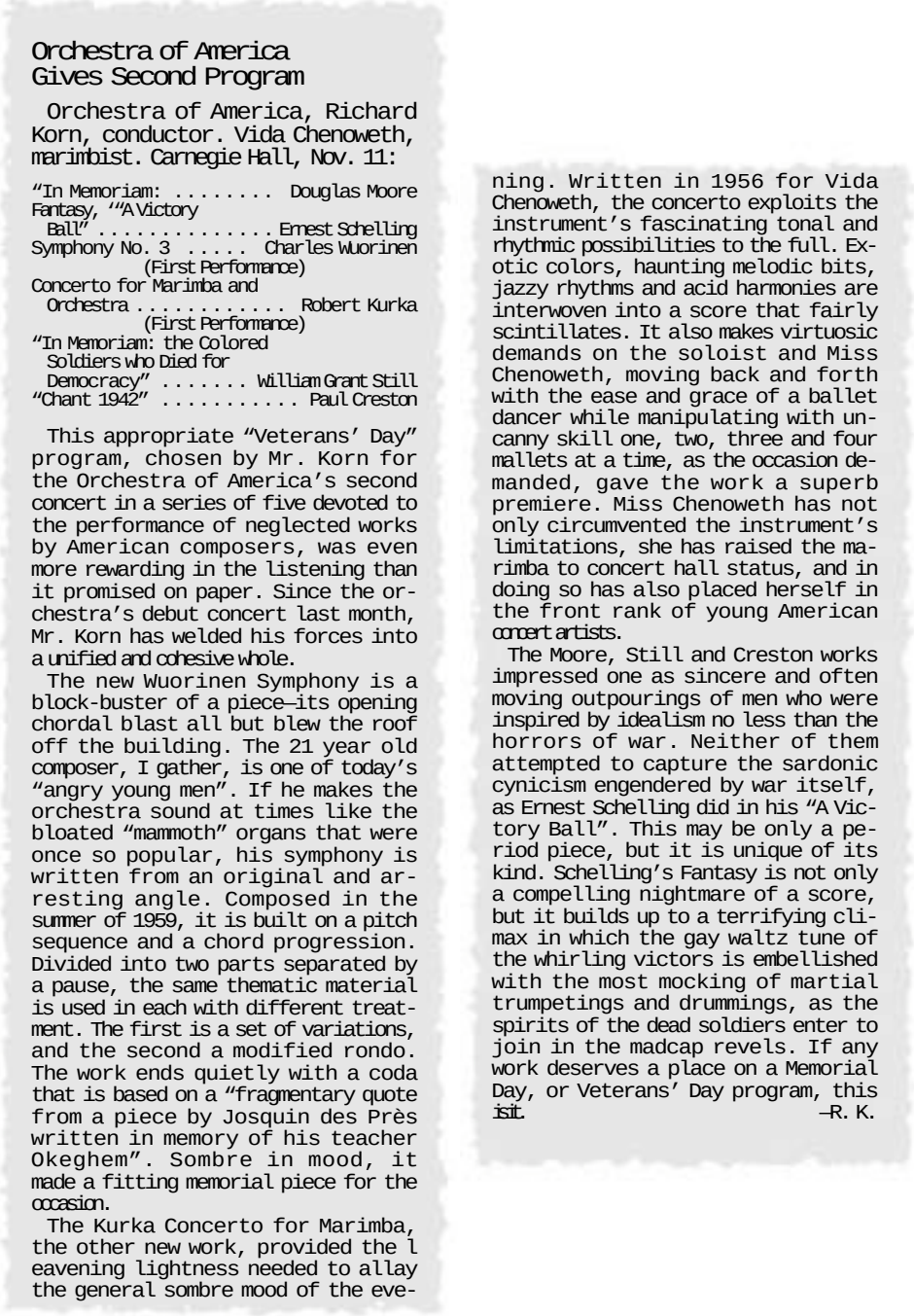
Concerning the circumstance of the commission, Connor selected Milhaud because he liked the composer's music and knew that he had previously written individual concerti for percussion, harmonica and clarinet, and he believed Milhaud would be receptive to the idea of writing a work for marimba. In response to Connor's written request, Milhaud replied that "he didn't think that the marimba would be well-received in a concerto or other performing context."[3] Connor persisted and eventually traveled to Mills College in Oakland, California, where Milhaud was teaching. Connor played both the marimba and vibraphone for Milhaud, performing Bach, some jazz and other examples that Milhaud requested. After hearing Connor play, Milhaud agreed to write the work for him, the result of which was the *Concerto.* Connor described the style as being "a sort of French version of Latin jazz," which was, in Connor's view, a distillation of what he had played for the composer at Mills College.[4]

Regarding performance practice issues, Milhaud was quite specific about timbral variances, indicating precise mallet types in 14 different places in the three-movement work.[5] Midway through the first movement, Milhaud calls for a five-measure passage (ms. 54-59) to be played with the hands (without mallets). Connor admits to ignoring this indication when he performed it, as the sound did not project adequately.[6] In two separate places in the third movement, Milhaud calls for the marimbist to play briefly with the base end of the mallet shaft, creating an echo effect. The precision of Milhaud's indications demonstrate his willingness to explore new sounds. Credit can also be given to Connor, as he undoubtedly used a variety of mallets in communicating the potential of the marimba and vibraphone to Milhaud.

Another aspect of performance technique that must be mentioned is this writer's overwhelming sense of the strong pianistic influence that Milhaud must have brought to the compositional process of this piece. This is evident in the consistent double-stave scoring throughout the work. In the majority of instances, the use of double staves is clearly unnecessary, illustrated by the numerous close position chords or double stops that could be more easily read on one staff. Also, except for 20 measures, the entire solo part utilizes the same clef in both the right and left hand.[7]

With respect to the impact of the *Concerto,* it is important to acknowledge Milhaud as the first major 20th century composer to contribute to the limited repertoire of the marimba. However, despite his established reputation and prolific output, the critics in attendance at the premiere chronicled the event as "a generous measure of novelty" and described the composition as "charming though slight."[8] Furthermore, neither educators nor performers have provided Milhaud's opus with the exposure and popularity achieved by other marimba compositions.

Illustration 3. *Musical America*, December 1, 1959



Orchestra of America Gives Second Program

Orchestra of America, Richard Korn, conductor. Vida Chenoweth, marimbist. Carnegie Hall, Nov. 11:

"In Memoriam: ..... Douglas Moore
Fantasy, '"A Victory Ball" ..... Ernest Schelling
Symphony No. 3 ..... Charles Wuorinen
(First Performance)
Concerto for Marimba and Orchestra ..... Robert Kurka
(First Performance)
"In Memoriam: the Colored Soldiers who Died for Democracy" ..... William Grant Still
"Chant 1942" ..... Paul Creston

This appropriate "Veterans' Day" program, chosen by Mr. Korn for the Orchestra of America's second concert in a series of five devoted to the performance of neglected works by American composers, was even more rewarding in the listening than it promised on paper. Since the orchestra's debut concert last month, Mr. Korn has welded his forces into a unified and cohesive whole.

The new Wuorinen Symphony is a block-buster of a piece—its opening chordal blast all but blew the roof off the building. The 21 year old composer, I gather, is one of today's "angry young men". If he makes the orchestra sound at times like the bloated "mammoth" organs that were once so popular, his symphony is written from an original and arresting angle. Composed in the summer of 1959, it is built on a pitch sequence and a chord progression. Divided into two parts separated by a pause, the same thematic material is used in each with different treatment. The first is a set of variations, and the second a modified rondo. The work ends quietly with a coda that is based on a "fragmentary quote from a piece by Josquin des Près written in memory of his teacher Okeghem". Sombre in mood, it made a fitting memorial piece for the occasion.

The Kurka Concerto for Marimba, the other new work, provided the l eavening lightness needed to allay the general sombre mood of the evening. Written in 1956 for Vida Chenoweth, the concerto exploits the instrument's fascinating tonal and rhythmic possibilities to the full. Exotic colors, haunting melodic bits, jazzy rhythms and acid harmonies are interwoven into a score that fairly scintillates. It also makes virtuosic demands on the soloist and Miss Chenoweth, moving back and forth with the ease and grace of a ballet dancer while manipulating with uncanny skill one, two, three and four mallets at a time, as the occasion demanded, gave the work a superb premiere. Miss Chenoweth has not only circumvented the instrument's limitations, she has raised the marimba to concert hall status, and in doing so has also placed herself in the front rank of young American concert artists.

The Moore, Still and Creston works impressed one as sincere and often moving outpourings of men who were inspired by idealism no less than the horrors of war. Neither of them attempted to capture the sardonic cynicism engendered by war itself, as Ernest Schelling did in his "A Victory Ball". This may be only a period piece, but it is unique of its kind. Schelling's Fantasy is not only a compelling nightmare of a score, but it builds up to a terrifying climax in which the gay waltz tune of the whirling victors is embellished with the most mocking of martial trumpetings and drummings, as the spirits of the dead soldiers enter to join in the madcap revels. If any work deserves a place on a Memorial Day, or Veterans' Day program, this is it.

—R. K.

KURKA

The style and demands of the third concerto under consideration differ tremendously with what has been previously discussed. In 1956 Robert Kurka completed his *Concerto for Marimba and Orchestra* and dedicated it to Vida Chenoweth, who premiered the work on November 11, 1959 in Carnegie Hall with the Orchestra of America under the direction of Richard Korn.

Kurka, born in 1921, studied composition briefly with Otto Luening and Darius Milhaud, but was primarily self-taught. The circumstances surrounding the composition of the *Concerto* focus on marimbist Vida Chenoweth and her efforts to persuade composers to write new works for the instrument. She remembers reading an article that appeared in Life magazine in May of 1956 that summarized the careers of the nine most promising young composers in the United States. That list included Robert Kurka. Chenoweth's New York manager was a friend of Kurka and he arranged to have the composer and marimbist meet. As a result, Kurka agreed to write for the marimba. Before beginning composition of the *Concerto*, Kurka spent several sessions observing Chenoweth's practice. She recalls him saying, "Just go through as many pieces of music as you can. I just want to watch and listen." After she finished, his primary comment was that he didn't realize the marimba was such a visual instrument.[9]

Kurka composed the first two movements as a unit and gave them to Chenoweth so she could begin working on them. She recounts, "I told him I was having a dreadful time covering that amount of territory at that speed. I remember how very pleased he was that I was having such a struggle, especially with the double notes that crossed hand-over-hand and then back-and-forth, bass to treble. He enjoyed that; the more visual it was, the better he liked it." Because of the extreme difficulty, he offered to make changes, but Chenoweth replied, "It is terribly hard, but it isn't impossible."[10]

For anyone who has performed the *Concerto*, or had the opportunity to see a live performance of the work, the visual aspect is clearly evident. Wide, abrupt leaps require extreme physical agility and control, which is further complicated by the fast tempi. Some marimbists, in their attempt to simplify these types of difficulties, have suggested that the player use four mallets instead of two in the first movement to minimize the disjunct motion.[11] While this is indeed possible, the composer's concern for the visual effect should be a strong influence in any technical decision. Kurka's delight with the visual aspects of the marimba is also evident in the slow second movement, where the four-voice chords are very widely spaced, resulting in strenuous reaches for each hand, as well as between the hands. The effect of this wide spacing is not only to challenge the physical grace of the player, but to create a unique timbral color formerly unexplored in the solo literature.

Without minimizing Kurka's compositional talent, it is this writer's viewpoint that Vida Chenoweth's influence was extremely significant, in that her diligent pursuit of every detail of the score in spite

of its excessive difficulty contributed to a final result that pushed marimba repertoire and performance technique into a new realm. This is supported by several critics who indicate that Chenoweth had little problem executing any aspect of the work, and furthermore, she did not have to compromise to achieve her artistry. (See illustrations 3 and 4) This perspective provides an answer to those who characterize Kurka's work as "unmarimbistic...notes that do not fit into the common sticking procedures...the marimbist could possibly leave out or drop a few notes...to achieve...flow or balance."[12] As one reviewer summarized, "The score makes virtuosic demands on the soloist and Miss Chenoweth...with uncanny skill...gave the work a superb premiere."[13]

One other observation should be noted with regard to the status of the marimba. Critical accounts of the premiere include the phrases "add to unusual concertos" and "concertos for the marimbas are no more often encountered than pterodactyls in Times Square." (See illustrations 4 and 5) These statements prolong the notion of the instrument as a novelty; however, also evident in these reviews is a sense of increasing respect as the *Concerto* is favorably compared to the other works on the program. Admittedly, this tribute is probably due more to Kurka and Chenoweth than to the marimba itself, but it marks the beginning of a new era for the marimba.

END NOTES

1. Shirley Hixson, "An Interview with Ruth (Stuber) Jeanne," *Percussive Notes*, Fall, 1975, p. 22.
2. Interview with Vida Chenoweth, October, 1987.
3. Ron Fink, "An Interview with Jack Connor, Marimba Virtuoso," *Percussive Notes*, Winter, 1978, p. 26.
4. Ibid.
5. Specific mallet types include (English translation): linen thread mallets, medium rubber mallets, hard rubber mallets, yarn mallets, with hands (without mallets) and with base end of mallets.
6. Ron Fink, p. 26.
7. The following measures utilize both

Illustration 4. *Herald Tribune*, November 12, 1959

Concerto For Marimba Has PremiereHere

ORCHESTRA OF AMERICA

CARNEGIE HALL

Conductor, Richard Korn; soloist, Vida Chenoweth, marimba player. The program

Fantasy for Orchestra, "A Victory Ball." Ernest Schelling

Concert for Marimba and Orchestra (first performance) ..... Robert Kurka

Symphony No. 3 (first performance). Charles Wuorinen

In Memoriam ..... Douglas Moore

In Memoriam: The Colored Soldiers who Died for Democracy ..... William Grant Still

Chant of 1943 ..... Paul Creston

By Jay S. Harrison

Concertos for Marimba are no more often encountered than pterodactyls in Times Square, but one of them turned up last night at a Carnegie Hall concert presented by the Orchestra of America under the direction of Richard Korn. The work, composed by the late Robert Kurka, was given its world premiere with Vida Chenoweth as soloist, and the piece, quite frankly, provided the only breeze in an evening that was otherwise mighty stuffy.

The marimba—for those so grossly miseducated as to have no knowledge on the subject—is an instrument of the xylophone family which is hit by mallets of wood, felt or wool. Tubular resonators, attached to the underbelly of the "keyboard," amplify the sound of each struck slab, the color variety thus available to the performer being far greater than one might imagine. Depending on the mallets used and the skill of the player, the marimba has a timbre span ranging from a gentle and luminous tap-pop to a sound not unlike that created by whacking two milk bottles together. In any case, the instrument is an exotic one and hearing the lengthy piece written for it is, as I have said, something of an occasion.

To his credit, Mr. Kurka located innumerable means of displaying the marimba at its best, and his concerto is everywhere lively and zestful. It is mostly diatonic, filled with smart and leaping tunes, and it exploits the agility of its soloists to the utmost. Fortunately, Miss Chenoweth is a real-life virtuoso who, no matter what the demands made on her, missed not a note and managed, further, to wring every possible shade of sonority from the wooden keys laid out before her. There was exhausting bravura to her work and genuine musicality as well. It was a star performance and a bewitching one—no question of that.

The other new work of the evening, Charles Wuorinen's Symphony No. 3. is a hulking blockbuster of a piece that is rather more pretentious than it is successful. It is over-scored, logy of rhythm and its aggressive chunks of harmony are effective on first hearing and diminish in vitality in direct proportion to the number of their repetitions. But what is most seriously wrong with the work is that it clamors for attention and thereupon rewards it with nothing more than dense orchestral onslaughts. Still, Mr. Wuorinen is young and at twenty-one cannot be expected to have learned that the composition of symphonies requires more than the ordering of noisy, disparate elements. Indeed, there were flashes in work that told of a volatile imagination and a keen ear for texture. Doubtless, in time, these gifts will ripen and develop.

The playing of the Orchestra of America, which is largely a pick-up group, was quite first-rate and Mr. Korn had vigor to his beat and authority to his interpretations. On the whole, the program, which was given in observance of Veterans' Day, was rather soggy and spiritless, but the renditions themselves were in no part to blame for this.

Illustration 5. *New York Times*, November 12, 1959

Music: Unusual Concerto

Kurka's Work for Marimba Performed on Program by Orchestra of America

By HAROLD C. SCHONBERG

ADD to unusual concertos: one for marimba and orchestra. It was played last night in Carnegie Hall by a personable young lady named Vida Chenoweth; it had been composed by the late Robert Kurka; it was receiving its first performance, and it was programed by Richard Korn, who was leading the Orchestra of America in its second concert devoted to American music.

•

The 1935 edition of Grove's Dictionary of Music and Musicians cautiously describes the marimba as "a curious instrument (said to possess great musical capabilities) in use in the southern part of Mexico * * * a large table-like frame, five, or six feet in length, on legs, supports a graduated series of strips of hard and seasoned wood."

As played by Miss Chenoweth, the instrument decidedly does possess musical possibilities. Kurka's concerto is tuneful and attrative—a bit haphazard in style perhaps, what with jazz elements, diatonic harmony, a first movement featured by wide-ranging skips that had nothing in common with the other movements—and Miss Chenoweth succeeded in making music out of it, not indulging in a stunt.

•

She also is quite a showman, one who gracefully poses before the instrument, who hammers away prettily and who has the balance of a ballet dancer. Apparently she is an expert virtuoso: no false notes were detected, her rhythm was superb, her confidence epochal.

The other first performance of the evening was Charles Wuorinen's Third Symphony, a work that shows a decided advance over his Second. It sounds more mature; and if it lacks melodic personality, at least it has control and is the product of a good technician. It is dissonant although tonal, abounding in complicated rhythms and reveling in a juiced-up orchestration.

•

Also on the program were Douglas Moore's "In Memoriam," Ernest Schelling's "A Victory Ball," William Grant Still's "In Memoriam" and Paul Creston's "Chant of 1942." (The evening was listed as a "Veterans Day Program.")

The Schelling was especially interesting. A generation ago it was fairly popular, but within recent years it has dropped from the repertory. There is good reason for its disappearance; it is a thoroughly second-rate piece. But it was rather nostalgic to hear; and if nothing else it served to throw some light on the listening habits of a previous era—which, after all, is what Mr. Korn's series is all about.

Mr. Korn led his orchestra with clarity, and his players produced a mellow tone. It would appear that they have got over the rigors of the opening concert.

bass and treble clef: in the second movement, measures 58-60, 98-99 and 139-142; in the third movement, measures 21-24, 27, 89-92, 95 and 103.

8. *St. Louis Post-Dispatch*, February 13, 1949.
9. Interview with Vida Chenoweth.
10. Ibid.
11. David Eyler, "Robert Kurka's Concerto for Marimba and Orchestra," *Percussionist*, Fall, 1979, p. 25.
12. Ibid.
13. *Musical America*, December 1, 1959, p. 37. PN

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Missoula, MT 59802

Selected Reviews of New Percussion Literature and Recordings

Edited by James Lambert

Publishers and composers are invited to submit materials to ***Percussive Notes*** *to be considered for review. Selection of reviewers and the editing of reviews are 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: James Lambert, Percussive Arts Society, P.O. Box 25, Lawton, OK 73502 USA.*

Difficulty Rating Scale

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

SNARE DRUM SOLOS

Riveting **I**
Todd A. Ukena
$2.95
RBC Publications
P.O. Box 29128
San Antonio, TX 78229
The title of this elementary-level snare drum solo was probably suggested by the frequent occurrence of a three-note pattern consisting of a heavily-accented pair of 16th-notes followed by an 8th-note. The pedagogical focus is the proper execution of this accented pattern, and its relationship to the unaccented notes that surround it. In a brief paragraph of performance suggestions, the student is advised to "allow the forearm to raise slightly on accented notes," and is warned that all "unaccented notes should look, feel and sound the same."

The solo uses an alternating single-stroke technique throughout, to be played at dynamic levels of *forte, mezzo-forte, mezzo-piano* and *piano*. No rolls or embellishments are encountered.

Ukena's philosophy in teaching, as evidenced in this piece, seems to be that it is better to develop technical prowess by using material that concentrates on one problem without complicating the issue with other technical difficulties, and that couching this exercise in the form of a solo is a motivational factor, especially for the youngest students. Using this particular piece as an example, it is very difficult to argue with that viewpoint.

—John R. Raush

Pour The Concrete **I-II**
Todd A. Ukena
$2.95
RBC Publications
P.O. Box 29128
San Antonio, TX 78229
This is a continuation of Todd Ukena's Construction Series, which are snare drum training pieces for the young student. *Pour The Concrete* is a solo in common time that has no technical requirements other than single strokes. Contrast and interest are created via accents and dynamic changes. This particular solo makes extensive use of dotted 8th and 16th patterns. The print is excellent, the measures are numbered—which facilitates teaching—and Mr. Ukena presents two rhythm warm-up patterns to prepare for starting the solo. A good training solo for the young student.

—George Frock

Pile Driver—The Second Shift **II**
Todd A. Ukena
$2.95
RBC Publications
P.O. Box 29128
San Antonio, TX 78229
Pile Driver—The Second Shift is a short snare drum solo from the Percussion Construction Series offered by RBC Publishing. All of these solos are designed for pedagogical purposes to help the student develop technically and musically. Obviously *The Second Shift* is a follow-up solo. I did not receive the original *Pile Driver* for review.

This solo consists of 48 bars on one page of music. Ukena's goal is to aid the student in five-stroke roll applications. All of the rhythms are based on 8th-16th note patterns with a variety of accents. Unfortunately no dynamics are offered, but a student and an instructor could easily insert dynamic inflections. Ukena also suggests four warm-up patterns featuring the five-stroke roll and its skeleton pattern.

Pile Driver—The Second Shift is suitable for players from the beginning to intermediate stage. Although this material is really nothing new, an inexpensive solo like this can give the young student inspiration and motivation to practice.

—Mark Ford

For Snare Drum **V**
Pascal Laborie
$4.75
Jean-Claude Tavernier
Gerard Billaudot
Selling agent Theodore Presser
1990 Presser Pl.
Bryn Mawr, PA 19010
This is a short solo for unaccompanied snare drum that can be performed in less than three minutes. It opens with an off-beat pattern that appears to represent a backbeat over which the rhythmic material is presented. Techniques include contra rhythmic patterns, one hand against the other, short rolls, rebound strokes and rimshots. There are several symbol notations as well as different levels on the staff. Unfortunately, there are no instructions to explain how the symbols are to be interpreted.

A refreshing new approach to snare drum solo literature, this is an excellent piece for the advanced student.

—George Frock

Contemporary Contest Solo for Snare Drum **VI**
Michael La Rosa
$4.00
Somers Music Publications
45 Kibbe Drive
Somers, CT 06071
This is a 72-measure snare drum solo using mixed meter and a variety of snare drum rudiments. The 8th note remains the same throughout the composition, and the following meters are used: 7/8, 4/4, 6/8. The rudiments are flams, ruffs, rolls, paradiddle, single ratamacue and double drag.

This is a cleverly written semi-rudimental solo disguised in a contemporary setting. Regardless of the meter the listener hears a rudimental sound; however, the pulse is constantly changing because of the mixed meter. The composition opens with a rhythmic motive of four measures that is developed throughout and returns in its original form at the end.

Contemporary Contest Solo for Snare Drum is an excellent composition that embraces both rudimental and classical snare drumming. It is of an advanced level and could be used for a recital, contests, or a master class demonstration.

—John Beck

KEYBOARD PERCUSSION SOLOS

Tranquillity No. 1 **III**
John J. Immerso
$3.00
Pioneer Percussion
Box 10822
Burke, VA 22009
There are far too few quality non-jazz selections in the vibraphone repertoire, especially for beginning and intermediate level players. John Immerso's new vibe solo, *Tranquillity No. 1*, addresses this deficiency. It is a four-mallet solo that demands reasonable technical and musical skills from the intermediate/beginning vibraphonist. It is two pages long and lasts three to four minutes.

This solo flows nicely at a moderate tempo as Immerso develops two basic themes. There are changes in key and meter, but students will easily adapt to the rhythms and harmony as the work progresses. The composer does not include stickings or pedaling/dampening markings, but the phrase endings are obvious and most students would probably benefit from making their own decisions on dampening and stickings.

Tranquillity No. 1 is an attractive vibraphone solo that is perfect for a non-jazz performance work. At the price listed it is a bargain for both the student and the audience.

—Mark Ford

Closet Carnival **III-IV**
Thom Hasenpflug
$8.50
M. Baker Publications
SMU Box 752510
Dallas, TX 75275
This is a four-mallet composition for solo vibraphone. The rhythmic content is fairly stagnant in that each pattern is repeated numerous times. There is a strong use of three-note chords and arpeggios, which serve as an underlying support of the solo. The ternary rhythm is used throughout except for a brief section that is duple rhythm. The print is clear and the solo is printed on two un-

bound pages. This is a nice solo for the advanced high school or young college student.

—George Frock

The Muse of Mallets Part II **IV-V**
James Ure
$8.50
M. Baker Publications
SMU Box 752510
Dallas, TX 75275

Part II for solo vibraphone is the second of three solo pieces, one each for marimba, vibraphone and xylophone. The solos are of sufficient length to be performed individually or as a group. *Part II*, the vibraphone solo, opens with a bowed-arpeggio in one hand, contrasted with sustained struck notes in the other. Harmonic material is contemporary with numerous ninths and sevenths. The staggered-tone sequence is used throughout the opening section. The B section is a little quicker and is primarily a series of arpeggiated staggered 16th-note patterns. There is a brief return to the opening style to close the piece.

The print is very clear and is printed on two separate sheets to avoid page turns. This is an excellent addition to the advanced recital literature.

—George Frock

Triechorama for Marimba **IV**
John J. Immerso
$3.00
Pioneer Percussion
Box 10822
Burke, VA 22009

Finding musically satisfying pieces for the beginning four-mallet marimbist is not always an easy chore. Usually these works are technically sufficient, but are lacking in musical substance. In response to this, composer John Immerso has written *Triechorama*, a short four-movement marimba solo that has more to offer than most beginning works.

Immerso utilizes three contrasting themes with differing technical demands in each movement. The first movement is a chorale of sorts. This half-page movement sets the stage for the work as it opens with a fanfare leading to a chorale ending. "Celebration," the second movement, features fast rotary-stroke motions in triplets. An ostinato in the right hand allows the left hand to develop the theme and offer contrast. The third movement is "Chordal Perspectives." Here Immerso uses block chords (double verticals) as a vehicle for musical growth. The final movement, "Recollections," brings all three ideas together for a short summary.

Triechorama for Marimba would be a fine choice for any beginning four-mallet marimbist. The technical demands are reasonable and the musical integrity is worthwhile for this level.

—Mark Ford

Drei Capricen **V**
Alfredo Piatti
Transcribed by Leander Kaiser
16 DM
Musikverlag Zimmermann
Postfach 940183
D-60459 Frankfurt/Main 90

The program notes provided in this publication for solo marimba explain that Alfredo Piatti, whose lifetime spanned most of the 19th-century, was a cello virtuoso, well-known in Europe. This publication includes three of Piatti's twelve caprices, opus 25, for cello solo, which are still found in the modern cellist's repertoire. By transcribing these pieces, Kaiser has added to the relatively small but musically significant repertoire of cello transcriptions for marimba, such as the Bach cello suites, that have attracted the attention of marimbists seeking musically rewarding literature. The attraction of marimbists to the cello repertoire is probably a result of the same factors that attracted Kaiser to this music. Kaiser mentions his surprise in discovering in these caprices qualities that "were suited for an interpretationon the marimbaphone." Although he does not elaborate, we can surmise he is referring to the favorable comparison of the lower tessitura of music for the cello with the so-called "organ register" of the marimba, and perhaps the scalar and chordal passagework in continuous 16th- and 32nd-note patterns found in three caprices, not unlike the contrapuntal texture of many movements in the Bach cello suites, which is particularly adaptable to the staccato characteristics of the marimba.

Kaiser's transcription is faithful, for the most part, with the exception of occasional octave transpositions, passages written for harmonics in the original that had to be rewritten for the marimba, articulations and final cadences that were "doctored up" a bit.

A facile, fully-developed, four-mallet technique is required to handle the fast moving arpeggios that often cover several octaves of the keyboard. The transcriber has been very generous in providing malleting suggestions throughout. The publication has been put together with practicality, with fold-out pages that make page turning unnecessary.

Those planning a senior college recital are encouraged to give these transcriptions a close examination, particularly if looking for something from the Romantic period.

—John R. Raush

Viaggio per Marimba **V**
John J. Immerso
$3.00
Pioneer Percussion
Box 10822
Burke, VA 22009

This is a three-page, four-mallet marimba solo organized into two movements of equal length. Although each movement uses different melodic and harmonic material, they are similar in form and technical demands.

The first movement begins with a slow "miserioso" motive that gradually builds to a *fortissimo* climax. From this introduction Immerso introduces a rhythmic theme that continues throughout the movement. This theme in 16th-notes combines double stops and accents to create musical interest.

The second movement opens with a short chorale, then proceeds to a 16th-note ostinato, which is again developed using accents and pitch displacement. The movement moves to a triplet-based format before concluding with a variation of the opening chorale.

Viaggio per Marimba is well-designed for the intermediate marimbist. Students will enjoy this solo on juries or other recital performances.

—Mark Ford

Encore le Style de L'acier **VI**
Frederick Martin
$9.00
Gerard Billaudot
Selling agent Theodore Presser
1990 Presser Pl.
Bryn Mawr, PA 19010

Encore is a difficult composition for solo vibraphone. The composition opens with a two-measure pattern that repeats five times, then moves to patterns that appear to be a row. There are numerous cross rhythms between the hands, many being quite complex. Four mallets are required throughout the solo, and the mallet specifications are notated by symbols. The print is clear, but the complexity of the rhythms will require an advanced player. There are numerous runs and arpeggiated passages as well as dynamic contrasts. This is an excellent addition to the advanced recital literature.

—George Frock

Sonata No. 2 **VI**
Jiri Laburda
$17.00
N. Simrock
Selling agent Theodore Presser
1990 Presser Pl.
Bryn Mawr, PA 19010

The classical sonata form has been the musical organization of choice for many composers. Jiri Laburda has selected it for this new marimba solo, which encompasses four movements: "allegro," "adagio," "andantino" and "presto." Laburda's piece requires four mallets and features a linear musical approach.

The first movement, *allegro moderato*, establishes the main themes for this solo. There is a great deal of 16th-note groupings with added double stops for emphasis. Chromaticism is used as well as block-chord writing as the movement progresses through an accelerated development. This two-page movement draws to an end as the main theme is restated. The second movement is much more ethereal as Laburda focuses on the minor second interval and quick chromatic lines. The harmony clashes as the music floats to a loud crescendo before slowly fading away.

Laburda uses changing meters and block chords for the third movement. The character here is very rigid and stiff as the rhythms and chords are hammered out. The final movement is the longest and most involved of the sonata. Marked presto brillante, the music iswritten in a fleeting 3/8 meter withfast-changing harmonies. The movement is almost a "perpetual motion" as the rhythms charge ahead. There is definitely a sense of form here, but not a great deal of melodic temperament. The work closes with explosive octave figures.

Sonata No. 2 is a mature work for solo marimba. Laburda could have used two staves more often to avoid frequent clef changes,

however this could have been a publishing choice. Although it seems static and unforgiving at times, many players may be attracted to *Sonata No. 2*'s angular nature. The solo is designed for advanced performers and would be appropriate for college level recitals.

—Mark Ford

Sweet Roselle **VI**
Dean Gronemeier
$9.50
M. Baker Publications
SMU, Box 752510
Dallas, TX 75275
This three-movement marimba solo is a wonderful addition to keyboard literature. Gronemeier's work depicts his hometown memories and is rather programmatic in nature. The first movement, "Roselle Ragman," is dedicated to his brother, who is a professional ragtime/honky-tonk piano player; therefore, the movement consists of two themes that feature a ragtime melody and a honky-tonk rhythm over a scalar melodic line that has space for improvisatory passages. The harmonic scheme for this movement travels through the cycle of fifths with starting and ending points in C major.

The second movement, entitled "Lady Roselle," is a beautiful chorale with inspiration derived from Gronemeier's thoughts of his mother. The harmonic structure is very simple with C major being the tonal center; however, the middle section modulates to F-sharp major, which creates an interesting shade of contrast and intensity, with a return to C major for a final recapitulation.

"Changes," the third movement, emulates the changes in Gronemeier's life since leaving his hometown. The entire movement is rather unsettling due in part to his use of the 12-tone scale, the recurring ostinato passage on the pitch level of F in octaves, and the minimalistic passage towards the latter portion of the work.

A 4½ octave marimba is needed to perform the entire work. In addition, good mastery of independent strokes, octave leaps and one-handed rolls is essential. This could be a wonderful piece for a senior recital, and a must for graduate and faculty recitals.

—Lisa Rogers

KEYBOARD PERCUSSION ENSEMBLE

Easy Classics for Two **II**
Paul Stouffer
$5.50
Kendor Music, Inc.
Main & Grove Streets
Box 278
Delevan, NY 14042
This is a collection of six short mallet duets that are arrangements of familiar themes from composers such as Mozart, Telemann, Haydn, Schubert, Purcell and Baton. The entire collection can be performed in approximately six minutes, or they can be performed individually. Each of the keyboard parts can be performed with two mallets. The six settings cover various tempos and styles. This is a good training collection, one that is worthy for the young student recital.

—George Frock

Three Friends **II-III**
Tres Amigos
$15.00 for each set
Budget Music
P.O. Box 2882
Idaho Falls, ID 83403-2882
The fact that these two separate publications carry titles that are identical in Spanish and English implies that they have much in common. They are both written for a trio of mallet percussionists; they are both collections of tunes of popular and folk origins; they are both designed to be played on a single marimba (a four-octave instrument will suffice for both collections, however, in *Tres Amigos*, optional notes down to a low A are notated); and both collections display the same concept of voicing, with the melodic and bass lines scored for players one and three, respectively, and the middle voices scored for player two.

There is one major difference between the publications—their levels of difficulty. *Three Friends* is directed at players down to a junior-high level; *Tres Amigos* is designed for students at the senior high-school level. The easier volume is characterized by a single melodic line and double-stops in the second player's part; the more advanced volume features double-stop writing for the melody part and a harmony part with three-note chords.

Three Friends contains 12 songs: "Where is My Little Dog Gone?," "Merry Widow Waltz," "Daisy Bell," "The Band Played On," "The Old Gray Mare," "Blue Danube Waltz," "Oh, Susanna," "Old MacDonald Had a Farm," "De Camptown Races," "Three Blind Mice,""Turkey in the Straw" and "Java." *Tres Amigos* includes ten pieces:"Cielito Lindo," "The Lonely Bull," "Guantanamera," "Mexican Hat Dance," "Tijuana Taxi," "Bittersweet Samba," "La Cucaracha," "La Bamba," "Java" and "Spanish Flea."

These collections will be good sources of literature for those occasions when band parents and community groups need to be entertained and impressed. And, although none of the pieces in these two collections is a "top ten" hit, the collections should be enjoyed by the students as well.

—John R. Raush

Three Con's for Two Marimbas **IV**
Bartholomew Urbanski
$5.95
Kelly Publishing
2200 Memphis
Norman, OK 73071
Three Con's is a marimba duet made up of three distinct movements entitled: "Configuration," "Conjunction" and "Confusion (conclusion)." The tonal center for all three movements is C minor, with the last movement contrasting between C Major and C minor. This dichotomous effect probably relates to the title of the last movement; the textural and musical elements are directly related throughout all three movements as well. The thicker the texture and increased rhythmic complexity, the louder and more intense the dynamic effects. Both marimba parts can be performed on four-octave instruments and only require two-mallet playing from each performer.

"Configuration" contains melodic material within a 16th-note ostinato based on the pitch level C. In addition, a canonic effect between both marimbas is evident throughout. Sticking choices within the ostinato and manipulation of octaves are the main technical aspects to tackle in this movement.

The second movement, "Conjunction," revolves around the chromatic scale, double stops and the interval of a perfect fourth. The double stops based on the perfect fourth interval can be relatively difficult due to the fast rhythmic pace of the movement. "Confusion (conclusion)" is a minimal-istic movement in 5/8. The last measure is rather abrupt, with the second marimba ending the entire piece on the pitch level D, which leaves the listener with the anticipation of a return to the pitch level C. I had the opportunity to hear the premiere of this work and thoroughly enjoyed every minute.

—Lisa Rogers

MULTIPLE PERCUSSION

Towards **VI+**
Eric Tanguy
$14.50
Gerard Billaudot
Selling agent Theodore Presser
1990 Presser Pl.
Bryn Mawr, PA 19010
This very difficult multiple-percussion solo requires cymbals, tam-tam, woodblock and seven drum sounds ranging from snare drums and bongos to two bass drums, one with a foot pedal. The work is extremely complex with numerous cross-rhythms written as patterns that have unison notes on more than two instruments. Four mallets might be helpful in producing the counterpoint between the various timbres of sounds.

The print is clear and is presented on separate, non-bound pages for convenience. This is an excellent composition for the advanced recital, and a real study in new techniques for percussion.

—George Frock

PERCUSSION ENSEMBLE

Tom Tom Savane **II**
Stéphane Gremaud
$4.00
Editions Aug
Selling agent Theodore Presser
1990 Presser Pl.
Bryn Mawr, PA 19010
Tom Tom Savane is a 1:45 duet for young players in which each has a snare drum and a tom-tom, or a snare drum and a bass drum with a pedal. The tempo is marked quarter note = 120-132. The piece has a question-and-answer format, and its predictability makes it fun for the players as well as the listener. There are only quarter notes, 8th notes and 16th notes used in the music, which requires that the

players have the technique to play 16th notes at quarter note = 120. *Tom Tom Savane* is well written, fun to play and will provide a good time for two young players who are at a grade level of two.

—John Beck

Skip Two **III**
Edward S. Solomon
$9.50
Southern Music Co.
San Antonio, TX 78292
This ensemble for six players is a setting based on the old song "Skip to My Lou." Instrumentation includes bells, marimba, suspended cymbals, snare drum, tri-toms and bass drum. The mallet parts may be performed with two mallets, and the snare drum includes just single-stroke patterns and rimshots. Both duple march style and a swing style are included. The print is clear and dynamic changes required are clearly marked. This should be enjoyable for the young ensemble member and parents alike.

—George Frock

Mallet-Boogie **II-III**
Werner Stadler
16 DM
Musikverlag Zimmermann
Postfach 940183
D-60459 Frankfurt/Main 90
This publication serves as an excellent example of what can be accomplished in creating material that can be both pedagogically valuable and of interest to young students, if a bit of imagination is used. Designed with an eye toward flexibility, Stadler makes his boogie-styled arrangement suitable for a diverse instrumentation. In fact, "any kind of metal or wooden bar instruments" including Orff instruments, can be used, as long as one of the instruments has a chromatic keyboard. There is a part provided for a solo instrument (glockenspiel, vibraphone, chromatic soprano metallophone or "any other melodic instrument," another for a metallophone that need not have a chromatic keyboard, and another part for an accompanying melodic instrument or other accompaniment instrument. In addition, a percussion part is provided that can accommodate several players, requiring suspended cymbal, snare drum, a pair of tom-toms and bass drum (substitute instruments are suggested) as well as an optional drumset part.

An interesting feature is an improvised chorus for the solo mallet player. A written-out improvisation is included. Simple, three-note chords written in the accompaniment can be played by a more advanced student holding three mallets, or by assigning the part to several students to play divisi.

Mallet-Boogie will be an excellent selection for a junior high-school ensemble. It also offers possibilities for a music history lesson, as music in this style is virtually unknown to today's junior high students.

—John R. Raush

DRUMSET METHODS

Teach Yourself To Play Drums
Patrick Wilson
$11.95 book
$19.95 book with cassette
$22.95 book with CD
$9.95 cassette only
$10.95 CD only
Alfred Publishing Co., Inc.
16380 Roscoe Blvd
P.O. Box 10003
Van Nuys, CA 91410-0003
A more appropriate title for this manual might be "Teach Yourself to Play Drumset" since drumset instruction is the focus. In the preface of a "do-it-yourself" book, it is a bit unusual to encounter a statement such as that by the author that "without question, the best way to learn how to play an instrument is with the help of a good private instructor…." That said, he proceeds to explain that "the purpose of *Teach Yourself to Play Drums* is to give the best help available until private instruction becomes practical." (It is also pointed out that this book may be very helpful to the studio teacher.)

Wilson has divided the 92-page text into five large sections: "Getting Started," "Learning the Basics," "More Basics," "Playing Beats and Fills" and "Odds and Ends."

Part I deals with a short history of the drumset and such basic concerns as the selection of instruments, grips, the elements of music reading, an introduction to the single-stroke roll and the use of the feet. Part II discusses tempo, development of music reading skills, 8th notes and fills. Part III introduces 16th notes and rests, dynamics, rock-oriented patterns, hi-hat technique, single-stroke, double-stroke and multiple-bounce rolls, triplets, 6/8, 9/8, 12/8, 2/2 "cut-time," flams, drags and rimshots.

Part IV is devoted to the performance of assorted beats and fills. Wilson divides this part into five sections: rock, country, jazz, Latin beats and "special requests" (which are useful on gigs). A helpful discussion on how to use the material is provided. As an example of the text's scope, specific rock beats explored include "early," "hard/metal," "disco/dance," "reggael" (sic), "funk" and "shuffle." Part V is a short concluding section, much in the nature of an appendix, that covers equipment upkeep, replacing a drumhead and advice about pursuing future knowledge by "being your own teacher," "finding a teacher," attending clinics, reading magazines and joining PAS.

An essential component of this self-instruction text is the play-along audio recording, available in either cassette or CD format. The recording is divided into three sections: a demonstration of exercises and beats and two sections titled "play now" and "sitting in." The right channel of the recording, which carries the drum track, can be turned off in the latter two sections to provide a "music minus one" situation.

Although it would be very difficult to judge the success rate of this material if used strictly as a self-instructor, it is easy to see its value to the busy studio teacher dealing with students in the early stages of their drumset training. The clarity of the text, the many exercises provided to get the concepts into the hands of the students and, most importantly, the play-along audio material all give the private instructor a convenient source of material to use in any way he or she wishes. Hats off to this Alfred publication—one that was well-conceived and expedited in a first-class fashion.

—John R. Raush

PERCUSSION RECORDINGS

7 Songs
Fredy Studer
$15.00
Distributed by Intuition Records, Inc.
636 Broadway, #502
New York, NY 10012
This is a CD of songs composed and arranged by one of Europe's most versatile and renowned drummers, Fredy Studer. The list of performers is: Studer, drums, gongs; Trilok Gurtu, tabla, percussion, voice; Miroslav Vitous, acoustic bass; Nana Vasconcelos, percussion, voice; Charlie Mariano, saxophones, flute; Dom Um Romao, percussion, voice; Rosko Gee, electric bass; Rainer Brüninghaus, keyboards, piano; Christy Doran, guitar; Helmut Zerlett, keyboards; Tamia, voice; and Stephan Wittmer, guitar.

This CD is captivating in that its original songs defy a stylistic category. Each song is unique and draws its roots from all over the world. The blending of voices, ethnic percussion, saxophone, guitar, keyboard and drums create a juxtaposition of world sounds that can swing, rock, or flow timelessly through space. Throughout, the listener is aware of the different levels of perception and the rich store of stylistic influences.

7 Songs is an excellent CD. Congratulations to Fredy Studer and Intuition Records for an excellent job.

—John Beck

INSTRUCTIONAL VIDEOTAPES

Henry Adler: Hand Development Technique
Master Teacher Series
$39.95
CPP Media Group
15800 NW 48th Ave.
Miami, FL 33014
Teacher of drummers such as Buddy Rich, Louis Bellson, Roy Burns and Dave Tough, to name a few, Henry Adler has achieved the admiration and respect reserved for those who have mastered the "secrets" of the art of drumming. This video, featuring Adler, examines a technique for "hand building," which he has developed over the years—a technique that utilizes a "proper grip and turn" for its foundation.

The video begins by focusing on the hands, with a discussion about how to hold the sticks and turn the hands properly. Adler explains why the correct grip needs flexibility and the importance of the fulcrum. His concepts of basic stick action are discussed. The video covers, in admirable depth, the following

topics: how to play an accent, how to develop the ability to play accents in rapid tempi, alternating single strokes, double strokes, the flam, half-drag, compound strokes (defined as the combination of one rudiment with another) and practice exercises.

The special attraction of this production is that, after Adler explains each concept, he is shown teaching it to a student. In place of a sterile, academic presentation, the video has an impact that is quite refreshing, with the ambiance of a live master class. That fact alone makes this a must-see for teachers and students in percussion methods classes. All will appreciate Adler's thoroughness, sincerity and perceptiveness as a teacher.

To make it even more valuable, the video comes with a printout of musical examples and exercises demonstrated by Adler, for the purpose of study and practice.

—John R. Raush

Rhythms and Colors
Airto Moreira
$39.95
DCI Music Video/CPP Media
15800 NW 48th Avenue
Miami, FL 33014

Percussionist/drummer Airto Moreira's unique musical career has taken many roads. His performances on many classic jazz recordings in the 1970s brought new attention to the possibilities of percussion. In fact, Airto's involvement helped to standardize the term "percussionist" as we know it today. He has recorded and performed with a who's who list of jazz musicians including Miles Davis, Return to Forever, Weather Report and Quincy Jones. In 1991 he released the album *Planet Drum* with Micky Hart, which won a Grammy for world music. This new video, *Rhythms and Colors*, gives the viewer an insight into Airto's setup, playing, and musical concepts.

Rhythms and Colors is not a "razzle-dazzle" drumset video that is meant to "wow" the viewer with mind-boggling technique and complex compositions. No, *Rhythms and Colors* is about music and how Airto brings compositions to life with his drumset/percussionist approach. The video features the talents of vocalist Flora Purim and Airto's band Fourth World. The band performs several Brazilian-jazz selections and Airto discusses the concepts of combining percussion and drumset performance with essential Afro-Brazilian rhythms. He also takes the viewer on a tour of his percussion instruments and touches on his philosophic ideas on drumming and music.

Although Airto is a complete professional he shares his ideas on this video with a child-like eagerness. *Rhythms and Colors* is a first-class video production on a first-class musician. I recommend it highly.

—Mark Ford

Power Drumming
Virgil Donati
$39.95
CPP/Belwin, Inc.
15800 NW 48th Avenue
Miami, FL 33014

According to the notes on the back of the video case, Virgil Donati is "regarded as one of Australia's most powerful and exciting drummers." Unfortunately, that is all of the information given on Donati's career. However, after viewing the tape I would be surprised if the above bio is not true. Donati's playing technique is impressive, but all of his performances on this video were with a drum machine and/or sequencer. It would have been nice to hear him with a band.

It is no surprise that *Power Drumming* is designed for rock drummers. The tape comes with a seven-page booklet featuring an exercise program that Donati deftly demonstrates. After an opening drum solo with click track, Donati takes the viewer through a 40-minute workout designed to develop power, speed, endurance and agility around the drums. This workout focuses on a variety of stickings that accelerate as the player moves around the kit. There are also dynamic and double bass pedal exercises. The viewer can either perform these exercises alone or with Donati. However, as Donati gets wound up in the patterns, the click track is sometimes difficult to hear. Most students would probably practice on their own and use the tape for inspiration.

After 40 minutes of watching exercises I must admit that I was a little numb (okay, I fast forwarded through a few of them). The second part of the video features short solos and performance pieces. These selections are not included in the booklet. Here is where Donati comes alive. He shows off his stuff as he performs interesting solos over complex meters accompanied by a sequencer.

Power Drumming would probably be appreciated by any aspiring drummer. The booklet is easy to read with most of the exercises in quarter and 8th notes. If the final performances are any indication, we can expect to hear more from Virgil Donati in the future.

—Mark Ford

RECENT ARRIVALS

INSTRUCTIONAL DRUMSET VIDEO/BOOK AND CD

Returns **IV-VI**
Simon Phillips
$39.95 Video
$21.95 Book and CD
DCI Video/CPP Media Group
15800 N. W. 48th Avenue
Miami, FL 33014

Phillips explores playing charts in odd meters and also presents information on tuning snare drums, finger technique, free-form soloing, and practicing philosophies. The book and play-along compact disc are derived from the video in order to further one's experiences with the concepts presented.

—Lisa Rogers

Red Hot Rhythm Method
Chad Smith
$39.95, video
DCI Music Video/CPP Media
15800 NW 48th Ave.
Miami, FL 33014
$21.95, book with cassette
$24.95, book with CD
Manhattan Music/CPP Media

This is an entertaining and instructional video performed by Chad Smith of the Red Hot Chili Peppers. His articulate—and not so articulate at times—manner of presentation captures the essence of the group and helps make this a worthy addition to the growing list of DCI/CPP Media videos.

The book contains transcription of the tunes of Red Hot Chili Peppers as played by Chad Smith and transcribed by Chris Brady. The book captures the style and rhythmic patterns of Chad Smith, who plays them on the accompanying CD, cassette, or video of the same name.

—John Beck

Speed & Thrash Metal Drum Method
Troy Stetina and Charlie Bushor
$17.95 with CD
Hal Leonard Publishing
7777 W Bluemound Rd.
Milwaukee, WI 53213

This 47-page drum method is divided into Part One: exercises and workouts, and Part Two: playing tips for "Anvil Head," "Bug Guts" and "Megadirt," which are all performed on the accompanying CD. This book provides the reader with the rhythmic patterns necessary to perform in the heavy metal style, and is recommended for those who are into this style of drumming.

—John Beck

KEYBOARD PERCUSSION SOLOS

Blaze Orange Leaves and Apple **V**
Tony Steve
$7.50
M. Baker Publications
SMU Box 752510
Dallas, TX 75275

This four-mallet, unaccompanied solo for marimba (low F instrument required) is written in a freely dissonant style and features technical and musical demands that are within the purview of an intermediate to advanced level college marimbist, including double-stop playing in both hands with intervals of fourths, fifths and octaves. It is a solo that incorporates many of the idiomatic techniques found in recent marimba literature and should find a home on the contemporary recital stage.

—John R. Raush

The Trans-Appalachian Gamelan **V**
Kevin Hiatt
$5.00
Music For Percussion, Inc.
170 N.E. 33rd Street
Ft. Lauderdale, FL 33334

This challenging, four-mallet marimba solo seems to effectively combine two styles of music reminiscent of a hammered dulcimer and/or gamelan ensemble in a sectionalized format. Some of the technical demands include octave and greater leaps in the left hand and one-handed, octave rolls in the right hand. Highly recommended.

—Lisa Rogers

PERCUSSION ENSEMBLE

Drum Quartet "The Winner" **IV**
Jim Deschler
$4.00
Deschler Percussion Publishing co.
P.O. Box 924
Rockville Centre
New York, NY 11571
Deschler Percussion has made available a rudimentally-styled quartet, originally written in 1967 and tailored for contest use, with the kinds of opportunities for back sticking, rimshots, etc. that should please the high-school age group. Written for three snare drums and rudimental bass drum, *The Winner* will give four high school drummers' rudimental chops a good workout and test their ensemble skills in technically intricate, unison passage-work.

—John R. Raush

PERCUSSION RECORDING

Mongo Santamaria and Friends
Mongo Santamaria
$16.00
Chesky Records, Inc.
P.O. Box 1268
Radio City Station
New York, NY 10101
This CD, a must acquisition for all students of Afro-Cuban jazz, features Mongo Santamaria playing his "roots music," based on traditional Cuban rhythms using Cuban instruments, rather than drumset and electronics. Joining master "conguero" Santamaria and a talented horn and rhythm section are percussionist Johnny Almendra, Eddie Rodriguez and Jerome Goldschmidt.

—John R. Raush P N

THE 1993 PAS COMPOSITION CONTEST WINNERS

Reviews by Mark Ford

Each year the Percussive Arts Society presents a composition contest for new percussion works. In the spring of 1993 the call for compositions went out for two categories: mallet ensemble and solo multi-percussion duet works. Compositions that were submitted were reviewed anonymously by three judges so that a winner and second-place composition could be chosen. Cash awards were given to the winners as well as an opportunity to have their work considered for publication by a selected percussion publishing company.

Congratulations to the 1993 winners as well as everyone that participated in the contest. Below are short reviews of each of the winning compositions.

KEYBOARD PERCUSSION ENSEMBLE CATEGORY

First Place

The first-place keyboard percussion ensemble work for 1993 was *Nomen Solers: A Marimba Quintet* by Cynthia Barlow. This work was performed at PASIC '93 in Columbus, Ohio by the Eastman Percussion Ensemble, Rhythmaxis. As indicated by the title, *Nomen Solers* calls for five marimbas of differing ranges. Three of the instruments are standard low-A marimbas while the remaining two require a low-F and low-E instrument. (The composer has supplied an alternate version if the two extended-range instruments are not available.)

Nomen Solers is a one-movement work that is energetic and complex. Barlow utilizes a rhythmic theme over shifting meters as the music progresses. Voicings are carefully introduced as the work grows through recurring crescendos. Thematic interplay creates musical interest and the compelling rhythms are addictive. The composer uses a slow chorale as a middle section for contrast. The piece concludes with a return of the original fast theme as the motives intensify toward a final crescendo.

This is a mature work for marimba quintet. All of the parts call for two mallets and the approximate duration is five minutes and 20 seconds. Although none of the individual parts are extremely difficult, an advanced college or professional ensemble would find that *Nomen Solers* is a showcase piece. *Nomen Solers* is published by Southern Music Company, P.O. Box 329, San Antonio, Texas 78292. The price is $15.

Second Place

The second-place keyboard percussion ensemble was Dan Heslink's *Fantasia for Bar Percussion Instruments*. It requires eight performers distributed over five marimbas, two vibraphones (one with orchestra bells), and xylophone. All of the marimbas are standard-range instruments.

Fantasia is also a one-movement work. Opening with a moderate *allegro*, the music dives into a maze of overlapping 16th-note marimba figures with punctuated motives in the vibes and xylophone. The writing becomes thick as Heslink builds to a unison *fortissimo*. The main theme is developed with dialogue and exposed textures before a *calmato* section is introduced. From here the composer gradually rebuilds the momentum before ending with a strong finish.

Preparing and performing *Fantasia for Bar Percussion Instruments* would take a considerable time commitment. All of the parts call for two mallets and many of the sections are fast and challenging. Mature players will find this *Fantasia* an intriguing selection for mallet ensemble. The work lasts about six and one-half minutes and is available from the composer at 1 Michelle Drive, Lancaster, Pennsylvania 17603.

MULTIPLE PERCUSSION DUET CATEGORY

First Place

The winning composition for the multi-percussion duet category for 1993 was Dan Knipple's *Recital Duo*. Dedicated to Gary Olmstead, *Recital Duo* calls for one player on rudimental snare drum with pedal bass drum and another player on concert snare with hi-hat cymbals. This duet has extensive performance notes and is well-organized. The music is about five minutes long and each player reads from a score.

The piece is performed sitting down with the bass drum and hi-hat serving as a rhythmic (boom-chick) accompaniment. Knipple stages an interesting battle between rudimental and concert style drumming. As expected, there is a great deal of rhythmic interplay as well as call-and-response between drums. There are several different sections in the work that change tempo and meter. Stickings, dynamics, and special effects on the rims and cymbals are clearly indicated.

This duo would be an excellent way to display two fine snare drummers. Knipple's innovative approach to *Recital Duo* is successful and entertaining. Interested parties can contact Knipple at Eaton Middle School, 2108 Cunningham Drive, Hampton, Virginia 23666.

Second Place

The runner-up for the multiple percussion duet category was *Harmony: Three Episodes for Percussion* by Dave Roth. The instrumentation calls for player one on bongos, two tom-toms, bass drum, two congas, tam tam, crotales and cymbal. Player two performs on four tom-toms, brake drum, tam tam, marimba and cymbal. Roth writes for a variety of implements as each player reads from a score.

Harmony was dedicated "for all those who fight and endure racial and religious oppression." The three episodes reflect this theme. "Discovery," the first episode, is a movement full of time and spatial relationships. Performers freely play written figures in the time allotted without improvisation. The second episode is "Confrontation." This is the longest episode as the players aggressively perform rhythmic counterpoint. Roth uses many meter and timbre changes throughout the movement as well as an ad lib section. The final episode, "Unresolved," is a short chorale featuring only the marimba and crotales, which brings the work to an effective conclusion.

Harmony is well-written and would be suitable for student recitals at the college level. The individual parts are designed for the intermediate to advanced performer and its seven-minute length is easily programmable. The music is available from the composer at 5380 Medical Drive, Apartment 703, San Antonio, Texas 78240. P N

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PASIC '95—Phoenix, Arizona / November 1-4, 1995

By J.B. Smith, Host

PASIC 1995 IS OVER A YEAR away but preparations are well on the way to making your visit to Phoenix an exciting and educational one.

High on the current list of the planning committee's priorities is identifying unsponsored artists who might be interested in giving performances and clinics. Once identified, these artists will be invited to submit proposals so they can begin to consider scheduling and solicit funding from sponsoring companies and granting agencies.

We feel it is important for percussionists outside of the PAS and percussion-industry network to be involved in PASIC programming and, thus, we want to give them every opportunity to be considered. As with all performers and clinicians, funding and instrument support must be in place in order to be considered.

If you or someone you know is interested in submitting a proposal for a performance or clinic for PASIC '95, please contact Dr. J. B. Smith, c/o Percussive Arts Society, P.O. Box 25, Lawton, OK 73502. PN

The Percussive Arts Society sends out press releases monthly to publications, manufacturers and retailers in the percussion industry to keep them informed of the latest PAS activities. The space here is reserved for reprints of these official releases. For additional information on any item printed here, write to PAS, P.O. Box 25, Lawton, OK 73502, or call (405)353-1455.

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"As the educational arm of the percussion industry, the Percussive Arts Society is always looking for ways to increase involvement and funding for state Chapters," says PAS Treasurer Mike Balter. "This is yet another way in which PAS is able to give something back to its membership. It's also a way in which every PAS member can help the society."

A relatively new membership benefit, the PAS MasterCard program has been in existence for a year now. Members may apply for either a Gold or Silver MasterCard, which carry competitive annual percentage rates.

For more information on the PAS MasterCard program and other PAS membership benefits, call 405-353-1455 or write to PAS, P.O. Box 25, Lawton, OK 73502.

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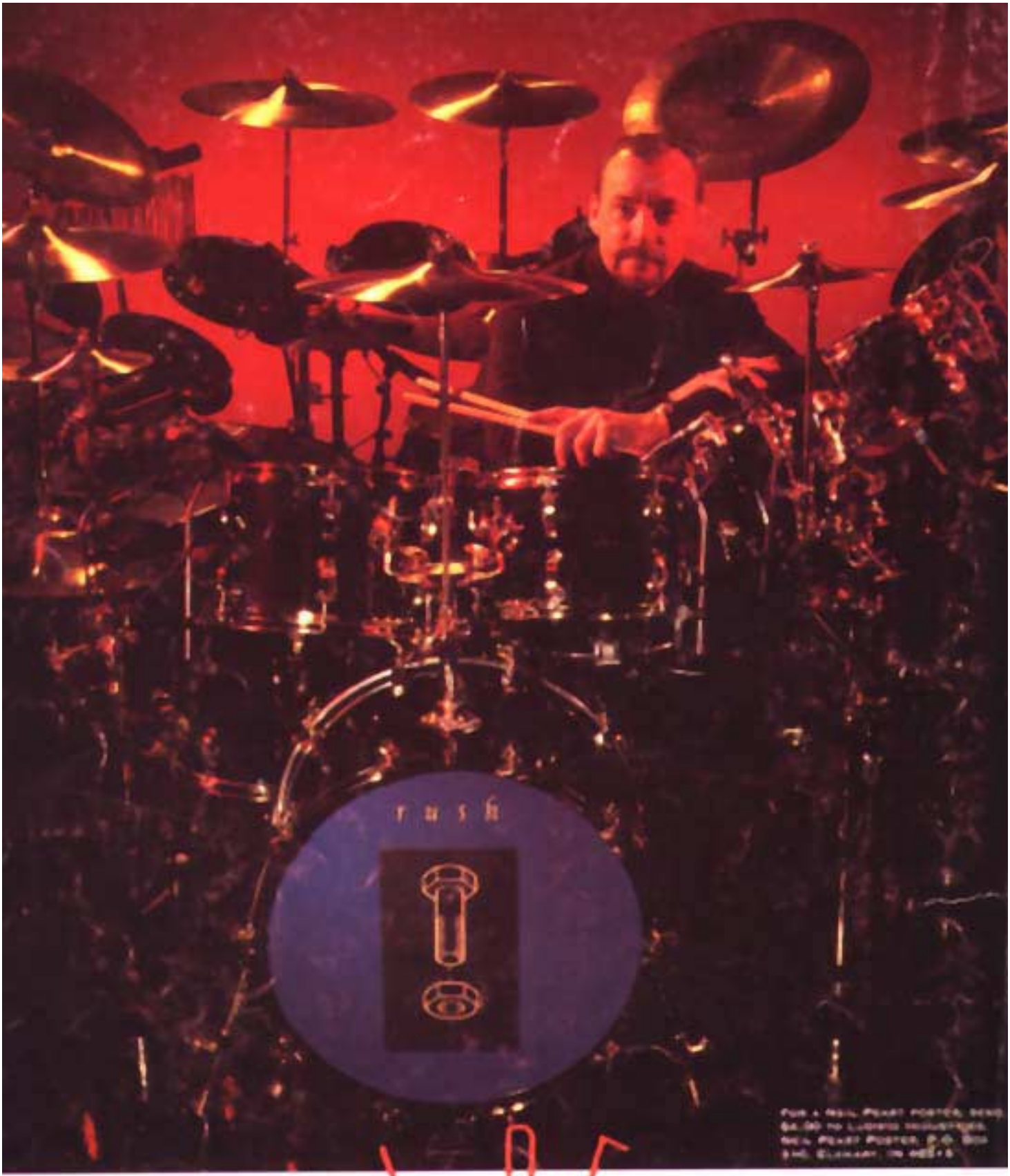

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