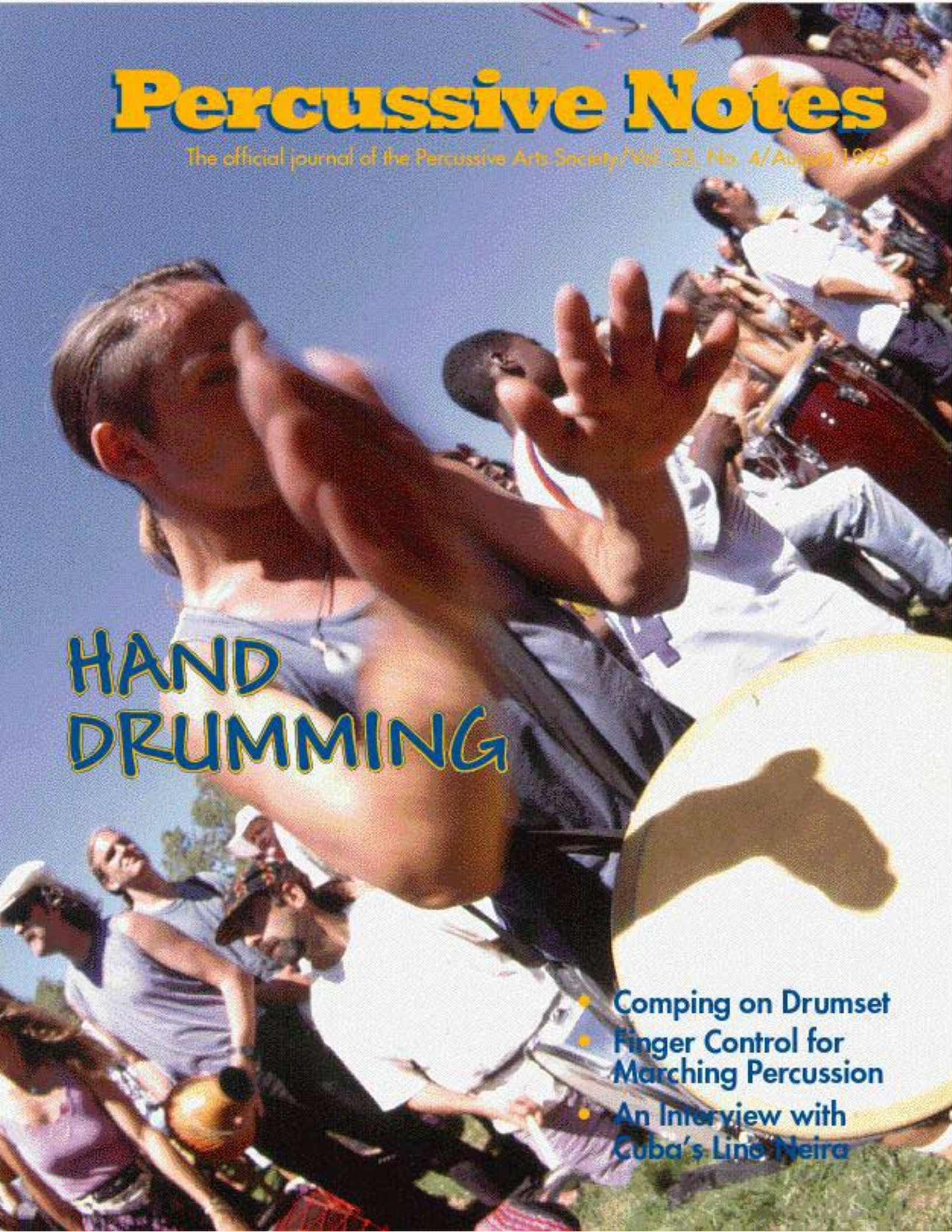
Percussive Notes

The official journal of the Percussive Arts Society/Vol. 33, No. 4/August 1995



HAND DRUMMING

- Comping on Drumset
- Finger Control for Marching Percussion
- An Interview with Cuba's Lino Neira

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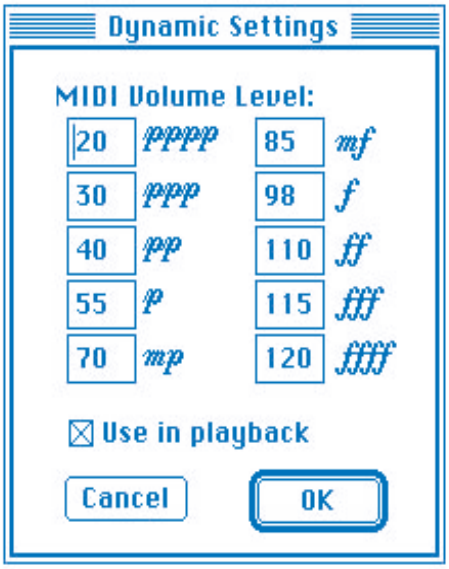
Cover photo by Susan Werner

Traditional Four-Mallet Grip, page 50



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COVER STORY

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MARCHING PERCUSSION

INTERNATIONAL PERCUSSION

KEYBOARD PERCUSSION

PERCUSSION EDUCATION

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PERCUSSION RESEARCH

President's Report

By Garwood Whaley

THE GRAND REOPENING OF OUR museum was held on Saturday, August 6th, the last day of the Executive Committee's annual business meeting in Lawton. The museum reopening heralds a major accomplishment for PAS and demonstrates the success of our unique society.

It is the vision, hard work and talent of the Executive Committee, Board of Directors and our entire society that has made this monument to the percussive arts possible. As president, I thank each of you for the continued support and participation that made the original building and its expansion a reality. I encourage you to visit our headquarters/museum. I assure you that you will be welcomed and will feel a tremendous sense of exhilaration and pride.

Just prior to the museum reopening, the Executive Committee held its annual meeting, which focused on a wide variety of topics that included developing the 1996 budget, further development and expansion of the International Convention, a review of chapter and committee work, and goals developed at this year's board of directors meeting during PASIC '94 in Atlanta. My thanks to the Executive Committee and to the Lawton staff for another incredible demonstration of hard work and dedication to our society.

Once again, I owe the McMahon Foundation Board of Directors and especially Dr. Charles Graybill sincere thanks for providing PAS with a $5,000 grant to offset costs of bringing our Board of Directors to Lawton next summer. The purpose of this summer 1996 meeting will be for long-range planning and will include finance, philosophy, education, goals and objectives, PASIC and every facet of our society. I look forward to an exciting planning session, which will set the tone and direction of our society for years to come.

rds,

PAS DIRECTORY

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PASIC '95/Phoenix, Arizona—November 1-4, 1995

By J.B. Smith, Host

PASIC CLINICIANS, PERFORMERS and exhibitors are gearing up for their visit to Phoenix! After months of preparation and planning, the premier percussion event of the year is fast approaching. The time is now for PAS members from around the world to make arrangements to attend!

The host hotel for the event is the four-star Hyatt Regency in downtown Phoenix. Not only will a number of events take place in the hotel, such as the marching individuals, jam sessions and the banquet, but it is also directly across the street from Civic Plaza and Symphony Hall. Make your room reservations now so you'll be sure to be in the center of all the action. A reservation form is included in this issue of *Percussive Notes*, but you may call the Hyatt directly to reserve your room; just call (602) 252-1234 and tell the agent you're attending PASIC '95 so you'll get the special convention rate.

Airline reservations can be made through Enterprise Travel at a special convention rate. Call 1-800-277-9727. The airport is only a ten-minute taxi ride away from the hotel. Super Shuttle and city bus access is also available. Details will be sent to all preregistrants a few weeks before the convention. Once you're downtown there will likely be no further need for ground transportation. All PASIC activities take place in a two-block area, and restaurants and nightspots surround the hotel and Civic Plaza.

What's waiting for you in Phoenix November 1-4? Here's a partial list:

After a long absence from PASIC, the Swedish percussion ensemble Kroumata returns. On Thursday evening, the percussion group NEXUS will perform with the Phoenix Symphony. (In addition, for those interested in staying an extra day, NEXUS will perform The Story of Percussion in the Orchestra on Sunday at 2:30.) Timpanist Johnny H. (Jonathan Haas) and the Prisoners of Swing featuring xylophonist Ian Finkel will make their PASIC debut.

Drummer extraordinaire Terry Bozzio will be giving a solo performance. Jazz greats Carl Allen, Pete Magadini and Lewis Nash will give drumset clinics, as will Ricky Lawson, Clayton Cameron, Alex Acuña, Efrain Toro and studio pro J.R. Robinson. Danny Gottlieb and Fred Sanford will present electronic percussion clinics.

The Cleveland Symphony's Paul Yancich will present a solo timpani recital. The Metropolitan Opera's Greg Zuber will provide insights into audition preparation. Marimbist Dean Gronemeier will offer musical approaches to using four and six mallets. Bill Wanser will give a clinic on symphonic cymbal technique.

World music lovers will enjoy performances by the African Drum and Dance Group Kawambe and the Fine Stream Gamelan. Of special interest to hand drummers will be a drum circle facilitated by Arthur Hull.

At the various masterclasses you can get help with your ragtime solos from Bob Becker and Ian Finkel, pick up tips on brush playing from Ed Thigpen, play with bassist Lew Fischer in a class coached by Bob Breithaupt, improve your hand drumming technique with Latin specialist Dom Moio, get timpani pointers from Cleveland Orchestra veteran Cloyd Duff, or get orchestral accessory tips from Neil Grover.

And this is just the beginning! This already incredible list will continue to grow as further arrangements with the remaining invited artists and their sponsors are made.

There is still time to get your college or high school drum line into the PASIC Marching Percussion Festival. Individuals will be held on Thursday, November 2 in the Hyatt Regency Hotel. Drum line performances will be held on Friday, November 3 in the 2,500-seat Phoenix Symphony Hall, which is directly across the street from the Convention Center. College and high school drum line applications will be accepted August 15–September 15; individual applications will be accepted August 15–October 2. Space is limited, so apply early. In order to perform, all drum line participants must be PAS members. (For high school groups, starting a PAS Club will be the most convenient and inexpensive way to make your line eligible; see PAS Club information below.)

PAS Clubs and school groups are encouraged to attend. Special rate packages are available for PAS Clubs and student groups. PAS Clubs can attend the entire convention for $25 (as long as they're accompanied by their adult leader).

Manufacturers, music stores, instrument builders, publishers and schools who are interested in exhibiting should contact the PAS office in Lawton to get information: (405) 353-1455. We're holding 40,000 square feet of space for the exhibits in the Phoenix Civic Plaza. The exhibit hall is in the center of all clinic and concert activities, so visibility will be high and traffic constant. The space has a high ceiling and is large enough to allow for wide aisles and a large separation between the loud and quiet areas. The large loading dock is conveniently located behind the exhibit space, and no elevators are involved in moving product into the hall or between the hall and the clinic and concert venues. Secured storage space is also available for non-display product that is being used in clinics and/or concerts, as well as for shipping crates and cartons. Access to the Civic Plaza loading dock from the Phoenix freeway system is easy. Detailed directions will be included in the information sent to you.

For those of you who will be joined by family members and non-percussionist friends, a number of activities are available. Gray Line tours of the Grand Canyon can be arranged by calling (800) 732-0327. Fourteen-hour express tours and overnight trips are available. Valley of the Sun excursions can also be arranged.

Finally, a special event is being arranged for all PASIC golfers. On Tuesday, October 31, the PASIC '95 Golf Tournament will be held at the Orange Tree Golf course. Come to the convention a day early and enjoy the finest golfing Phoenix has to offer. The shotgun start is set for 1:00 P.M. For more information call Lissa Wales at (602) 838-3507. PN

Percussive Arts Society/Administration

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
Vida Chenoweth, 1994
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
Sammy Herman, 1994
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
Emil Richards, 1994
Max Roach, 1982
James Salmon, 1974
Murray Spivack, 1991
William Street, 1976
Edgard Varèse, 1980
William "Chick" Webb, 1985
Charley Wilcoxon, 1981
Armand Zildjian, 1994
Avedis Zildjian, 1979

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PRIMAL PULSE

The Unifying Power

By Rick Mattingly

THE LAST THING I WANTED TO HEAR WAS ANOTHER DRUM.

It had been a long day at PASIC '88 in San Antonio, and as stimulating as all of the clinics and concerts had been, by late in the afternoon I was experiencing percussive overload. Part of the problem was that I had spent quite a bit of time in the exhibit hall, where people were trying out instruments with wild abandon. My ears and nerves were shot by the resulting cacophony, and I just wanted to go up to my hotel room and cool out for a while before the evening's activities.

As I left the exhibit area, I passed by one of the concert/clinic halls in which a hand drumming session led by John Wyre had started just a few minutes earlier. I decided to go in for just a couple of minutes to check it out before heading for my room. On stage were Wyre (with a Turkish darabucca), John Bergamo (with a Remo frame drum), Glen Velez (with an Irish bodhran), Trichy Sankaran (with a South Indian mrdangam), Jamey Haddad (with a Hadgini drum) and Abraham Adzenyah (with an African talking drum).

There was something very calming about the rhythms they played. The musicians' technique was obvious in the variety of sounds they were able to produce on such seemingly limited instruments, but none of them were engaging in mere chops displays. The attitude was not so much that of a formal concert as of a group of friends trading stories and experiences.

# of Hand Drumming

They could just as easily
have been sitting around a campfire
as performing on stage for an audience.

After they finished playing, some forty-five minutes later, I came out feeling both relaxed and energized—something I wouldn't have thought that drumming could have done for me at that point.

"Several people told me they had a similar reaction," Wyre says. "Possibly the simplicity involved resulted in a relaxing kind of experience. I think the whole idea of music as a relaxing force or as therapy can come from the ability musicians have to lose ourselves in the process of making music. It's at a simpler level with hand drums, and I don't mean that in any sort of disparaging way at all. When one is absorbed in a simple process, one can be transported to an open, clear mind—which is the goal of any meditator or anyone seeking a little relief from the tyranny of thought.

"Glen Velez once told me that the greatest thing he ever did was put his mallets away. The door to simplicity is enticing after years of multi-percussion, timpani and drumset. You can expand all of those things into such complexity that you never run out of choices. The process of simplification allows us to write better, think more clearly and communicate in a stronger way.

"But it's also possible that you found the performance relaxing because the pieces had a certain joie de vivre about them, simply because we enjoyed playing together."

Hand drumming is both an ancient tradition and the latest craze. More and more, people are enjoying playing percussion instruments together in "drum circles" that are popping up all across the country and involving people from all walks of life.

Executives use drum circles for team building. Drumming helps relieve the anxiety felt by Alzheimer's disease patients as well as by former drug and alcohol abusers in recovery homes. Men's and women's groups drum to get in touch with their primal instincts; so do cults who meet under a full moon to play drums and dance around a fire. Senior citizens play drums for recreation and fellowship—as do people in the parking lot outside a Grateful Dead concert.

Everybody plays drums because it's fun.

In a typical drum circle you might find West African djembes, Cuban congas and bongos, Moroccan bendirs, North African tars, Native American ceremonial drums, Brazilian surdos, Rhythm-Tech tambourines and a variety of talking drums, frame drums, cowbells and shakers.

You won't find an American trap set.

Rhythms are seldom culturally specific. Someone might start off with a pulse, and as players join in with their own interpretations and variations, ethnic designations become meaningless. All that matters is intensity and groove.

Most participants are not counting.

Some players produce complex patterns with power and authority. Others stay simple, striking their drums as though they're afraid they will break. Some sway to the pulse, eyes closed in rhythmic bliss, arms and hands making liquid movements as they pull sounds from their instruments. Others stand stock still, eyebrows knitted in concentration as hands and drums collide. Some look like '60s flower children; others appear to have emerged from a Land's End catalog.

Sometimes there are more women than men.

A strong sense of primitive power pervades as the beats and rhythms intermingle. The "song" may last for only a few minutes, crescendoing to a rapid, orgasmic climax. Or it might go on for hours, serving as a rhythmic mantra to produce trance-like states of consciousness.

Participants rarely identify themselves as "musicians" by trade.

"Anyone can grab a hand drum or a cowbell or a shaker and be part of the community," says drumset virtuoso Terry Bozzio. "In modern music there is definitely a barrier between audience and performer. With hand drumming, someone goes to the park and starts to play and anyone can join in. A circle can always expand and there's room for everybody, as opposed to a ladder where there is somebody on the rungs above and below you, and the only way you're going to get ahead is to knock the guy above you off or hope he falls. That's more what the world of professional music is like."

Many who have become involved with hand drums over the past few years are doing it outside the typical music-industry milieu. They don't take lessons or major in music at a university, they don't play in bands, they're not interested in landing a record deal, they don't even buy their drums in traditional music stores. Sometimes, practitioners are not drumming for the sake of music making, but rather using drums as a means of reaching some other goal. In some cases, they don't know ahead of time that they are even going to be playing drums.

"When corporations hire me for management-training programs, they don't tell the people that they will be drumming," says Arthur Hull, who has facilitated drum circles for numerous community groups, corporations and schools. "All they see on the schedule is: Arthur Hull, University of California at Santa Cruz, Team Building Experience. When they walk in and see the drums, a lot of them fold their arms across their chests and start backing up. You can read by their body language that they are thinking, 'I must be in the wrong room.' "

One of Hull's first tasks is to get everyone to relax. He says that some are concerned about looking foolish in front of their co-workers or managers. Others may be intimidated by the belief that one must have years of training to play an instrument. Even with some of the people who have had prior musical training, he must reassure those whose childhood music teachers instilled in them a fear of playing a wrong note.

Of course, there are always some who can't wait to get at those drums.

"I ask how many musicians are here—drummers, horn players, guitarists, pianists," Hull says. "Several people will raise their hands. Then I ask, 'Okay, how many rhythm dorks?' I demonstrate someone who can't tap his foot and clap his hands in time; everybody laughs and a lot of hands go up. Then I say, 'Okay, you musicians are in trouble because you've been taught to play with a metronome inside your heads. But the pulse of a drum circle will be organic and change all the time.'

"The musicians could end up playing their parts perfectly, but if they're not listening to the group, they will end up doing it perfectly wrong. The rhythm

Ray Dillard (center) acts as drum circle facilitator at PASIC '93 in Columbus, Ohio.

dorks, on the other hand, are concentrating on what the group is doing and how they can fit in. They get to the point where they understand that it's not about musical expertise, because that's certainly outside their lifestyle. It's about relationships. They see that it's okay to make mistakes, to experiment, to take some risks rhythmically and find out where they fit in. Then they begin to wholly participate in the experience.

"Musical understanding is not necessarily an advantage in a drum circle. It's a matter of wanting to make the circle work and becoming part of a larger whole."

That philosophy of merging into a group identity has made drum circles popular in the corporate world. "We needed to bring three different organizations together: people from Apple Computer research, people from a school district and people from a university," said Kim Rose, Project Specialist with Apple. "Drumming together and creating a sort of 'village of drummers,' if you will, made us feel that we were not three separate entities but one group working on a common goal.

"Another goal was just to have some pure fun making music. Music has always been a very important part of our company's thinking, and there is a lot in common between music and computer programming. Arthur has a wonderful way of helping people deal with difficult rhythms. He sets up a safe environment in which you don't feel like you can't do it, and so you're ready to bang away. I think the most intense feeling I ever had was at the end of the first group drumming experience I ever participated in. Everyone in the room was drumming together and really going at it, and the whole place was resounding with these rhythms. It felt really liberating."

A group of actors from Stage One: The Louisville Children's Theatre found that drumming enhanced their sense of teamwork when they had three weeks to learn drum parts for a production of *Ananse: the African Spiderman*, which opened the company's '94–95 season. "For three of us, this was the first Stage One production we had been in, whereas some of the others had been with Stage One for years," said L.Roi Hawkins. "But with the drumming, we were all starting from ground zero, so I think it helped us get in tune with each other."

"Right," said Jodi Baker, who says she fell in love with playing the shekere as a result of the experience. "Because all of us were in the same boat, the struggle to learn our drum parts brought about a real camaraderie that we wouldn't have gotten just from going out for drinks together after the rehearsals."

"As a company that works together over several shows, eventually we all become attuned to each other to the Nth degree," said Art Burns, a veteran member of the company. "But the drumming helped that process happen faster. Also, in the eight years I've been with Stage One, that production was the first time I've ever seen the children in the audience get involved with a play to such a degree that they were bouncing around to the rhythm. The drums brought them into it more than any show I've ever been in."

"I loved watching the children in the audience just grooving to the sound—itty-bitty kids who couldn't stop moving," said actor Tony Policci. "We were creating something with rhythm that went beyond the spoken word, and the energy we were giving to the children and to each other was wonderful."

Cut to the movie *9 to 5*—the scene where "boss" Dabney Coleman is telling underlings Lily Tomlin and Jane Fonda, "You girls, of course, never got to play football and baseball, which is a shame, because that's where you really learn about teamwork."

"It does take teamwork to play sports," Hull agrees. "But there is an aggressiveness to it and an 'us/them' consciousness. Companies in our society are competing with everyone else rather than doing the Japanese thing, where two or three companies work together to develop things that no one of them has the technology, time or energy to do by themselves."

Prudential California Realty had its agents partici-

pate in a drum circle to diffuse some of the negative aspects of competition. "There has always been a rivalry between Northern California and Southern California agents," explains Pat Catlin, Broker of Record at Prudential. "To a point that's good, but communication is also important because you can always learn from each other. So we used a drum circle to break down those barriers of non-communication. Competition still exists, but there is now a better exchange of ideas within the company."

Catlin says that having the agents participate in a drum circle was very unique for a coat-and-tie company such as Prudential. "This organization is very service oriented, and there is a strict dress code and an emphasis on proper manners at all times," she says. "Had you told eighty-five managers that they would be beating on drums, they would have all said, 'Oh no, not me.' Arthur was pretty radical for a company like ours in his dress and manner, but he was very well received. It wasn't like we walked in and were immediately handed a drum. He gradually eased into it with some rhythm exercises."

Hull stresses that this is pure entry-level drumming. "But you should see the looks on those executives' faces after they do a two-hour drumming session," he says. "You can tell that at some point in their life, someone told them, 'Stop making that noise and grow up.' So they did. And now they've rediscovered the ability to express themselves after sitting sedentary in a bureaucratic corporate position for so many years. They realize that part of the spirit of their childhood is still available to them. Some of them will come up to me at the end and ask where can they get a drum, where can they find a community drum circle, where can they find a drum teacher."

Another thing Hull stresses is that he is not a teacher, he is a facilitator. "I do not want to turn this group of people into a class where I'm the teacher, they are the students, and they are dependent on my leadership. The attitude of a facilitator is to lead those people to lead themselves—to take them where they want to go and then get out of the way. By the time a drum circle is over, most of the time I'm not in the center anymore. I've made myself obsolete, and the elements that make that circle work are now in the psychology of the people in that circle. They can now get together in the park next Sunday without me and have their own drum circle.

"I see a lot of drum teachers who go, 'Oh, drum circle. No problem. I can do that.' They'll step into the middle of a community drum circle and turn it into a drum class, giving out parts and making it some sort of culturally specific thing. That, of course, eliminates some people based on the kind of instruments they're holding or on their rhythmic expertise. In a community drum circle, we'll start with a basic, simple format and let the people know that it's up to them to put the meat and potatoes on the blueprint and create their own song from that.

"Even if on a given day I started out with a pattern that had a samba-like sensibility, I would let the people take it where they wanted to go with it. There are some basic, simple patterns that could be identified by an ethnomusicologist as being culturally specific. But these are patterns that can be played by the whole group no matter what kind of instrument they've got. We're talking about rhythm as the universal language."

Drumming has also been used to break down racial barriers between high school students near Sacramento. "The school has a mix of white children from mining families that live in the mountains, black kids whose families had moved from the cities to a safer environment, and Vietnamese kids whose families had settled there," says Hull. "I did drum circles there so the kids could have an experience together with a universal language, since most of the Vietnamese kids don't like speaking English.

"When the kids were ushered into the gym, I told them to make a big circle, and one third of the circle was black, one third Vietnamese and one third white. So I taught each 'color' section a part that was interactive with all the other parts. Since each group was ganged up together, each one thought their part was the most important because they couldn't hear the other parts very well. I told them that the best way to hear the whole song was to stand next to someone who was playing a different part. All of a sudden, the three

MICHAEL NEWMAN

Rhythm for Life drum circle of psychologists, psychiatrists and social workers at a Menniger Clinic conference in Topeka, Kansas.

big groups were gone and we had black, white, Vietnamese, black, white, Vietnamese naturally. When they played the song intermixed like that, they got a big surprise. It was a whole different song. I got them to hear it from a different perspective and see how beautiful it was when your part is one of many parts, and it became one group instead of 'us' and 'them.' "

At The Foundry School in San Jose, a "tough love" school where kids who have been expelled from regular school are sent for one last chance to make it or break it, drumming is used not only to help the students develop a sense of community, but also to increase self-esteem. "A lot of these students' self-worth has been eroded by abusive or neglected backgrounds," says John Malloy, director of the school. "When we do the drum circle, everyone feels how important their part is. Whether it's striking a bell at the right time or keeping a pulse, everyone feels a part of it."

A student at the school once told Hull that he came into the drumming class ready to hit someone—anyone—but was able to release his frustrations on the drums. "We try to take destructive energy and turn it into meaningful discontent, and the drum does that real well," Malloy says. "Drumming wakes the kids up to their true nature because they can play out their emotions through the drums. Once they get in touch with that true nature, we can keep drawing from that well."

Drumming circles have also been effective in women's prisons and recovery houses. "They say that drumming is calming for them, which is an issue for people in these situations," says Sedonia Cahill, who has led ritual drumming circles in such settings. "In ritual drumming we find a common, steady beat and we sometimes stay with that beat for several hours, which induces a light trance. I personally like staying right on the edge where you're part trance but very aware of where you are and what you're doing.

"The beat is very monotonous," she says, "and there is something very primal about it. There is no virtuoso performance; it's about staying together and staying with it, which isn't something we are used to doing in our culture. This style of drumming feels very female to me. It doesn't go into crescendo and climax, but stays on track in a steady way."

Ritual drumming is related to shamanistic drumming. According to *The Way of the Shaman* by Michael Harner, "Contemporary shamanism, like that in most tribal cultures, typically utilizes monotonous percussion sound to enter an altered state of consciousness....Specific techniques long used in shamanism, such as change in state of consciousness, stress-reduction, visualization, positive thinking and assistance from non-ordinary sources, are some of the approaches now widely employed in contemporary holistic practice."

The book goes on to explain that the shaman's drum should be played with "a strong, monotonous, unvarying and rapid beat. There should be no contrast in intensity of the drum beats or in the intervals between them. A drumming tempo of about 205 to 220 beats per minute is usually effective...."

"Some people think that the ritual drumming I'm doing is shamanistic drumming," Cahill says. "But it's not. With shaman drumming, only one person is playing the beat. Ritual drumming is a group experience. The rhythm we play is very steady, but it has a slight variation to it and has a livelier sound than just straight, even notes. It's a matter of everyone coming together on a common beat. Something happens when you put your individuality aside for a while and move into this common river of sound."

Like many, Cahill believes that people's affinity for rhythm and drumming comes in part from prenatal hearing of the mother's heartbeat as well as from our own internal pulse. "I take people out in the desert for ten-day vision quests," Cahill says. "Sometimes they spend three days and nights alone in the desert without eating, and their senses get very heightened. Some report that they heard drumming the whole time, and then they figure out that it's their own heartbeat."

Getting in touch with primal instincts is one reason that many men's groups include drumming as part of their meetings. "It's also a way for the men to get intimate in a safe way," says Hull, who facilitates drum circles for the California Men's Gathering. "When you drum, you are creating a kinesthetic massage that touches everyone within the circle and gives you an intimate connection will all the other men. It's touchy-feely without the touching. The energy of the drums is vibrating the whole group.

"Women also understand the intimacy of the drums," Hull says. "Ten years ago, there was a lot of men's ego competition going on in the hand drumming community. But when women started coming into the circles, they taught us grace and finesse and how to listen to each other."

A women's circle is described in the book *The Ceremonial Circle*, co-written by Cahill and Joshua Halpern.

> The women arrive singly and in deep silence, pulled into the magic of the circle by the pulse of the large council drum that was handmade for the group....
>
> As the drum enters and vibrates into the matrix of the circle, one woman will feel the impulse to allow a deep, primal sound to issue from her being, then another will answer, then another and another until a deeply moving conversation has been established. This may continue for an hour. Often because of tender or vulnerable places

that have been touched the sounds turn into moans or wails, sometimes tearful sobbing. At other times they become laughter.

When this is finished the women may move into a muffled drumming and rattling and a verbal dialogue will be introduced by a member who needs an issue discussed in council. Because of the strong, nonverbal, and heartfelt connection that has been established, and because the continuous playing of the drum maintains that connection, the women are able to discuss sensitive issues in a manner that is more devoted to truth and clarity than to smaller concerns….

Community drum circles often bring odd combinations of people together, from those who are quite accomplished on various percussion instruments to those who have never played an instrument in their lives. "We have physicists, schoolteachers, nurses, Deadheads, professional musicians, college kids, and people from the community just interested in drumming," says Sandy Blocker, who participates in a drumming circle in Greensboro, North Carolina.

Typically, one or more of the accomplished players will stand in the center and serve as a focal point. Sometimes specific parts will be assigned with less accomplished players given simple, basic patterns and more adept players given more complex parts. In some circles, players first learn a part by singing it, after which they transfer it to the drum. Participants are often encouraged to improvise around their part once they feel comfortable with it, but many are content to simply lock in with the fundamental pulse.

And it doesn't matter what type of drum they bring. "When I facilitated a drum circle in Salt Lake City, a number of people brought homemade instruments," says Hull. "I saw Coke cans with rocks in them, plastic water bottles with the neck cut off that people played like a hand drum, wooded salad bowls struck with wooden spoons—anything and everything. I did a radio promo and said that it was open to everyone, and if you couldn't find an instrument or make one, just bring your body and clap your hands. That works too, because when you are dealing with the universal aspect of rhythm, it doesn't matter if you have a $1,000 conga drum or a Coke can filled with rocks. You are just as important in that circle as any master drummer there. And we need the full spectrum, including people to hold the bottom down just by playing the pulse. If everyone was a hotshot drummer who was too good to just hold that simple bottom part, we'd be top heavy and fall over. A community drum circle needs everybody from beginners to advanced players to make it happen."

While many community drum circles are culturally non-specific and feature a variety of instruments playing generic rhythms, others are based around specific traditions, such as the West African based circle that Blocker participates in. In fact, the whole tradition of Latin and African drumming involves ensembles of drummers and percussionists, and it's primarily the American-based jazz and rock tradition in which a single drummer keeps the beat on a drumset—an instrument designed to imitate the sound of several drummers. Jazz drummer Max Roach refers to the drumset as the "multiple percussion instrument."

Still, many have become involved with hand drums primarily for personal satisfaction and don't regularly play in circles. "If the economy or pollution or whatever got so bad as to no longer allow for the manufacture of drumsets as we know them, I could be happy sitting under a tree playing a hand drum, because everything is there," says Terry Bozzio. "You can have a million drums, like I do, and not be able to do what Zakir Hussain does on two tabla drums, because he's an incredible master.

"It also ties back to a simpler way of life," Bozzio says. "One reason I went back to playing acoustic drums instead of electronics is that my spontaneity was destroyed by having to make so many decisions before I could actually play. And even an acoustic drumset takes time and energy to transport and set up. But a little frame drum with a goatskin head is lightweight, easily accommodated, and you can play it instantly."

Bozzio came to appreciate the instant accessibility of hand drums several years ago when he was in France playing a concert with a group called the Lonely Bears. "One of the other artists who performed, a percussionist named Abed Azrie, played one hand drum—a tar—and a little tambourine," Bozzio recalled in a *Modern Drummer* interview. "He also had some sampled percussion sounds that he triggered. It was an interesting synthesis of old and new.

"I went to dinner with him and the other musicians in his group that night, and after the meal they all pulled out their instruments and started to play. Abed pulled two tars out of his handbag, and he started playing one of them and handed me the other one. He just played with his fingers, but the sound coming out of his little drum was everything you could ever want from a kick and a snare."

Bozzio subsequently got together with Azrie on several occasions to learn basic hand drum technique and study Arabian rhythms. He also borrowed three hand drums from Azrie, which he used on the track "Trois Tambours De Abed"—"Three Drums of Abed"—on the first Lonely Bears album.

"One day during the time I had his drums on loan in Paris, I started playing these grooves while we were stuck in hectic Parisian traffic," Bozzio recalls.

"It had a very calming, meditative effect on me and my friend who was driving. All the smog and honking and crazed Parisians didn't matter anymore. We were in our own little space grooving as we drove through traffic."

After years of playing with sticks, Bozzio has come to appreciate the direct contact between his hand and the drum. "Something happens when you put your hand directly on the skin of a drum that is a step removed when you use a stick," Bozzio says. "There's an intimacy because it's a real tactile thing."

John Wyre says that, ideally, there should be no difference between playing with your hands or using sticks. "If you play for a long, long time, the stick should simply become an extension of your hand" he says. "I've certainly had that feeling playing timpani, which has been the basis of most of my performing career outside of Nexus.

"But that's easier said than done. I think with most people, the stick tends to get in the way between the body and the instrument. When you play directly with your hand, you are one step closer to getting your energy and the vibrations of the instrument to coalesce. You can certainly feel the vibrations of the drum much more subtly and quickly when it's just your hand touching it. You can feel the sound as well as hear it.

"It is easy to get distracted by some of the technical things we deal with," Wyre adds. "You're always looking for the right stick and changing the way you hold it. If you're a hand drummer, you sometimes change the way you play, but it's a little more natural, I think, than some of the experiments we get into with mallets."

John Bergamo, who teaches percussion at the California Institute for the Arts (CalArts), says that a single frame drum offers a full range of expression. "You've got all the sticks you need right on your hand," he says. "You've got hard beaters with your knuckles and fingernails and soft beaters with the fleshy parts of your hand, and you can get different open and closed sounds. It can offer a great deal of pure playing satisfaction to people."

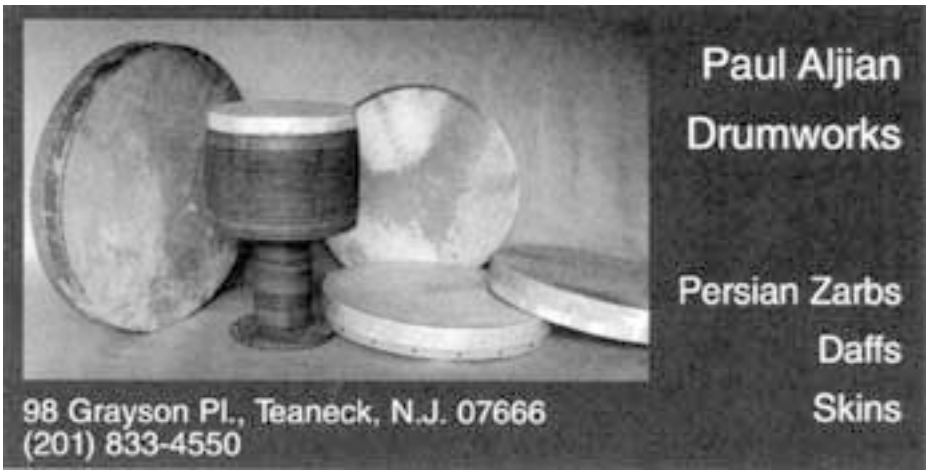
Some people attach great significance to the different tones that the drums produce. In her Interworld video *Ritual Drumming* and CD *Since the Beginning*, Layne Redmond relates the four basic sounds of her tambourine to the elements: "kah," a muffled slap stroke, is the earth; "dom," the deep, open, ringing sound, represents water; "tak," the rimshot-like combination of head and rim, is the sound of fire; "cha," the rim-only sound that produces the brightest sound from the jingles, is air.

Arthur Hull distinguishes between three basic tones that exist in a drum circle. "The first is the bass note, which provides the kinesthetic massage," Hull says. "The bass note makes the dancers dance. The real question is, do drummers make dancers dance, or do dancers make drummers drum? The answer is yes. It's a chicken-and-egg kind of thing.

"Then there are the mid-range tones that come out of any hand drum and sing to the heart and the emotions. It's the release that lets you sing your joy and pain through your instrument.

"Finally are the high-pitched head tones provided by slaps and shekeres. Those tones stop thought, and thought is time. If you stop thinking, time stops. When we are all playing together, we don't realize how long we've been playing because we have stopped the passage of time in our heads. When you get to that place, you have achieved rhythmic bliss. You have become one mind, one spirit, one rhythm with that drum circle. You are not just playing a part, you *are* a part."

Many schools have added hand drumming and world music courses over the past few years, including the Berklee College of Music in Boston, which has offered



a hand-drum major since 1991 and is sponsoring a World Percussion Festival from August 15-20. Bergamo has definitely seen an increased interest in hand drums over the past five years at CalArts. "Most of the students are coming from a drumset or percussion background," he says. "I have yet to see anybody start out as a hand drummer, but I think that will be happening in the next generation. We've got very formal classes in Ghanaian drumming, two kinds of Indonesian drumming—Balinese and Javanese—South Indian drumming, North Indian drumming and Latin percussion.

"I also teach a generic hand drumming class to whoever wants to take it. I have a cellist, a pianist, a couple of dancers and people from the film school; I don't think any of them are drummers. They're coming for different reasons. The pianist is finding that it's benefiting her piano playing because she's discovered another way of relaxation with her hands.

"Hand drums have become the folk guitars of the '90s," Bergamo says. "People are discovering that drumming can be done on a very basic level where everyone can participate. A lot of people are into the drum circle environment, but I'm more into what you can do with a hand drum by yourself. Take your drum out in the woods and play just to have fun."

All of these drummers must certainly be a boon for the music industry, right? Guess again. In many towns your best source for a hand drum is a new-age bookshop or an African clothing store, not a traditional music store. And much of the hand and ethnic percussion on display at PASIC '94 in Atlanta came from small drum makers and importers that you'd never find at a NAMM show.

"It's been an uphill challenge to get the music-products industry to recognize new markets and go after them," says Remo Director of Marketing Lloyd McCausland, whose company makes a variety of hand percussion instruments to serve both hobbyists and pros. "When people started getting interested in hand drums a few years ago, they couldn't find drums in the regular music stores. So the new-age shops and bookstores that were selling men's-movement books and Mickey Hart's book *Planet Drum* started selling drums. A good part of our sales are through these stores and gift-catalog houses.

"After the January '96 NAMM show, sixty-two music dealers visited the Remo factory. I showed them a video of 1,500 people drumming on the beach with Mickey Hart and Arthur Hull, and when they saw those numbers playing drums and realized they didn't get any of those sales, they began to get interested."

Sandy Blocker started his own shop, Talking Drums, two years ago because of his frustrations at trying to buy a djembe head in Greensboro. His shop caters to the hand drum crowd, and he doesn't stock a single drumset. He gets a few instruments from Remo, LP, Gon-Bops and Mid-East Manufacturing, but most of his instruments come from small companies such as Rhythm Fusion, Crafton Percussion and Heartbeat Drums.

"The stores here in town were upset when I first opened because I took all their conga business," Blocker says. "But now they're glad I'm open, and they'll call me up and say, 'We're sending some more of those weirdos over to your place.' "

Classifying people who bang on hand drums as "weirdos" is of special concern to Barry Bernstein, a music therapist who serves as program director for Rhythm for Life, a non-profit organization dedicated to "the study and use of percussive sound…for the benefit of individuals and the community."

"Music therapy as a profession is very well-established and has a strong research base, and the medical profession is really starting to look at music and sound as an alternative form of providing healthcare," says Bernstein. "The important thing is how the message is presented. If you get up there and go, 'Yeah, *maaaan*, we're going to drum and it's going to be groovy and far out,' then it's going to be perceived like some hippie thing."

Rhythm for Life was formed as a result of testimony presented to the United States Senate Special Committee on Aging during its hearing entitled "Forever Young: Music and Aging," which was held in August, 1991. Various music therapists, physicians and musicians testified to the benefits of music in the lives and health of older citizens.

In particular, Grateful Dead drummer Mickey Hart spoke of the importance of rhythm and drumming. "Drumming, the rhythmic manipulation of sound, can be used for health and healing," Hart said. "We are embedded within a rhythmic universe. Everywhere we see rhythm—patterns moving through time. It is there in the cycles of the seasons, in the migration of the birds and the animals, in the fruiting and withering of plants, and in the birth, maturation and death of ourselves…. We find that all cultures have music of some kind. It is inherent to the nature of man….

"Today, without thoroughly understanding it, thousands of people across the country have turned to drumming as a form of practice like prayer, meditation or the martial arts," Hart said. "Typically, people gather to drum in drum circles with others from the surrounding community to share rhythm and get in tune with each other and themselves, to form a group consciousness, to entrain and resonate."

Hart said that although most older Americans were unfamiliar with the hand drumming movement, they were the people who could benefit most, and those

benefits would include "immediate reduction in feelings of loneliness and alienation through interaction with each other.... Whereas verbal communication can often be difficult among the generations, in the drum circle, non-verbal communication is the means of relating. Natural by-products of this are increased self-esteem and the resulting sense of empowerment, creativity and enhanced ability to focus the mind—not to mention just plain fun. All this reduces stress and is a safe form of exercise that invigorates, energizes and centers....

"The introduction of drum circles and percussion instruments into the older American population is a new medicine for a new culture. It was a good idea 10,000 years ago and it is a good idea today."

Music therapist Dr. Alicia Clair then testified about the work that she and Bernstein have done over the past ten years with Alzheimer's Disease patients using rhythm-based therapy, which substantiated many of Hart's claims.

Following months of discussions between representatives of the Senate Special Committee of Aging, the National Association for Music Therapy, the National Association of Music Merchants (NAMM) and other interested parties, Rhythm for Life was formed in March, 1992. Its advisory council includes Dr. Oliver Sacks (whom Robin Williams portrayed in the film *Awakenings*), Mickey Hart, Remo Belli, Arthur Hull, Ed Thigpen and Interworld Music president Gerry James.

"The concept of the use of rhythm in therapy is very provocative," says Bob Morrison, who works for NAMM in the area of market development. "Rhythm for Life provided strong data that, with some seed funding from NAMM, they would be able to create materials and background information to help our members understand the role that rhythm is now playing in therapeutic issues. It fits hand-in-hand with NAMM's mission to expand the market for music products and related accessories as well as to expand that portion of the population that makes its own music. The use of hand drumming in therapy has opened up an incredible opportunity to serve a new market.

"There has also been research on early childhood

Barry Bernstein (center) plays a Drum Table with Alzheimer's patients.

development that indicates that music is exercise for the brain and leads to a higher level of development. So we're now talking about marketing implications from cradle to grave. It's a good time for our industry, but we have to work hard to take advantage of these opportunities."

Rhythm for Life's projects have included studying the effects of rhythm-based activities for impaired and at-risk residents of nursing homes, developing a rhythmic exploratory play project for emotionally disturbed adolescents to support self-esteem, positive peer identification and non-verbal communication, and pilot projects in prisons, halfway houses and drug rehabilitation programs using ritual drumming to create a sense of community and belonging and to encourage personal empowerment.

One of Rhythm for Life's most important projects has been a major study on the effect playing drums had on Alzheimer's patients. "Our subjects were able to increase the complexity of rhythms they played and learn new strokes," Bernstein says. "That is really important, because literature about people with Alzheimer's disease repeatedly says that they are unable to learn new tasks. So first and foremost, our research project demonstrated that that's not true. When activities are presented to them that they are capable of processing neurologically, they *are* able to learn new tasks.

"As healthcare professionals, we are also looking at ways we can improve quality of life. We need to do further research on this, but the reports we are getting from nursing personnel is that after the Alzheimer's patients have finished drumming, their agitation and anxiousness is greatly reduced for an extended period of time. It's possible that by using activities such as this, medication can be reduced and nursing staffs can be smaller."

Bernstein says that Alzheimer's patients work best with floor-tom style instruments that allow the patient's knees or legs to touch the instrument and that allow the therapist to sit directly across from the patient making eye contact. "Working with mallets can be more successful with Alzheimer's patients," Bernstein says. "We also use the Paddle Drum that Remo makes and some of the shaman-type drums that can be held with one hand. We have to be concerned with the weight of the drum and the way you hold it, and also with older people's skin being very tender. I would never use a conga drum with a geriatric population."

As a result of his research, Bernstein and Remo designed the Drum Table—a fifty-inch diameter hexagonal table with a PTS drumhead for a top that people can sit around and play with mallets or hands. "We got a higher level of participation when people could feel the vibrations," Bernstein says. "We call that 'vibrotactile stimulation.' The Drum Table is designed so that people in regular chairs or wheelchairs can have their legs underneath the vibrating membrane."

Despite his positive results with Alzheimer's patients, Bernstein is careful to avoid using the words "drumming" and "healing" in the same sentence. "The word 'healing' can be used rather loosely," he explains. "We don't want people to infer that someone can cure themselves of cancer by going to a drum circle. At the same time, we're not saying that such an activity cannot be part of the curative process. We call drumming a wellness tool, a preventative tool, but we're careful not to say that drumming is a healing experience.

"I've had experiences both personally and observationally in drumming events where people have come in with a lot of stress or they're just tired, and they get totally energized from the group experience. Some would define that as healing. But we want to speak to as many people as possible without alienating anyone, and so we have to be careful of the language we use."

Hull is also careful about using the word "healing,"

but he has no doubt that drumming has a powerful effect on people. "I had a very profound experience with a group of autistic kids," he says. "I did a program with twelve autistic kids who had never all reacted to the same thing at the same time before. Sometimes a couple of them would pop out of that strange world they live in for a little bit, but then they would go back. So I went in this room with these twelve kids, and each one had a caretaker who kept them from hurting themselves. I started playing a drum, and sure enough, two of the kids popped out into this reality and grabbed my drum and started hitting it. Then another kid jumped up and started running around the room.

"It became pandemonium," Hull says. "Some kids were banging their heads against the drums, some were shrieking, and so forth. I didn't realize the profoundness of what was happening until I noticed that all of the caretakers were crying. They had never seen all twelve kids come out of their autistic world at the same time. The drums did that."

The connection between music and healing is an ancient one. According to *The Healing Drum* by Yaya Diallo (a member of the Minianka tribe of West Africa) and Mitchell Hall, "In the Minianka villages of Fienso and Zangasso, the musicians were healers, the healers musicians. The word musician itself implies the role of healer. From the Minianka perspective, it is inconceivable that the responsibilities for making music and restoring health should be separate, as they are in the West."

There are some who contend that hand drumming is simply a fad that will capture the public's fancy for a short time and then quickly burn out. But where a typical fad tends to capture a specific segment of society, hand drumming is turning up in groups of people who have absolutely no connection with each other. And unlike hoola-hoops, Davy Crockett, Beatlemania or disco, hand drumming is grounded in centuries of tradition.

"The popularity of hand drumming is not based on any kind of marketing scheme," says Remo Belli, whose own interest in hand drumming was sparked by seeing Glen Velez perform at a PAS convention several years ago. "This movement is societal—brought on by a need that is out there. People are using rhythm and drums as an expression of wanting to live a different kind of lifestyle.

"This is probably the biggest musical activity the music industry has ever seen—and they thought rock 'n' roll was big. Rock 'n' roll was an important social force for one or two generations of people during a specific period of history, but its social influence is now over. The hand drumming movement is tied more profoundly to more people and more diverse thoughts.

"The wellness issue alone takes in everybody that's alive, and as more people understand the connection between music and wellness, the whole perception of what music is about will change. Musicians started off as entertainers, and then we became educators. But watching entertainers didn't make everybody go out and buy musical instruments, and having music taught in schools didn't stop music from being removed from the curriculum when money got tight. They won't cut sports from the school programs because people believe that participation in sports is good for the health of an individual. We want people to understand that active participation in music is also good for them.

"It's going to take a long time," Belli says. "Today, everybody is talking about high fibre and low sugar. I've been involved in holistic medicine for years, and I heard people delivering papers about high fibre and low sugar twenty-five years ago. It's taken that long for society to understand that that's the direction people should go."

Why is it happening now with so many different people? "There is something really essential here," says Hull. "Everyone who traces their ancestry back to the cultures where their great, great, great, great grandparents came from will find that those source cultures used a drum in some way to connect people to each other as well as to connect people to the earth. Somewhere along the way, the American culture lost that connection. But deep inside our cultural psyche—somewhere in our genes or DNA or something—there is still a basic need to express yourself through rhythm. Rhythm is the foundation of all art and self-expression—not just music."

Whatever the style or use of hand drumming, Bernstein feels there is a common thread. "People in the technological world we are living in are yearning to be connected," he says. "Fax machines, modems, E-mail, TV—all those things take us away from human contact. The drum offers us a way to be connected. Look at ritual and community gatherings throughout history; they all involve drumming.

"One of the goals of Rhythm for Life is to bring drumming back into the family. Turn off the TV and play drums together. It gets you talking and enlivens you, and we might not have so many family problems. I don't think that's idealistic. I think it's a real solution to some of the problems in our society right now."

FOR FURTHER INFORMATION:

BOOKS

The Ceremonial Circle, by Sedonia Cahill and Joshua Halpern (Harper Collins)

The Healing Drum, by Yaya Diallo and Mitchell Hall (Destiny)

Drumming at the Edge of Magic, by Mickey Hart and Jay Stevens (Harper Collins)

Planet Drum, by Mickey Hart and Fredric Lieberman (Harper Collins)

The Way of the Shaman, by Michael Harner (Harper Collins)

VIDEOS

The Art and Joy of Hand Drumming, by John Bergamo (Interworld Music)

Community Drumming for Health and Happiness, by Jim Greiner (LP Music Group)

Guide to Endrummingment, by Arthur Hull (Interworld Music)

Ritual Drumming, by Layne Redmond (Interworld Music)

RECORDINGS

The Big Bang (Ellipsis Arts) A 3-CD set that includes drum and percussion from around the world, including performances by Mickey Hart's Planet Drum group, Brazilian percussion by Airto, Glen Velez on Egyptian riq, tabla by Zakir Hussain, African master drummer Baba Olatunji, Japanese taiko drumming, Celtic bodhran, Native American pow-wow drumming, and more.

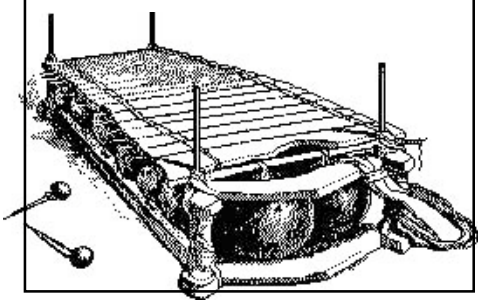
Doctrine of Signatures, by Glen Velez (CMP)

On the Edge, by John Bergamo (CMP)

Since the Beginning, by Layne Redmond and the Mob of Angels (Interworld Music) P N

Rick Mattingly *serves on the PAS Board of Directors and is Editor of* Percussive Notes. *His articles have appeared in* Modern Drummer, Modern Percussionist, Musician, Down Beat *and the* New Grove Dictionary of Jazz. *Mattingly has edited instructional books by Peter Erskine, Joe Morello, Gary Chester, Bob Moses, Bill Bruford and others, and is the author of* Creative Timekeeping, *published by Hal Leonard.*

WE'VE EXPANDED! That's right; the Percussive Arts Society Museum has an additional 2,000 square feet of exhibit space to devote to unique percussion pieces from around the world. If you have historical percussion instruments that you would like to donate to the PAS Museum, please write to PAS, P.O. Box 25, Lawton, OK 73502.



1996
PERCUSSIVE ARTS SOCIETY
23rd ANNUAL PERCUSSION COMPOSITION CONTEST

Purpose: The Percussive Arts Society sponsors an annual competition to encourage and reward those who create music for percussion instruments and to increase the number of quality compositions written for percussion.

1996 Categories:

Category I: Marimba (Low A) with Piano Accompaniment
- *First Place:* $500.00 plus publication by Studio 4 Productions
- *Second Place:* $250.00
- *Third Place:* $100.00

Category II: Steel Drum Ensemble (Concert Style, No Transcriptions or Arrangements)
- *First Place:* $500.00 plus publication by Panyard, Inc.
- *Second Place:* $250.00
- *Third Place:* $100.00

Efforts will be made to arrange performances of the winning compositions at a future Percussion Arts Society International Convention or other PAS sponsored events.

Eligibility and Procedures:

Previously commissioned or published works may not be entered.

Compositions should be between 5 and 15 minutes in length. Total duration of piece should be stated on manuscript.

Compositions must be original (no transcriptions or arrangements) and should be in the "Concert" rather than the "Pop" style.

Clean, neat manuscript is required. Composer must send 4 copies of score. Composer's name may appear, but it will be deleted for judging purposes. All entry copies become property of PAS.

The difficulty of the composition is left to the discretion of the composer. High artistic goals should be coupled with realistic demands to allow for performance at the university level. Instrument demands should also be limited to those commonly found at the university level.

PAS reserves the right to NOT award prizes if the judges determine there is a lack of qualified entries.

Application Fee: $25 per composition (non-refundable), to be enclosed with each entry. Make checks payable to the Percussive Arts Society.

Deadline: All materials (application fee, application form and manuscript(s) must be postmarked by April 1, 1996.

For further information and complete details, contact: PAS, P.O. Box 25, Lawton, OK 73502-0025, (405) 353-1455.

1996 PERCUSSIVE ARTS SOCIETY
23rd ANNUAL PERCUSSION COMPOSITION CONTEST

(form may be photocopied)

COMPOSER'S NAME _____

ADDRESS _____

CITY _____ *STATE* _____ *ZIP* _____

TELEPHONE NUMBER (include area code) _____

I hereby certify that the enclosed composition is original and it has not been previously commissioned or published.

SIGNATURE OF COMPOSER _____

The Square Concept: Part Two

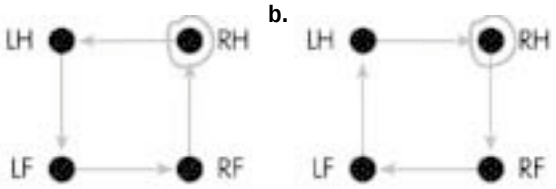
By Louis Abbott

THIS SECOND ARTICLE USING THE SQUARE CONCEPT FOR the development of drumset coordination involves linear applications. The goal is to build smooth, concise movement from one limb to the next by defining simple geometric patterns, called Shapes. These translate into musical applications commonly known to drummers as "grooves." Two of the linear shapes discussed in the introductory article (October, 1994), Perimeter and Triangles, will be presented here. They are then enhanced by a concept called Rebound to form interesting patterns. Let's start by redefining the two linear shapes.

Perimeter—start at any point and move in either direction around the perimeter of the square:

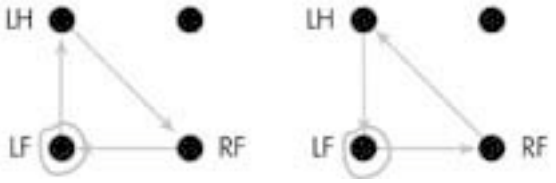
Example 1: Perimeter.

a. b.



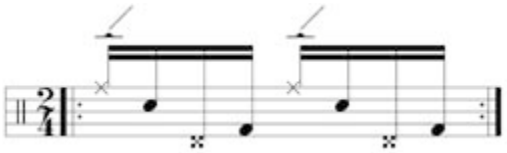
Triangles—using three of the four limbs, start at any point and move in any direction:

Example 2: Triangles.



The musical application of these shapes is the unusual combination of sonorities that occur when applied to the drumset. For instance, here is Example 1a, played in a 16th-note rock groove:

Example 3: 16th-note Perimeter.



Note that the repetition places each sonority in a recognizable position:

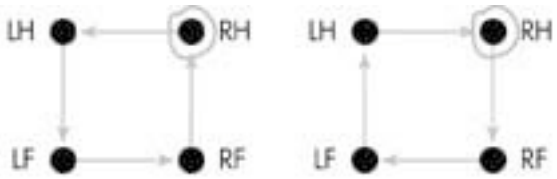
RH Ride cymbal (on bell)—downbeat
LH Snare (second partial)
LF Hi-hat offbeat (third partial)
RF Bass drum (fourth partial)

Applying accents to different notes changes the groove:

Example 4: 16th-note Perimeter with accents.

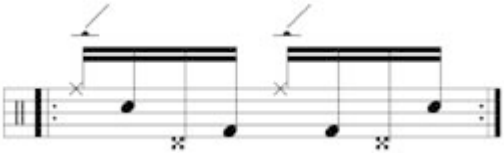
Now let us introduce Rebound to the same example. Starting at one point (in this case the right hand), move around the perimeter in one direction. When you return to the original point, move—or Rebound—in the opposite direction.

Example 5: 16th-note Perimeter with Rebound.



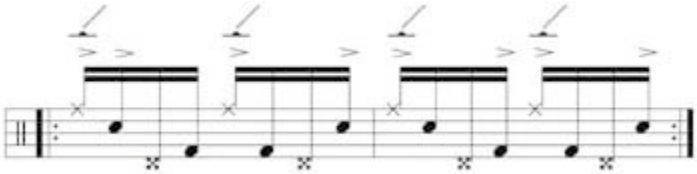
As before, the right hand (cymbal bell) remains on the downbeat and the left foot (hi-hat) remains on the offbeat. The inner partials now reverse positions:

Example 6: Reversal of inner partials using Rebound.



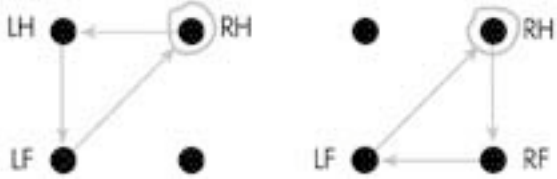
Again, the addition of accents will alter the groove:

Example 7: Accents with Rebound.



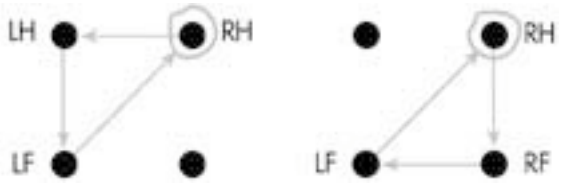
Using the same concepts, play the triangle pattern. Starting with the right hand, outline the triangles.

Example 8: Triangle.



Now apply the Rebound concept:

Example 9: Triangle with Rebound.

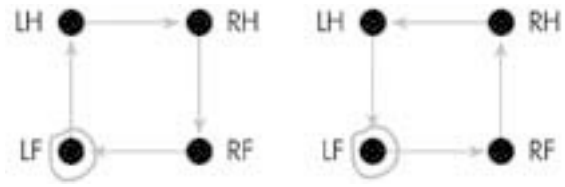


This translates into a 6/8 African groove:

Example 10: African 6/8 using Triangle with Rebound.

In these exercises, the right hand starts each example, but keep in mind one of the desired goals of the Square concept is the ability to start a pattern with any limb. Here is a 16th-note Perimeter groove starting on the left foot with Rebound:

Example 11: Perimeter with Rebound.



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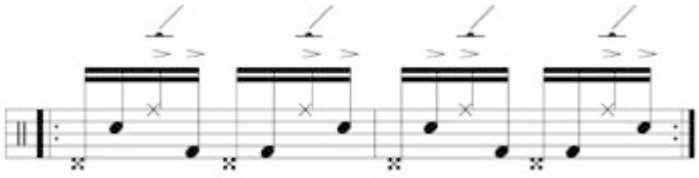
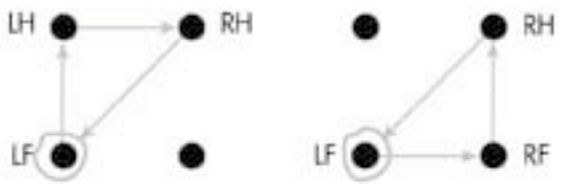


Now try the 6/8 groove using Triangles and Rebound.

Example 12: Triangle with Rebound.



Written:

The Square concept, when applied musically, creates unusual combinations of drumset sounds. The use of Shapes facilitates this process by providing simple geometric figures that are visualized until the movement becomes natural. Be prepared to hear the drums played in ways you don't expect and your body to move awkwardly until the groove makes musical sense. PN

Louis Abbott *is an adjunct faculty member at the University of Miami, where he is pursuing a DMA in Jazz Studies. Along with performing with the Concert Jazz Band, he is touring and recording with a variety of artists. He has taught drums privately for twenty years.*

Comping on Drumset

By Jeremy Bradstreet

FEW DRUMMERS ACCOMPANY A soloist with great success. Young players often sound out of context due to inexperience or because they are not aware of what to play. To solve these problems, a drummer might be told to "play like a pianist." This would enable a drummer to focus on accompanying, or "comping," behind the soloist. However, how many drummers have ever played the piano? By listening to and analyzing comping instruments, drumset players will begin to understand their role in a small group setting.

When backing a soloist, drummers often find themselves playing preconceived ideas. Instead of the music sounding like a "conversation" between the soloist, drummer, and other accompanying instruments, it sounds as if each is delivering a monologue on a different subject, which can become distracting to the listener. To ensure that the drummer's ideas complement the group, he or she must listen to and play with the ensemble.

Drummers should first focus on the ride cymbal pattern. The rhythms played on the ride cymbal patterns are similar to those in a bass line; therefore, the ride cymbal pattern should not have unnecessary accents that would interrupt the flow. Comping figures may be played on the other elements of the drumset, such as the snare drum, the hi-hat and the bass drum, to complement the soloists' ideas as well as to create ideas for the soloist.

To apply these concepts, drummers may consider using Hal Crook's book, *Creative Comping for Improvisation Vol. 2* (Advance Music). This book has play-along tracks that offer drummers an opportunity to interact with a pianist. These tracks help develop the player's understanding of song forms and ability to comp to creative phrasing and rhythmic patterns, and enable drummers to work out different phrasing concepts such as playing long notes or short notes around the drumset. This also provides a drummer the opportunity to play good time with a pianist instead of a click track.

When using Crook's book, remember to start simple. Begin with a steady ride pattern that fits with the tempo and the style of the song. Add the hi-hat on beats 2 and 4; the bass drum can lightly play quarter notes. The next step is to tastefully add snare drum rhythms. These rhythms can be articulated as long or short notes depending on how the player is interacting with the comping of the pianist. After this becomes comfortable, experiment by comping with the bass drum and the hi-hat. When playing with the tracks, remember that the drummer does not have to consistently play comping figures. Leaving space can be just as effective as playing a lot of notes.

Another helpful idea is to transcribe rhythms employed by comping instruments, such as piano or guitar, from classic recordings. After doing this, one begins to understand how drummers may utilize these rhythmic ideas as a framework for their own comping. A transcription also allows you to compare how the drummer's playing affected the pianist's ideas, and vice versa.

In this transcription of "Body and Soul," played by the John Coltrane Quartet, pianist McCoy Tyner's comping patterns are similar throughout the thirty-two bars. In fact, he plays some of the same rhythmic ideas over different chords in measures 17-19 and 25-27. Tyner's repeated use of playing on the upbeat is an interesting facet of his style. By comparing drummer Elvin Jones' comping with Tyner's comping, you will find many similarities. For instance, Jones comps on the upbeats to complement Tyner's ideas.

For an added challenge, use comping transcriptions as the basis for exercises. For instance, first play the comping pattern on the snare drum while playing time with the other limbs (i.e., quarter notes on the ride cymbal, 2 and 4 on the hi-hat). While playing the comping patterns, be sure to voice proper note lengths around the drumset. Secondly, change to a standard ride pattern, being careful to avoid unnecessary accents. Third, voice the comping pattern between the bass drum, snare drum and, eventually, the hi-hat. The final goal is to be able to play the patterns using all three limbs while maintaining a steady ride pattern.

These concepts can help one achieve a better understanding of playing in a small group. However, these are only helpful guides to becoming a better player. Listening and observing are necessary in one's progression. Therefore, ongoing analysis will produce success.

OTHER SUGGESTED LISTENING:

Empyrean Isles, The Herbie Hancock Quartet; Blue Note Records, CDP 7 84175 2. Herbie Hancock, Freddie Hubbard, Ron Carter and Tony Williams.

Milestones, Miles Davis; Columbia Records, CK 40837. Miles Davis, Julian "Cannonball" Adderley, John Coltrane, Red Garland, Paul Chambers and Philly Joe Jones.

Back at the Chicken Shack, Jimmy Smith; Blue Note Records, CDP 7 46402 2. Jimmy Smith, Stanley Turrentine, Kenny Burrell and Donald Bailey.

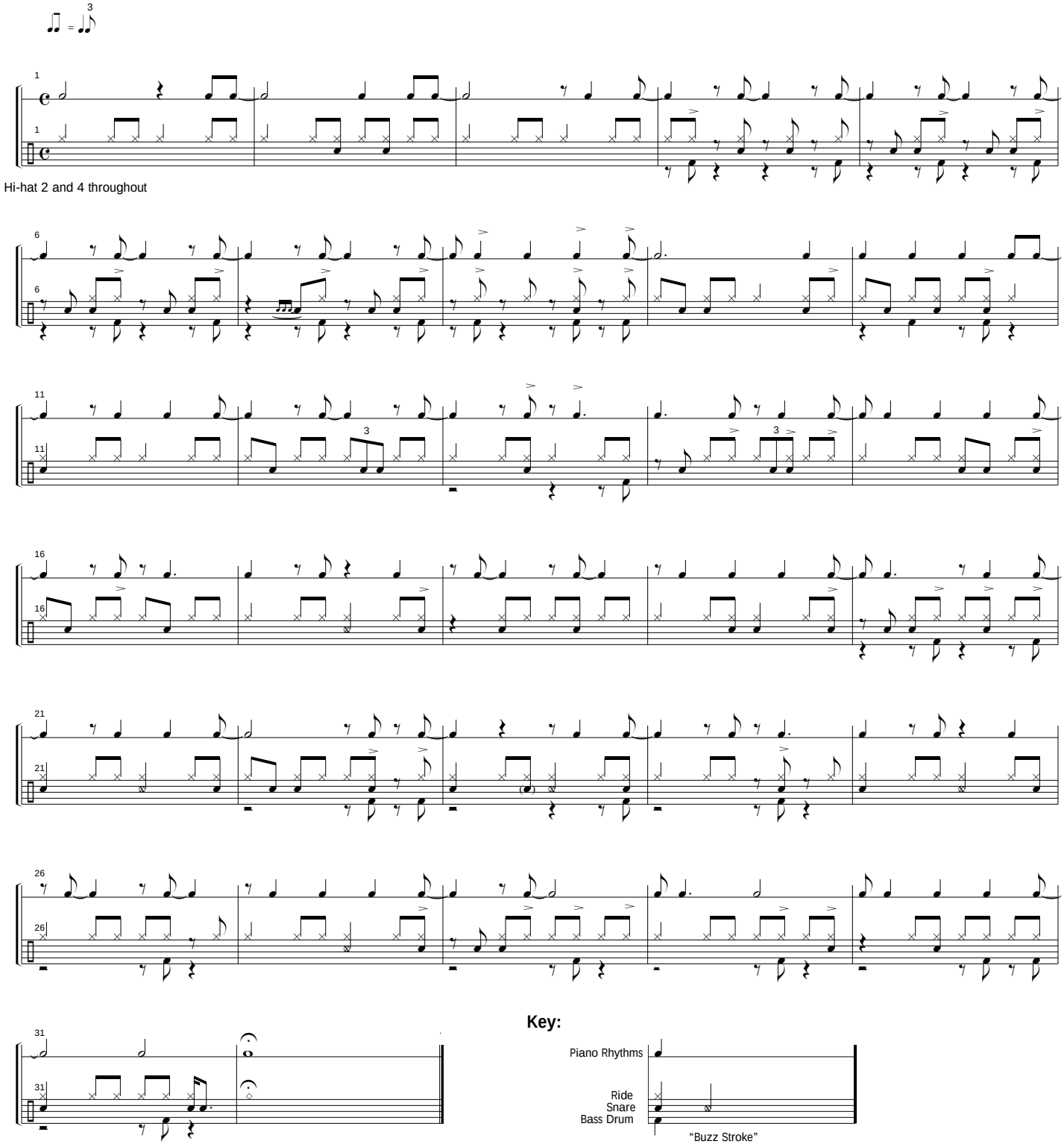
Smokin' at the Haft Note, Wynton Kelly Trio/Wes Montgomery; Verve Records, 829 578-2. Wes Montgomery, Wynton Kelly, Paul Chambers and Jimmy Cobb.

Jeremy Bradstreet *is a student at Capital University in Columbus, Ohio, where he studies Music Education. He is a percussion instructor with the Dublin City Schools and a private instructor at Columbus Pro Percussion. Bradstreet is also an active player around Columbus, performing in both large and small group settings. His teachers include Bob Breithaupt, Guy Remonko, Jim Rupp and Gary Hodges.*

"Body and Soul"

Transcription from: *Coltrane's Sound,*
The John Coltrane Quartet, Atlantic Records, 1419-2.
John Coltrane, McCoy Tyner, Steve Davis and Elvin Jones.

by Johnny Green
Transcribed by Jeremy Bradstreet



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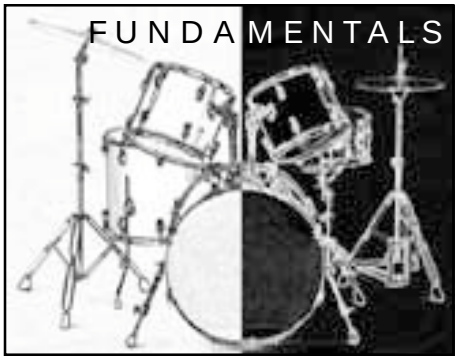


Practice

By Mat Marucci

THERE IS A SAYING REGARDING practicing that has been attributed to concert pianist Vladimir Horowitz and paraphrased by many. One version of this saying is: "If I miss one day I know it. If I miss two days my wife knows it. If I miss three days my audience knows it." That is arguably *the* consummate statement on the importance of regular practice.

Time spent practicing brings up the old debate of quality versus quantity. If the musician's focus is right, more can be accomplished in thirty minutes than in two hours.

Many musicians do not really practice, but "play" their instruments. That is to say that they sit down (or stand) with the instrument and play what they know. This can be great for the maintenance or polishing of certain techniques but no real progress is being made.

The essence of the practice session should be musicality while striving for perfection and improvement. Even while practicing, the musician should concentrate on *playing music*. Perfection, improvement and musicality are the guidelines for a productive practice session.

PERFECTION

Every technique should be executed as perfectly as possible. This includes hand positions, stickings, stick height, wrist movements, touch, etc. Practicing incorrectly will develop improper technique—and all execution is affected by technique. Striving for perfection is the first step in practicing.

IMPROVEMENT

Each practice session should create a challenge for the musician to accomplish something new. This could be a new rudiment, piece of music or exercise. It could also be a new tempo for an old exercise; the tempo does not necessarily have to be faster—just different. Old exercise books are excellent ways to improve. (Every book should be played at least twice, because it is never mastered the first time through.) But, whatever it is, some new accomplishment should be attempted at every practice session.

MUSICALITY

The purpose of playing any instrument is to play music, and music should be kept foremost in mind whenever practicing. Even a rudiment or technical exercise should be thought of musically and in terms of how it can be applied to music. As stated earlier, musicality is the essence of playing an instrument.

The amount of practice time will vary from individual to individual and also from beginner to professional. Beginning drummers might practice thirty minutes to one hour a day, and increase that to two hours per day as they progress after the first year or so of

study. If a student continues to be serious and is looking toward or is in a college program as a music major, the practice time should increase to approximately two to four hours per day. For a struggling, career-minded professional, it can increase to four to eight hours per day.

As steady engagements, playing situations and other responsibilities increase with a developing career (and with life in general), practice time starts to decrease. It might be one to two hours per day or maybe two to four hours three times a week—whatever the individual needs are and the professional and personal schedules allow. But whatever the situation allows, practice should be continued throughout one's professional life.

Modern medicine now has practitioners who specialize in problems peculiar to musicians of all instruments. They are finding that players of the same instrument experience the same or similar problems. (Two of the problems for drummers are carpal tunnel syndrome and lower back pain.) To alleviate and/or prevent some of these problems, experts suggest resting for five minutes each half hour instead of practicing continuously. The recommendation is twenty five minutes practice, five minutes rest.

If possible, the practice session should include work on specific individual problems, but should also cover the gamut rather than isolating one particular phase of drumming.

Daily:

1/4 technique; 1/4 reading; 1/4 independence or new rhythms; 1/4 playing/creating.

Different areas could be addressed on different days.

Weekly:

Monday	Technique, reading, playing/creating.
Tuesday	Technique, independence, playing/creating.
Wednesday	Rhythms, reading, playing/creating.
Thursday	Technique, independence, playing/creating.
Friday	Reading, technique, playing/creating.
Saturday	Technique, independence, playing/creating.
Sunday	Rest or just play

Note that these are just suggestions of a guideline for the individual to adapt to his or her needs. Also note that "technique" includes

hands or feet and the rudiments.

Finally, "playing/creating" was included every day because it is very important to do what we are striving for as much as possible—playing the drums and enjoying them. But this time period could very well be used to also work on fills and solo ideas—always playing musically! PN

Mat Marucci *is the author of* Progressive Studies for Drums *and* Progressive Studies in Jazz Drumming, *published by Lewis Music Publishing. His performing credits include work with jazz greats Jimmy Smith, Kenny Burrell, Eddie Harris, Bobby Shew, Don Menza and Frank Strazzeri. Marucci is currently living and teaching privately in Sacramento, California. His trio has a current CD on the Timeless label entitled* Body and Soul.

Contemporary Mallet Exercises for the Pit

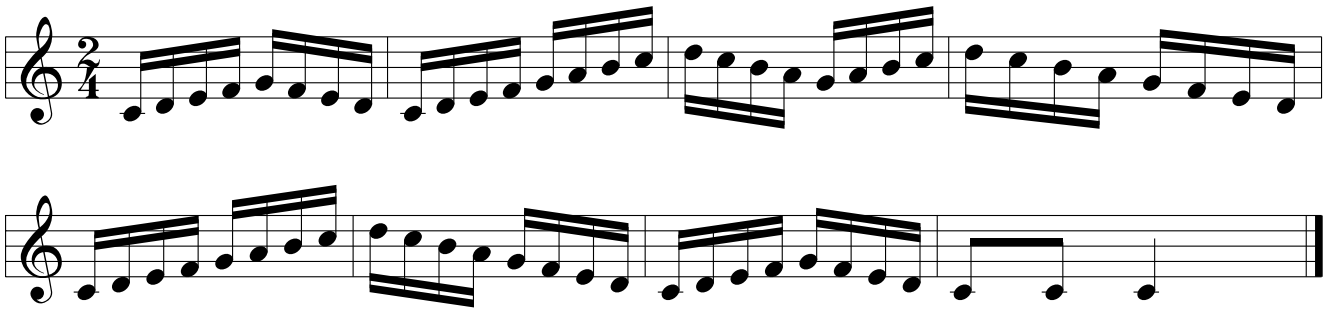
By Tad Carpenter

ONE AREA OF MARCHING PERCUSSION THAT NEEDS TO RECEIVE SPECIAL EMPHASIS is the "pit" or "front" ensemble. Just as a snare, tenor or bass drummer must warm up, mallet players must do the same. Since it's pointless for a mallet player to warm up on patterns that contain flam drags, ratamacues and inverted flam taps, there are a few essential exercises I've included to help work the proper hand muscles for mallet playing.

When playing these exercises, start at a slow tempo, keeping it consistent, then increase the tempo. When teaching, I use a drum machine or an auxiliary percussionist to keep the tempo steady.

Scale exercise 1 is to be played in all major keys moving up in pitch chromatically. It is important to keep the right and left mallets the same height.

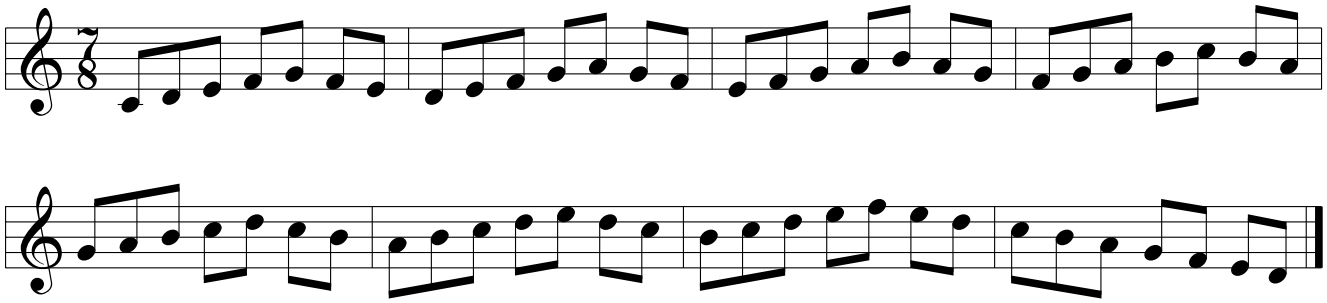
Exercise 1



You may also try a crescendo when ascending in pitch and a diminuendo when descending in pitch with any of the exercises.

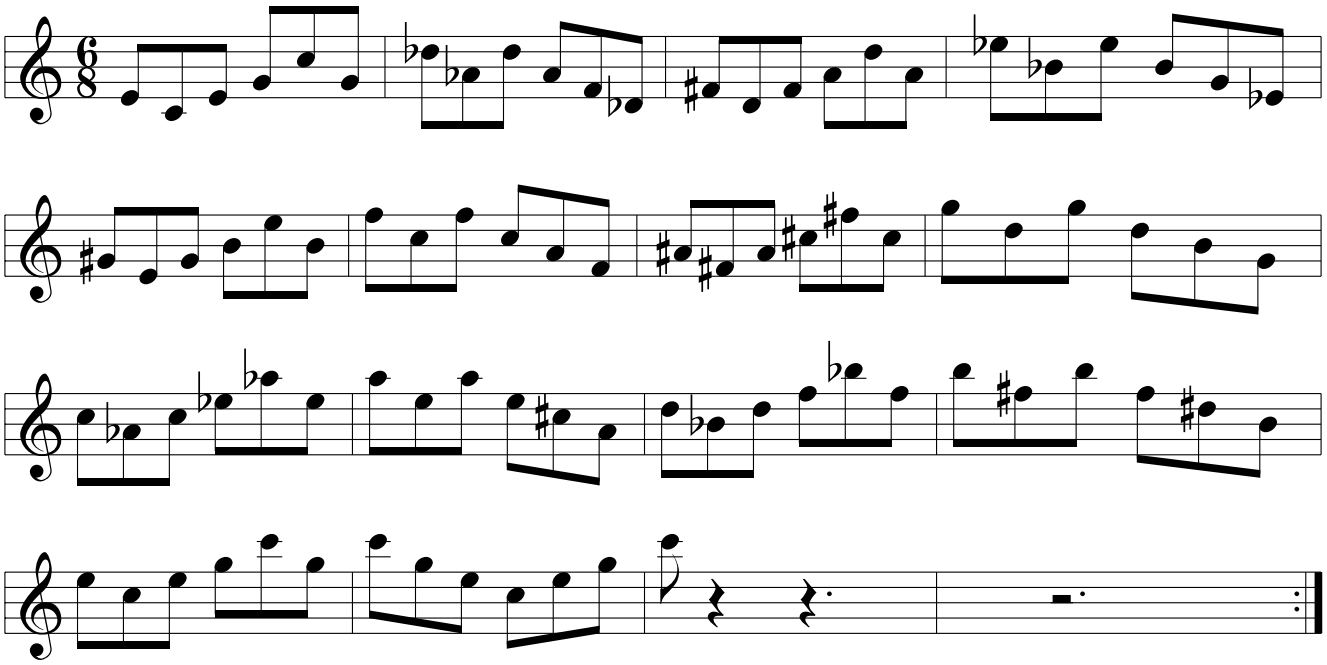
In exercise 2, we will use the 7/8 time signature to develop dexterity. This allows the player to play both right and left lead patterns. Use the pattern of five 8th notes ascending and two 8th notes descending. When you return to the tonic an octave higher, descend down the keyboard to the new key and repeat the pattern.

Exercise 2



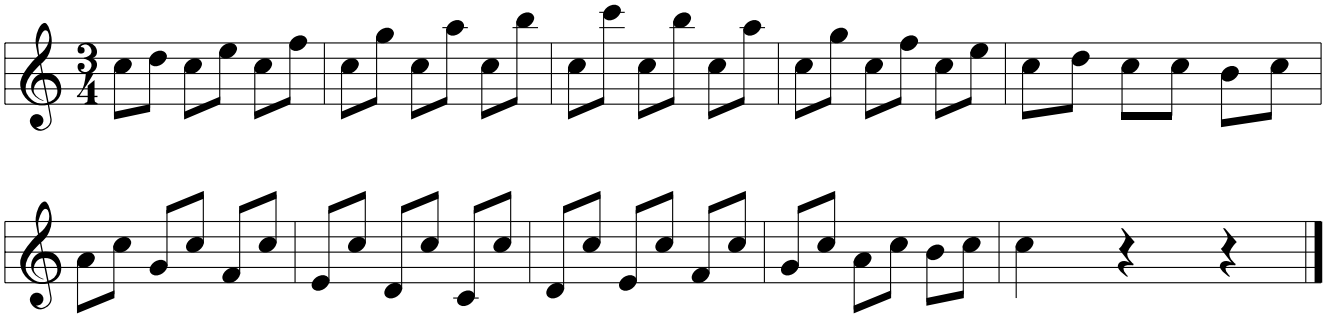
Exercise 3 is an arpeggio that challenges the player to begin breaking up the chord patterns while changing keys chromatically at each bar.

Exercise 3



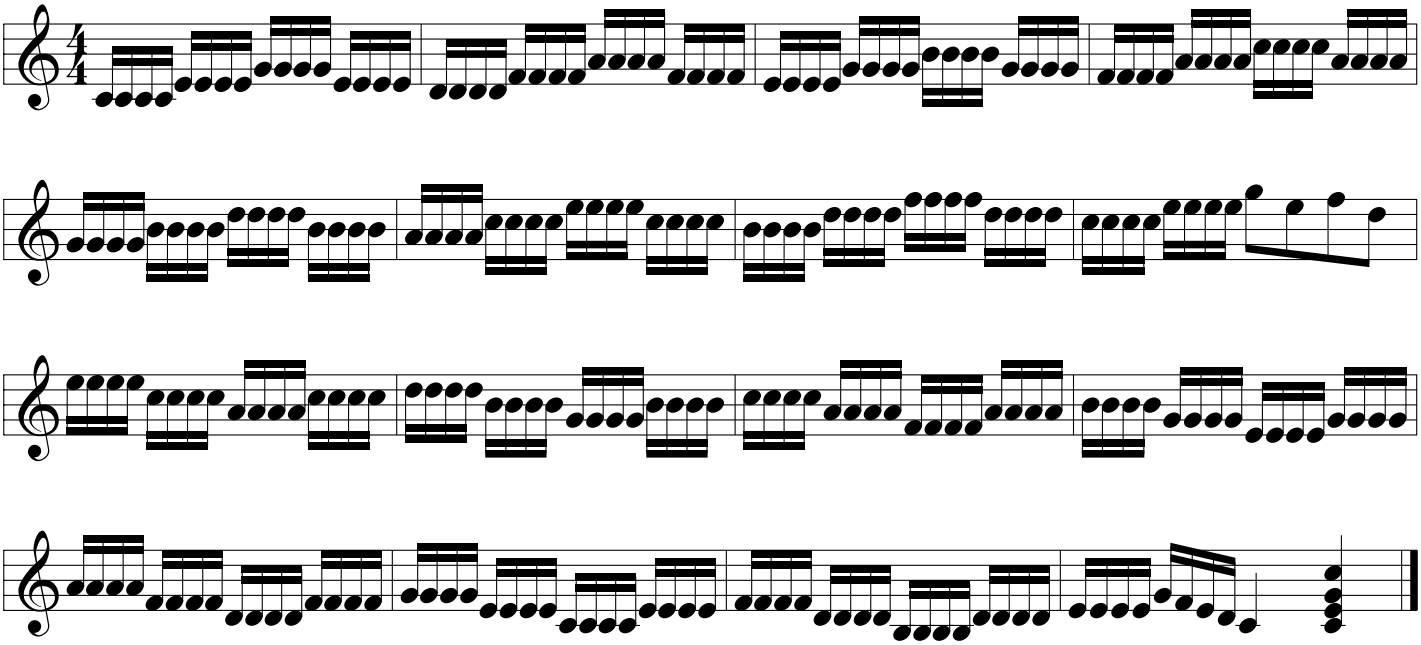
To keep our technique progressive, we now start moving into four-mallet exercises, one hand at a time, focusing on the individual left and right hand. Exercise 4 will help develop a rotating wrist motion while strengthening the muscles. Change keys in the circle of fifths, circle of fourths, or chromatically.

Exercise 4



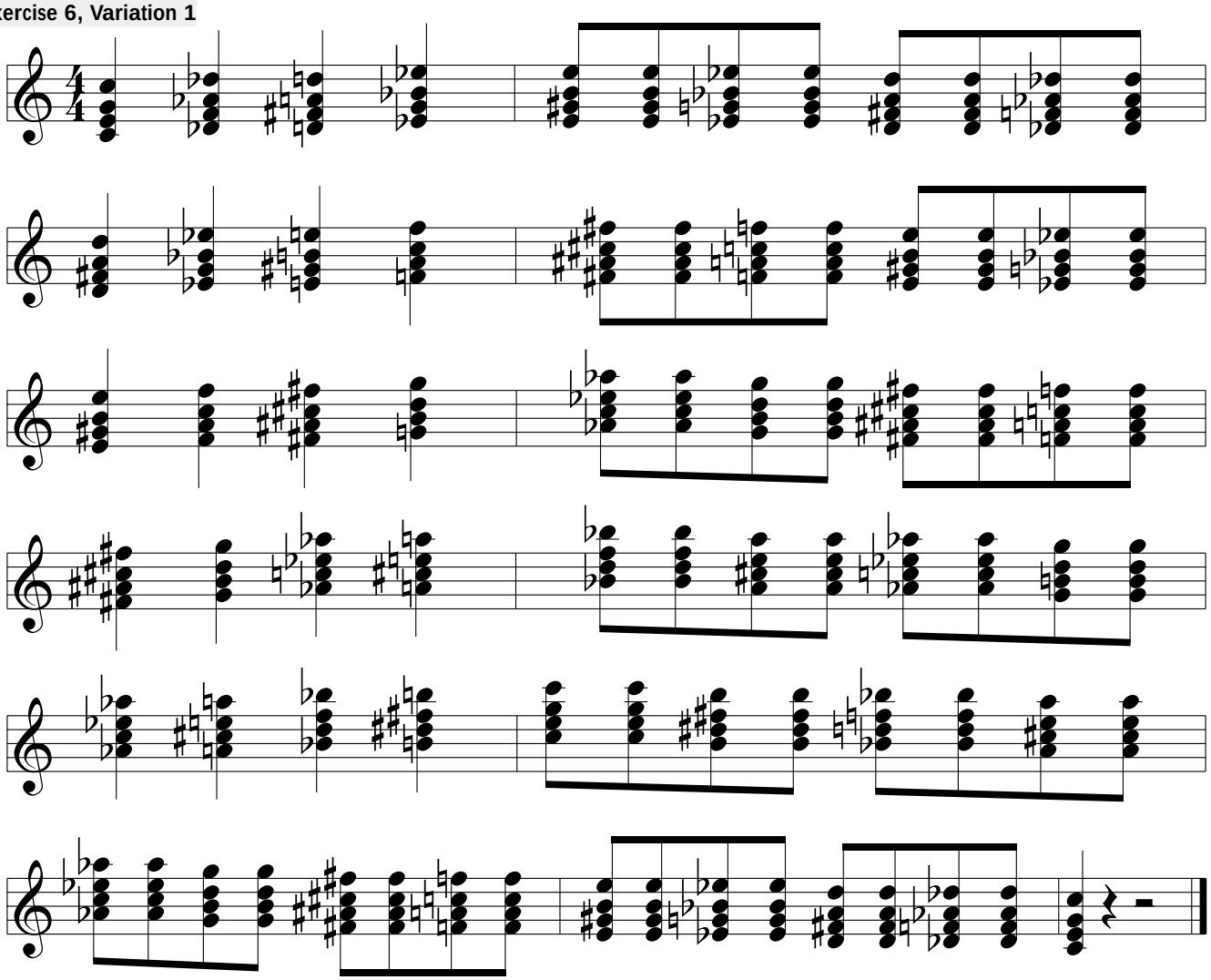
Now, create independence of rotation with the inside mallets. Play exercise 5 by alternating the inside mallets on each 16th note while you keep the outer mallets from moving.

Exercise 5



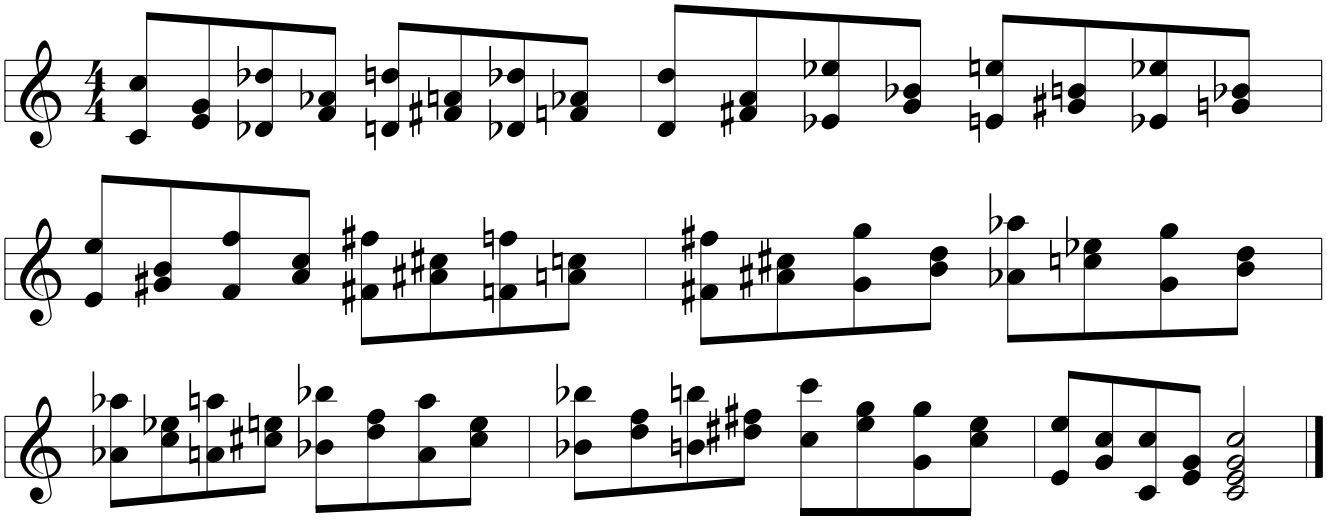
Exercise 6 (variation 1) uses block chords in root position. Use quarter notes to ascend and 8th notes to descend. When reaching the octave, descend using 8th notes on each chord.

Exercise 6, Variation 1



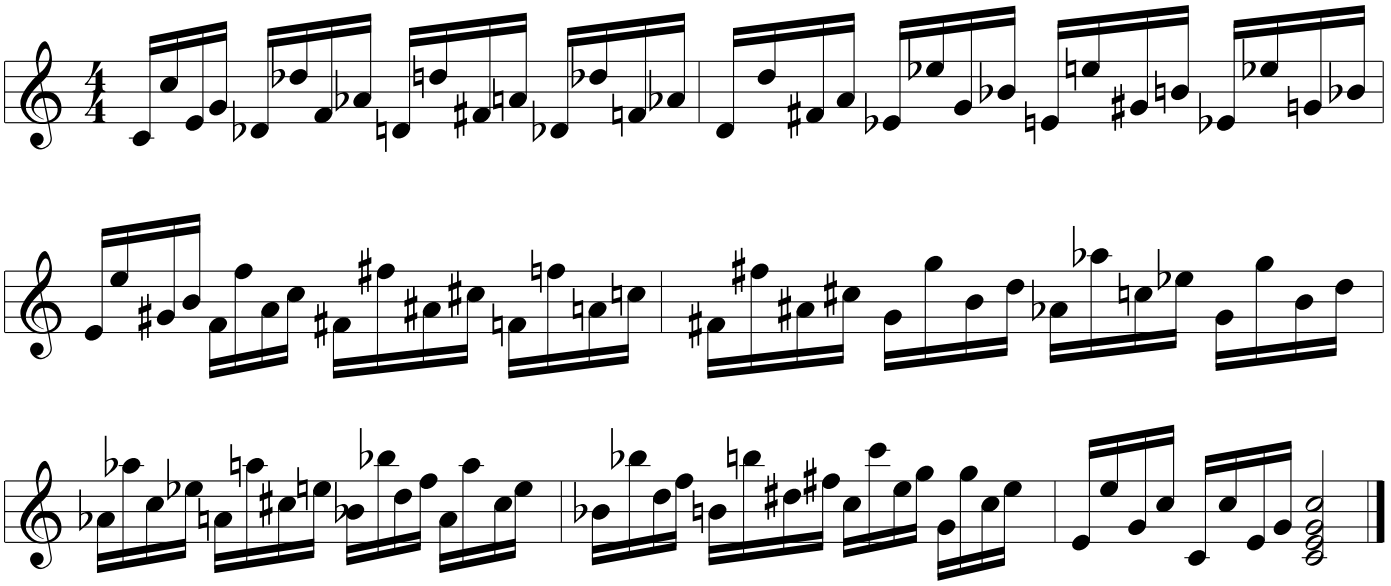
Variation 2 uses the outer and inner mallets independently. The outer mallets play the tonic notes on the downbeats and inner mallets play the 3rd and 5th degree of the scale on the upbeats. We continue to move up chromatically, three chords ascending, one chord descending in pitch. Keep using this pattern until you reach C major. To end the exercise, use different inversions of the C chord moving down the keyboard.

Exercise 6, Variation 2



Variation 3 uses all four mallets independently. Substitute 16th notes for 8th notes using the same pattern in the previous variation.

Exercise 6, Variation 3



These exercises will develop coordination using two and four mallets. Increase the tempo only when you have mastered each exercise at a slow, comfortable speed. All of these exercises can also be played in minor keys. PN

Tad Carpenter *received his Music Degree and Teaching Credentials from California State University Northridge and currently instructs drum lines for the University of Southern California Trojan Marching Band and the Tournament of Roses Honor Band, and serves as Director of Percussion at Pasadena City College. Carpenter, who marched with the Santa Clara Vanguard Drum and Bugle Corps as a teenager, has also instructed the Sacramento Freelancers and the Velvet Knights Drum and Bugle Corps, and was a marching member of Disneyland's Magic Kingdom Korps. Tad is currently working with the Glassmen Drum and Bugle Corps from Toledo, Ohio. Carpenter is a member of the PAS Marching Percussion Committee and organized the marching percussion events for PASIC '91 in Anaheim. He is a clinician for Remo Inc., Avedis Zildjian Co., and Vic Firth Enterprises.*

Finger Control for Marching Percussion

By Marty Hurley

NO MATTER WHAT THE experience level of my audience is, one question is repeated at nearly all my clinics: "How do you use the fingers when playing fast passages on snare and tenor?" This question can refer to either an individual performing for solo competitions or to full ensemble performance situations.

Over the years, I have observed individuals using all types of finger moves and tricks to perform fast, articulated passages. However, most of these moves will not work with large ensembles—especially those with more than three snares and two tenors. That's because the finger procedure for large ensemble playing has to be the same for every player within the ensemble. No matter what type of grip is used, the finger approach has to be uniform and consistent throughout the drum line. It takes a very advanced drum line to use the fingers correctly, especially with all the new variations of rudiments now being applied in performance, such as inverted flamtaps, flam stutters and inverted flamtap stutters.

When applying fingers in the right hand, squeeze or pinch the stick at the fulcrum while pulling or pressing slightly upward with the middle finger. This will limit wrist motion and allow the focus to be placed on the fingers. If matched grip is used, this finger procedure also applies to the left hand.

Traditional-grip players should lightly squeeze the left stick at the fulcrum (the base of the first finger and thumb) while the first finger presses down on the stick at the first joint of this finger. Try to maintain as relaxed a feel as possible in both hands.

Here are three exercises that will help with finger control. They are written for five parts: snares, tenors (set up in the quad configuration), five bass drums, four cymbals and one keyboard.

One of the procedures that I have found effective is to isolate the fingers using single sticking exercises. In Ensemble Exercise 1, Finger Control in 12/8, the player should focus on the fingers, primarily on the 16th notes. One must feel the right middle finger pull and the left first finger press on the stick during the execution of the second, third and fourth 16th notes. Practice this from slow to fast, maintaining an even sound.

Another way of working the fingers is by learning to balance the strength and speed of the hands—specifically, in using diddle rudiments that utilize different note values. Ensemble Exercise 2, Diddle Control, focuses on diddle hand-speed changes while using paradiddles, 9-stroke rolls and 5-stroke rolls. This exercise, which always changes sticking direction, forces the player to think about the speed, stick height and volume. Be careful to avoid common errors that can occur while playing this exercise. Often, the "diddle" of the paradiddle will be rushed with the fourth 16th note too close to the third 16th note, and the right-hand rolls will be played at a faster speed than the left-hand rolls.

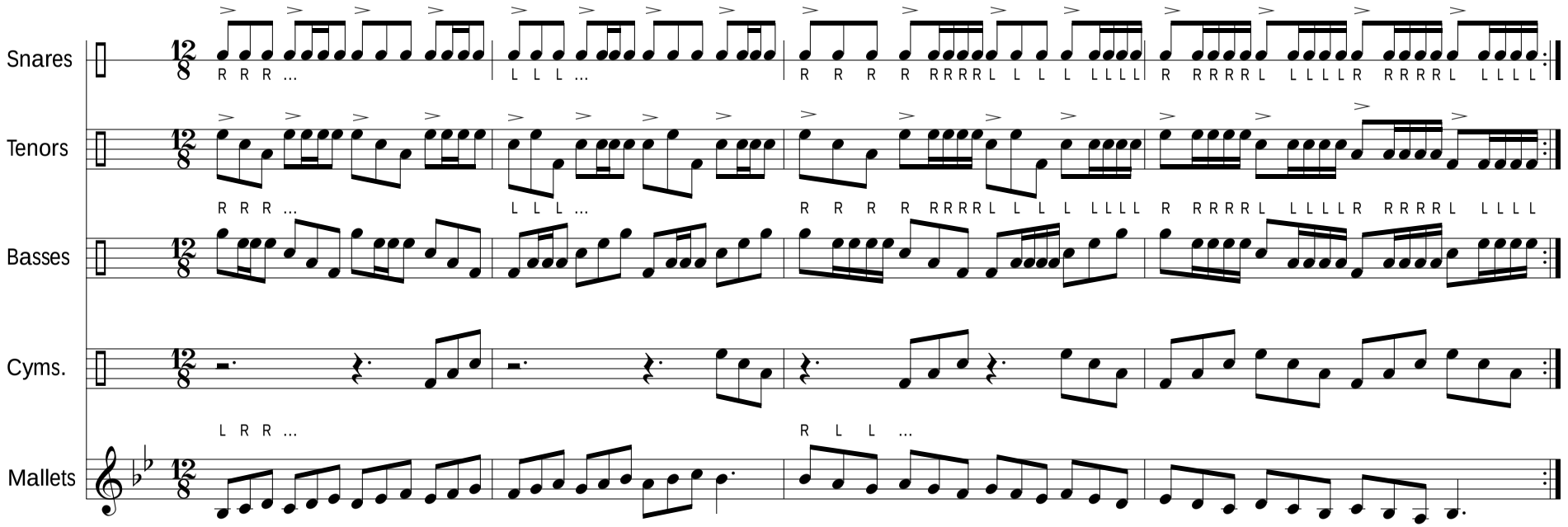
Tenor players often have problems with quick direction changes, and this exercise helps highlight hand and finger speed while moving around the drums. Often, tenor drummers do not adjust to the difference of drum sizes, head tension and motion to the left. Tenors should use more strength as they move to the outside drums, primarily to the left.

Ensemble Exercise 3, Roll Strength Builder, keys on the three different methods to play a double beat: stroke and tap; tap and stroke; tap and rebound. This makes the performer focus on each aspect of a double beat and allows the player to open up the sound of the double beat. Strong fingers will produce clarity and evenness in a roll. This exercise is also a good approach to "swipe-sticking" control for tenor players.

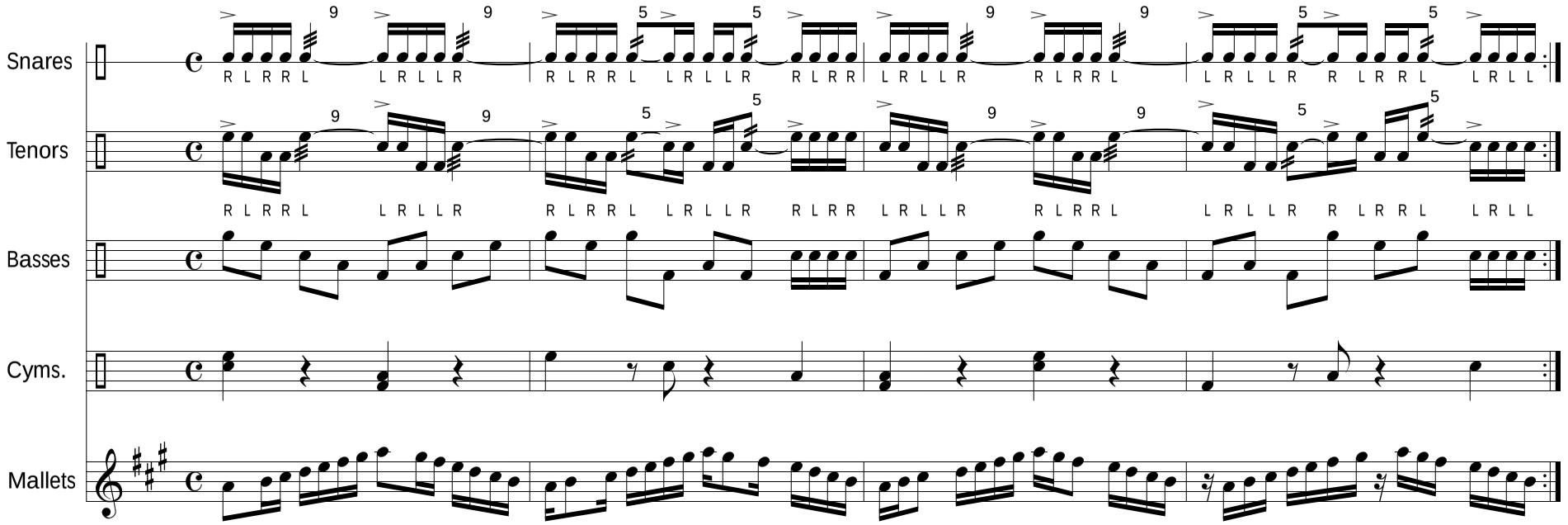
In all three exercises, remember to concentrate on how you are using your fingers. Good luck!

Marty Hurley *received his BME from Wilkes University (Wilkes-Barre, Pennsylvania) and served four years with the Air Force Band. During his tenure as percussion instructor and arranger with the Phantom Regiment (Rockford, Illinois), the corps placed in the top ten nationally for 14 years at the DCI Championships. For the past several years, Hurley has conducted percussion clinics for the regional and national meetings of the Music Educators National Conference (MENC), the Catholic Music Educators Conference, the Louisiana Music Educators Association, the Texas Music Educators Association and the Percussive Arts Society. Hurley is a Marching Percussion Clinician for Stingray Percussion, Sabian Cymbals and Rudimental Percussion Publications.*

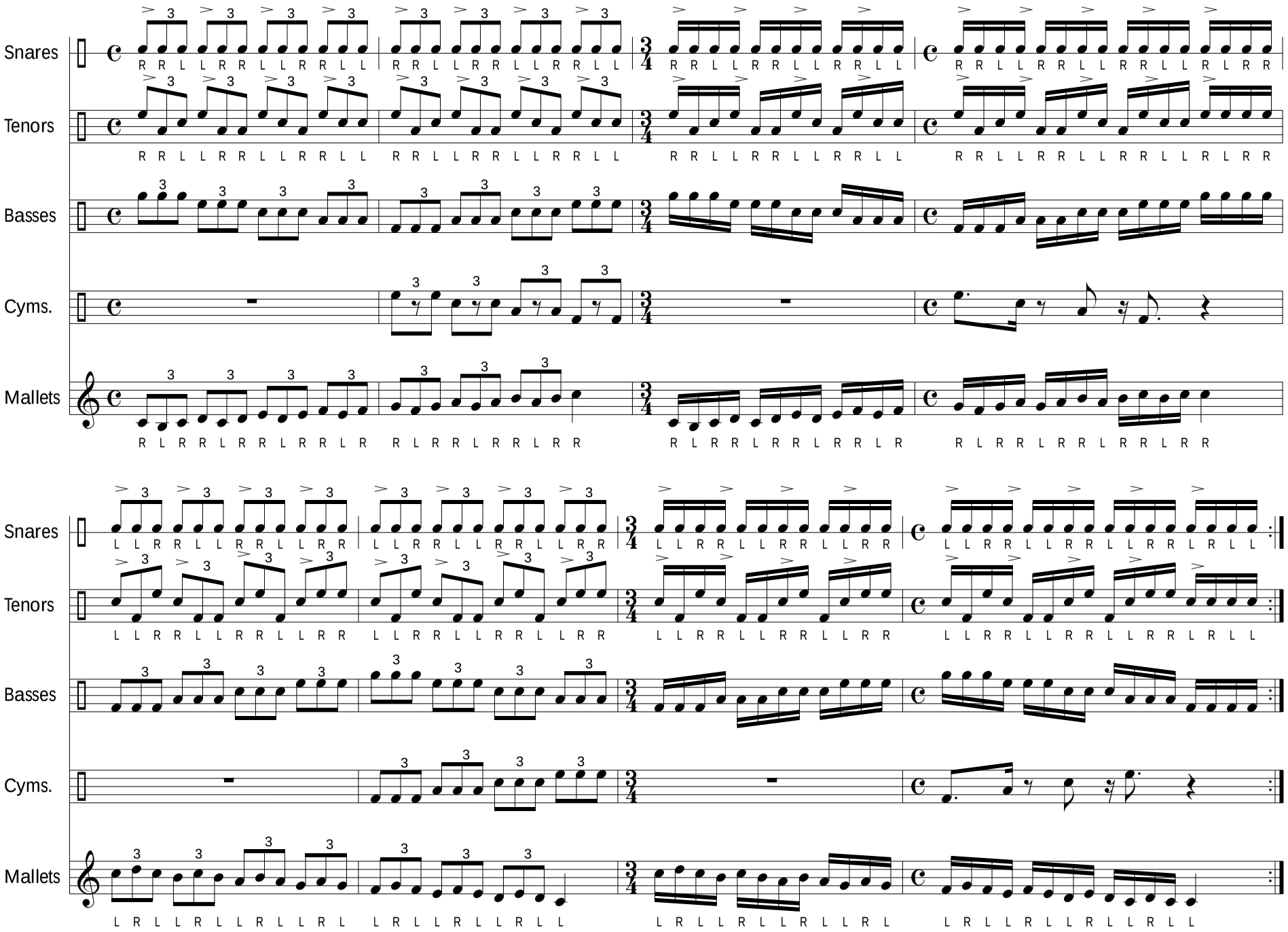
Ensemble Exercise 1: Finger Control in 12/8



Ensemble Exercise 2: Diddle Control



Ensemble Exercise 3: Roll Strength Builder



These exercises are excerpted from Marty Hurley's book *Marching Percussion Ensemble Exercises* (Volume 3, Advanced), published by Rudimental Percussion Publications.

Our Competition Is About To Realize Just How Unlucky 13 Really Is

FFX-105G
14" Free Floating Marching Snare Drum

FFX-103G
13" Free Floating Marching Snare Drum

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A Truly International PASIC
An Interview with Cuba's Lino Neira

By Stuart Marrs

Lino Neira Betancourt is Professor of Music and head of the percussion department at the Instituto Superior de Arte in Havana, Cuba. He is director of PERCUBA (the Sociedad de Percusionistas de Cuba) and as such functions as president of the Cuba Chapter of the Percussive Arts Society. Although a percussionist by training, he is best known today for his ethnomusicological studies of the drumming of Abakuá, an Afro-Cuban secret men's society. He is author of *Como Suena Un Tambor Abakuá*, the first comprehensive study of the drums of the Abakuá. Lino Neira sat down with Dr. Stuart Marrs at PASIC '94 in Atlanta to talk about his impressions after attending his first PASIC. The interview was conducted in Spanish and has been translated for *Percussive Notes* by Dr. Marrs.

Stuart Marrs: *Now that you have attended a Percussive Arts Society International Convention for the first time, what are your impressions?*

Lino Neira: I think that with just one visit, it is hard to fathom the enormity of the PAS. There is something, however, that I should point out: this is such a vast organization that it is truly admirable. We are in a time when everyone is trying to find their own identity and communicate with others from around the world. Not that this is something new—rather this has been happening for many years. This is the way it should be. This philosophy promotes artistic development and unity among peoples. It is unfortunate that, for economic reasons, the rest of the world is not sufficiently represented here. At some point, whether it will be via the PAS or some other organization that is yet to come, all of the percussion societies from around the world have to meet on equal footing.

Marrs: *I agree that this is very important, and indeed, we intend to head in that direction, as you heard in John Beck's words during the International Committee meeting: "That has always been our goal."*

Neira: I feel very privileged to have attended PASIC '94. There are many who deserve to be here much more than me: my teachers, my students, my colleagues. There are also people who should surely be members of the Hall of Fame—people like Domingo Aragú Rodríguez, who for decades was the timpanist in the Havana Symphony and played with all of the leading conductors of his time, toured throughout the world and is responsible for the high level of percussion playing found in Cuba today.

In the International Committee meeting, you were talking about the percussion festivals that exist in other countries. You talked about support for those festivals and about the fact that it is still a bit of a dream to be able to support large-scale international activities. But even what happened yesterday in the Chapter Presidents meeting was significant. The fact that I was invited to address the rest of the Chapter Presidents about PERCUBA, our percussion festival, was important. That kind of activity, which is affordable, should be much more pervasive—Brazil should speak, Venezuela should speak, other countries should speak. And not just about festivals, but about other important percussion events around the world: homage to great percussionists from around the world, ethnomusicological research from around the world, great composers of percussion music from around the world, percussion manufacturers from around the world. Here at PASIC one sees artists supported mainly by U.S. percussion manufacturers. There should be more international representation of manufacturers from abroad and there should be great support for international clinics by important world percussionists.

There are certain world percussion instruments that exist in the U.S. that are not played in their purest form. I am not against the fusion of distinct traditions; that can be fantastic. But the pure traditions must also be rescued and preserved. It is here that the PAS can do much. The PAS has a museum; I understand that it is a fine museum. But few can take advantage of it. The instrument exhibits of this museum should be taken around the world, or at least in the form of a video tour of the museum.

Marrs: *That's an interesting idea. Perhaps it could be done over the Internet on the World Wide Web, like the Vatican exhibit. How have you been received by people here, knowing that you are from Cuba?*

Neira: The people I have met here have been very warm. The blockade of Cuba has functioned in both directions. Our culture continues to develop. Those who would close off communications lose the opportunity to know what the others are doing. I think that the Americans have been more surprised by the kind of percussion that is happening in Cuba than the other way around. Here, I have felt very comfortable. Of course, there were a few people who were instrumental in my being able to be here today. And we have to mention Ney Rosauro, who wrote the first article about the PERCUBA festival and broke through the tremendous communications problems that exist in the Third World.

Members of PERCUBA: (Standing, left to right) Lino Neira, Luis Aragú. (Seated, left to right) Noel Savon, Agustin Gomez, Gorge F. Rodriguez, Ruy Lopez-Nussa, Abiel Chea, Felipe Aleman, Federico Chea, Roberto Conception, Julio A. Peraza, Alexis Cabrera.

Making a Cuban Connection

By Douglas Igelsrud

The Caribbean nation of Cuba is separated by only ninety miles of ocean from the United States. But for most North Americans, it could just as well be 9,000 miles away. Over 600,000 tourists from other countries went there last year, but U.S. citizens are forbidden to travel as tourists because of a thirty-three-year-old government-imposed economic embargo against Cuba.

My first trip to Cuba was as part of a professional research trip dealing with the performing arts organized by the Center for Cuban Studies. I had met Brazilian percussionist and composer Ney Rosauro at PASIC '92, and he gave me the address of Cuban percussionist Lino Neira. When I arrived in Cuba, Lino arranged a meeting with members of PERCUBA, the Cuban Percussion Society.

I went to Cuba again in 1994 as a journalist (I had written an article for the local paper about my first trip), traveling on my own. Both of these experiences in Cuba felt much like those described by James Michener in his book *Six Days in Havana*—very positive feelings coupled with complete freedom to travel and meet with anyone. I heard percussionists give excellent performances of music by Elliott Carter and Gordon Stout; they apparently know a lot about North American percussion music.

Following my first trip to Cuba I spoke with PAS leadership about establishing a connection between PERCUBA and PAS, and this suggestion was met with much interest and support. I am proud to be part of an organization that truly wants to be international. Thanks to the support of a number of people, Lino Neira was able to attend PASIC '94. Dr. Stuart Marrs, who has spent many years in Latin America, was most helpful.

If you would like to support further contact between Cuban and U.S. percussionists, please write to me at: 308 Greenwood Place, Syracuse NY 13210, or call (315) 471-5749. E-mail: digelsru@erc.cat.syr.edu

For information about traveling to Cuba, you may wish to contact one or both of the following:

Caribbean Music and Dance Programs (PAS Sustaining Member) offers excellent programs for studying Cuban percussion. Contact them at: 37 Dearborn Street, San Francisco CA 94110. Phone: (415) 861-7107; Fax: (415) 861-8812.

Center For Cuban Studies offers study tours in many subject areas including art, music and dance. Contact them at: 124 West 23rd Street, New York, NY 10011; (212) 242-0559.

I am interested in organizing a tour that would provide a general overview of Cuban percussion and the performing arts, and also include the opportunity for lessons with Cuban percussionists. Please contact me for more information. PN

***Douglas Igelsrud** is Principal Timpanist of the Syracuse Symphony Orchestra and was President of the New York State Chapter of the PAS from 1981-83.*

Marrs: *Have you discovered something new during your visit—something that you didn't know before?*

Neira: As a professor of percussion for the last twenty-five years in Cuba, I would use, and be familiar with, many names of important American percussionists. But to me they were just that—names. For all I knew, the actual people behind these names could have been alive or deceased, short or tall, black or white; I didn't know. Here at PASIC, I have met these legends and have shaken their hands—had my picture taken with them! Many have given me gifts to take back to Cuba: videos, books, sticks and mallets, etc. Many have professed their moral support for our plight in Cuba. All of that is very meaningful to me, but to have met these living legends... I can now die in peace. I would love for these great percussionists to discover the Cuba that I know. Sometimes we think we know a great deal, but we can't know what we don't know.

Marrs: *Are you saying that you think you know more about us than we know about you?*

Neira: I am ninety-percent sure of it.

Marrs: *On the exhibit floor, there are many percussion manufacturing companies, music publishing companies, and many other parts of the percussion industry. What are your observations regarding this great exhibit hall at PASIC?*

Neira: This is the first time in my life that I have seen so many instruments under one roof. At times it is quiet, but at times it is louder than standing next to a loud engine. Sure it's loud, but for me it is pleasurable. Percussion noise is part of my life. Two aspects of the exhibit hall that made an impression on me were the technological advances and the competition between manufacturers. The quantity of publications is incredible. Everything gets published, and there doesn't seem to be a particular emphasis on major works. One wouldn't think that the area of percussion could have so many facets to commercialize, but it does. There was one store from California represented on the exhibit floor that just bowled me over with all of the thousands of knick-knacks, T-shirts and small percussion instruments. That booth is analogous to my total experience here—full of so many items and impressions that it is almost overwhelming.

Marrs: *What do you think about the clinics and concerts at PASIC?*

Neira: Fabulous! Great! The only thing is that when the PAS labels its events, like the new music/research day that is dedicated to "ethnic percussion" or "performance," it should not lose sight of the fact that the rest of the world has a broader perspective on the application of these terms, and if it is to be truly the Percussive Arts Society International Convention, then more attention should be paid to the "international" part of the event. PN

***Stuart Marrs**' professional experience spans twenty-five years and includes work as a soloist, clinician, orchestral timpanist/percussionist, conductor and teacher. He has taught and performed in France, Switzerland, Belgium, Poland, Russia, El Salvador, and Bolivia, and was director of the San Jose Chamber Players in Costa Rica. Marrs is founder and former president of the Maine Chapter of the PAS. He has taught at the National University of Costa Rica and Indiana University, and has been teaching percussion and music history at the University of Maine since 1985. Marrs received his doctorate from Indiana University School of Music.*

November 1–4, 1995 • Hyatt Regency Hotel
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must be postmarked by October 2, 1995.

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Photocopy this page if you wish. Return form with payment to
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Please note: A 20% cancellation fee will be assessed on ALL cancellations prior to October 27. NO refunds will be issued after that date.

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❑ Yes, this is postmarked by October 2 and my current membership is good through 11/95. Please send my badge to the address above. **(U.S. members only—Registration materials will be mailed 3 weeks prior to convention by Certified Mail.)**
❑ Please hold my badge for pickup at the registration site. ❑ Check here if this is a new address.

Check all that apply	To pre-register, you must be a member of the Percussive Arts Society	Enter appropriate figure
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	Pre-registration fee—(this includes all four days)—$60	$
	One-day registration (PAS members only)—$30 per day [On-site registration will be $90 for all PAS members]	$
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	Name of spouse, parent or guardian attending	
	Hall of Fame Banquet tickets—$35 per person	$
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2. Should reservations be made without this form, please mention the name of your group to secure the preferred rate below. Do not send in the attached form if reservations have been made directly with the hotel. This prevents reservation duplication.
3. Check-in time is 3:00 PM and check-out time is 12:00 noon.
4. It is this hotel's policy that Food and Beverage served in this hotel must be provided by the hotel.
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In conjunction with the organizations listed below, the Percussive Arts Society will again offer six international and three regional scholarships to attend PASIC '95. 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 '95 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 15, 1995 (Friday, September 22, 1995 for the Canadian Student Scholarship).**
4 You must be a current member of PAS.

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Lawton, OK 73502

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P.O. Box 310
Elkhart, IN 46515

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Jim Catalano
Ludwig Industries
P.O. Box 310
Elkhart, IN 46515

Remo, Inc. Scholarship
Lloyd McCausland
Remo, Inc.
12804 Raymer St.
North Hollywood, CA 91605

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Christie Cierlak
Yamaha Corp. of America
P.O. Box 899
Grand Rapids, MI 49512

*The Colwell Systems Scholarship recipient will serve as the student representative to the Board of Directors.

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Texas Student Scholarship
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Dallas, TX 75243

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Canadian Student Scholarship
Ian Turnbull
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 '95 registration, one free ticket to the Hall of Fame Banquet, and transportation to the PASIC '95 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 22, 1995.

If you have any questions about the PASIC '95 scholarships, please contact the PAS office by writing to PAS, P.O. Box 25, Lawton, OK 73502, or by calling (405)353-1455.

SCHOLARSHIP APPLICATION FORM

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Please photocopy this application form if applying for more than one scholarship.
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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) _____

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Applicant's signature _____ Date _____

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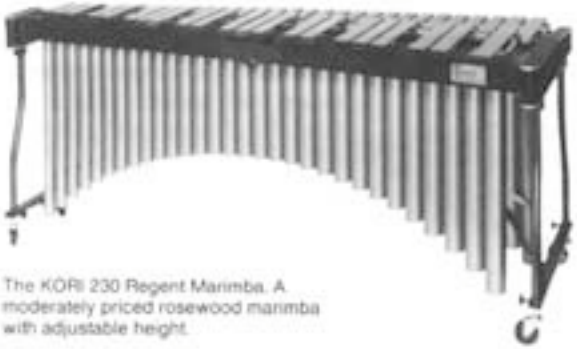

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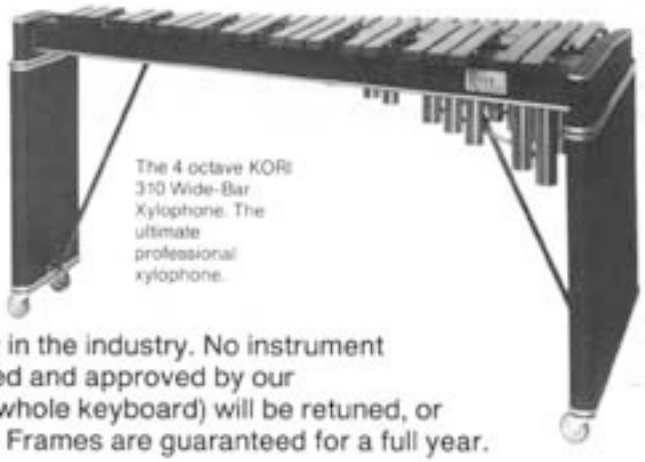

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Terry Gibbs, Still Swinging

By Dan Moore

TERRY GIBBS, BORN OCTOBER 13, 1924, grew up—by his own admission—in the streets of Brooklyn, New York. Terry was a drummer and his brother played the xylophone. Whenever his brother wasn't around, Terry would sneak into his room and play the "off-limits" instrument. His sister heard Terry play "The Boulevard of Broken Dreams" in an amateur contest (unbeknownst to his brother), and she immediately found him a teacher: Fred Albright. In 1936 Terry won the *Major Bowes Amateur Hour* and, at the age of twelve, went on the road.

I met Gibbs at a jazz festival in July, 1993—still on the road some fifty-seven years later. The next day Gibbs and I hung out, laughed a lot, and talked about music, life, boxing and everything in between. When he speaks of his many life experiences Gibbs is glib and funny, yet he quickly turns serious when speaking of the extraordinary power of music.

Gibbs is down-to-earth, modest, witty and tells great stories. He has won six consecutive *Down Beat* awards and has served as the musical director for the Steve Allen and Regis Philbin television programs. Here is a musician who has worked with (and continues to work with) the greatest names in jazz; here is a bandleader who led one of the hottest big bands of all time, the Terry Gibbs Dream Band; here is one of the first to bridge the equality gap in jazz by hiring musicians based on ability rather than race or sex. Here is Terry Gibbs.

Dan Moore: *Terry Gibbs was not your name when you started out in the music business.*

Terry Gibbs: I'll take the fifth.

Moore: *How did your name change come about?*

Gibbs: When I was young, there was a fighter called Terry Young, who I sort of emulated. I wanted to be a boxer, and I liked how he fought. All the kids started to call me Terry, so Terry became my nickname. So it was Terry Gubenko. I went with a bandleader named Judy Kane; it was billed as "featuring Terry Gubenko on drums and xylophones." Music Corporation of America (MCA), which was probably the biggest agency at the time, didn't like my name, and without telling me, the publicity came back saying "featuring Terry Gibbs on drums and xylophone." I thought I'd been fired; nobody had asked me. So I became Terry Gibbs.

My mother got bugged. "Who's going to know it's my son?" I was starting to make a little noise, get publicity and finally get my name on something, and it's not even Gubenko. Later on, when I went with Benny Goodman, she said, "I'll change my name to Gibbs so they'll know it's my son." My mother was funny—she didn't care if somebody offered me twenty-million dollars a week to play with whatever name band, but if Benny Goodman offered me five dollars, she made me go with Benny Goodman, because that's the name she knew.

Moore: *You've worked with, and still work with, some of the biggest names in the music business.*

Gibbs: I've been fortunate through the years. I don't think there's anybody that I haven't either worked with or played with that I wanted to play with. The only one—seriously—would be Frank Sinatra. I would love to play behind Frank. I conducted for Ella Fitzgerald once for a week. I've played with Charlie Parker, Dizzy Gillespie, Miles Davis, Bud Powell—everybody you can think of, especially in the bebop days. So I've been very fortunate in that area.

Moore: *Tell me about the Dream Band.*

Gibbs: That's a one-of-a-kind. It's like Benny Goodman may have had ten different bands—you know, musicians leave bands and other guys come in—but the band he had with Gene Krupa and Harry James, that was the history-making band. Count Basie may have had two—one with Lester Young and Jo Jones, and then one later on with Joe Williams and Frank Foster and all those guys. Artie Shaw had one with Buddy Rich. And I had this band in 1959.

It was a fluke how it all happened. I was under contract to Mercury Records. I could record anything I wanted in those days. I was pretty hot with Mercury; they liked what I did. So after moving to California I wanted to record a big band, but I heard a musician—I won't mention the guy's name because he is living and is one of the most famous arranger/bandleaders—who got into a lot of trouble for rehearsing for a record date. You couldn't rehearse for record dates. The reason for that is they wanted you to spend the rehearsal money in the studio.

There was a movie critic who liked what I did; Eve Star was her name. She recommended me to a club owner at a place called the Seville. They were trying everything; they just weren't doing any business. I went down to see him and talked him into a five-piece band. We went in and it went well. The guy wanted us to come back the next week, and I said, "How'd you like to have a fifteen-piece band for what you're paying me for the five musicians?" I'd get to do my record date; I'd get to rehearse. You could rehearse for a job but not for a record date. He said, "I don't care because we don't do any business; that's the end of the club anyhow."

Terry Gibbs

So we told our friends about it. Steve Allen was a good friend of mine—this was before I conducted for him—and I mentioned it to him, and he gave us a plug on TV. I expected twenty people—thirty people at most; the place held about 300. We rehearsed all week. We recorded Friday and Saturday, and went in Sunday to play the job, and when we got there, sure enough there were twenty or thirty people.

I only had twelve arrangements for the record date; that's all the music I had. So I said, "Okay, Conte Candoli, at letter A you play 100 choruses, we'll make up backgrounds; Frank Rosolino, you've got 2,000 choruses at letter B." We go out to the bandstand and there are 300 people packed in the club with a line waiting to

get in. Besides famous jazz musicians like Shelly Manne, there were a bunch of movie stars like Ginger Rogers, Fred MacMurray and June Haver. Somehow word got around.

It went great. The club owner said, "Let's do it again next week," and sure enough, when we got to the job there must've been about twenty people there. By 10 o'clock you couldn't get into the place; there were lines around the corner. We did that for five weeks in a row, then the guy says, "Why don't we go five days a week." We didn't realize that Basie was coming into a place called The Crescendo. Big bands were not in at that time. This was 1959. Guys like Dave Brubeck were making more money with his quartet than Basie was with his whole band. So there was no reason to have a big band. And so, we figured, "Well, who knows"—and we outdrew Basie. In fact, the whole Basie band would come down between sets to hear our band. It was a one-of-a-kind band.

If you took each musician into a room and interrogated them, and said "Who's your favorite alto player? Who's your favorite trumpet player?" they'd give you all the same names. That's why the band sounded so good, because we all thought alike musically.

I ran the band, but I run a very loose band. I just demand a few things. Show up on time and play the parts. Don't ever fool with the music. The ensemble was very important. You hear the Dream Band albums, it's a party. We're having so much fun, but the music is being played right. Mel Lewis, as good as he played with his own band, played better on this band.

I put the albums out in 1986 with the tapes I had from 1959. I had the tapes in my house; I wasn't going to put them out ever. Guys like Buddy Rich and Shorty Rogers made me put them out. Buddy Rich kept saying, "That's the greatest band in the world. Let people hear that band." The first three albums that came out were unreleased tapes that I had in my house for about thirty years. The last two, volumes 4 and 5, were the original albums that we did. I wasn't really sure if people

would buy something from 1959. But fortunately it sounds like it was recorded yesterday, because Wally Heider, who deserves so much credit for the sound, was such a great engineer for recording live performances.

The ensemble work is so good and the soloists are so good. In fact, the ensemble work is so good you forget how good the soloists were—guys like Frank Rosolino, Conte Candoli, Lou Levy, Richie Kamuca and Bill Perkins. Those were some heavyweight players, but you forget about it because the ensemble work and the arrangements are so great.

We had fun with it for a few years. In fact, the first year I lost about $20,000 in bookings. In 1959 that was like $200,000 now. I lost that in bookings because I wouldn't accept a job. Just the one Tuesday night we worked with the big band. And then it became two nights a week. The guys in the band made $15.00 a night when we worked, which was scale at the time, but our bar tabs would be $23.00. You gotta either love music or be an idiot. And I made $11.00 after I paid the band boy.

So that's the Dream Band. Every drummer should have those albums because of Mel Lewis. Every fill that Mel played was almost like the arranger wrote it into the arrangement. And every drummer that ever took his place in my band played these same licks that Mel played, until Frank Capp, the drummer that was with the band the longest after Mel left.

Moore: *Tell me about the Big Four.*

Gibbs: At one time we were called the Big Four: Lionel Hampton, Red Norvo, Milt Jackson and myself. Actually, we were probably the only four vibes players around. But we were called the Big Four, I suppose, because we were the most well-known. There were some other good players around: Teddy Charles, Joe Roland, a young kid named Warren Chasson, Emil Richards, Johnny Rae, Don Elliott. But we were just a few years before them and we made all the noise. Later on, there's Gary Burton, Dave Pike, Bobby Hutcherson. But that was way later.

Moore: *Dave Brubeck said last night that he owed you a debt of gratitude for teaching his drummer, Cal Tjader, how to play vibes. Tell me about that.*

Gibbs: Back about 1946 I was with Buddy Rich's band. We were playing somewhere in San Francisco, and Cal was playing drums at that time. I think we were there for about three weeks. Cal would come every night, and then we'd go back to where he was playing and they'd open the doors and we'd have a session. I'd show him little things on vibes—how I approached it, how I held the mallets, all these things—and I think Cal got into the vibes more. Cal Tjader was probably one of the most underrated jazz vibists around because he got very lucky in the Latin field. Cal was such a great Latin player, but he never got accepted as much in the jazz field. But he did a great record with Stan Getz. Cal was a very talented guy and a very nice man.

Moore: *How has vibes playing changed since you started playing?*

Gibbs: I think most of the young players are picking up four mallets—playing with two and holding four and playing some chords. That's one of the biggest changes.

Moore: *You mentioned yesterday something you called "the four-mallet trap." What did you mean by that?*

Gibbs: Gary Burton is a phenomena when it comes to four mallets. He does some things alone that knock me out. But I think because he became so popular, everybody that could pick up four mallets thought they could play like Gary. They'd play a chord, then a whole bunch of garbage in between, and then end up on the right chord. If you took two mallets away from them, they wouldn't know how to play a line.

I did a thing with Gary about two or three years ago. We played opposite each other and then Gary and I played together. You have to work with somebody to know what they can do. I always knew he could play four mallets, but we played bebop. We played a few tunes, and he jumped into it and swung as hard as anybody I ever heard. He can do it, but a lot of the young guys don't realize that to play like Gary Burton—if you want to play like Gary Burton—you better study and learn the instrument and learn how to play a line, because Gary can play a line. Some of those guys play any note and all of a sudden they hit a chord, and that's it.

Moore: *What advice would you give someone who is thinking about a career in music?*

Gibbs: That's hard. First, find a good teacher; that's so important—somebody who'll teach you the basics the right way. Because if you start out wrong, you're going to play wrong. If you have a natural talent you should still study, because there are certain things that natural talent won't cover. I think everyone should know a little about piano so you know a little more about music. You'll hit a chord and you can see the whole chord as you hit it. Then, if you have an ear—which you should have when you're playing jazz—and know your chord progressions, you'll play the right notes. You never can study too much.

Moore: *Do you feel that you're still learning today?*

Gibbs: Oh, yeah. I'm learning how to ask for more money. [laughs]

You never stop learning. For example, last night when I played with Dave Brubeck, Dave said we'll play the blues, and about a minute before we went on he said we'll play "C Jam Blues," and then about 40 seconds before we went on he said, "We'll play 'Things Ain't What They Used To Be,' then we'll go into 'C Jam Blues' and we'll end up with 'Don't Get Around Much Anymore.' " After, I told Dave I would've loved to have done it one more time, because when you play like that, you must listen to everybody while you're playing and then know what to leave out.

I'll tell you a story. On Woody Herman's band, my big solo was "What's New." The only part of the melody I played was two notes, and from there on I played four-billion notes. Nobody knew what song I was playing. I just ran through the changes, because I could hear the melody in my head.

Woody, who was like a father to me, came over to me one time and said, "You know, Terry, I think if you played the first eight bars of melody…" I wouldn't even let him finish. I had a hot temper. I said, "Who the hell are you telling me how to play? What are you talking about? I know twice as much as you do." I thought he walked away crying, he felt so terrible. So just a few years ago, before Woody died, I was playing the Royal York Hotel, in Toronto, Canada, and Woody came in to see me. I told the story I just told you, and I said, "Now, I'm going to play this for you, Woody." I played two full choruses of the melody of "What's New"—no jazz, just two full choruses of the melody. I owed him two choruses and I gave them to him.

Moore: *In an interview on one of your album covers, you mentioned how difficult it is for you to play the melody on a ballad.*

Gibbs: It's hard for me to play the melody and hold notes. Unlike a horn player who can make his own vibrato, when I hit a note I'm locked-in to the speed of vibrato the motor is set on. And it throws me off because that's not the feeling I might really have for holding the note. So I have to jump into other notes. Sometimes I play my best if I don't use the pedal on ballads.

Moore: *How do you feel about jazz today?*

Gibbs: I think it's good. I think there are more young people interested in jazz now. You do a concert, people come back and ask for your autograph—kids fifteen years old, or twenty-two which is lovely, or thirty which is great, or even forty, which is great because the people who are forty years old grew up with rock 'n' roll music. So when you see them coming to hear you play, that's a good sign. Maybe they've gotten tired of hearing those two chords and the drummer playing backbeats so loud that you can't hear the rest of the band.

Moore: *In an interview from about 1964 you said, "All in all, I'm happy with Terry Gibbs today. All I ever want is to keep on swinging." What about Terry Gibbs today?*

Gibbs: When I'm ninety years old, I'll probably say the same thing. I'll probably be out on the road. I keep threatening to retire some day, and I say maybe I'll quit when I'm seventy, but so long as they call me, I can't quit. As long as I can still think of something to play on "I Got Rhythm" and the blues, how can I quit?

If I can walk one to three miles in the morning, and then practice for about an hour—and I don't practice any jazz, I just practice legitimately, what they call rolls and scales; I do everything hand-to-hand so that one hand is just as good as the other. If I do that every day, I feel like a king. If anybody calls me, I can leave in two seconds and go play the concert.

Moore: *I have two more questions for you.*
Gibbs: When am I leaving town? [laughs]

Moore: *There has to be one stupid question in every interview.*
Gibbs: And you'll get one stupid answer.

Moore: *Why do you have pencil erasers on the ends of your mallets?*
Gibbs: There are two questions asked of me all the time, and that's one of the questions. When people in the audience ask me that, I tell them I make a lot of mistakes, and I erase the bad notes. Actually, I cut my mallets short, to about 7 1/2 inches, and I put a pencil eraser on them because all mallets warp. I know exactly where the warp is from where the eraser is.

The other question they ask is, "Why is that thing [the resonator fans] turning?" I say, "It's a fan; I sweat a lot." And they say, "Oh, wonderful." Those are the two stupid questions I'm always asked by people, and the stupid answers that go with the stupid questions.

Moore: *What is important for people to know about Terry Gibbs?*
Gibbs: It don't mean a thing if it ain't got that swing. PN

***Dan Moore**, marimbist and percussionist, is known for his work in developing non-traditional performance techniques using a MIDI triggering system on an acoustic marimba. Moore performs regularly with Nashville panist Mat Britain as the Britain/Moore Duo. Moore is completing his Doctor of Musical Arts degree at the University of Kentucky while on leave from his position as professor of music at Montana State University. Moore is a performing artist for Yamaha Corporation of America.*

Traditional Four-Mallet Grip

By Nancy Zeltsman

THE MORE I TOUR AND TEACH, THE MORE SURPRISED I AM to see how rarely traditional four-mallet grip is used. It really isn't "traditional" anymore. Still, it's the grip used by Japanese marimbist Keiko Abe as well as many Asian players. It was taught to me about twenty years ago by the New York City-based xylophone and mallet virtuoso Ian Finkel.

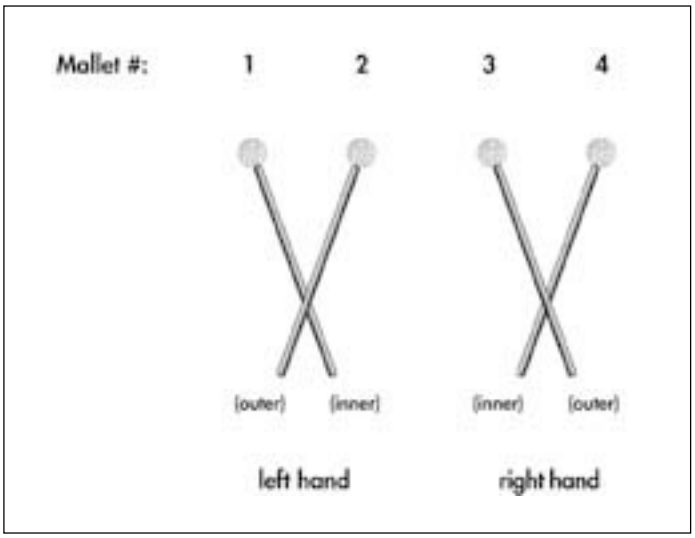
Traditional grip always seemed to me to be very natural, comfortable and musically versatile; I never gave a moment's thought to using another. While it worked well for me from an early stage, I've gradually discovered more and more technical and tonal possibilities it affords, and imagine that I will continue to do so. I've never come across a technical challenge I couldn't meet with traditional grip. Conversely, I've seen other grips render certain passages extremely awkward—ones that would not have been awkward with traditional grip.

I believe that traditional grip has sadly become far less traditional than it deserves to be because a clear written description of it doesn't exist or hasn't been widely distributed. One of the most frequently used grips is the "Stevens" grip. One explanation for this, I think, is that Leigh Howard Stevens' *Method of Movement*, in which he teaches his version of Musser grip, is widely available. It's a very clear explanation of a four-mallet grip that people can use on their own, even if a teacher isn't available to them.

I never insist that my students switch to traditional grip if they've already been using a different grip. The most important considerations for which grip you choose are: (1) you can meet basic technical challenges with it; (2) the grip *feels* good to you; and (3) you can achieve every conceivable musical and tonal nuance with it. Some students who had been using Stevens grip or Musser grip have tried traditional grip since starting to work with me. Some immediately found it easier and got good results.

The point of this article is not to start a debate over which is the best grip to use. Peoples' hand sizes and structures vary far too much that any one grip could be comfortable and effective for everyone. My hope is that this introduction will encourage people to try traditional grip and that it may appeal to them. My thanks to Michael Rosen, who first prodded me several years ago to write an article on my grip.

Throughout these steps, I will be referring to the four mallets with the following number system:



SUSAN WILSON

***Nancy Zeltsman** is the marimbist of the marimba/violin duo Marimolin, which has premiered over 75 pieces, performed across the U.S. and in Europe, and recorded for GM Recordings and Catalyst/BMG—which issued Marimolin's most recent album,* Combo Platter. *Zeltsman also performs as a soloist and teaches marimba at The Boston Conservatory and Berklee College of Music. Her solo marimba CD is entitled* Woodcuts. *She endorses Marimba One marimbas and her own line of Encore Mallets.*

Step 1

Lay out the four mallets in two pairs with the handles crossed about three-quarters of the way down the mallet shafts (from the mallet heads). The outer mallet handles should be on the bottom, i.e., mallets 1 and 4. It helps to have the handles extending off the marimba or a table. (See Photo 1)


Photo 1

Step 2

Begin with only your right or left hand. Put your second (index) finger down through the top of the X (where the mallets cross). (See Photo 2) Wrap your fourth and fifth fingers around the crossed handles (keeping the mallets stacked, with the outer handle on the


Photo 2

bottom). An inch or two of the handles should extend out the back (side) of your hand (not under your wrist).

The fifth finger ("pinky") must stretch across and touch the palm of your hand. It will *always* touch your palm and sometimes needs to be really clenched. The fourth finger will often help the fifth finger clench and anchor the mallets; other times, it will be relaxed and loosely curled around the sticks (not reaching over to the palm). It may help to think of your fourth and fifth fingers as extending across the mallets to the heel of your hand, as opposed to being curled around them with the nail of the fifth finger digging into the palm. (See Photo 3)

Step 3

The first step in situating your "front" fingers—1 (thumb), 2 and 3—is to orient the outer mallet to the spot on your index finger between the first two joints. Think of this spot as "home base" for the outer mallet. (See Photo 4) This is the basic orientation point where the mallet will be when you're playing midsized intervals: roughly, thirds through sixths.

Basically, the thumb always rests on top of the inside mallet with its tip *between* the two mallets. It should be bent slightly in a convex, rather than a concave, curve. The two main orientation points on the thumb for the inner mallet are: (1) just below the first joint (i.e., between the first and second joints; see Photo 5); and (2) just above the first joint (i.e., between the first joint and the nail; see Photo 6). The former (below the first joint) tends to be most comfortable for intervals of a fifth or larger. The latter (above the first joint) tends to be most comfortable for intervals of a fourth or smaller. However, the individual hand and musical context may supersede this generalization.

Meanwhile, your third finger should be loosely curled and relaxed. It creates a sort of supporting shelf for the outer—and sometimes, both—sticks. (See Photo 7) With smaller intervals, it should be wrapped around both sticks. With large intervals, you may gain support for the outer mallet by having the third finger curled around it. Be careful, however, that the tip of the third finger doesn't come up between the mallets as you move back to smaller intervals; it will prevent you from drawing the mallets closed. Pulling the third finger in toward the thumb allows the second finger to push out (toward the third finger) and "grab" the stick at the orientation point.

By squeezing the fifth (and maybe also fourth) finger(s) around the X, you should gain the necessary resistance for the mallets to feel really anchored—almost *glued*—to the second finger and thumb at the basic orientation points. If you play a lot, you will probably form a callus on the second finger at the orientation point.


Photo 3


Photo 4


Photo 5


Photo 6


Photo 7

Step 4

Play a comfortably-sized interval (with both mallets). Probably this will be a fourth or fifth. Repeat it slowly. Try to play with a full sound, at a dynamic of *mp* to *mf*. Play fairly slowly, about quarter note = 70.

As you do so, think about your basic body posture. You should have both feet on the floor and be standing up straight, squarely facing the marimba. You want your arms to feel very relaxed and long, extending from your shoulders, elbows in. Your palms will be facing down (rather than having your hands rotated with the thumbs up). Your basic strokes, up and down from the wrists, will be similar to that of matched-grip snare drum. Keep your mallet handles as low to the marimba as possible without quite touching. If you have trouble feeling relaxed with this, go ahead and let the handles touch the bars sometimes until you get accustomed to your arms feeling naturally extended. (See Photo 8)


Photo 8


Photo 9

There are three reasons for keeping your hands low to the keyboard: (1) your movements across the keyboard will look very smooth; (2) you'll feel most connected to the keyboard; and (3) you'll take advantage of the greatest surface area of the mallet striking the bar, for the "fattest" sound.

With the double-stop, focus on lifting up from your wrist rather than using your forearm. To really get a feel for this, try playing a natural down-stroke, after which you bring your mallets only slightly above the keyboard; freeze there. Then lift the mallets up very slowly, bending up from your wrist to an exaggerated degree. You actually may never raise your mallets as high as shown in Photo 9 during regular playing; this is just one of the best ways to feel the particular wrist muscles you'll be using. Repeat this: natural down-stroke—at about *mf*—and exaggerated, *sloooowww* up-stroke.

Whenever (this goes for the next steps, as well) the mallets feel like they're slipping; or you feel you're losing the basic orientation points for the second finger and thumb; or the mallet handles are clicking together, the problem will probably be that you're not clenching the fifth finger around the mallets at the back of your hand. Remember that the fifth (and sometimes also, fourth) finger(s) squeezing *up* on the mallets provide the crucially needed resistance for the "front" fingers (second and thumb) to push against. Your little finger may feel utterly overwhelmed by the responsibility required of it. Building isolated strength in that finger, so that the "front" fingers can feel relaxed even though the fifth finger is clenched, is for some people the most difficult aspect of traditional grip.

Step 5

Repeat Steps 2 through 4 with the other hand.

Step 6

So far, I have described the basic grip for conservatively-sized intervals (thirds through sixths). The basic grip changes slightly for smaller and for larger intervals. Let's continue through the spectrum.

Starting with your right hand, play a fourth—say, a C and F—a few times. Open the F out to a G and play the fifth a few times. In opening to the fifth, the thumb orientation point may go from the spot above the first joint to below the first joint—or maybe not. Open out to a sixth and play it a few times. Now the thumb orientation point is likely to be most comfortable below the joint. In opening, you should feel like you're stretching out with second finger *and* with the thumb (in opposite directions). With wider intervals, the orientation point on the second finger may shift up above the first joint (near the tip). Open out to a seventh, then an octave, then (if you're daring) a ninth (and beyond, depending on the width of your bars and the register you're in). Play each a few times. With these last few widest intervals, you may need to hold onto the X with *only* your fifth finger. Also, the thumb orientation point may change to *farther* back on your thumb than previously discussed—to the little notch just above the bone of the base joint or even below it. In addition, it will be easier to play wide intervals if you shift your basic grasping point on the mallets to nearer the tip. (See Photo 10)

Now work your way closed: octave, seventh, sixth, fifth, fourth—reviewing the slight adjustments as you go (e.g., by the sixth, your

fourth finger may be able to be back across the X along with the fifth; the thumb orientation points may change along the way). Basically, to state the obvious, you're gradually bringing your fist closed. For a third, the most comfortable thumb orientation point will almost definitely be the spot above the first joint.

One slightly tricky thing is the interval of a second. We'll begin by going from the interval of a third to a second and back. For the interval of a second, you need to get your second finger forward and out of the way. Straighten it out, but be extremely careful to keep the tip of it hooked under the outside mallet. (See Photo 11) Your thumb will help to bring the mallets closed for this small interval by pushing down on the inside mallet and pulling it in. You can push down with the thumb because of the resistance offered by the fourth and fifth fingers clenching upward. It is crucial that you keep both the thumb and second finger in between the two mallets or you won't be able to get a hold on them to open back out to regular position. With the interval of a second, your third finger will be wrapped around both mallets underneath along with the fourth and fifth fingers.

When you go from the second back to the third (intervals, not fingers), you're reclaiming the basic position. To do so, one of my students thinks of "bumping" the outer mallet over the first joint. With the third, you have just enough room for the outer stick to be in basic position on the index finger, and the thumb to be at the orientation point above the first joint. Practice going back and forth between the second and third. Don't play the next one until your hand is set. Keep thinking: *second/special position* with extended second finger and thumb hooked in between mallets; *third/basic position* (a cramped-feeling version of it).

Step 7

Repeat Step 6 with the left hand. Start with a fourth—say, G and C. Keep the inside mallet on the C and gradually open out with the outer mallet (index finger) as well as with the thumb. (See Photo 12)

Obviously, you could invent countless exercises for practicing going between different sized intervals, besides just moving by scale steps. The best "exercises," however, may be applying these principles to some actual music.

Step 8

The final basic step is understanding how to use the mallets independently. First, we'll address the outer mallets, numbers 1 and 4.

With mallet 4 (in your right hand), concentrate on raising the stick in a straight line alongside your second finger. The straight line you're envisioning should continue down the tendon of that finger and up your arm. Raise the stick from your wrist, which should be *low*, near the keyboard (remember your relaxed arm extension from Step 4) with your wrist as flat as possible (rather than rotated so your thumb is above your hand). As much as possible, think of keeping the top inside corner of your wrist (below the thumb) tilting down and in. (See Photo 13)

Using the same basic playing position and wrist motion described in Step 4, slowly play single notes at *mf*. For the downward stroke, you'll push down with the index finger and thumb. After each stroke, leave the mallet just above the keyboard and then slowly raise it to an exaggeratedly high level. Focus on how it feels to make a straight down-stroke and up-stroke. The power for single strokes with the outer mallets comes from the flick of your wrist. Try the same with mallet 1 (in your left hand).


Photo 10


Photo 11

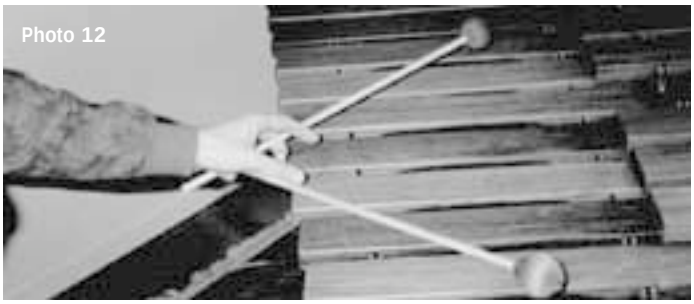


Photo 12

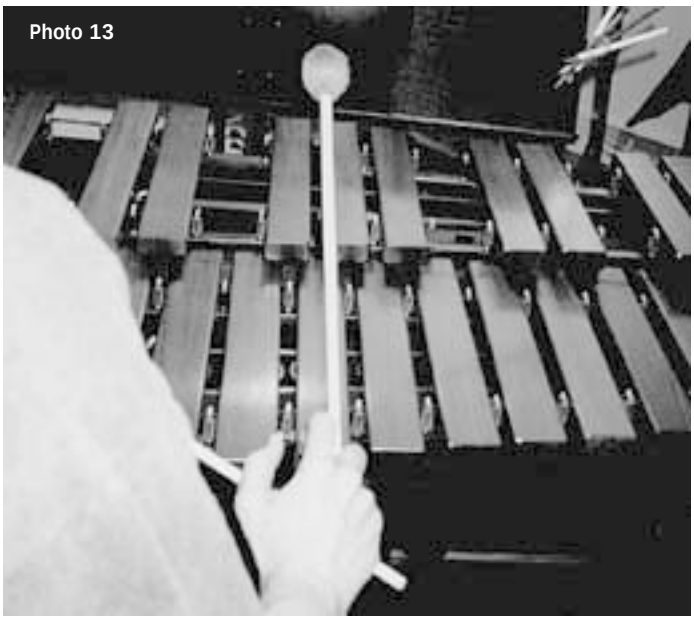


Photo 13

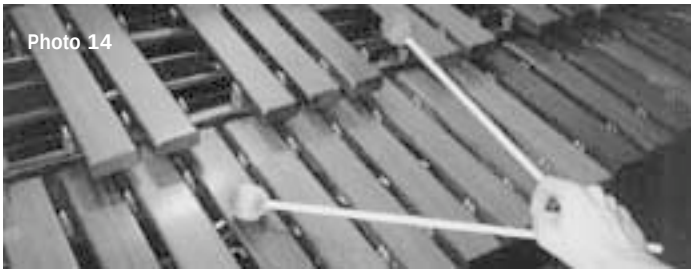


Photo 14

The stroke is different for the inner mallets, numbers 2 and 3. The power for single strokes with the inner mallets will come from your thumb. It is enhanced by rotating your wrist so the thumb is above your hand (as I had warned against in relation to the outer mallets). Again, we'll begin with the right hand.

Begin by playing slow, single strokes at *mf*. The exaggerated stroke you should try here—again, *just* so you'll feel the muscles that will be used—is one in which your wrist rotates outward from a flat (palm down) to a sideways position (thumb above your hand, or even rotated so palm almost faces up). Notice the tremendous weight and strength with which the bone in your thumb can bring the mallet down. (See Photo 14) Experiment to find the exact course the mallet needs to take to achieve a straight down-stroke and up-stroke. Then try the same with mallet 2 in your left hand.

At first, don't be concerned if, when you're playing with only one of the mallets in a given hand, the other mallet in that hand is flopping onto the keyboard. First, just concentrate on the basic independent strokes, ignoring any flopping by the other mallet. Then work on eliminating it. Simply squeeze with the fifth (and maybe also fourth) finger(s) to cast the temporarily unwanted mallet up and out of the way. When playing with the outer mallet only, the tip of the third finger placed against the inner mallet can also sometimes help keep it out of the way. You may wish to also tilt your hand down slightly toward the side you're playing with. Eventually, when playing with only the inner or outer mallet, the other mallet should remain relatively stationary, seeming to serve as an axis for the mallet with which you're playing.

I commonly play single-line passages with mallets 2 and 4 (especially in the high range), in that case keeping mallet 3 in near my stomach; or with mallets 2 and 3 (the inner mallets); or with mallets 1 and 3 (especially in the low range). I frequently switch back and forth between these.

Through all of these steps, pay careful attention to whether one hand happens to initially feel more comfortable than the other. If so, try to figure out why and have the slower-learning hand copy it.

The final step, obviously, is to apply traditional grip to some actual playing. Play something with which you're already familiar, approaching it slowly, trying to remember the various pointers I've laid out. Or, just try some scales.

In conclusion, here are some of the primary virtues of traditional grip:

1. Its basics can be learned quickly affording immediate application.
2. The mallets crossing in your hand and your fist around them affords natural leverage and power.
3. You can grasp the mallets at any point on the handles. This enables you to control how much length you use. In some instances, e.g., one-handed rolls on one note, less handle extension means your arm positions can be much more relaxed and natural.
4. Becoming accustomed to the subtle shifts in hand position necessary to play different-sized intervals means that your fingers are primed for and sensitized to subtle shifts they can make to achieve different tone qualities.
5. Traditional grip can be applied equally well to the vibraphone as to the marimba. It also works well in the context of multiple percussion playing that involves quick mallet/stick changes: You can pick up four mallets very quickly with traditional grip. PN

The All-County Percussion Ensemble

By John Immerso and Brian Clancy

Foreword: *In February, 1992 I attended the Suffolk County Music Educators' Association (SCMEA) Day of Percussion on Long Island. Not only were the clinics, performances, and organization excellent, the attendance at the concert was higher than most I had seen at similar events.*

As I noticed the relatively high percentage of public school students, teachers and parents, I realized that a key factor in making a Day of Percussion a success is to actively involve students in a performance; i.e., an all-county percussion ensemble. By organizing a percussion ensemble for area students to perform in during a Day of Percussion, the educational and musical goals of PAS are put into practice in a more tangible way. Although clinics and performances by artists are inspirational and educational, the experience of performing in a fine quality percussion group will foster pride and excellence in our students that observation alone cannot achieve. The students, in turn, will attract more teachers and parents to the Day of Percussion, thereby increasing community awareness and participation in the event (and future events).

The following is an article written by PAS members John Immerso and Brian Clancy about their experiences in organizing an all-county percussion ensemble. One of the keys to their success (besides their diligent work and commitment to the growth of percussion students) was their collaboration with their area's Music Educators' Association. As we all know, funding is one of the most difficult problems to overcome in any musical event; engaging a large number of participants is another. By combining their expertise in percussion with funds, organization and personnel from SCMEA, John and Brian were not only successful in creating an all-county percussion ensemble, but in establishing an annual Day of Percussion for that county.

We in PAS need to find new ways of reaching younger (than college age) percussionists, actively engaging them in performances of quality literature, and fostering excitement about the percussive arts. We also need to make our expertise more available to music teachers and their students by combining forces in percussion-related events. PAS is growing and broadening its scope each year, thanks to its fine leadership and willingness to change. Let us continue to plant these musical seeds so generations to come may do the same.—Kristen Shiner McGuire

IN THESE DAYS OF FISCAL CUTBACKS AND dwindling enrollment, an all-county percussion ensemble can offer talented percussion students an opportunity they could never get in their home schools. Percussion ensembles made up of the best young percussionists in your county offer these students the chance to prepare and perform some of the finest works in the percussion ensemble repertoire.

It is our hope that this article will offer some guidance in starting an all-county percussion ensemble in your area. You will surely have some great ideas of your own; by all means make use of them. Consider this article a point of departure rather than an instruction manual. What has worked for us may not be right for you. In fact, we find ourselves constantly updating and adapting our own procedures to make them more effective each year. Most importantly, enjoy yourself and allow your students to do the same. There is a great deal of fine percussion ensemble music out there for you to experience together.

First, a little background material. When each of us began teaching in 1987, we were right out of graduate school with Master of Music degrees in Percussion Performance from the Crane School of Music. One of the best parts of the percussion department at Crane is the very strong emphasis on percussion ensemble. Professor James Petercsak introduced us to many fine works, and we took that love for percussion ensemble with us.

We each planned on starting a percussion ensemble in our own schools as a supplement to our regular school band program. We found, however, that we each had only one or two really talented student percussionists. While we did start ensembles, these exceptional students remained unchallenged because of the necessity of keeping the difficulty level accessible to all the students. As a result, we were unable to perform most of the really fine works for percussion ensemble. When we approached other band directors in the area about this, we found that the lack of talented and well-trained student percussionists was a common problem.

We came up with an idea: If we could bring together the best percussion students from several schools, we could perform the better pieces in the repertoire and help improve the level of playing and interest in these more advanced percussion students. This seemed like an ideal way to help not only the interested students, but their band directors as well by providing them with more able percussionists.

We decided to follow the successful practices of the Suffolk County Music Educators' Association (SCMEA) and create an All-County Percussion Ensemble. SCMEA has many years of success with large ensembles in the all-county format (i.e., band, orchestra and chorus), so we knew that we had a good model to work with.

There was, however, one important difference with what we were attempting to do: size. The larger ensembles can accommodate 120 or more students and can therefore allow for representation from every school district in the county. A percussion ensemble can only use eight to ten players. This small number limited the number of districts that could be represented. In order to increase district representation, we decided to form two ensembles. Ensemble 1 would be made up of students in grades 8, 9 and 10, and Ensemble 2 would be made up of students in grades 11 and 12. Once again, we followed the established policies of SCMEA, which divides students in a similar way for participation in the larger all-county groups.

AUDITIONS

The next consideration was that of selection. Here we had to break away from the established procedures. While participation in the larger all-county ensembles is based primarily on teacher recommendation and previous New York State School Music Association (NYSSMA) ratings, neither of these would be an effective method for our purposes. There was only one answer—auditions.

We devised the following procedure in order to make the auditions as fair as possible. We send each teacher a recommendation form to be filled out and returned to us listing each student who would like to audition, the area(s) in which they would like to be auditioned (snare, mallets, timpani), and their grade in school. We also include a list of all dates (audition, rehearsals, performance) to eliminate scheduling problems right from the start. Then, approximately three weeks before the audition, we send each teacher a packet for each student who wishes to audition containing the audition schedule and directions to the audition site, a second list of the pertinent dates, a commitment form to be signed by the student and the parents agreeing to be at all rehearsals (as well as the concert, of course!), and the audition pieces themselves.

In order to provide each student with an equal chance and approximately the same length of preparation time, we deliberately avoid selecting pieces from the NYSSMA manual. We felt that the chances of choosing a piece that had been performed by one or more students at last year's NYSSMA Festival were too great and therefore provided some students with an unfair advantage.

Running the auditions themselves is relatively easy. Be sure to have enough judges to cover every room (two to a room is ideal, and can make a big difference when dealing with a disgruntled parent or teacher at some future date) and provide breaks for each judge. The number of rooms you will need is obviously dependent on the number of students who will be auditioning. You will also need someone to greet and direct the students at a registration table as they arrive. Be sure to provide time in the schedule for a meal break if the auditions will go on for an extended period of time. Bringing in dinner (or even just coffee and donuts) for the judges shows your appreciation and also gives them time to chat with each other. This social aspect makes the experience more pleasant for the judges, and may also generate some new ideas for improving the audition process.

In order for the evaluation to be as consistent as possible, we use a form listing several areas of successful performance (accuracy, time, tone quality, technique, etc.) and the student is rated numerically based on a maximum of twenty points. We also encourage each judge to write constructive comments regarding the student's performance. At the bottom of the form, the scores on each instrument (snare/mallet/timpani) are recorded. These scores are averaged together to arrive at the student's overall score. This averaging allows students to be compared equally whether they audition on one, two or three instruments.

The students with the highest scores are selected to be in the ensemble. Remember to choose only eight to ten students for each ensemble. Some interpretive judgment must be used because a student who scores an 18 on snare, 16 on mallets and 17 on timpani (making an overall average of 17), is more desirable than a student who scored an 18 on snare but does not play mallets or timpani.

Once the students have been selected, the band directors are informed by mail with a listing of students in both ensembles and each student's home school. Also included are the audition forms of each student who participated, in hopes that the judge's comments may be helpful. We also send a congratulatory letter to each Director of Music who has a student in one of the ensembles and a letter of appreciation to each judge.

THE MUSIC

Now the music may be selected. Obviously, the ability and strengths of your players must be taken into consideration. If you plan to use a guest conductor, that person should be consulted about the choice of music. Another important consideration is the overall format of your concert. We have had success with this format: one combined piece (perhaps a rudimental snare drum piece performed by the whole group), three pieces by the younger ensemble, intermission, three pieces by the older ensemble, and a combined finale. (We always use *Three Brothers* by Michael Colgrass for our finale.) We will occasionally double up some of the parts in order to provide each student with approximately the same amount of playing time. With *Three Brothers*, we double (and sometimes triple) up on the accompaniment parts in order to have every student playing in the finale.

Another important consideration is the location of your concert(s) and the audience for which you will be performing. You should also consider the instrumentation of the music and the instruments you have available. You may be able to borrow some of the in-

struments you don't have from other schools in your area, particularly if a student from that school is in one of the ensembles. Much of the intermediate to advanced literature may require several mallet instruments (or four-mallet technique), use of some unusual percussion instrument (marching machine, lion's roar, brake drums, etc.), or instruments that require specialized technique (congas, tabla, pedaling on the vibes or timpani, etc.).

The next step in the process is rehearsals. We have found that three rehearsals are sufficient. It is wise to schedule rehearsals about two weeks before, about a week before, and the evening before the concert. This provides sufficient time between rehearsals for the students to practice. The conductor should be thoroughly familiar with the scores and have the layout of the instruments planned in advance. Since a portion of our concert is devoted to a combined performance of both ensembles, we use an overlapping rehearsal schedule (Ensemble 1—6:00 P.M. to 8:30 P.M., and Ensemble 2—7:30 P.M. to 10:00 P.M.).

An integral part of our approach to the all-county percussion ensemble concept is that rehearsals should be run as masterclasses. This provides the students with instruction on new techniques and approaches, not just how to play the next piece of music. In order for this to be effective, it is important to have assistance from other percussionists. They should feel free to circulate throughout the students and give advice and playing tips. At first the students may feel uncomfortable with this arrangement, but they will soon be eating up all the suggestions they can get. We have had great success with this "masterclass" approach and urge you to consider implementing it in your program.

THE CONCERT

The last consideration is the concert. You need plenty of help backstage to make sure the players are ready to go. With regard to scheduling the performance, we have our All-County Percussion Ensemble perform an evening concert as the highlight of our annual Day of Percussion. You may want to consider doing the same. If you do not have a Day of Percussion, perhaps this is the time to start one. There are many other performance possibilities for your all-county percussion ensemble. Regardless of how you set up the performance, be sure to invite the parents and teachers. Some may need a little coaxing, but they will surely enjoy it.

Take time during the concert to recognize all the people who helped during the various stages of preparation. If several key people are involved, perhaps you should consider organizing them into a committee. This has worked well for us. A committee can help out with details and can make your job much easier. This will also increase the turnout at both the audition and the concert. People are more likely to support a project they are actively involved in.

Finally, when you are in the thick of preparations and things seem too crazy to control, try to keep in mind the reasons why you got started with this project. Working with the students and seeing their faces light up when they finally get it right is what it is all about. All the paperwork and countless details can get you bogged down, but in the end it will all work out just fine. PN

John Immerso *is a band director in the Patchogue-Medford School District in Patchogue, NY, where he directs the concert band, the symphonic band, the marching band and the jazz ensemble. He is a member of the PAS Education Committee.*

Brian Clancy *is an instrumental music teacher at Hauppauge High School in Hauppauge, NY, where he directs the concert band, marching band and jazz ensemble. He is a member of the PAS Education Committee.*

Stanley Leonard: A Life in Percussion

By John Soroka

In the summer of 1994, Stanley Leonard retired from his position as Principal Timpanist of the Pittsburgh Symphony Orchestra. During his last week of rehearsals and concerts, John Soroka (Principal Percussionist of the PSO) spoke with Leonard about his career and his plans for "retirement."

John Soroka: *I'd like to know what changed the most about orchestra playing, or what remained the same during your long tenure with the PSO.*

Stanley Leonard: A different style of orchestral playing has developed over the years. I have noticed that conductors seem to want orchestras to produce more and more sound and play with a more projected kind of sound than we used to do forty years ago. It seemed like conductors used to have a more natural concept of loud sounds. I have a feeling that it might be due to the spectacular way that recorded sound has developed over the years. Conductors and musicians are much more used to hearing a quality of presence in the recorded sound. Now they expect that same quality and character in the concert hall. Years ago, we were able to play more naturally and not be quite as concerned with projecting the sound in such a strong manner.

Soroka: *What techniques have you developed or changed in order to be able to accomplish that?*

Leonard: The advent of the plastic timpani head has assisted in sound production, because you are able to play stronger and use slightly heavier sticks without the danger of breaking the drumhead, as we would have done if we had been using calfskin heads. I use sticks with a little bit larger diameter handle. The diameter of the handle is a significant factor in producing a bigger sound. You have to adapt to each concert hall, too. Some concert halls require using a general range of harder sticks, if there is considerable reverberation. Drier sounding concert halls require a general range of slightly softer sticks in order to produce the proper character of sound.

Soroka: *Could you speak about the types of mallets you use?*

Leonard: I have tried, over the years, to develop a selection of sticks that will provide me with the kind of tone colors that I need to play any piece of music. I don't make too many sticks myself, but I have designed sticks for stick makers to make for me. I'm always thinking in terms of the colors of the sounds. I have tried to develop sets of sticks that answer the needs of the music, articulate the music correctly—both rhythmically and dynamically—and provide proper musical nuance. I may use several pairs of soft sticks—each pair having a different size head, a different type of core—in order to achieve a particular kind of sound. The same with hard sticks—I'll use several pairs that are all of a different character.

Soroka: *With what you've just described in terms of a life-long approach to exploring colors and doing that partially through different sticks you've created and acquired, have your insights into playing Beethoven or Brahms symphonies changed? How have these works remained fresh over the years?*

Leonard: First, let me say that these are two of my favorite composers—not only because of the music they wrote, but also because of the kind of timpani parts they wrote, which seem to fit the music so well. When I'm playing, I'm always thinking how my part fits into the total musical picture. From time to time I get new performance insights and will say, "Oh, I never noticed that this particular passage played a certain way or with a certain dynamic could achieve a slightly different feeling here." Freshness continues as a part of the exploring process you're always going through when you're playing, even though it's a work you may have performed literally hundreds of times. To me, playing a Beethoven symphony is always a fresh experience because I enjoy playing it so much. I have become so familiar with his works I'm able to really listen with a depth of perception that I didn't have when I first began playing. When I first started, I was concerned with the mechanics of fitting the notes into the rest of the music and the orchestral tonescape. As the years have gone by, I've been able to think more about the perceptions I have about the music itself, and that has been really helpful to me in interpreting and performing.

Soroka: *Would you comment on what you've appreciated or respected about some of the conductors under whom you've performed?*

Leonard: A percussionist always enjoys performing with a conductor who has a good sense of rhythm and can communicate that sense through the baton and through his or her gestures on the podium. Starting in the present and going backwards, I appreciate Lorin Maazel's wonderful sense of rhythm and ensemble. The clarity of his baton technique and consistency is appreciated by all of the musicians. I appreciated the flexibility and the musicianship of André Previn. He has the ability to interpret Russian and French music with an understanding that other conductors never communicated to me. William Steinberg taught me how to understand and appreciate Brahms, Beethoven, Wagner and the German repertoire. I appreciated the emotional and sentimental heart that he put into the music of Mahler. I loved the way Eugene Ormandy created orchestral sounds. I have never played with anybody who developed the sound of an orchestra like Ormandy did.

Soroka: *So these conductors have served as teachers, and through their interpretations, you were able to gain insights about the composers and performance. What lessons have remained with you from the percussion teachers with whom you studied?*

Leonard: I think that each of my teachers had an emotional and spiritual impact on the things that I do now. I began studying timpani as a teenager with a Saul Goodman student—Ben Udel, who played timpani in the Kansas City Philharmonic. He taught me a lot about the musical aspects of playing the timpani—something that I really grabbed hold of. Ben was an incredibly intense and devoted musician.

Stanley Leonard

He taught in a way that helped me develop a real sense of listening to what I was doing when I was playing.

My first percussion teacher was Vera Daylen. She taught me about character and color on all of the percussion instruments. She was a marimba virtuoso, a student of Clair Omar Musser. I studied also with Edward Metzinger, who was in the Chicago Symphony. He taught me a lot about controlling the placement of the timpani stick on the drumhead. My teacher at Eastman was Bill Street, who refined all of these techniques that I had been gathering over the years. He was what I would call "the gentleman of timpani players." He taught me about playing with a musical style, and with an approach to the drum that respected the instrument, the music. He always emphasized striking the instrument so as to produce a singing musical sound.

Soroka: *Could you talk a little bit about your percussion experience, including your beginnings as a timpanist?*

Leonard: When I was seventeen, I began my professional career as a percussionist with the Kansas City Philharmonic. My teacher Vera was the principal percussionist, and my teacher Ben played the timpani. That was great to be able to perform with them, where I learned all of the major percussion pieces by Ravel, Tchaikovsky, Rimsky-Korsakoff and others. I spent a lot of time getting scores out of the Kansas City Public Library. In those days we didn't have all the wonderful repertoire books we have today. I hand-copied out all the major parts of those pieces from the score, so I could become familiar with all of the percussion parts that I eventually played with the orchestra. I just played the triangle part to start out with, then graduated to tambourine, and then played the snare drum on many of those pieces. It was an incredible opportunity for me to be able to learn the repertoire in a professional orchestra that way. The more I did it, the more I was convinced that this was what I wanted to do for the rest of my life.

I began playing the timpani when I was fourteen years old. I played timpani in a little orchestra in my home town, Independence, Missouri. I actually wanted to play percussion; I didn't know much about the timpani when I was fourteen, but I went to the conductor of the orchestra and said, "I'd like to play in your orchestra," and so I played a few little drum things for him, and read some music. Then he said, "Do you know anything about the timpani?" and I said, "Well, very little," and he said, "Come with me." He showed me the timpani and a pair of sticks and how to sort of hold them, and he said, "Come to next Tuesday night's rehearsal." That's how I began. The first piece I played on the timpani was the opening movement of Schubert's *Unfinished Symphony*. I had a good time figuring out how to tune the drums; they were old-time hand-tuned Belgian timpani with calfskin heads. I immediately bought a copy of the *Ludwig Timpani Instructor* so that I could find out more about the timpani. In that book there

was a section on pedal timpani, written by Joseph Zettleman. I was really inspired, and eventually my high school got a set of pedal timpani and I was able to play those exercises that Zettleman had written. I learned how to play scales and arpeggios on the timpani, which really opened up a whole new world for me.

Soroka: *During this period of time did you find yourself being more attracted to the timpani as an instrument and seeing that as the way you wished to express yourself musically in the future?*

Leonard: I played timpani in my little town orchestra, and then a year or so later, I began playing timpani in the University of Kansas City Orchestra. The timpani started to become my real focus in percussion. It seemed as though that was the way I could express myself musically as I wanted. And, in a kind of selfish way, it also gave me the opportunity to play more than a percussionist.

Soroka: *You've written a book about pedal technique for the timpani, which certainly fills a major gap in the educational performance practice repertoire for that instrument. Could you speak about the development of the book?*

Leonard: Over the years a lot of people I talked to, including students that came to study with me, thought that the pedals were just used for tuning, and that tuning was an isolated part of what you did on the timpani. The movement of the sticks over the drumhead and producing the sound was perceived as the most important thing, and tuning was some kind of necessary evil. I always felt that using the pedals was part of the performance technique of the timpani, and so I developed the idea that to be a total timpani player you had to be able to use the pedals just the same way that a harpist uses the harp pedals and a trombone player uses the slide. Pedaling is part of the whole experience of producing the sound, playing the notes and articulating the music. I wanted timpanists to be able to think of the pedals as being a natural part of the total process of playing the timpani, as an integral part of your playing, not just some-

thing you brought in from the outside. There were techniques to change the pitches rapidly that would also help articulate the music and make it easier to play some parts, depending on the pedaling used. All these ideas had been floating around in my brain, and finally about seven or eight years ago I decided to start putting the concepts down and developed exercises that would help articulate these concepts.

Soroka: *I think that, at times, people view the timpanist and the timpani as an island unto itself in the larger ocean of the orchestra. I would like to hear what you have to say about blending the timpani with the whole percussive musical texture.*

Leonard: I believe that you're talking about balance, which is incredibly important in music. The timpanist is kind of a lonely figure at times. And sometimes you feel lonely when you're playing, too. You have to be continually aware of the way your playing is articulating the music. I think that articulation—or communication—of the music is the key thought here. When you are articulating the music, you are thinking about balance in terms of the dynamic, musical nuance, rhythmic structure and how that rhythmic structure is fitting into what everybody else is playing in the orchestra. In one sense, the timpanist, being alone, can be a leader. I think of the timpani more as a binding force. Not so much a "telling everybody else what to do" force, but a "getting everybody together kind of feeling" force.

The sound of the timpani creates a certain tone color for the rest of the orchestra, too. It has an effect on the total sound of the orchestra in a way that's really kind of unique. Here you have this drum that you're striking and yet you're producing a pitch—a musical timbre, a musical character, and that character is affecting every other sound that is being played in the orchestra. The timpani functions as a harmonizer, as a balancer, as a binder in both the tonal sense as well as the rhythmic sense. The timpanist must understand when it's time to play stronger with greater urgency in the rhythmic feeling to keep everything together, and when to back away, but still have the binding power to keep things together.

Take, for instance, something as simple as the notes at the beginning of Brahms' *Symphony No. 1*, where the timpani plays a long series of repeated notes. You can play that passage as if you're pounding a nail into a piece of wood, and play it perfectly rhythmically together. Or you can play it like part of the structure, part of the inner energy of the music, and it acts as a real binding force for all the other longer sounds that are going on in the orchestra. You have to think in terms of the movement of the rhythm, the dynamic character of the sound, and also the inner focus of the music—going from the first note of the first measure to the last note of the passage. You really must immerse yourself in the music and make it be a part of your inner self, and express that in the energy of your performance.

Percussion section of the Eastman Wind Ensemble, Frederick Fennell, conductor, March, 1954. Stanley Leonard, timpani; percussionists (left to right) Jim Dotson, John Beck, Mitch Peters and Gordon Peters

Soroka: *With your retirement from thirty-eight years of service with the Pittsburgh Symphony, what do you plan to do now?*

Leonard: Well, I don't intend to give up music, but I intend to do a lot more fishing. [laughter]

Soroka: *Aside from the fishing, Stan!*

Leonard: I will continue teaching privately and conducting the percussion ensemble at Duquesne University, where I'm on the faculty. At the moment I'm writing a solo for one of my students to play on a recital, so I intend to keep writing pieces, including some more percussion ensembles—I love to do that. I intend also to present masterclasses around the country, using a variety of themes, possibly conducting ensembles and even performing with ensembles. Through these masterclasses, I want to be able to share with people some of the things I've learned.

Soroka: *What advice can you give younger performers who have their eyes on achieving the kind of musical life that you've been able to experience and enjoy?*

Leonard: I must say that I grew up in a different performing era than people today. It seems as though there were more opportunities for me to play because there were fewer percussionists. Today, percussionists have the opportunity to communicate with other percussionists, and I think that's very important. The PAS has really provided a forum for communication that we never had before, and I think that's very good. I believe percussionists should always try to find an opportunity to study with a teacher who is experienced in the field in which they want to work. When I say a good teacher, I mean a person who is involved professionally in that field. If you want to be a classical percussionist, you have to study with a professional orchestral percussionist. If you want to be a jazz player, you have to study with a good professional jazz player. If you want to be an educator, you should go to a place where you can get training from a person who has the right concepts and approach to musical education.

The next thing is to perform. In real estate, it's location, location, location. In music, it's perform, perform, perform. That's the key. If you want to be a performer, you have to take advantage of every opportunity to perform. Every opportunity you have to play helps you develop as a performer. Sometimes you have to play some rather crummy things, but you still have to play, and that's what is important. Always make it your goal to have good instruments, sticks and mallets to play with. That's really an important thing, to have your own musical tools with which you feel comfortable.

During the past school year Stanley Leonard has presented masterclasses at several universities including the Eastman School of Music, Manhattan School of Music, San Francisco Conservatory of Music and the University of Akron. He can be heard performing and conducting his own works on a soon-to-be released CD produced by Ludwig Music titled Canticle—The Music of Stanley Leonard. PN

Terms Used in Percussion/We Get Letters...

By Michael Rosen

I HAVE RECEIVED MANY LETTERS DURING the past year from *Percussive Notes* readers asking me to help them with terms they have found in various compositions. I always write to these people directly with my ideas, and now I would like to share these letters with my readers in hope that they will be of some help.

But first a question that belongs in the "Percussionist's Who's Who Department": Name the drummer who has been seen by more people than any other drummer. Look for the answer at the end of this article. Meanwhile, here is a potpourri of definitions of terms used in percussion:

Q *I am performing* Hansel and Gretel *by Engelbert Humperdinck. The part calls for a* tambourin. *Should I use a tambourine or a deep drum such as the* tambourin provençal *from France?*
—David Eyler, Concordia College, Moorhead, MN.

A There is no question in my mind that the instrument should be a tambourine and not a drum. The word *tambourin* in German means tambourine. The place where confusion arises is the *tambourin* part in *Carmen*. You see, Bizet's score was first published in Germany. When the German copyist saw the word *tambourin* on the percussion part, he didn't think it needed translation because he knew of the same word in German. Unfortunately, he didn't realize that the instruments have the same name but are completely different. In addition, had he known about the music of Provençe he would have realized that a drum was the proper instrument for this part in *Carmen*. However, this is not the case with Humperdinck. He and his copyists knew full well that *tambourin* is tambourine in German. You might want to refer to *Percussive Notes* Vol.16, No.3, Spring/Summer, 1978 for a more detailed explanation of this situation in one of my Terms articles. Two recordings of *Hänsel und Gretel* that support this idea, by the way, are:

Jeffrey Tate, cond
Symphonie Orchester de Bayerischen Rundfunks
EMI-CD7540222

Max Rudolf, cond
Metropolitan Opera Association
Columbia-Y232546

Q Castagnettes en bois et en fer *are called for in* Samson et Delila *by Saint-Saëns. I know this means castanets made of wood and metal, but I don't have metal castanets. What should I use?*
—William R. Schoolfield

A You are right, it does means wood and metal castanets. At this place in the opera there is a baccanale on stage with many dancers. What is called for here are not castanets made out of metal but rather finger cymbals of the type used by belly dancers. I mounted two pairs on a small piece of wood with a spring mechanism so that each time I push the top finger cymbal down the spring mechanism forces it back up for the next stroke. Use large finger cymbals so they

can be heard over the orchestra and don't try to make the sound too clean. It should capture the same high-spirited character as the music suggests.

Q *We are performing* Cantata para America Magica *by Alberto Ginastera. The composer asks that a* scopettine *be used on the bass drum. I have asked several Spanish-speaking people but no one seems to be able to tell me what it is. Can you help?*
—Dane Richardson, Lawrence University, Appleton, Wisconsin

A The reason Spanish-speaking people are having difficulty defining this word for you is that it is not Spanish. Italian is still the universal language used by many composers when they ask for directions in music. *Scopettine* is the Italian word for brushes. Actually, the word is similar to the Spanish word for broom, which is *escoba*. In Italian a broom is *la scopa*, while a small broom (or brush) is *la scopettina*. The plural is constructed by adding an e to a feminine noun, thereby creating *le scopettine*—brushes. I usually use a large scrub brush when a part calls for brushes on the bass drum. It gives a fuller sound and is more interesting.

Q *The last few times I was asked to play* ruthe *in the music of Mozart, Rihm, Mahler and Webern I actually went into the woods to find suitable twigs, but I was never satisfied with the result. The sound was either too soft, not good or the wood deteriorated as I played! How can I make a good sounding switch to use in the orchestra?*
—Dooms Bruno, Leuven, Belgium.

A I would suggest finding sturdier branches! That's what I use. You might have to make a new *ruthe* each time you play a composition that calls for it. I know of many things percussionists have used for this instrument. Among them: (1) Sam Tundo Detroit Symphony) uses a Pulli-Pulli. This is a cylindrical shaped piece of bamboo (about ½" in diameter by 21" long) that has been split to about six inches at one end to create about thirteen thin strips. It is used in pairs in Tahitan folk music by dancers who strike them together as rhythmic accompaniment. He simply strikes the shell of the bass drum with it. (2) Brian Stotz (Rochester Philharmonic), Buster Bailey (retired from the New York Philharmonic), John Soroka (Pittsburgh Symphony), Paul Berns (Indianapolis Symphony) and Richard Weiner (Cleveland Orchestra) all use a *ruthe* consisting of about twenty to twenty-five thin dowels (18" long by 1/8" diameter), although Rich tells me they also have a bundle of real branches they use if the conductor prefers. They are fastened together at one end and also played on the shell. Brian told me that he played on the rim of the bass drum with a single dowel in Mahler's *Sixth Symphony* on one occasion.

There is a controversy about whether to play on the head or on the shell. It seems to be a performance practice to play on the head in Mozart and Haydn, and on the shell with more modern composers such as Mahler and Berg—although this rule might not be very rigid. For further information about the *ruthe* I would suggest several of my past Terms articles that have dealt with this topic: Vol.18, No. 1, Fall 1979; Vol.18, No. 2, Winter, 1980; Vol.18, No. 3, Spring/Summer, 1980; Vol. 23, No. 1, October, 1984. See also Nicholas Ormrod's article, "The

"SABIAN HH - always my choice."

- Christopher Lamb

New York Philharmonic

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Ruthe in Authentic Performance" in Vol. 33, No. 3, June, 1995.

Q *I am playing* La Traviata *by Giuseppi Verdi next month. In Act III the part calls for* tamburelli. *What instrument should I use?*
—Brian Johnson, Opera North, Lebanon, NH.

A I spoke with Valentino Marrè, who is the timpanist with the Bologna Theatre Orchestra in Italy, and he validated my conclusion that *tamburelli* means tambourines. Verdi does not specify how many tambourines, just several, which could be as few as two. It is used in a section marked *Coro di Zingarelle* (a chorus of Gypsies) where tambourines would sound just right.

Q *I will be performing in a production of* Tosca *soon and was wondering if you had any suggestions about the church bells that are called for at the end of the first act. The pitches are low B-flat and F and are not on a standard set of chimes. What would you suggest I use?*
—William R. Schoolfield

A There is no real substitute for the low chimes the composer calls for. It was written for real church bells. When played on a regular set of chimes the sound is too high and doesn't even sound like a church bell—let alone convey the ominous character of the music. We have a set of chimes here at Oberlin with an extended range down to low E, which is what I use. My suggestion is to contact Gilberto Serna at Century Mallet Repair in Chicago, who will make any size tubular chime you need. He can also make the low chimes for *Symphonie Fantastique*, but the sound is not heavy enough in my opinion. Personally, I would prefer not to use a sampled sound for these chimes. However, I heard it done this way once, and when played from backstage it sounded better than I expected.

Q *The drumset part in Milhaud's* Creation du Monde *has gotten much attention in articles over the years but the timpani part is seldom mentioned. The composer calls for a D and an F above middle C. The last time I played this part I used RotoToms, but wasn't satisfied with the sound. Is it a misprint? What should I use?*
—Jack E. Rumbley, Fort Worth Chamber Orchestra

A No, it is not a misprint! Several French composers have written for this range. Jacques Rémy, timpanist of the Orchestre de Paris, told me there are a few possibilities including tuning tom-toms to the right pitches or having an instrument maker make small timpani. Then you could use them if you played *L'Enfant et les Sortilèges* by Ravel or *Lakmé* by Delibes. Short of this, he suggests good sounding RotoToms. I use timbales with calf heads, which can be tuned to clearer pitches because of the single head, and are far less expensive than having drums specially made for only a few compositions that are not performed very often in the States. In French, timpani is *timbales.*

Q *A student of mine asked about an instrument called* hosho. *He read the term on the jacket of a CD by the Baliphon Ensemble. Do you know what it is?*
—Gary Spellissey, Chelmsford, MA

A *Hosho* is a natural gourd rattle with internal seeds just larger than a standard maraca. It is played by the Shona people of Zimbabwé in Africa.

Q *I am performing* Caucasian Sketches *by Mikhail Ippolitov-Ivanov. He is not a very well-known composer in this country so I am having difficulty determining what instrument to use for what the composer calls* piccoli timpani orientali *(small Oriental timpani) in the second movement called "In the Village." What is usually used for this part?*
—Stuart Chafetz, Honolulu Symphony

A Ippolitov-Ivanov was born in 1859 and died in 1935, which makes him a contemporary of Rimsky-Korsakov, with whom he studied. Their musical styles are quite similar. Early in his career as a teacher and conductor, Ippolitov-Ivanov went to the Causasus region of Central Asia (Georgia) and developed a deep love of the country and its people, which had a profound influence on his musical style, sometimes called "Russian Orientalism." In this case orientalism refers to Mideastern syle rather than Asian style.

A knowledge of the background of this composition, which was premiered in 1895, suggests that the drum he had in mind was a small hand drum of the type used in folk music all through the area. Depending on where you are in Central Asia it might be called *daire (Yugoslavia), dahare, dahira (Caucasus), daira (Caucasus), da'ira (Iran), dairea, dajre (Albania) dairea* (Romania), *doira* (Uzbekisan) and even *daaré* (Bulgaria) to name a few. The term is from the Persian or Turkish for circle. All are single-headed frame drums played with the hands and sometimes fitted with small rings, bells or jingles on the circumference. Ippolitov-Ivanov wrote for the same instrument in a similar piece again in 1930 called *Turkish Fragments* where he calls for *tambour orientali daira (Oriental daira drums).* I would use two small tom-toms tuned rather high and played with small, hard mallets so the sound cuts through the orchestration. If you used real frame drums it probably wouldn't be heard—although it might be worth a try. The piece is not played often enough to have a performance practice, although the one recording that does exist (Angel SR-40119) corraborates my choice.

MISCELLANY

• Jan Pustjens, principal percussionist of the Concertgebouw Orchestra in Amsterdam, tells me that for the *hammer* part in Mahler's *Sixth Symphony*, he uses a huge mallet to strike a large box. Note the incredulous visual comment by Gerard Schoonenberg, the associate timpanist of the orchestra in the photo of the instrument.

• From the "Percussion Curiosity Department" comes this recipe for fish: "DRUM ROLL OF COLONIAL FISH: poached mullet marinated for twenty-four hours in a sauce of milk, rosolio liqueur, capers and red pepper. Just before serving the fish, open it and stuff it with date jam interspersed with discs of banana and slices of pineapple. It will be *eaten to a continuous rolling of drums*."—from *The Futurist Cookbook*, originally published in 1932 by F.T. Marinetti (1876-1944) and available in a handsome paperbound reprint with photos by Bedford Arts, Publishers, San Francisco. I should counsel readers that this is the only reference to percussion in the entire book.

• Here is the answer to the "Percussionist's Who's Who" question from the beginning of this article: The drummer who has been *seen*

Pre-register for PASIC '95! See page 40

by more people than any other is Jacob Jaritz. You might not know his name, but if you have ever seen a photograph of Rembrandt's painting *The Nightwatch* or have been fortunate enough to see the original in the Rijksmuseum in Amsterdam, Holland, I am sure you noticed a drummer in the lower right-hand corner. That's Jacob Jaritz. No, it wasn't a trick question; I specifically asked who is the drummer who has been *seen* by more people than any other. I didn't ask who has been *heard* by more people than any other! That's another question and another answer. P N

Address questions about terms used in percussion to Michael Rosen, Oberlin Conservatory of Music, Oberlin OH 44074.

Michael Rosen *is Professor of Percussion at Oberlin Conservatory of Music and is director of the Oberlin Percussion Institute. He was Principal Percussionist with the Milwaukee Symphony from 1966 to 1972. A native Philadelphian, Rosen was a student of Charles Owen, Cloyd Duff, Fred Hinger and Jack McKenzie. He is on the Board of Directors of the Percussive Arts Society, writes for* Percussive Notes *and is a sought-after clinician for cymbals as well as marimba. He has recorded for the Bayerische Rundfunk, Opus One, Albany, Lumina and CRI labels. Rosen has concertized and taught extensively throughout the world, including France, Holland, Spain, Belgium, Denmark, Italy, Germany, Finland, Beijing, and Hong Kong.*

Overture: Macintosh Notation Software

Reviewed by Norman Weinberg

OPCODE SYSTEMS, INC.'S Overture is the newest computer-assisted notation package for the Macintosh. The Mac, being a great computer for graphics (and music notation is an intensely graphic process), has seen a number of music notation programs come and go. And in the last few years, many new products have reached the market.

Macintosh users may now choose between a host of high-end notation packages: Finale (the current leader), Mosaic, Nightingale, Encore, Cuebase Score, Lime and now—Overture. No program is perfect, as each one has its own strengths and weaknesses, and Overture is no exception. Depending on your requirements, however, Overture may be the perfect program for you. So let's see what makes Overture tick.

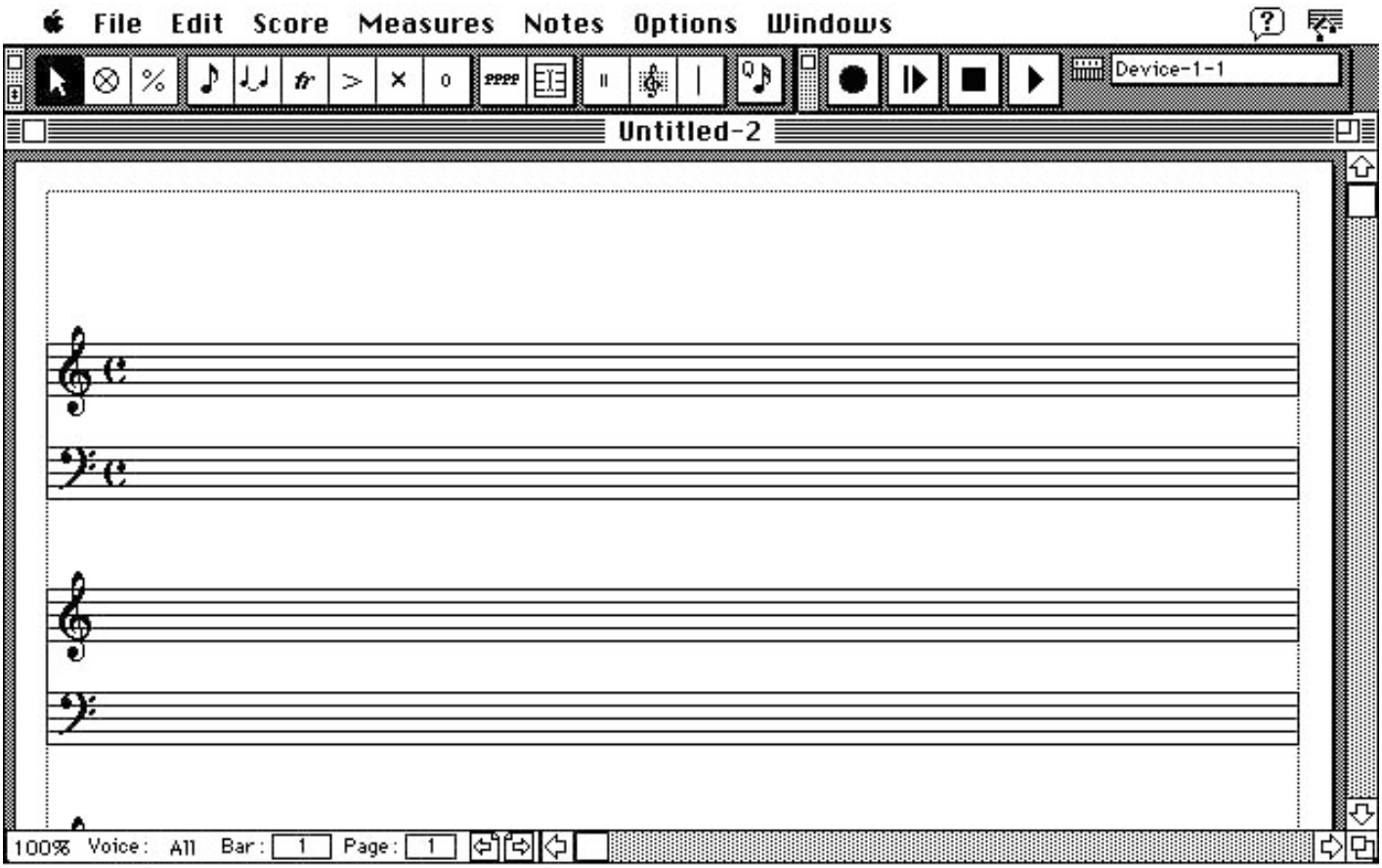
WINDOWS AND PALETTES

When first calling up a new file in Overture, you're presented with the score window in the main screen (see Example 1). At the top of the screen are the familiar menus (F Edit, Score, Measures, Notes, Options Windows). Below the menus are the ext sive tool bar and the transport controls. the bottom of the screen are the page v controls. Additional windows include tracks window (for assigning staves to M output), the graphic window (used for vi ing and editing your music in "piano-r style), the chords window (for adding chordal indications in your score), the lyrics and the step input window.

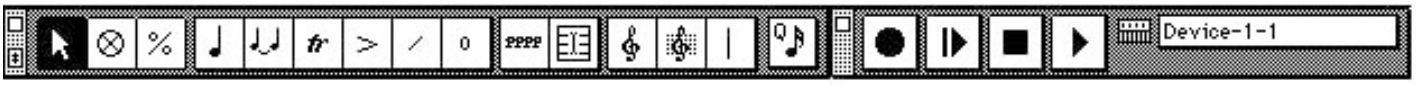
One of the best features of Overture is the speed at which it can scroll to various areas of the page on screen. Overture's score window is WYSIWYG (what you see is what you get) and it gains scroll speed by drawing the entire contents of the page in RAM memory. With this feature, the program doesn't have to redraw the page image when you scroll the window, it simply moves to the area already drawn in RAM. Along with using the traditional Macintosh scroll bars, you can access a hand cursor by holding down the option and shift keys. using the hand cursor you can simply click and drag the score in any direction.

The tool bar is shown in Example 2. The tools are divided into three different categories: the cursor buttons, the palette buttons and the transcription quantize amount button. The toolbar itself, and each palette, can be oriented in either the vertical or horizontal position with the click of the mouse. The cursor buttons include the arrow cursor, the eraser cursor and the scale cursor. The arrow is used for most of the editing operations and will be discussed at length later. To erase an entry, select the eraser tool and click the cross

EXAMPLE 1. Overture's main screen showing menus, toolbar, transport controls, score window,and page-view controls.



EXAMPLE 2. Overture's toolbar. Notice the logical groupings of various tools and palettes.



hairs on any musical symbol and its history.

The scale cursor is unique to Overture and a great help for creating cue notes, multiple grace notes, solo lines in piano scores, ossias, kick lines in drumset charts, or any type of musical notation that needs to be reduced (or enlarged). When you select the percentage tool and drag over the notes, you'll get a dialog box asking what percentage you wish to set. Try 60 to 75% and you've got it! In addition to notes, you can scale staves, multiple staves, clefs and dynamics.

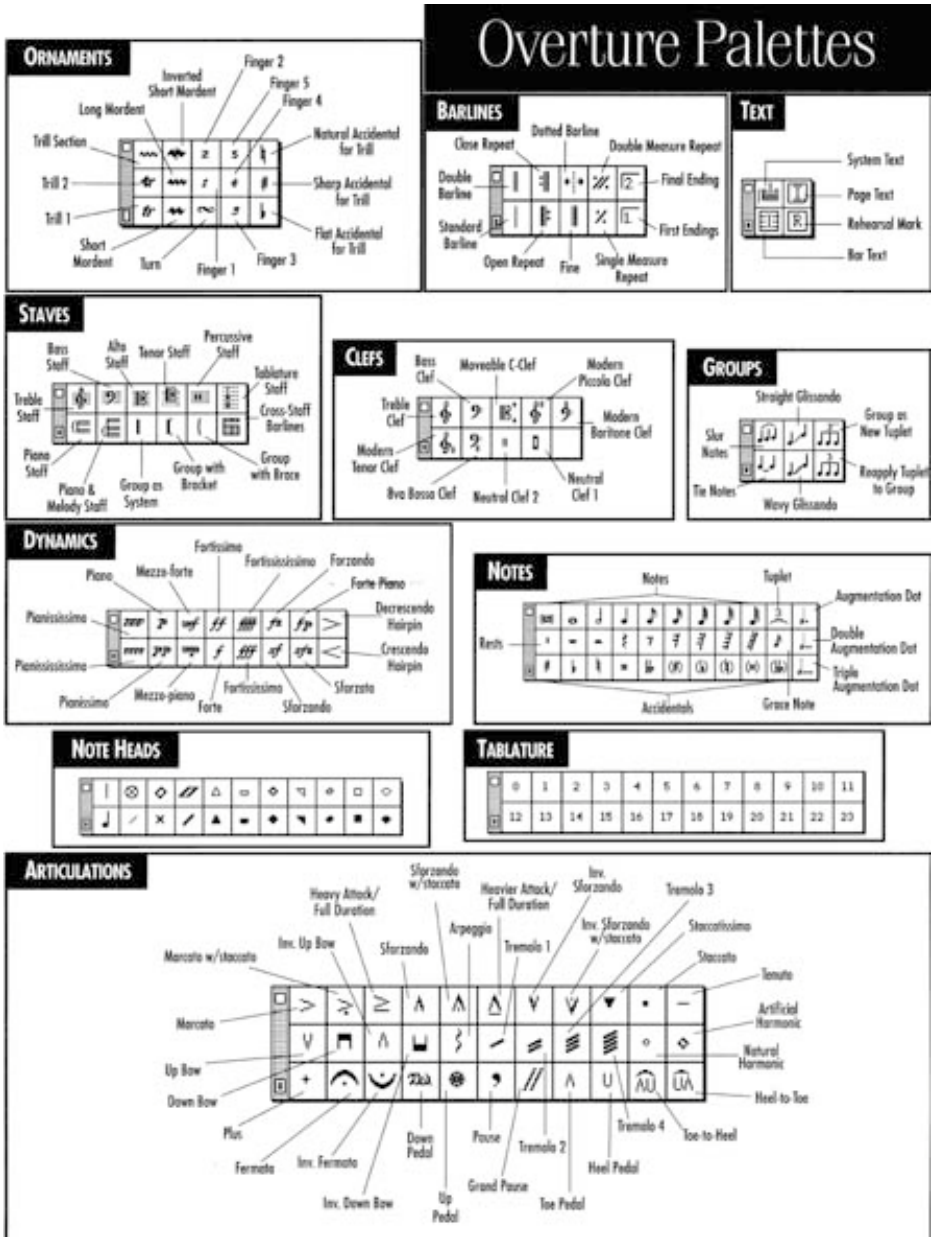
The palette buttons (See Example 3 for an illustration of all Overture palettes) contain pop-up menus of musical symbols, and each can be torn off the menu to create a floating palette. The notes palette contains the usual complement of values—from double-whole to 128th notes and their associated rests. You can also make a note a part of a triplet or select from single, double and triple augmentation dots. All the necessary accidentals are included in this palette, including parenthetical accidentals.

For simple note entry from the notes palette, you select the desired symbol and click anywhere on the score for insertion. If the "auto position" command is checked in the options menu, Overture will automatically justify the horizontal placement of the symbol in the measure according to the current allotment table and beat chart (see below). Without the auto position command in effect, notes and rests are inserted in the score exactly where you click the mouse.

Another method of using the note palette is to combine the use of the mouse with the Macintosh keyboard. Overture contains several keyboard shortcuts for selecting tools within the notes palette. For example, pressing 1, 2, 4, 8, etc. on the keyboard calls up whole, half, quarter and 8th notes respectively. There are also keyboard commands for toggling triplets, augmentation dots, rests and grace notes. All keyboard commands for this palette are logical and easy to memorize. To use this feature, strike the key that selects the tool and click the mouse on the score for instant entry. You can also enter notes in steptime with a MIDI keyboard, from real-time performances, and by transcribing a standard MIDI file.

The groups palette contains pop-up menus for slurs, tuplets, ties and glissandi. To use any of these features, simply select the appropriate command and then drag across the notes you wish to group. Ties and slurs can be easily edited with the arrow cursor (which turns into a drag cursor when

EXAMPLE 3. All the musical symbols and commands contained in Overture's palettes.



placed on top of one of the control points). Arc height, arc curvature and endpoints are fully adjustable, as is flipping the direction of the tie or slur. Tuplet adjustments are extensive, allowing for no beam, straight beam and curved beam indications.

The ornaments and the articulation palettes together contain a large group of the most often used note alterations. All symbols are placed into the score at their default position when the mouse is clicked over a note. However, if you click and hold down the mouse button, you can drag the symbol to position it manually. Of course, if you choose the default position and then later wish to make an adjustment, you can always drag the symbol anywhere on the page. It's a snap to add articulations to multiple notes in much the same manner as grouping notes. Just select the articulation you wish and draw a box around the notes you want articulated.

The noteheads palette contains several noteheads that are essential for percussion notation. However, it lacks a few noteheads that you may find necessary for your notational projects. There are no parenthetical notes for ghost strokes. Also lacking are serif "X" noteheads (some composers prefer this shape—not unlike the double-sharp symbol—to the sans serif "X" for cymbal notes). Overture contains a full set of noteheads for "shape note music." Many of these noteheads can be used for percussion notation as well.

The dynamics button includes all the dynamics you might ever need, from pianississississimo to fortisississimo! Hairpins are fully editable, offering control over the endpoints, size of opening and angle of the lines. If you option-click a position on the page, you will add a dynamic to all the staves of a score. Option-dragging will adjust and edit the dynamic marking in all staves in one operation.

Overture has several methods of dealing with text. You can insert text that is tied to measures, text that is tied to the system, rehearsal marks and page text. Text tied to a measure will remain with that measure even if other bars are inserted or deleted in the score. System text applies to all staves in a system and will display and print on all systems when parts are extracted from the score. Rehearsal marks allow you to edit the font, size, style, alignment and box size. Page text is used to insert titles, headers, footers, composer name, etc. A very slick feature is the ability to make any text block transparent or opaque. If transparent, musical symbols and other items on the page will show through behind the text. If made to be opaque, a white area will surround the text.

The clefs button contains both versions of the neutral clef that are commonly used for percussion notation: two vertical lines and the rectangle. Rather than have several different C-clefs in the palette, Overture contains a single C-clef that can be moved up or down on the staff. All the other necessary clefs are included in this palette.

The staves button is extremely easy to use. This palette is used for inserting staves of various types and grouping staves together into systems. These tools give you the power to create almost any type of score setup with cross-staff barlines and groupings using both braces and brackets. The program has no problem with nested braces and brackets. To connect a group of staves, simply select the tool you wish to use and draw a box around the staves. It's really that simple!

The barlines button offers single, double, final and dotted barlines, open and closed repeats, single and double measure repeats, and first and final endings. Setting first and multiple endings is a breeze, as all aspects of the repeat are editable. If desired, Overture will perform all repeats when the score is played through a MIDI sound module.

Finally, the toolbar ends with **the transcription quantize amount button.** Overture's smallest transcription note value is the tripleted version of the select note value. In other words, if you select the 16th note as the quantize value, Overture will correctly transcribe notes as short as 16th triplets.

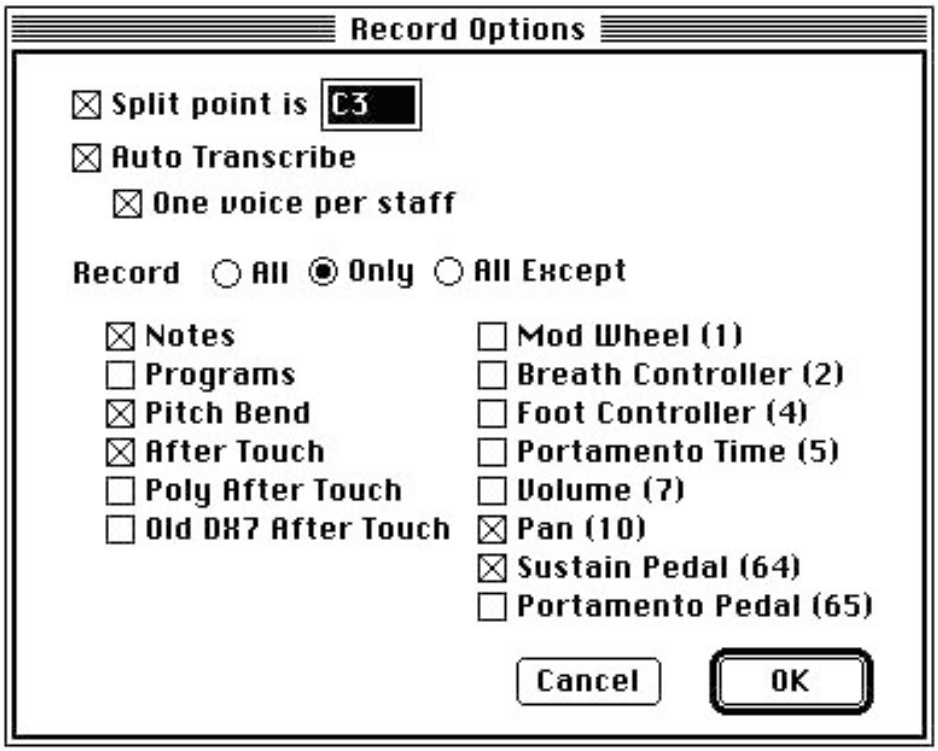
REAL-TIME TRANSCRIPTION

Overture's real-time transcription ability is quite good. You can set the metronome to click in record, click in play, click in the countoff bar only, and select a metronome sound through MIDI. The "record options" dialog box (see Example 4) offers a wide selection of control over your MIDI input.

PAGE VIEW CONTROLS

These controls contain a pop-up menu used to select a viewing scale from preselected choices of 50%, 70%, 100%, 150%, 200% and 250%. If these percentages don't fit your needs, you can enter any numerical percentage between 40% and 999%. As in all Opcode

EXAMPLE 4. The "Record Options" dialog box set to record only notes, pitch bend, monophonic aftertouch, pan position and the sustain pedal. All other MIDI data sent to Overture will be ignored.



programs, numericals can be typed into the dialog box, or you can scroll through available values with the mouse. In addition, you can perform selective zooming by using the arrow cursor and option-dragging a box around the part of the score you wish to zoom. This area of the score will then be automatically enlarged to fill the score window. This pop-up menu also lets you select commands for "fit in window," viewing a single page at a time, or viewing multiple pages in both horizontal (pages placed side by side) and vertical formats (pages placed down the score window).

The "Voice" area of the page view controls lets you select any one of eight voices for a single staff. The bar and page numericals along with the arrow selections for previous page and next page commands make navigation around the score easy and intuitive.

EDITING DATA

Editing score information in Overture is as easy as it can be! Any symbol can be moved left or right, up or down. When you select a score symbol for editing, the symbol will either show up as an outline (used mostly for notes and rests) or the adjustment handles will become visible (examples include beams and slurs). By using the arrow cursor, you can select individual symbols, contiguous and discontiguous symbols with ease. Double-clicking selects all the symbols in an individual measure, and triple-clicking selects all the symbols on an entire staff line.

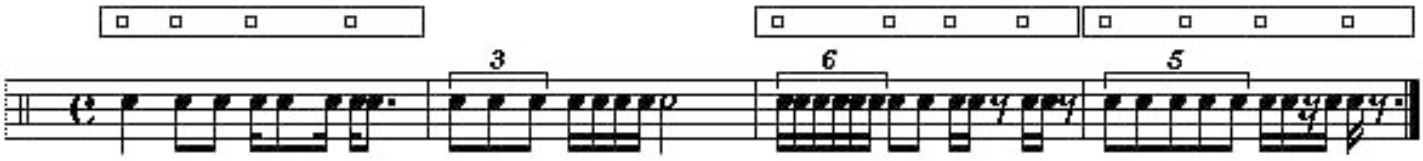
The arrow cursor turns into a "drag cursor" when placed on top of an individual symbol or a group of selected symbols. In addition to dragging any note to a new pitch and option-dragging to create new notes in a chord, you can adjust stem length and direction, beams, slurs, ties and any of the articulations and ornaments.

By far, the coolest feature of this program for percussionists is the drum map, which will take any MIDI input and assign note numbers to specific positions on the staff with specific noteheads.

There are some really nice features about entering and editing the notation that make Overture unique. Symbols such as fingerings, roll indications and other articulations center themselves in the proper position on the staff by default. No additional editing of the articulations' position is necessary, but if you wish to move them around, you certainly can. Another cool thing—let's say you have a roll on a "D" so that the stem goes down and the slashes are below the notehead. If you later edit the note so that it is an "A" and the stem flips to point up, the slashes will follow along! When you wish to drag an ornament, it is restricted to either horizontal or vertical movement. At first, this might seem to be a problem, but by having these restrictions, an ornament's edit won't get out of hand. All symbols can also be tweaked by using the arrow keys of the Macintosh keyboard.

When you wish to arrange the position of staves on the score, Overture takes a unique approach that is both simple and effective. By using a combination of dragging, option dragging or command dragging, you can adjust the relative positions of a single staff, all the staves on a page, or all the staves in the score.

EXAMPLE 5. Overture's beat chart allows the user to control the overall spacing of the notes within the measure. Each bar can have its own unique beat chart.



Staff widths are altered by grabbing any staff's left or right side selection handle and dragging to the desired position. Each measure's width can be adjusted by dragging the barline left or right. Overture will automatically respace the music contained within the measure.

One of the more important features of any notation program is the amount of flexibility offered in positioning the notes within the measure. Overture offers automatic positioning according to the measure's existing beat chart. The beat chart can be adjusted by dragging the beat boxes left or right (see Example 5).

MIDI IMPLEMENTATION

When editing note values in Overture (for example, changing a series of 8th notes to 8th-note triplets), the program intelligently decides how to affect the corresponding MIDI data. If the notes were recorded in real-time or imported from an existing MIDI file, Overture will not alter the MIDI data. If the notes were entered by another manner, then the program will change the corresponding MIDI data.

All trill marks affect the MIDI playback of the score if the "play trill/tremolos" command is selected in the preferences dialog box. Any other articulations, such as staccato dots, accents, fermati, tenutos, etc., are ignored in playback. While these score markings do not affect playback, dynamics do. In fact, you can alter the MIDI velocities of dynamics in a special "dynamics" window (see Example 6).

MORE FEATURES THAT MAKE OVERTURE UNIQUE

If you often use musical notation for exams, articles or books, you'll be especially pleased with Overture's ease in creating graphics that can be exported to other programs such as Pagemaker, Freehand or Microsoft Word. If you keep the mouse depressed over the arrow cursor, a pop-up menu appears that lets you select either PICT or EPS. You then draw a box around any portion of the score (the box can be edited to further refine your selection) and double-click inside the box. Presto! A PICT is instantly placed on the clipboard for instant pasting into another program, or an EPS file is saved to your hard disk. It really couldn't be easier!

There are a series of menu selections that help transcribe MIDI performances. The "notate notes as" command can instruct the program to notate any group of notes as arpeggio, staccato, swing 8ths, trill, tuplet or turn. This comes in handy if you wish to change a performed trill (for example) into a single symbol rather than a long string of short note values.

The fact that Overture will play back tremolos is very helpful for percussion notation. If you're writing a snare drum solo, indicating quarter note rolls by three slashes through the stems, the MIDI file will play a series of 32nd notes (perfect for those MIDI nine-stroke rolls!).

For percussionists, the coolest feature of this program by far is the drum map, which will take any MIDI input and assign note numbers to specific positions on the staff with specific noteheads. Think about this for a moment—you can now record your electronic drumset or drum machine performances in real-time and have the proper pitches and noteheads automatically placed on the staff! You can also notate your percussion parts as you wish and not have to worry about the MIDI playback. This is an extremely hip feature!

Creating a drum map is easy (see Example 7) but there are limitations. For example, there is no way to automatically notate "X" noteheads as diamonds when longer durations are performed, and you are limited to eight different voices or "instruments" on a single staff. If your percussion part contains more than eight instruments, you'll need to notate the part on two staves or add/edit additional notes after the fact.

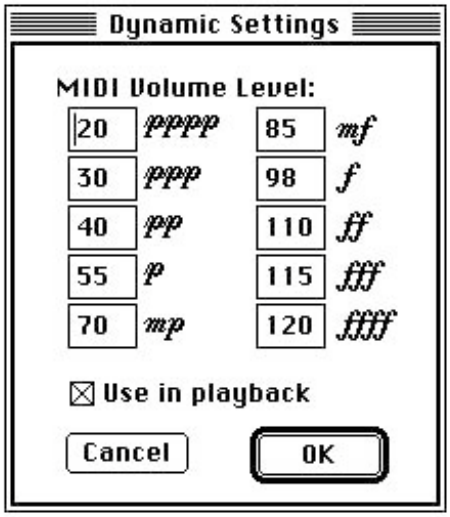
HELP IS ON THE WAY

To help get you started, Overture comes with score templates for full orchestra, string trio, string orchestra with piano, string orchestra and string quartet. Choral templates include SAB with piano; SATB with piano, bass and percussion; SSA with piano; vocal solo with piano; two part with piano; and SATB with piano. The brass/band/ensemble templates include woodwind choir, wind ensemble, concert band (22 lines), brass quintet and brass choir.

There are also some sample files that you can experiment with to gain more working knowledge of Overture. Included on the master disks are the "Sonata in E-flat" for Flute by Bach, a Prokofiev march, "Greensleeves," "Danse de la Fee-Dragee," "Blue Salsa" and "Amazing Grace."

The Overture package comes with several manuals that are well thought out and highly organized: *Getting Started Manual*—contains installation instructions and a series of step-by-step tutorials designed to introduce you to some basic

EXAMPLE 6. The dialog box used for setting MIDI velocities that correspond to various dynamic markings.



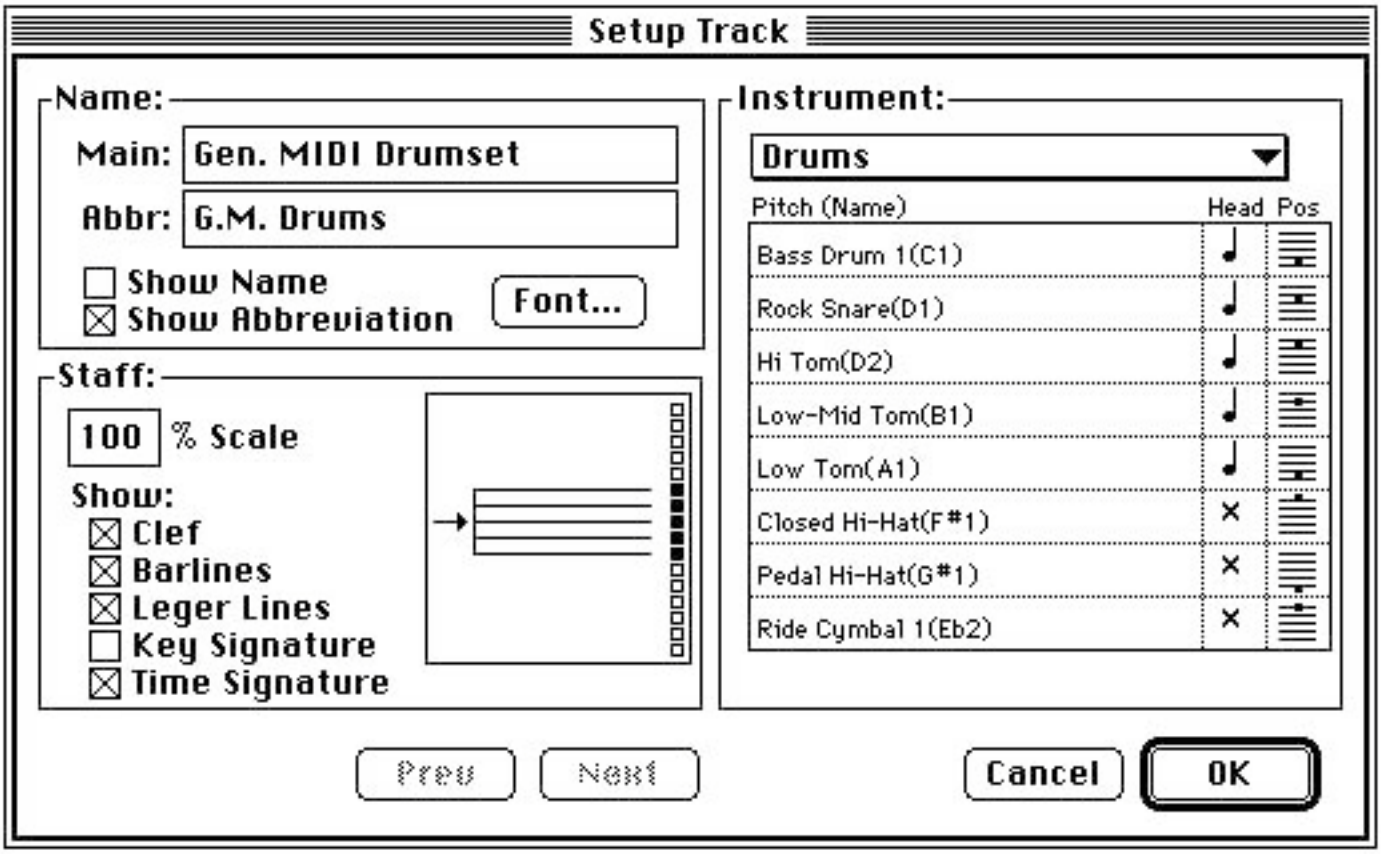
Overture features. *Overture Reference Manual*—contains detailed information about every window and menu item in Overture. *Overture Encyclopedia*—contains brief explanations of Overture's functions. Just look up the function you want to perform (using standard musical terminology) and read the description. Encyclopedia entries also point you to other areas that contain more detailed information. There is also a "read me" file included on the disk, which contains several chapters of additional helpful information.

LOOK AND FEEL

Overture's interface is a little odd at first, but very consistent. If you want to transpose a group of notes or add staccato dots to a group, the syntax is the same. Without reading the manual, you might try selecting a group of notes and then call up the "X" notehead. Well, if you do this, nothing is going to happen. The correct Overture syntax for this type of operation is to first select the "X" notehead and then tell the program which notes will be affected by selecting them. Shortly after making the selection, the noteheads will change like magic.

Most Macintosh programs work in the following syntax: here (indicated by making a selection) do this (indicated by calling up a command). This is, for example, how one changes fonts in a typical Mac word processor. But Overture works in the opposite manner: do this (by calling up a menu command) here (by clicking on a place in the score).

EXAMPLE 7. The Setup Track window—where you create a drum map for a staff. This drum map was made for a general MIDI sound module. Notice that certain notes can also have unique notehead shapes.



BOTTOM LINE

Overture is a very slick program that ran without problems on both my Powerbook 140 and PowerMac 7100. It is fast (no, make that very fast), intuitive, stable, clean and produces outstanding printed results. The ease of editing and the ability to edit large portions of the score with a single command make altering data a pleasure. Exporting PICT or EPS graphics is fast and painless.

There are a few limitations that may prevent you from using Overture as your main notational program: somewhat limited symbol set (lacking several specialized symbols for jazz notation), key signatures limited to traditional key centers (no mixing of sharps and flats), and no ability to import or create special graphic elements necessary for contemporary notation.

On the other hand, how many times do you need these extended features? And, how many times would you like to notate your drum performances without major transposition and editing nightmares?

All in all, I feel that the good points of this program far outweigh the slightly less-good points. As Overture is still in its Version 1 state, the limitations outlined above may be addressed in future versions of the software. Even if they aren't, I'm going to be using Overture as my standard notational package for most of my everyday needs. If you're in the market for a new notation package, you could hardly go wrong with Overture.

REQUIREMENTS

Overture version 1.0.4 requires a Macintosh 68020 processor or better. This means that if you're still using an old Mac Plus, it's time to upgrade! The program also requires two megabytes of RAM, 2.5 megs of hard-disk space, and System 7.0 or later. If you plan to use MIDI devices for playback or real-time recording with Overture, you will need to be running OMS version 1.2 or higher (the "Opcode MIDI System" that replaces Apple's MIDI Manager), which is included with the master disks of Overture. The suggested retail price of Overture is $495.00.

FOR MORE INFORMATION:

Opcode Systems, Inc., 3950 Fabian Way, Suite 100, Palo Alto, CA 94303; Phone: (415) 856-3333, Fax: (415) 856-3332; 24-hour hotline (800) 557-2633 ext 222. PN

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Michal Józef Guzikow: Nineteenth-Century Xylophonist, Part II

By John Stephen Beckford

THE XYLOPHONE HAD A HISTORY before Guzikow, with its origins in Africa and the Far East. Although both areas have always utilized a wide variety of xylophones, there is one characteristic specific to each area that identifies a xylophone as coming from one or the other of these two regions: the African xylophones generally used gourds to help resonate the tones of each individual bar, while the Far Eastern xylophones were trough-resonated with one resonator common to all bars. The simplicity of construction and basic principles of tone production have made instruments similar to the xylophone common in most societies.

In nineteenth-century Europe, the xylophone was known by such names as *xylophon*, *zilafone*, *holzharmonica*, *strohfiedel* and *claquebois*, to name a few. The first mention of the instrument in a European book about music seems to be that in the organist Arnold Schlick's *Spiegel der Orgelmacher und Organister* of 1511, where the instrument is called a *hultze glechter*, or "wooden laughter." Subsequent evidence of the instrument can be found in the woodcuts of Holbein's *Simulacres et historiees farces de la mort* of 1538, and in 1620 Praetorius described a similar instrument in his *Syntagma musicum*. References in later books, paintings, sculptures, and engravings are quite common.[1]

The construction of these early xylophones was simple, consisting of one row of bars. The number of bars might vary, but was sometimes as few as eight. These small portable instruments were therefore popular with wandering musicians, most of whom seem to have come from eastern Europe and southern Germany.

The *strohfiedel* (straw-fiddle) was typical of the kind of primitive xylophone used by these wandering musicians, and it closely resembled similar instruments found among the Russians, Poles and Tartars.[2] It consisted of various lengths of wood laid across four rows of straw, and was played with spoon-shaped hammers. The four-row *strohfiedel* arrangement and its playing technique closely paralleled those of the hammered dulcimer, or cimbalon, an instrument also native to eastern Europe and western Asia. The unskilled use of such folk instruments was the probable cause of their neglect for serious musical purposes; the educated classes probably viewed them with as little respect as a twentieth-century audience would view musical spoons. Guzikow's musicianship and virtuosity made this humble instrument respectable in serious musical circles.

The instrument that Guzikow played did not have gourds or individual resonators of any type, so it may be assumed that his trough-resonated xylophone was more akin to the xylophones of the Far East. Although its exact origin is still in question, this rustic instrument, which the Poles refer to as *Jerova i Salame*, may have been a product of its own culture. In the heavily wooded regions of eastern Europe, it is entirely possible that the inhabitants discovered for themselves that different tones result from cutting sticks or logs to various lengths. Whatever its origin, the *Jerova i Salame* was a popular instrument with the poor mountaineers of Poland; no entertainment or festival took place without it.[3]

"…the instrument was so defective and presented such few possibilities that I neglected it a little, until destiny commanded otherwise."
— Guzikow

Guzikow was familiar with this instrument in his childhood and had acquired a certain ability for it, but he was not completely satisfied with it in his early years: "The sound of it was not unpleasant to my ears; I even found it rather charming because of its softness; for all that is noisy irritates and hurts me. However, the instrument was so defective and presented such few possibilities that I neglected it a little, until destiny commanded otherwise."[4]

The destiny to which he refers was his lung disease, which forced him to give up the wind instruments and turn to this primitive xylophone. Since this was to be his principal instrument, he immediately began to modify its form by expanding its range from fifteen to twenty-eight bars. Subsequent alterations included tapering the ends of the bars to help focus the pitch, rearranging the placement of the bars to facilitate performing, and the placing of the bars on straw instead of wood to allow the bars to resonate more freely and with greater volume.[5]

The details of its construction may further the understanding of this odd instrument. Five thin bars of wood were covered with straw to form the base on which the tone bars were placed. The ends of the straw bundles were gathered and tied with small pieces of cord; gold tassels ornamented the upper ends of each of these five bundles. The bundles were placed equidistant from each other on a table, perpendicular to the edge where the performer stood; they served to provide a gentle cushion on which the tone bars could resonate. The space between the tone bars and the table served as a resonating trough. The tone bars were half-cylinders, tapered at each end and graduated from four to twelve inches in length. The tone bars were made from the wood of the red or white cedar tree and were loosely tied to the bundles of straw with ribbons. The bars were further stabilized by positioning them so the flat surfaces of the half-cylinders rested on the base.

Unlike the modern xylophone, the bars were placed horizontally to the performer. The twenty-eight bars were arranged in four rows across the five bundles of straw, with each row alternating position on the straw bundle with the adjacent row of bars. The lowest tones and longest bars were at the lower right-hand corner and gradually decreased in length as one proceeded up the row. The next row to the left resumed the pattern at the bottom, with the bars, again, gradually shorter as one reached the top of the row. This pattern continued for the third and fourth row until the highest note was reached at the upper left-hand corner.

There seems to be no clear description of the exact arrangement of pitches. Although

the description of the instrument would imply that the bars were arranged chromatically, Francois Fétis casts some doubt on this conclusion with the following description of the original instrument and Guzikow's modifications: "Ordinarily it is built after the Chinese major scale, with the fourth degree a half step higher. Guzikow started improving this instrument... He increased the number of wooden sticks up to two and one-half chromatic octaves, not in alternate order of half-steps, but in a certain order made to facilitate performance."[6] This "certain order to facilitate performance" could have been a logical approach to the four-row arrangement. The instrument that Europeans were to eventually develop incorporated some of these playing considerations.

The continental xylophone, as it is now commonly called, is still in use and easily accommodates the hand-to-hand performance of a G major scale as one proceeds up the middle two rows. If Guzikow had made some adjustments in the chromatic ordering of the bars, his instrument may have been the foundation for the design of the continental xylophone. Although there is a contradiction between the left to right chromatic arrangement described by Schlesinger in Guzikow's biography and the arrangement suggested by Fétis, it must be pointed out that Fétis acquired his information about Guzikow and his instrument in Brussels, two years after Schlesinger's account of them in Vienna. It is likely that, during these two years, Guzikow had experimented and rearranged his bars, more closely matching Fétis' description. All accounts describe Guzikow as an artist who not only sought to improve his performance but his instrument as well. He was inclined to experiment with any ideas that would offer a chance for these improvements.

Guzikow's innovations also offer an explanation as to why the keyboard was not arranged in a manner similar to the piano. The original instrument had a range of only fifteen bars and was used primarily to play modal folk tunes. The technique of playing and arrangement of pitches were very similar to the hammered dulcimer, or cimbalon, which Guzikow played as a child. When Guzikow decided to expand the range of this humble folk instrument, he maintained the basic arrangement. After all, Guzikow could not read music and had no reason to relate his keyboard to that of the piano.[7]

The two mallets used to strike the bars were made of hardwood and were spoon-shaped with a hole in each handle for the thumb. The shaft of the mallet was held between the index and middle fingers. These mallets were similar to those still used to play the cimbalon.[8]

Guzikow's technique was always greeted with surprise and astonishment. Mostly he would play rapid single-note passages with his two mallets and, of course, he could play double stops. Chords were reproduced as fast arpeggios.[9]

The sound of his instrument could not have been sonorous. Georges Kastner described the sound as that which "lends itself so perfectly well to the expression of tender and painful feelings; it is a metallic timbre reminiscent of glass, or a bell, but softer, less loud..."[10] However, the sound of the instrument must have been somewhat penetrating, otherwise it would not have been successfully heard in the large theaters in which Guzikow performed. He also could not have projected above the accompaniment of his quartet and others if the tone had been too feeble.

After all, Guzikow could not read music and had no reason to relate his keyboard to that of the piano.[7]

Guzikow's repertoire was extremely diverse. Not able to read music, he relied primarily on melodies with which he was most familiar. These included Polish songs, mazurkas, polonaises, Jewish folk melodies and, from time to time, Russian, Ukrainian and Belorussian melodies, all set to his original interpretations. Some pieces were lengthy fantasias based on these melodies. Of course, audiences familiar with these tunes could better appreciate these compositions than audiences unfamiliar with the folk melodies. As a result, Guzikow added more western European music to his repertoire as he made his way to Vienna.[11] These pieces included interpretations of piano and violin concertos by well-known contemporary composers such as Karl Maria von Weber, Johann Nepomuk Hummel and Franz Anton Hoffmeister. Undoubtedly, his quartet played a reduction of the orchestral accompaniments. Other composers represented in Guzikow's repertoire included Karol Kurpinski (Polish, 1785-1857), Joseph Xaver Elsner (Polish, 1768-1854) and Felix Mendelssohn, and the arias of Gioachino Rossini.[12]

One work that consistently evoked great applause and enthusiasm from audiences was Niccolo Paganini's *La Campanella*.[13] This composition represents a virtuosic challenge to any violinist; to see and hear this work performed on such an unpretentious instrument as the xylophone must have been a uniquely impressive experience. Since this is the only specific title known in Guzikow's repertoire, it is the sole opportunity to examine, although indirectly, the literature of this musician and to speculate on the technical challenge Guzikow would have faced with this piece.

La Campanella is actually the third movement of Paganini's second violin concerto, the *Concerto in B Minor, Op. 7*, which was written in 1826 while the composer was in Italy. The subtitle was derived from the bell-like tones heard when the violinist plays a series of harmonics in the theme of this rondo form. The movement could stand on its own and quickly became one of Paganini's most popular compositions. In 1828, Paganini left Italy to tour Europe using *La Campanella* as the centerpiece of many of his concerts. European audiences may have gained greater familiarity with this piece through performances by other violin virtuosos such as Karol Lipinski, who studied much of Paganini's music, and through Franz Liszt's piano fantasie on *La Campanella*.[14] If Lipinski performed the work regularly, then it is possible that Guzikow first heard the work when the two met in Kiev in 1834.

Although the work lends itself to a variety of virtuosic treatments, much would have to be altered from the original to have been performed on Guzikow's twenty-eight-toned instrument. The two and one-third octave range of his instrument could not have accommodated the four and one-third octave range needed to play a literal transcription of the violin solo. However, with only a few octave adjustments, the entire rondo theme could have fallen within the range of Guzikow's xylophone. The episodes

that follow this theme are not as easily accommodated on the small instrument. Either Guzikow omitted many sections of this movement or else he allowed himself much freedom with the interpretation of the original music. Most likely, Guzikow adopted both approaches in developing his own arrangement.

Closer analysis reveals that many of the melodic ideas in the episodes are based on simple melodies ornamented with arpeggios. Guzikow could have easily used the same chords, but redirected the shape of the arpeggio to accommodate the instrument's limited range. In addition, the piece contains sections that are autonomous and thus allow their deletion if not favorable to the instrument or the performer. These adjustments, along with the possibility that he replaced much of the music with his own variations, provide us with clues as to what the audience actually heard when Guzikow played *La Campanella*.

Extremely proficient technique would have been required to execute the many demanding passages. The numerous double stops in octaves would have provided a considerable challenge at the indicated tempos. Also, some of the passages are more idiomatic to the violin than to the xylophone, creating other challenges for Guzikow. In spite of the technical considerations, one must not forget that Guzikow did not read music; his knowledge of *La Campanella* must have been based entirely on what he heard. Consequently, his version may have been quite different from the original, but to what extent his version differed will remain unknown. None of the commentaries on his concerts pointed to any negative reaction to his arrangements; the reviews were always written with praise and astonishment.

It can be assumed that Guzikow encountered similar challenges when arranging other works for his xylophone. Although it is not known which specific works he used, Guzikow's approach toward performing the compositions of Weber, Hummel, Hoffmeister and others would have been the same as that used for *La Campanella*. By performing such repertoire, Guzikow heightened the status of the xylophone; a rare folk instrument became a curious concert instrument, suitable for the execution of profoundly difficult music. Through a combination of adjustments to the instrument, his repertoire and his arrangements, Guzikow refined his presentation to his best advantage.

END NOTES

1 Gordon B. Peters, *The Drummer, Man: A Treatise on Percussion*, rev. ed. (Wilmette, Ill.: Kemper-Peters, 1975), 132.

2 Peters, *op. cit.*, 131.

3 Georges Kastner, "Joseph Gusikow," *Revue et Gazette Musicale de Paris* III/52 (Dec. 25, 1836), 460. (Unpublished translation by Michele Lehere.)

4 *Ibid.*, 460.

5 *Ibid.*, 460; and Francois J. Fétis, "Gusikow (Michel-Joseph)," *Biographie Universelle des Musiciens*, 2nd ed., 5 vols. (Paris: Librairie de Firmin Didot Freres, Fils, 1869), III, 165. (Unpublished translation by Michele Lehere.)

6 Fétis, *op. cit.*, III, 165.

7 *Ibid.*, III, 165; Kastner, *op. cit.*, 460; and "Concert de MM. Gusikow et Lee," *Revue et Gazette Musicale de Paris* IV/4 (Jan. 22, 1837), 31.

8 Sigmund Schlesinger, *Josef Guzikow und dessen holz und stroh-instrument* (Wien [Vienna]: Franz Tendler, 1836), 33; and Kastner, *op. cit.*, 461.

9 Schlesinger, *op. cit.*, 33.

10 Kastner, *op. cit.*, 461.

11 Marian Fuks, "Józef Michal Guzikow—zapomniany geniuz muzyczny," *Biuletyn Zydowskiego Instytut Historycznego* II (1971), 65.

12 *Ibid.*, 65; and Jósef W. Reiss, "Guzikow, Michal Józef," *Słownik Muzyków Polskich*, 2 vols., ed. Józef Chomiński (Warszawa [Warsaw]: Instytut Sztuki Polskiej Akademii Nauk, n.d.), I, 175.

13 Fuks, *op. cit.*, 65.

14 Lillian Day, *Paganini of Genoa* (New York: MacCaulay, 1929), 198. PN

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Selected Reviews of New Percussion Literature and Recordings

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PERCUSSION REFERENCE TEXTS

Volume II of Series A.I.M.
Indian Influence—Tabla Perspectives
Jerry Leake
$25.00
Rhombus Publishing
Box 184
Boston MA 02123

Volume II of Series A.I.M. is the second edition of this book, which has increased in size (184 pages) and content. It is divided into the following sections: Chapter 1—Fundamentals; Chapter 2—Bols (syllables) on Tabla; Chapter 3—Tala and Laya; Chapter 4—Repertoire and Appendices. Each chapter deals with its subject matter in an in-depth fashion.

The text of this book on *Tabla Perspectives* is quite clear and easily understood. The illustrations are plentiful and provide visual images that will enhance the learning experience. The Repertoire chapter provides the reader with 107 pages of music from which to perform. This superb book is a must for anyone looking to become a tabla player.

—John Beck

KEYBOARD PERCUSSION

Tears Of Long Lost Love **IV**
Todd A. Ukena
$5.00
Southern Music Co.
1100 Broadway
P. O. Box 329
San Antonio TX 78292

Written for solo vibraphone, this composition opens with a four-measure introduction that states the main theme, a scale pattern in the right hand that descends from the fifth scale degree to the root, and then reverses. The material is accompanied by chordal arpeggios, which occur throughout most of the piece. Scored in F to take advantage of the rich low register of the vibraphone, the piece features a constant shift of meter changes that are lyrical in nature.

The publisher has printed the solo on two, 3-page sheets, which is helpful, but some memory is required as there is not a pause in the music where the shift of pages takes place. The print is slightly larger than previous Southern publications, which certainly helps one see it across a keyboard percussion instrument. This is an excellent addition to the serious literature for vibraphone, and is worthy of consideration for contests and student recital programs.

—George Frock

Third Dance For Marimba **IV**
Thom Hasenpflug
$8.00
M Baker Publications
SMU Box 752510
Dallas TX 75275

Third Dance, a four-mallet work for solo marimba (low A), is constructed with "thematic cells," as the composer calls them, set in a variety of guises, from four-note arpeggios to alternated left-right double stops. The result is a captivating composition in minimalist vein that relies for much of its success on the variations of rhythms in which the "cells" are structured, and on accents and dynamic shadings. It will be accessible to any college marimbist who has mastered basic contrapuntal four-mallet performance techniques.

—John R. Raush

5 Pièces Pour Marimba Solo **V**
Emmanuel Séjourné
$18.40
Edition Musicales
Alphonse Leduc
175 rue Saint-Honoré
75040 Paris Cedex 01

College marimbists, take note! This volume contains some of the most refreshing, original music for solo marimba to come off the presses in recent years. The first three pieces, "Balafon," "Arabira" and "Akadinda," were inspired by African music; the fifth, "Prétexte," by jazz elements. Séjourné utilizes effects such as playing over nodes, dead sticking, and playing with fingers and fingernails to imitate the timbres of native instruments and music. This work can be compared to many other contemporary compositions that owe their vitality to inspiration attributable to the folk music of non-Western cultures.

—John R. Raush

Sweet Death **V**
Dean Gronemeier
$8.50
M Baker Publications
SMU Box 782510
Dallas TX 75275

College-level marimbists interested in applying contemporary four-mallet skills in the performance of a tonal work will find that opportunity in *Sweet Death*, a two-movement work for solo marimba (lowest note, low F). The first movement uses a chorale-like melody, written in long note values, which, to the uninitiated, may sound quite simple. However, the first movement of this two-movement selection is quite difficult, featuring a melody in rolled octaves in one hand accompanied by broken chords and intervals notated in 8th-notes in the other, putting a high premium on hand independence. The repetitious chordal patterning of broken triads and seventh chords make any inaccuracies very apparent.

—John R. Raush

Uneven Souls **V**
Nebojša Jovan Živković
$17.00
Ed. Music Europea
Distributed by Steve Weiss Music
P.O. Box 20885
Philadelphia PA 19141

Uneven Souls is a work for solo marimba (low F) accompanied by three multi-percussionists and men's voices. This impressive work was premiered in the U.S. at the University of Maine with the composer playing the solo marimba part and accompanied by the UMaine Percussion Ensemble. It was later performed on the New Music/Research Day at PASIC '93 in Columbus by the same group. The voices do not sing text but rather intone vowel sounds. They should be "untrained" and can be the same percussionists or additional voices.

The piece consists of three parts, each fading into the next. The work can be characterized as a joyous celebration of Macedonian rhythm and melody, full of complex (odd) meters and haunting modal melodies. Many of the rhythmic motives are based on folk dances of the Balkans. It is illustrative that in Živković's performance, he does not walk up to the marimba for the solo entrance after a percussion introduction—he *dances* up to the instrument!

The instrumentation for the three percussionists is somewhat extensive but made up of standard percussion instruments that will be found in most college percussion departments. The score does call for a few more exotic instruments, such as Peking opera gong, darabukka and various multi-tongued slit drums. The solo part requires four-mallet melodic and chordal technique and is monophonic in the sense that all accompaniment lines are left to the percussion ensemble. *Uneven Souls* is an accessible, effective piece and great fun to perform for both the soloist and accompanying percussionists. It has just been released on a CD under the same title (also reviewed in this issue).

—Stuart Marrs

Three Short "Lollipops" **VI**
Michael Boo
$6.50
Studio 4 Productions
Alfred Publishing Co.
16380 Roscoe Blvd.
P.O. Box 10003
Van Nuys CA 91410

These three short "lollipops" for xylophone, written for Evelyn Glennie, are, in the composer's words, "music that is fun to play and listen to, perhaps a bit hokey or 'sugary,' with a lot of notes and an abundance of flash and glitz." He's right. The three movements, which total approximately six minutes in length, are witty, chromatic tunes requiring four-mallet dexterity and independence. The techniques and musicality required make this a work for the advanced mallet player. The first movement features four-mallet chords and left-hand chordal accompaniment to a right-hand melody. The second movement features a flowing melody over a two-mallet, left-hand ostinato. The third movement is a fast (primarily two-mallet) escapade with wide intervallic leaps. This piece would work well on a col-

Difficulty Rating Scale

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

lege or professional recital program where a change of pace is desired.

—Terry O'Mahoney

KEYBOARD PERCUSSION ENSEMBLE

Four Pieces From the Gayane Ballet Suite **IV**
Aram Khachaturian
Arranged by Matt Springer
$12.50
CPP/Belwin, Inc.
15800 NW 48th Ave.
Miami FL 33014

First, let it be noted that in this arrangement for mallet quartet of selections from the *Gayane Ballet Suite*, Matt Springer omits the best-known piece—the famous "Sabre Dance." However, in this publication, which does include the "Dance of the Rose Maidens," "Lullaby," "Dance of the Young Kurds" and "Lezchinka," no one will even notice it is missing. Springer utilizes his limited keyboard forces well, adapting Khachaturian's music to orchestra bells (player I), xylophone and marimba (player II), vibraphone (player III) and a second marimba (player IV), and tapering the length of the original to realistic proportions. To the arranger's credit, the instrumentation seems appropriate for the selections he has adapted; for example, the sostenuto capabilities of the vibes are used to good advantage in "Lullaby." Four college or advanced high school mallet percussionists can draw a great deal of pleasurable music from this tidbit borrowed from the orchestral repertoire.

—John R. Raush

Thais **IV**
Richard Sanford
$15.00
M Baker Publications
SMU Box 752510
Dallas TX 75275

This percussion trio (xylophone/glockenspiel, vibraphone, and marimba) creates a soothing exotic mood through its use of modal themes and simple, lyrical melody. Written primarily in 12/8 (m.m. = 72) with very few accidentals, the piece "reads" very easily and presents few rhythmic challenges. The piece is reminiscent of gamelan music. It is recommended for high school or college ensembles.

—Terry O'Mahoney

Double Concerto **IV-V**
J.S. Bach
Arranged by Murray Houllif
$8.00
Per-Mus Publications
P. O. Box 02033
Columbus OH 43202

This is a quartet arrangement of the J.S. Bach *Double Concerto*, scored for two solo instruments (marimba, vibraphone or xylophone) and two accompanying marimbas. One of the accompanying marimba parts is in treble clef and requires three mallets for performance. The other part is in bass clef and requires a low-A marimba. The quartet is scored in D minor and the print is manuscript, although the notation is very clear and easy to read. There are large leaps in register, particularly in the solo parts, but as expected in the Bach style, there are many scale-type passages.

The publisher has made this setting available with parts only, with a recommendation that an actual score be obtained for rehearsal purposes if necessary.

—George Frock

SNARE DRUM

Flam-able **II-IV**
J. Michael Roy
$2.50
Medici Music Press
4206 Ridgewood Ave.
Bellingham WA 98226

At first glance, any snare drum solo with sticking requirements appears to be a rudimental demonstration. *Flam-able*, however, falls into a different category, with constantly shift-

ing meter changes, numerous dynamic changes and repeated note groupings played with one stick. The rhythmic motives create a dance-like feeling that is fresh for a medium that has an abundance of literature already available. The print is clear, as are the stickings. The editor rates this solo as a II-III in difficulty, but because of the tempo markings (quarter = 132 and later 176), I have rated the solo at a II-IV level.

—George Frock

Twenty-Four Swing Street **III**
Steven R. Machamer
$3.50
Per-Mus Publications
P.O. Box 218333
Columbus OH 43221
In this snare drum solo, which should challenge the maturing high school rudimental snare drummer, Machamer subjects a continuous flow of 16th and 16th-note triplets to a variety of rudimentally-inspired sticking patterns. Included are such "chop busters" as triplet patterns played with doubles and groups of 16th notes sticked with three and four notes on each hand.

—John R. Raush

Boardwalk **III-IV**
Gerald M. Heslep
$4.00
Kendor Music Inc.
Main and Grove Sts.
P. O. Box 278
Delevan NY 14042-0278
Boardwalk is a rudimental-style snare drum solo in common time. Technical demands include single-note patterns with accents, 5-, 7- and 11-stroke rolls, and flams. The thematic interest occurs in the shifting accents found throughout the solo. This solo has numerous dynamic changes and crescendos, which helps with interest as well as defining the form. The editor grades the solo a IV, but this may be a bit high since there are few innovative devices that make *Boardwalk* unique from other snare drum solo publications. The print is clear and easy to read. This is an excellent teaching resource and worthy of consideration for a solo contest.

—George Frock

The Charger **IV-V**
Art Cappio
$3.00
Pioneer Percussion
Box 10922
Burke VA 22009
This is a rudimental-style snare drum solo dedicated to the late Frank Arsenault. The solo contains the typical open rolls, 16th-note groupings with double strokes or rebounds on differing subdivisions, and paradiddles. At rehearsal 45 the tempo increases from quarter note = 132 to 144. All roll, sticking indications and dynamics are clearly notated, and the measure numbers are provided as a help to teachers and for adjudication purposes. This is a challenging solo, recommended for the contest situation.

—George Frock

TIMPANI

Carum **II**
$4.00
Cartou **III**
$5.75
Jean-Claude Tavernier
Gérard Billaudot
Selling agent Theodore Presser Co.
1 Presser Pl.
Bryn Mawr PA 19010
These two, short publications fulfill a need for well-written training literature for solo timpani with piano accompaniment, appropriate for junior high and high school students. They make use of the same piano part, thereby making it convenient for a single pianist to play for several student timpanists at different levels of development. Both are also designed with an eye towards versatility, with two-drum as well as four-drum versions.

—John R. Raush

Hermes Presents
The Lyre To Apollo **V-VI**
Kenneth La Fave
$9.50
M Baker Publications
SMU Box 752510
Dallas TX 75275
This is a single movement from Kenneth La Fave's *Three Pieces For 5 Timpani,* which was premiered by Roland Kohloff in 1988. The work is for timpani and piano, and is dance-like in character, having numerous meter changes and rhythmic challenges throughout. The solo requires five drums, including a 20-inch model, as the range goes as high as middle C. The solo requires an advanced player; rhythmic and melodic material move rapidly over the entire set. There are so many 16th-note passages that, upon first glance, it looks like a keyboard solo. At rehearsal C the timpanist must gliss from F to C on one drum while playing counter material on the higher drums.

The print is clear and is well presented. There is one glaring error: the timpani part says it is the second movement, while the piano accompaniment says it is the third.

—George Frock

PERCUSSION ENSEMBLE

Bi-Cycles **III**
J. Michael Roy
$4.00
Medici Music Press
4206 Ridgewood Ave.
Bellingham WA 98226
This snare drum duet uses antiphony as its main compositional approach. Beginning in 6/8, it moves quickly to 4/4 and makes use of the batter head, rimshots, and stick clicks to add variety to the thematic material. The moderate tempo (m.m. = 88) and rhythms would not intimidate younger players. This is recommended as an elementary to intermediate contest or recital piece.

—Terry O'Mahoney

Centurion March For Percussion **III**
Morris Alan Brand
$9.00
Kendor Music, Inc.
Main and Grove Sts.
P. O Box 278
Delevan NY 14042-0278
If you are looking for ensemble literature for a junior high or middle school ensemble, *Centurion March for Percussion* is a must. Technical demands of the parts are well-suited to that age group. There are parts for eight percussionists playing bells, two marimbas, chimes, snare drum/tambourine, crash cymbals, bass drum and two timpani. Students are sure to relate to the piece, which conjures up images of a triumphal march scene in a Hollywood movie spectacular.

—John R. Raush

Histoire Pressée **III**
Histoire Cyclopéenne **IV**
Philippe Leroux
$4.50 each
Gérard Billaudot
Selling agent Theodore Presser Co.
1 Presser Pl.
Bryn Mawr PA 19010
These two publications add to a rather limited repertory—duet music for timpani and one other percussion instrument. Both are written for four timpani. *Histoire Pressée*, for a timpanist and snare drummer, is appropriate for students of high-school age or older; *Histoire Cyclopéenne*, a duet for timpani and vibraphone, is suitable for a college-level duo. The fast tempo and glissandi will challenge the timpanist in the former piece; the latter is also more demanding for the timpanist and starts with a most unusual tuning scheme—all four drums tuned to the same C. Each player is provided with a performance score. The only negative feature of these duets is their extreme brevity.

—John R. Raush

Samba Classico **III-IV**
Anthony J. Cirone
$12.00
CPP/Belwin, Inc.
15800 NW 48th Ave.
Miami FL 33014
Samba Classico, a percussion quartet, is scored for bongos, timbales and bass drum, four concert toms, and four timpani. Most of the material consists of various rhythmic combinations that interact with one another over an ostinato pattern played by the timpanist, which occurs throughout much of the composition. The entire work is in common time, and one change in tempo, a *piu mosso,* closes the performance. The execution and interaction of the parts and the unison passages will be challenging for young ensembles. The print is easy to read, and stick requirements are presented by pictograms. The Latin feel should be fun and provide excellent training for the high school and young college ensemble.

—George Frock

Suite For Four Percussion **IV**
Enric Andrew Zappa
$35.00
Ken Crawford
1904 James Ave.
Redwood CA 94062
A commission by the Pacific Sticks Ensemble brings us a traditional

quartet based on the structure of the Baroque suite. There are six movements: Prelude, Allemande, Courante, Sarabande, Minuet and Trio, and Gigue. The Prelude is short and includes opportunities for improvisation between the players. Other areas of interest are the instructions in the parts that call for open and closed rolls, various stick and mallet choices, playing areas on the heads, and even playing water glasses with pencils and erasers.

The score and parts are easy to read. Written for the college level ensemble, this work offers a variety of colors and settings, and is worthy of performance on an ensemble concert.

—George Frock

Trio **IV**
Daniel Levitan
$15.00
M Baker Publications
SMU Box 752510
Dallas TX 75275

Those who keep up with good contemporary percussion literature are aware of Daniel Levitan's contributions, which are played by the likes of the Manhattan Marimba Quartet and Marimolin. In this unusual work—a trio scored for two cowbells, two drums, and one temple block—Levitan works with a two-bar rhythmic theme to build an exciting piece that displays his penchant for creating subtle rhythmic effects through the manipulation of accents and rests. A good performance of this piece by three college-level percussionists will show that much music can be coaxed from very few instruments.

—John R. Raush

Layers for Percussion Ensemble **V**
Lynn Glassock
$20.00
Southern Music Co.
Publishing Division
1100 Broadway
P.O. Box 329
San Antonio TX 78292

Layers is a composition written for eight percussionists all using standard percussion instruments: two vibraphones, two 4 1/3 octave marimbas, tambourine, castanet, temple blocks, cowbell, low woodblock, two snare drums, bongos, cabasa, four high tom-toms, medium woodblock, four low tom-toms, and high woodblock.

As the title implies, the instruments are brought into the composition one by one, which gives the effect of layering one instrument over another. Once all instruments are in use, the composition progresses through a series of meter changes that gives the music a feeling of steady acceleration. The individual parts are not difficult but will provide satisfaction to the performer as they are interesting and require a degree of technique. For the two vibraphone parts the performer must play three-mallet chords.

Layers is an excellent contribution to the percussion ensemble literature. A good high school or college ensemble would find this work an asset to its program.

—John Beck

Symphony #3 (Sacred) **V-VI**
Anthony J. Cirone
$29.95
CPP/Belwin, Inc.
15800 NW 48th Ave.
Miami FL 33014

Anthony Cirone's *Symphony #3* (in four movements) for percussion sextet is scored for bells, xylophone, vibraphone, marimba, four toms, suspended cymbal, triangle, four timpani, chimes and four RotoToms. It is based upon several parts of the traditional Mass, with corresponding orchestration approaches. The slow first movement ("Lord Have Mercy") is based upon a haunting four-note motive. The second movement ("Glory Be To God") is a spirited 3/4 piece that includes a marimba cadenza. The third movement ("Holy, Holy, Holy") is a dense, angular work featuring unusual sonorities and rhythmic phrases. The fourth movement ("Lamb of God") is a slow chorale accompanied by a regal timpani statement. The vibist is required to use four mallets and several parts make use of quintuplets and sextuplets. The writing is excellent and

very playable. It is recommended for an advanced high school or college percussion ensemble.

—Terry O'Mahoney

MULTIPLE PERCUSSION

Trois Danses **III**
Marcel Jorand and
Jean-Jacques Di Tucci
$10.50
Gérard Billaudot
Sole selling agent Theodore Presser Co.
1 Presser Pl.
Bryn Mawr PA 19010

In the best tradition of the old "concours du Conservatoire National" repertoire for percussion, each of the three dances of *Trois Danses* for solo percussion with piano accompaniment is devoted to a different instrument—multiple percussion (snare, two toms, suspended cymbal) in the first, xylophone in the second, and three timpani in the third. However, unlike the "conservatoire" repertoire, this piece is playable by a high school or precocious middle-school musician. Those students will discover a well-crafted composition, mildly dissonant, but quite tuneful—something they should enjoy, especially those who want to display their accomplishments as "total percussionars." In addition, the piano part is not difficult; it should be playable by a competent high school pianist.

—John R. Raush

L'Histoire du Soldat **VI**
Igor Stravinsky
Edited by Frank Epstein
$5.00
Frank Epstein
Boston Symphony Orchestra
Symphony Hall
Boston MA 02115

Much has been written about the percussion part from Stravinsky's *L'Histoire du Soldat*, from the proper drums to be used to the selection of appropriate mallets. Frank Epstein has put it all in perspective with his edition of the percussion part from this work by suggesting a practical set of instruments and mallets that conform to the contemporary world of percussion. He has also re-written the parts with high, medium and low notes properly placed on the staff for easy reading. Epstein has suggested some phrasing and dynamics that enhance the musical line, and has also included stickings that provide a smooth flow through technical and musical lines. If I were playing *L'Histoire du Soldat*, this is the version of the percussion part I would prefer to use since it provides the performer with a readable and practical part from which to perform.

—John Beck

DRUMSET

Private Lesson **V-VI**
Gregg Bissonette
$24.95 with CD
CPP Media Group
15800 NW 48th Ave.
Miami FL 33014

Gregg Bissonette opens this CD/audio transcription package with a 14-minute, 26-page solo that includes all of the concepts and "licks" that comprise the modern fusion drum solo—polyrhythms (4:3), odd groupings (fives and sevens), cross-rhythms, sextuplet tom figures, double bass drum patterns, broken swing (*a la* Elvin Jones), songo, Afro-Cuban 6/8, brush, speed metal and heavy rock grooves, and accelerando and ritardando sections. He combines a great deal of the material and patterns widely used by numerous artists in this one solo. Designed as an accompaniment to his video of the same name, Bissonette's transcribed solos and examples enable the listener to see and hear each of these concepts contextually within a solo setting. In addition to recorded etude examples, the package includes a CD of four tunes with corresponding charts (ska/reggae, fast rock, medium funk, and songo) first played by Bissonette (and completely transcribed in the book) and followed by additional tracks without drums for use by the reader. The book also touches upon the concepts of rhythmic displacement, playing with clave, and rudiments and their applications to the drumset. Prior reading experience is required to maximize the use of this book. The displacement section does not delve too deeply into the process of how to develop one's ability to displace ideas, but teaches by example. This is recommended for advanced players looking for solo vocabulary and conceptual ideas.

—Terry O'Mahoney

Air **VI**
Janis Mercer
$17.00
Media Press, Inc.
P.O. Box 3937
Champaign IL 61826

This 11-minute solo work for extended drumset (four toms, five cymbals), temple blocks and saron (Javanese instrument utilizing five pitched metal bars) uses motivic development, polyrhythms (5:4, 4:3), and shifting textures to express (in the composer's words) "suffocating frustration, both musical and intellectual...the inability to breathe during asthma attacks...(and) a response to the question of writing 'pretty' or tonal music." Although quite angular, the piece flows very well as it travels through various tempo changes, often punctuated by silences that allow the audience time for reflection.

The opening statement is followed by a brief improvisation section (which uses a suggested framework). A one-minute "explosion" section in which the performer expresses rage and frustration (both physically and through improvisation on the instruments) forms the transition to the entrance of the saron (signaling the emergence of "intellect" and "musical satisfaction"). Rage begins to build once more in the piece and finally concludes with a strong drumset statement that signals another impending outburst, which never quite arrives. This piece is recommended for advanced solo drumset performers in either a college or professional recital.

—Terry O'Mahoney

MIXED INSTRUMENTATION

Fist Through Traffic **III-IV**
Charles B. Griffin
$38.50
M Baker Publications
SMU Box 752510
Dallas TX 75275

This three-movement composition is scored for alto saxophone and an ensemble of eight percussion players. The sax player plays the melodic material over a series of two-measure ostinato patterns that repeat throughout the movement. The composer credits the influence of Paul Simon for the melodic and rhythmic content of the movement. The second movement, "Industry," is in 5/4 meter and again makes extensive use of repeated or embellished motives. The last movement, "Once A New Yorker," opens with a brief saxophone cadenza, which moves into a 4/4 Latin feel that includes occasional 16th-note motives by the vibraphone.

The percussion orchestra includes vibraphone and marimba (low A), chimes and miscellaneous percussion sounds such as hi-hat, conga, timpani, tambourine, cowbell, timbale, brake drum and triangle. The ensemble is well-written and within the reach of an advanced high school ensemble, and the rhythmic feel is well-suited for a college ensemble performance.

—George Frock

Sonata For Percussion And Piano **VI**
Rolv Yttrehus
$20.00 (score)
$60.00 (parts)
C.F. Peters Corp.
373 Park Ave. South
New York NY 10016

Written in 1983 and revised in 1988, this sonata for four percussionists and piano is a chamber work (approximately 15 minutes in length) that will offer the ultimate musical challenge to five college or professional musicians. A glance at the score will remind one of the literature written earlier in this century in which melodic lines are developed by some pre-determined form of pitch manipulation, and set in a multimetric, contrapuntal fabric.

The instrumentation in this work is quite conventional: percussion I, xylophone; percussion II, vibraphone; percussion III, small, medium and large cymbals and small, medium and large toms, bass drum and tam tam; and percussion IV, two timpani. A prerequisite of any performance of this piece is an excellent pianist and a great deal of rehearsal time, required for the coordination of contrapuntal lines set in complex rhythms.

—John R. Raush

INSTRUCTIONAL VIDEO

Ultimate Beginner Series Drum Basics (Step One and Two)
Sandy Gennaro
$9.95 Step One
$12.95 Step Two
DCI Video
Warner Bros. Pub. Inc.
15800 NW 48th Ave.
Miami FL 33014

These two 30-minute videos target the beginning drum student. They contain, in essence, most of the information a good drum teacher would provide in the first several lessons. *Step One* covers holding the sticks, parts of the drumset, the function of each drumset part (bass, snare, toms), proper drum-throne positioning, basic 8th-note counting (with on-screen examples), and a basic rock groove. *Step Two* delves into reading and counting basic rock grooves and fills, triplet (or 12/8) blues grooves and fills, the function of drum fills, and some basic warmups. All of the information is presented in a straightforward, sequential manner that helps the viewer absorb each new idea and build upon it. The tape never gets very complicated but stresses basic concepts needed to function as a rock drummer. One of the best features of this set is the fact that Gennaro stresses the importance of learning to read and finding a good teacher, something many young drummers need to hear.

—Terry O'Mahoney

PERCUSSION RECORDINGS

Ballet in Dark
Kai Stensgaard
$15.00
MarimPercussion
H.D. Lumbyis Vej 53
Odense N
Denmark

Ballet in Dark is a CD by Danish marimbist Kai Stensgaard. He is accompanied by the Aalborg Symphony Orchestra conducted by Flemming Vistisen on the title composition, which was composed by Martin Knakkergaard. The other works are for solo marimba and consist of "Mobile I, II, III" by Knakkergaard, "Sonoris IV, Opus 205, Espressivo, Adagio and Allegro Scherzando" by Esling D. Bjerno and "Triglyf" by Stensgaard.

Stensgaard is an excellent marimbist and the compositions he performs are on a par with his performing. This CD is a marimbist's delight from the aspects of performance, composition and sound. Although the compositions may be unfamiliar to many, one can appreciate the quality of the music and performance.

—John Beck

¡Chiapas!
Marimba Yajalón
Heart of Wood Project
Conservatory-Univ. of MO-Kansas City
4949 Cherry St.
Kansas City MO 64110-2229

Marimba Yajalón is a professional marimba ensemble in residence at the University of Missouri at Kansas City that specializes in marimba music from Mexico. Led by professor of percussion at UMKC, Dr. Laurence Kaptain, this group has toured Mexico five times as well as actively performed in the United States. *¡Chiapas!* is the second recording by Marimba Yajalón and consists of twelve tracks by popular Mexican composers such as Alberto Dominguez, Agustin Lara and Manuel Ponce. Maestro Zeferino Nandayapa, a renown Mexican marimba artist, wrote seven of the arrangements for this CD, with Kaptain and band member John Currey arranging the remaining selections. Besides Kaptain and Currey, the players in Marimba Yajalón are James Schank, Peter Tadych, Amy McLean and Louise Yuda.

This recording features the music of the Chiapas, Mexico region on a traditional marimba that uses a "buzzing" membrane at the bottom of each resonator. The music is played by four marimbists on a 5 1/2-octave Mexican marimba, which was handmade by Alejandrino Nandayapa in Chiapas.

The sound quality and performance on *¡Chiapas!* is excellent. The marimba's buzzing sound

gradually turns into a singing quality that sneaks up on the listener as the ensemble performs. Each of the twelve selections is well played, creating an authentic reproduction of the Mexican marimba style. Although this traditional music has few surprises, Kaptain's arrangement of Jimenez's "La Boda de Luis Alonzo" is the CD's high point for melodic and form development. The Mexican marimba may not be for everyone, but *¡Chiapas!* would be a fine place to start if you are interested.

—Mark Ford

The Gamut
Robert Hohner Percussion Ensemble
$14.99
Digital Music Products, Inc.
Park Square Station
P.O. Box 15835
Stamford CT 06901

The following compositions are featured on this compact disc: "Opus 1" by Daniel R. Mullen—a rudimental style composition; "Diabolic Variations" by Raymond Heble—"a composition of devilish wit and rousing virtuosity"; "Fantasy Variations for Eight Chromatic Drums and Percussion Sextet" by Michael Colgrass—a solo piece for chromatic drums; "Triplets" by George H. Green—a xylophone rag; "Music for Pieces of Wood" by Steve Reich—a popular phasing composition; "Grass Roots" and "Days End/Skylight" by Dave Samuels—featuring Dave Samuels; "Take Five" by Paul Desmond and "Blue Rondo A La Turk" by Dave Brubeck featuring Joe Morello.

This is a very eclectic CD, from the rudimental drumming of "Opus 1" to the swinging version of "Take Five" with Morello on drums. This CD covers a wide variety of percussion styles. Robert Hohner has gathered his students and special friends together to produce some excellent renditions. The playing is well done and the sound is superb. Both Morello and Samuels perform at their usual level of excellence.

—John Beck

Hum
Talujon Percussion Quartet
$12.00
140 Riverside Dr. #9C
New York NY 10024-2605

The Talujon Percussion Quartet is a diverse group of musicians that have banded together to promote and explore the contemporary percussion chamber music repertoire. Talujon members Paul Guerguerian, David Cossin, Michael Lipsey and Dominic Donato have chosen some "classic" percussion music as well as three originals for their first recording, *Hum*. Selections include John Cage's "Third Construction," Steve Reich's "Drumming Part 1," Dean Drummond's "Dirty Ferdie," Paul Guerguerian's "So She Shines (Thanks John)" and two works by Talujon, "On the One" and "Their Four and Sow Three."

Cage's "Third Construction" seems to have found its way onto many recent percussion chamber music recordings; *Hum* begins with Talujon's version of this classic. Here the ensemble performs together in a dance-like groove quality that is rarely heard in Cage's music. This selection is the high point of the disc and deserves repeated listening. The remaining works, with the exception of the Reich, rely on improvisation as a key component. "On the One" and "Their Four and Sow Three" find Talujon exploring the possibilities of one marimba and an unusual collection of African and homemade instruments respectively. "So She Shines" hints at the influence of John Cage on Talujon member and composer Guerguerian. This work is dedicated to Cage and is reminiscent of his aleatory music. This style also permeates Talujon's other original material. Reich's "Drumming Part 1" and Drummond's "Dirty Ferdie" are well played and show the diversity of this ensemble. The production and sound quality of *Hum* is excellent.

—Mark Ford

Uneven Souls
Nebojša Jovan Živković
$20.00
Distributed by Steve Weiss Music
P.O. Box 20885
Philadelphia PA 19141

This latest offering of Živković's recordings is made up exclusively of his own compositions and presents a cross-section of Živković's output over the past 15 years. Although we hear a wide range of styles, from a waltz for solo marimba to a wild work for djembe and voice, Živković's southern Slavic heritage is always present. We hear it in the odd meters (the unusual meter of 14/16 appears in *Ultimatum*), and in the folkloric modal scales that are often invoked for melodic material. In addition to the varied styles encountered on this CD, we find an equally wide spectrum of emotions. We are offered the tender *Andante for Uta* soon followed by the primitivistic, energetic, and aggressive *To the gods of rhythm* for djembe and voice. The first cut is probably the most typical of Nebojša's character. It is titled *Srpska igra*, which means "What's up? Are we gonna dance or not?" and is a joyous 7/8 for marimba and djembe. *Macedonia*, which is published by Studio 4 Productions, is a fast 7/8 taken in one, for xylophone and piano.

The recording includes eight pieces for solo marimba and one work, *In Erinnerungen schwebend*, which brings three flutes together with the vibraphone for an ethereal, atmospheric piece. The title cut from the CD, *Uneven Souls*, is the most substantial piece on the CD. It is for solo marimba accompanied by three multi-percussionists and men's voices. Again, the uneven, driving rhythms and southern Slavic modes transport us to the Balkans. Živković is unique. All of the cuts are superbly executed with the power, musicality and virtuosity of Živković the performer and Živković the composer.

—Stuart Marrs PN

PAS '95 Phoenix

MOCK AUDITION APPLICATION

Phoenix, Arizona Convention Center

9-11 a.m., November 3, 1995

PURPOSE: To offer young percussionists the opportunity to have their performance of standard orchestral literature critiqued by prominent orchestral players.

RULES:

1. Eligibility: PAS members between the ages of 17 and 30.
2. All participants will play material from the required repertoire list.
3. Number of participants is limited to the first 8 applicants.
4. Application should be sent to Sonja Branch, ASU School of Music, Tempe, AZ 85287-0405 and **must be received by Friday, October 27, 1995.**
5. Snare drum, xylophone, and orchestra bells will be provided. Auditioners must bring their own tambourine, music and sticks/mallets.
6. Auditions are limited to 15 minutes.
7. The adjudicators will offer written and verbal feedback to performances.
8. Auditions will be open to spectators.
9. Applicants will be notified by phone of their audition time.

MOCK AUDITION APPLICATION

Name _____

Phone _____

Mailing Address _____

City _____ State ____ Zip _____

Age _____ PAS member number _____

Send completed form to: Sonja Branch,
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All members of the Percussive Arts Society are entitled to the following benefits:

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"The Percussive Arts Society is a forum for all percussionists where ideas are exchanged and new music is performed. It's also the place where all the newest instruments are presented—but it's more than that. It's a society where each one of us can keep the interest in percussion alive by joining together—support your local PAS chapter."

—Dave Samuels

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❑ Check/money order enclosed for $_____

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Annual dues for the Percussive Arts Society are due on the anniversary of your acceptance as a member. **Mail completed application form to Percussive Arts Society, P.O. Box 25, Lawton, OK 73502**
Dues to the Percussive Arts Society are not deductible as charitable contributions for federal income tax purposes.
PAS dues may, however, qualify as business expenses, and may be deductible subject to restrictions imposed by the Internal Revenue Code.
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Join the club!

Yes, now senior and junior high school percussionists can have their own PAS clubs. Enjoy the benefits of PAS membership as part of a PAS club at your own school!

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- Regional activities with other PAS clubs
- Club performances
- Clinics with guest artists

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Find out how you can start a PAS club at your school! Call PAS at (405)353-1455, or write to PAS, PAS Clubs, PO Box 25, Lawton, OK 73502 TODAY!

Here's what Gregg Bissonette has to say about PAS:

"As a young kid I was really into being in different 'clubs' with my friends. As a big kid, what could be cooler than being a member of a 'club' or society of percussionists from all over the world!! Whether you are a little kid or a big kid, I urge you to join PAS and to be forever a student of the drum."

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HISTORICALLY *speaking*

Xylophone Pioneer
George J. Carey

By James A. Strain, D.M.A.

THE FIELD OF PERCUSSION HAS HAD many persons who have made a significant impact on generations of performers, listeners and students. Recently, the name George J. Carey came to my attention, and as he had such an interesting career, as well as an impact on an entire generation of percussionists, I thought it worthwhile to share a few tidbits about his life.

Carey was born in Rochester, New York, and after attending school there served as percussionist and xylophonist with the Royal Hussar Band of Chicago until the onset of World War I. When the U.S. became involved in the war, Carey enlisted in the Marines, which provided him with the opportunity to perform in France with the A.E.F. for fifteen months.

At the close of the war, with the rank of First Sergeant, he was appointed assistant director of the Eleventh Regiment Marine Band, performing as principal timpanist. After returning to the United States, John Philip Sousa cabled him and offered him a position as timpanist with his famous concert band. He accepted the position with Sousa, touring most of the United States, Canada, Cuba, Mexico, and the Bahamas during the years 1920 to 1926.

After joining the Sousa Band, Carey's interest shifted toward the xylophone, and he became one of the world's foremost virtuoso performers on the instrument, succeeding Joe Green as Sousa's xylophone soloist. In this position, Carey was heard by thousands of listeners every day. The Sousa Band usually played two concerts a day, with Carey as a soloist on at least one of the concerts.

Billed as "The World's Greatest Xylophonist," Carey's fame was considerable, having a sizable impact on other xylophonists. According to Glenn Robinson, former principal percussionist with the Cincinnati Symphony Orchestra, Harry Breuer would always check with Carey each season to see what music he was performing in order to have it prepared as a request number for his stage acts and radio broadcasts.

Carey played a variety of pieces with the Sousa Band including standard overtures, Arndt's "Nola," MacDowell's "Witches Dance," Mendelssohn's "Rondo Capriccioso" and several of Carey's own unpublished solos, entitled "The Pin–Wheel," "March Wind" and "Caprice Brilliant." Of special interest was the use of a large xylophone as the central focal point of Sousa's concert. An

The percussion section from Sousa's band in 1921. Left to right are Carey, Howard N. Goulden and August Helmecke. This photo was used extensively to endorse Leedy drum products.

article from the *Savannah News* dated 2/3/24, illustrates the type of publicity that surrounded a performance by Carey with the Sousa Band while on tour:

XYLOPHONE SOLO A SOUSA FEATURE

GEORGE CAREY IS ARTIST

Instrument Cost $5,000 and Is 12 Feet Long

One of the most pleasing features of Sousa and his band, which is coming here on Feb. 13, at the Municipal Auditorium, is the xylophone solo playing of George Carey, one of the artists who are identified with the great musical organization.

Perhaps the most popular novelty in musical instruments today is the xylophone. And one of the most accomplished performers on this instrument is George Carey. The popularity of the instrument is due in a great measure to Mr. Carey's ability to play not only the most difficult of classical music, but also popular music, classical, jazz and the jazziest of jazz," and he thereby succeeds admirably in entertaining and delighting hearers of all classes and tastes.

Mr. Carey's instrument was built es-

pecially for Sousa and his band at a cost of over $5,000. It measures twelve feet in length. Critics all agree that the tones produced by Mr. Carey on this instrument are the clearest and most pleasing of any xylophone in existence, and it is doubtful if any soloist in America receives more demands for encores than does Mr. Carey.

The instrument mentioned was performed on by eight players and appeared on the front of the stage for the duration of the concert. The following review from the *Asbury Press* in 1921 suggests what a typical concert included:

> Mr. Carey gave the "Witches Dance," with band accompaniment for which he received enthusiastic applause and for an encore the audience derived keen enjoyment when the band played "Yes, We Have No Bananas," Mr. Carey providing the obligatos. His third selection was the Dvorak "Humoresque," which he played with three mallets and without accompaniment. The selection was exquisitely rendered. Being recalled a fourth time he played Arndt's "Nola" with band accompaniment.

As the Sousa Band toured only during the summer months, Carey spent the remainder of the season as a vaudeville performer on the Keith circuit, and as a performer for numerous concert bands and orchestras, most notably Frank Innes' Band, the Victor Herbert Orchestra and the ARMCO Band.

Carey left the Sousa organization in 1926 after six years, and accepted a position as Principal Percussionist with the Cincinnati Symphony Orchestra. He was a regularly featured xylophone soloist during summer concerts with the symphony, and performed with other organizations in the area, such as the Cincinnati Zoo Symphony Orchestra. A major event in Carey's career took place when he was featured as a soloist with the full Cincinnati Pops Orchestra for an evening concert on Tuesday, March 23, 1943, under the direction of Eugene Goossens. The opportunity to perform on a regular season concert helped to elevate the xylophone and marimba to legitimate status. Carey performed MacDowell's "Witches Dance" for that performance, relying on a transcription, as legitimate concertos for the instrument were not yet being composed.

An autographed picture of George Carey, dated the year that he joined Sousa's Band. This photo was autographed for George P. Ford, a flutist in the band.

Carey's career abruptly ended on Tuesday, January 28, 1958, much the same way it had developed over his entire lifetime—on stage. During a children's concert, while a ballet was being performed, Carey slumped to the floor. The children were unaware of his death, as he was quickly carried off stage. Pronounced dead of a heart attack at age 63 by emergency lifesaving personnel, Carey's career had spanned over forty years as one of the most prominent percussionists in the United States. PN

James A. Strain *is an Historian for the Percussive Arts Society.*

Special thanks to Russ Girsberger, Assistant Chief Librarian for the U.S. Marine Band, for assistance in obtaining the photos that accompany this article.

PERCUSSIVE ARTS SOCIETY
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Lawton, OK 73502
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FAX: 405/353-1456

EXPANDED PAS MUSEUM OPENS ITS DOORS TO PUBLIC

LAWTON, Oklahoma—-After almost seven months of construction, the Percussive Arts Society Museum was officially reopened in ceremonies held here August 5.

The expansion of the museum was made possible by a 2:1 matching grant from the McMahon Foundation. The museum now includes an additional 2,000-square-foot exhibit hall and 2,000 square feet of storage space. Exhibits feature drums, marimbas, xylophones and a myriad of other percussion instruments from around the world.

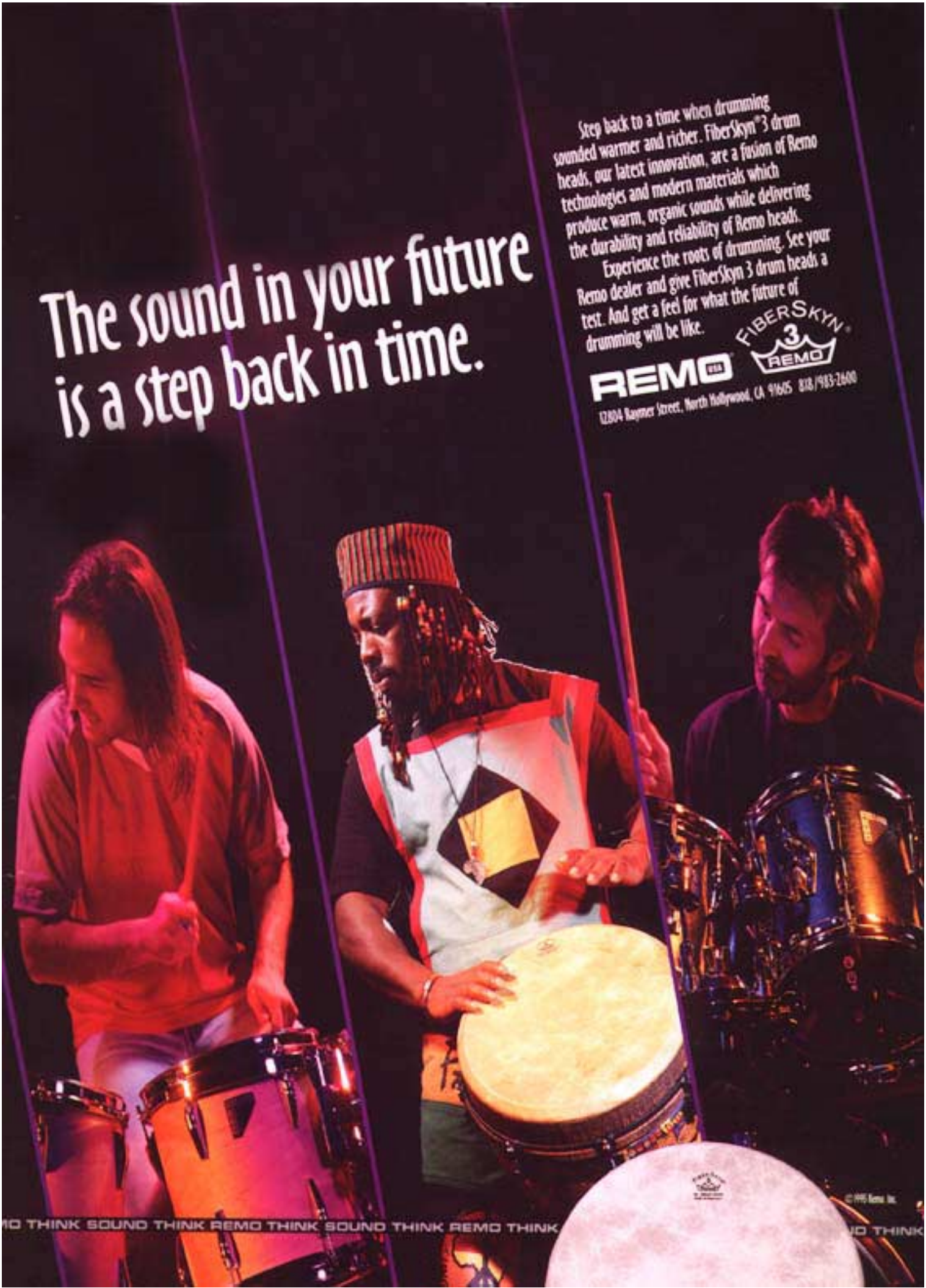
Lawton Mayor Ted Marley presided over the ribbon-cutting ceremonies. Speakers at the rededication included Dr. Garwood Whaley, PAS President; Dr. Charles Graybill, Chairman of the McMahon Foundation; Steve Beck, PAS Executive Director, and Dr. James Lambert, Director of Public Relations for the PAS Museum. An open house followed, with music provided by the Texas Tech Steel Band, under the direction of Lisa Rogers, PAS Historian.

"It's tremendous to have a facility such as this," said Beck. "This museum, and the headquarters, are the embodiment of the purpose of PAS—-to foster education in the percussive arts and preserve that heritage."

The museum is located at 701 NW Ferris Avenue. Hours are 10 A.M. to 3 P.M., Monday through Saturday. Guided tours are available; call (405) 353-1455 for more information.

Front and Rear Views of the Percussive Arts Society Museum and Headquarters

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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