Percussive Notes

The official journal of the Percussive Arts Society • Vol. 35, No. 4 • August 1997

Mike Mainieri
The paths less traveled

Interpretation of Sousa Marches

Getting Started with Mbira dzaVadzimu

Salvatore Rabbio: The Detroit Symphony Years

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(year specifies date of induction)

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Louis Bellson, 1978
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William "Chick" Webb, 1985
Charley Wilcoxon, 1981
Armand Zildjian, 1994
Avedis Zildjian, 1979

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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®).

FROM THE PRESIDENT

What can you do for PAS?

BY GENARO GONZALEZ

AS THE SUMMER OF '97 RAPIDLY comes to an end, many of you are preparing for the start of another school year and the many activities and rewards that will come with it.

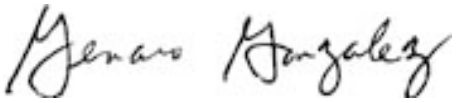
With PASIC '97 just around the corner, I encourage you to complete your PASIC '97 pre-registration form found in this issue of *Percussive Notes* and return it as soon as possible. By pre-registering, you will save on the cost of attending PASIC '97, and hotel accommodations will be more readily available the sooner you pre-register. You may also pre-register by calling (800) 540-9030 or pre-register on-line at http://www.pas.org.

PASIC '97 host Theresa Dimond and the PASIC Planning Committee have organized a fantastic lineup of talent to be on display in clinics, concerts, masterclasses and more. Make plans to attend PASIC '97 in Anaheim, California on November 19–22 and watch for the PASIC Preview issue of *Percussive Notes* in October for more details concerning clinicians and performers at PASIC '97.

In my previous message, I mentioned the tremendous success and record attendance of the PAS Museum. Much of the popularity and success of the museum is due to the many generous donations of instruments the museum has received since its inception. Without these valuable donations, the PAS Museum would only be a dream. In fact, one of PAS's strengths is that so many caring individuals are willing to donate their time, energy, money, talent, products and personal belongings for the good of the Society and the benefit of others.

Should you care to support PAS in some meaningful way, there are currently four financial funds available for your thoughtful donations—the PAS Endowment Fund, the PAS Building Fund, the PAS Larrie Londin Memorial Scholarship Fund and the PAS Fred Hoey Memorial Scholarship Fund. The Endowment Fund, which is generously supported by many PAS members, earns interest for the future of PAS. The Building Fund exists solely to support the PAS Headquarters and Museum building in Lawton, Oklahoma. The Scholarship Funds provide financial support to students.

I encourage you to show your support of PAS by making a tax-deductible contribution. Every donation is valued and appreciated, and no donation is considered too small. As PAS members, we will all benefit from the generosity shown by so many.



PERCUSSIVE ARTS SOCIETY PRESS RELEASE

College credit offered for PASIC '97 attendance

As in recent years, PASIC '97 attendees may once again earn college credit for participation in the four-day convention, which features the best in percussion education through clinics, masterclasses, concerts and exhibits.

The program is offered in cooperation with the University of Miami School of Music in Coral Gables, Florida. Registered PASIC participants can earn one or two hours of graduate, undergraduate or continuing education credit by attending 10 sessions for each credit hour they plan to earn. All concerts and clinics are considered "sessions." A three- to five-page paper will also be required, and must be submitted to the University of Miami program representative by December 10.

Participants may register for the course—MED 593, Special Topics in Music Education—at the University of Miami desk in the PASIC registration area. Course fee is $160. Enrollment at the University of Miami is not required for participation in this program.

Registration must be completed no later than 10 a.m. on Thursday, November 20. A statement of completion of the course will be mailed to the student as soon as the course is completed, and an official transcript of grade recorded will be mailed to the student at the end of the fall semester in December.

For more information, please contact Ken Moses, University of Miami, School of Music, P.O. Box 248165, Coral Gables, FL 33124, phone: (305) 284-2245.

HOW TO REACH THE PERCUSSIVE ARTS SOCIETY: VOICE (405) 353-1455 [leave message between 5 p.m. and 8 a.m.] • FAX (405) 353-1456 [operational 24 hours a day] • E-MAIL percarts@pas.org • WEB http://www.pas.org • HOURS Monday–Friday, 8 A.M.–5 P.M.; Saturday, 10 A.M.–6 P.M.; Sunday, 1–6 P.M.

Annual membership in the Percussive Arts Society begins in the month dues are received and applications processed. Eighty percent ($40) of dues are designated for subscription to *Percussive Notes*. • *Percussive Notes* (ISSN 0553-6502) is **printed in the USA** at Johnson Press of America, Inc., Pontiac, IL and is published six times a year: February, April, June, August, October, and December by the Percussive Arts Society, 701 NW Ferris Ave., Lawton, OK 73507; telephone: (405) 353-1455. Periodicals postage paid at Pontiac, IL and at additional mailing offices. Annual subscription rate: Professional/Enthusiast—$50, Library—$50, Student/Senior—$30. • **POSTMASTER: Send address changes to: *Percussive Notes*, P.O. Box 25, Lawton, OK 73502.** • Correspondence regarding change of address, membership, and other business matters of the Society should be directed to: Percussive Arts Society, P.O. Box 25, Lawton, OK 73502; telephone: (405) 353-1455; fax: (405) 353-1456. • Editorial material should be sent to: Rick Mattingly, *Percussive Notes*, P.O. Box 25, Lawton, OK 73502 (U.S. mail) or 701 NW Ferris Ave., Lawton, OK 73507 (delivery service). • Advertising copy, negatives, insertion orders, etc., should be sent to: *Percussive Notes*, P.O. Box 25, Lawton, OK 73502 (U.S. mail) or 701 NW Ferris, Lawton, OK 73507 (delivery service).

PASIC '97 overview

BY THERESA DIMOND

IT IS WITH GREAT PRIDE THAT PAS presents for the percussion community and its friends the most impressive and important PASIC ever! No matter what your musical preference is, we have it for you in abundance. In fact, we not only hope to satisfy your current tastes but expand your horizons by tempting you with many new and unusual musical experiences.

Kicking off the festivities for PASIC '97 on Wednesday, November 19, is the New Music Research Day. Brian Johnson, committee chair, has assembled a plethora of intriguing artists to perform and discuss "New Creations in Percussion Instrument Innovations and Construction." Beginning on Thursday, November 20, many of these unique and unusual instruments will be on display in the PAS Museum exhibit. Drop by to get a closer look.

Thursday, November 20, opens with a fanfare and a flourish. Get up early to catch the USC Drum Line, under the direction of Tad Carpenter, as they perform a concert with guest artists Gregg Bissonette and Ndugu Chancler. For an entirely different stylistic viewpoint, the Drums of Black Bottle will present a concert/clinic on Scottish rudimental drumming. For those interested in education, a panel of renowned drum line specialists will discuss "The Philosophy of Teaching Marching Percussion."

Through it all, the PASIC Marching Festival continues. There is still time to get your college or high school drum line into the competition. The deadline for applications is October 1, 1997 (for drum lines) and October 15, 1997 (for individuals). The first twelve entries will be accepted beginning on Tuesday, September 2, 1997. Festival packets are available by contacting PAS.

Drumset clinics and masterclasses make up a large portion of the PASIC roster, and we have gathered a stellar group of performers. Drumset enthusiasts will hear clinics by Will Kennedy of the Yellowjackets, Clayton Cameron, Terri Lyne Carrington, the Australian-born Virgil Donati, Trilok Gurtu, Chad Wackerman and Dave Weckl. Drumset masterclasses will be presented by Ralph Humphrey, Steve Houghton, Ed Shaughnessy, Joe La Barbera and Jim Payne.

Searching for new percussion ensemble literature? PASIC '97 attendees can look forward to concerts by the Amsterdam Percussion Ensemble and the Boston Musica Viva. This year's "Call for Tapes" winners are Percussion One from Houston, Texas, the University of Southern California and Southern Methodist University. In addition Robert Breithaupt and the Capitol University Percussion Ensemble will present this year's Percussion Ensemble Literature Session. Pan enthusiasts will be treated to a concert by the Northern California based Tom Miller and Pan Ramajay. The CalArts Balinese Gamelan, under the direction of Nyomen Wenton, is slated to perform a Terrace Concert.

Electronics have become an important part of the percussionist's arsenal. With that in mind we have three presentations of varying levels. Get your feet wet with Michael Snyder's clinic entitled "Drumming into the Next Millennium—the Acoustic Drummer…Plugged!" Learn about the midiKAT with Mario De Ciutiis. Steve Forman will show how far electronics have come and how they are used in the post-production studio. We hope there is something for everyone.

Mallet enthusiasts won't be disappointed. Gordon Stout will present a new work for marimba and violin as part of the Meet the Composer series. John Piper will discuss "Vibraphonic Madness: Making the Instrument Speak for Itself." David Johnson will guide the novice vibist through the intricacies of improvisation. Bill Moersch will coach students on various 20th-century marimba masterworks.

Percussion education has always been the primary goal of PAS. FUNdamentals sessions, geared to the young student, are offered on Saturday, November 22. John Papastefan and John R. Beck will present timpani for young learners; Robert Breithaupt and Ed Uribe will facilitate the drumset session; Neil Grover and Ben Miller will enlighten us to the tricks of playing accessories; and Chris Norton and Eric Chandler will guide us through the fundamentals of mallet technique.

PAS has gone hi-tech with on-line PASIC '97 registration. Visit our web page at http://www.pas.org. Then click on the PASIC '97 link to read the most up-to-date information on convention events. To register, click on the flashing link to the pre-registration form page. Fill out the form on-line and submit it with your credit card number, or print the form and mail with check, money order or credit card number at a later date. Either way, it is hassle and line-free and ensures you the biggest savings and the quickest entry to PASIC '97.

Still leery about that computer thing? Then pick up the phone and call Adventure Travel (800) 540-9030 to pre-register and make travel or hotel arrangements. Pre-registration ends November 3, 1997. Hall of Fame banquet tickets are available through advance purchase ONLY. Tickets MUST be bought in advance, as there will be no banquet tickets available at the convention.

Whether flying into Orange County's John Wayne Airport or LA International (LAX), the Airport Bus shuttle has transportation to Anaheim available every half hour. This shuttle services not only the Disneyland Hotel and Disneyland Pacific, but 57 other hotels in Anaheim as well. Reservations are not required for the Airport Bus shuttle.

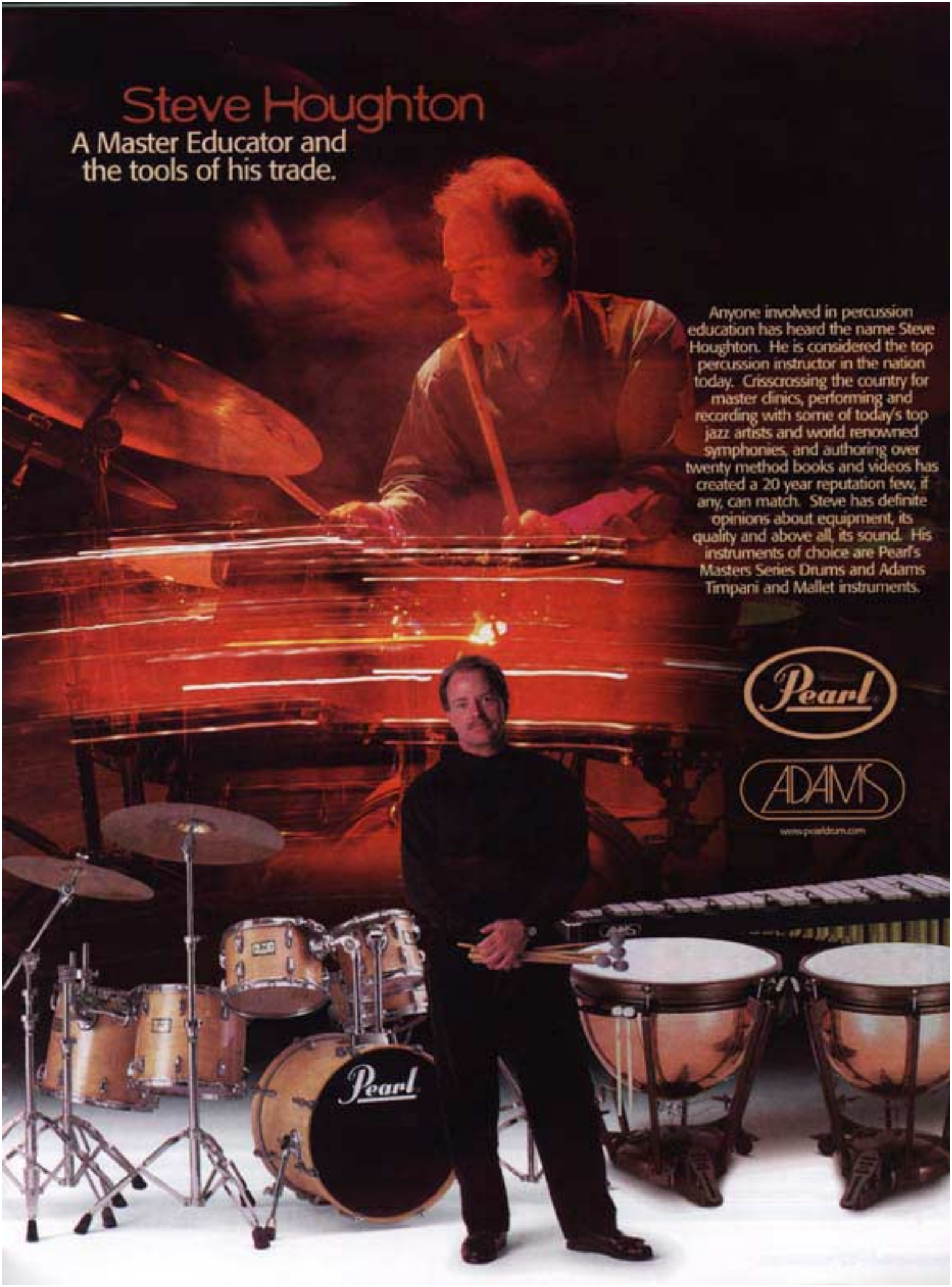
If you are staying at the Disneyland Pacific, not to worry. There are five events a day in your hotel in the Pacific Ballroom. The Embassy Ballroom and Marina Dock lie between the Disneyland Pacific and the Disneyland Hotel Convention Center. The Disneyland Hotel Convention Center holds the remaining two performance venues. Everything is within easy walking distance.

And don't forget to visit the Exhibit Hall between events. Each exhibitor is a sustaining member of PAS. It is the generosity of the manufacturers that makes the appearance of PASIC artists a reality each year. Drop by their booths and see the most complete and up-to-date equipment available.

Plan ahead and register now! This is the year you'll not want to miss. I look forward to seeing you at PASIC '97. **PN**

Steve Houghton

A Master Educator and the tools of his trade.



Anyone involved in percussion education has heard the name Steve Houghton. He is considered the top percussion instructor in the nation today. Crisscrossing the country for master clinics, performing and recording with some of today's top jazz artists and world renowned symphonies, and authoring over twenty method books and videos has created a 20 year reputation few, if any, can match. Steve has definite opinions about equipment, its quality and above all, its sound. His instruments of choice are Pearl's Masters Series Drums and Adams Timpani and Mallet instruments.

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Paul Bissell is the author of *Tenor Madness—Instruction, Advice, and Exercises for Advanced Tenor Techniques*. He is Professor of Percussion at Louisiana Tech University, where he instructs all aspects of the program. Bissell has taught in the Leander, Texas and San Marcos, Texas school districts and is currently performing with the Shreveport Symphony.

Jim Coffin worked in the percussion industry for over 20 years, overseeing marketing, education, artist relations and product development for the Selmer Company and Yamaha Corporation. He contributes regularly to *Drum Business* magazine, is drumset editor for *Percussive Notes* and is Executive Secretary of PAS.

Glenn Fugett is a band director at Westlake High School in Austin, Texas, where he conducts the Jazz Ensemble and Concert Band. He is also the percussion specialist for the school district, a marching percussion clinician and arranger, a faculty member at the Stephen F. Austin Percussion Symposium every summer, and an adjudicator with Drum Corps Midwest and Drum Corps International.

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Andrew P. Simco is timpanist with the Oslo Philharmonic and a member of the Board of Directors of the Norwegian Percussion Club.

Dave Vose is a performer, educator and clinician specializing in contemporary percussion. His background includes performances with recording artists The Drifters and Freddy Cannon. He is currently performing with The Works and a concert production called *'60s Invasion*. He is a member of the International Association of Rudimental Percussionists and is full professor at Berklee College of Music in Boston.

B. Michael Williams teaches percussion at Winthrop University in Rock Hill, South Carolina, where he also directs the Winthrop Percussion Ensemble. He holds a B.M. degree from Furman University, M.M. from Northwestern University, and Ph.D. from Michigan State University. Williams is active throughout the Carolinas as a performer and clinician in both symphonic and world music. His book on the mbira dzaVadzimu will soon be available through HoneyRock Publications. **PN**

THE STRAIGHT WAY

I greatly appreciated the piece about Edward Straight in the June issue of *Percussive Notes*. In the years 1949–1954, when I was in high school and early college, I took drum lessons from Frank Perne in Lansing, Michigan. Frank spent his career playing snare drum with the bands of traveling circuses, and later playing in pit orchestras in vaudeville houses. The mainstays of his teaching retinue were the Straight books. One started with *The Lesson File*, then the six-eight book, and finally the *Syncopated Rhythm* book, or as Mr. Perne called it, the Ragtime book. The book of drum solos and street cadences was used as supplemental material.

Back in those days, the Pollack Bros. circus played Lansing every year. The band director (Henry Keys, an old-time circus bandmaster), drummer and organist traveled with the show. The rest of the band was booked locally. I went to the circus, and as I listened to the band it became apparent that this was no ordinary drummer. To me, at any rate, it was awesome the way he played the galops, and his buzz roll put mine to shame. The drummer was an elderly man who looked like the same man as the one whose picture was on the title page of my Straight instruction books. When I took my next drum lesson, I asked Mr. Perne if that drummer was Ed Straight. Indeed it was. I would liked to have met him, but that didn't happen, and I imagine that he was not too active in drumming much longer.

Although I have a set of the Straight books, it would be nice to see them reprinted again. In addition to the four books, Straight also published a folio of drum solos. Anyway, thanks for the article.

JOEL LOWERY
Okemos, Michigan

15 PERCUSSION ENSEMBLES REVIEW

Thank you for John R. Raush's kind review of our product *15 Percussion Ensembles*. It is important to note, however, that the use of the three staffs was not motivated by economics. Both the author and the editor feel that it is important on that level for the student to be able to see what the other students are playing, so that they begin to develop an understanding of playing musically together within an ensemble setting.

JOE TESTA
Percussion Project Line Manager
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FOR JAMES BLADES

When you witness the highest quality of music maker and truly great communicator the experience lives with you forever.

James, you are one of the greatest communicators, with or without sticks, I have ever known.

Since meeting you for the first time, when I was 14 years old, I knew I was in the company of a legend—a real scholar, musician, and most of all a man we dearly love.

I can honestly say there is hardly a day goes by when you are not in my mind.

A very happy birthday to you and much love to Joan.

EVELYN E.A. GLENNIE OBE

mike mainieri

the paths less traveled

BUDDY RICH WAS FEELING GENEROUS. IT WAS HIS first night back after a year-long layoff necessitated by a heart attack. Critics had predicted and fans had worried that even if Rich were able to resume his career, he would have to take it easy and avoid the powerhouse drumming that characterized his style.

But on this night in 1956 at New York's Village Gate he was playing with as much fire, passion and energy as ever. Not only had Rich shown that he hadn't lost (or been forced to give up) a thing, best of all he had proven everyone wrong—something Rich was always fond of doing.

During the final set, Rich came up to the microphone and

announced, in his usual acerbic manner, "We've got a kid here from the Bronx who says he can play the vibes and looks like he has his father's suit on. So I'd like to invite him up on stage and see if he can play as well as his father says he can."

With that, seventeen-year-old Mike Mainieri took the stage. "I set up my vibes and Buddy kicked off 'Cherokee' at an amazing tempo," Mainieri recalls. "I played about forty choruses—at least, it seemed like forty choruses. I got a standing ovation and Buddy hired me right there."

story by rick mattingly
photos by chad ress

A few days later Mainieri was in the studio with Rich's band recording an album, and a week later the band opened at Birdland, opposite Miles Davis. And a week after that, Rich fired everyone in the band—except Mainieri. "He told me to hire a new band and write all the arrangements," Mainieri says. "He just laid it in my lap, and I remained with him for six years."

It was Mainieri's first gig as a sideman, and it would have been remarkable enough if that had been the beginning of his career. But the young vibist had been gigging professionally for four years, and had already gained national exposure on radio and TV.

"I was very fortunate because I came from a family of show-business people who were tap dancers, singers and composers," Mainieri says. "So I was surrounded by music ever since I was a child. My first 'instrument' was tap dancing, which gave me an advantage in terms of rhythmic concept at a very early age."

A young Mike Mainieri was a featured artist in this clipping from the 1961 J.C. Deagan catalog

Mainieri's parents liked to go hear the big bands that regularly played in New York during the 1940s. "I got to hear Lionel Hampton at the Apollo Theatre when I was really young," Mainieri remembers. "After hearing Hampton play vibes and drums, and seeing him tap dance on one of the drums, I decided that I wanted to become a vibraphonist.

"So my mother bought me a 2 1/2-octave Deagan vibraphone that was made during World War II and had cardboard resonators. It sounded beautiful, and I still have that instrument. She dragged me downtown to study with a fellow named Lem Leach, who was an amazing teacher. Unfortunately, he died very young. He could have had a wonderful career."

Leach taught Mainieri a decidedly unorthodox four-mallet grip. The inside mallets are held in the usual position between the thumb and index finger, but the outer mallets are held between the ring finger and pinky. "My grip allows you to move from a major tenth to a minor second in the bat of an eyelash," Mainieri says. "People who use the more traditional grip, where the outer mallets are held between the index and middle fingers, are usually playing in thirds, fourths and fifths. The advantage of that technique is that you can get a better grip on the mallets and play with more power, and it's easier to learn, but you have to play anything chromatic in a different way and use a sort of cross-malleting."

While Mainieri admired Hampton for his sense of swing, he was also strongly influenced by the four-mallet playing of Red Norvo, and especially enjoyed the trio that Norvo had with guitarist Tal Farlow and bassist Charles Mingus. Mainieri also cites Adrian Rollini. "A lot of people have never heard of him, but he was an excellent four-mallet player," Mainieri says. "He played in high society cabarets and places like that."

Mainieri credits his family with providing the ideal atmosphere in which a young musician could learn. "We would have family jam sessions where everyone would perform," Mainieri recalls. "I would accompany my aunts and uncles when they would sing the standards they did on gigs. So by the time I was in my early teens, I already knew five or six hundred standards by heart, plus all the Irish, Jewish and Italian songs you needed for weddings.

"My uncle taught me a great trick in terms of learning standards. He said to learn the bridge first, because that's the hardest thing to remember. You'll usually hear the verse three times, and everybody always remembers that. So memorize the bridge, and the verse will come to you.

"The other thing that was really important was that I learned the lyrics to these tunes. I think that's part of the art that has been lost. Growing up in the '40s and '50s, you got a lot of your information about phrasing and the essence of a piece from Billie Holliday, Ella Fitzgerald, Frank Sinatra, or whoever your favorite singer was. Ballads especially take on a different perspective when you learn them with the intention of the lyric than when you just learn the melody."

By the time Mainieri was thirteen he was leading his own bands. "Not having a pianist or guitarist in a lot of these groups really taught me how to comp, which has become another lost art," Mainieri says.

Was he leading groups himself because bandleaders didn't know what to do with a vibraphone, or was this simply an early indication of Mainieri's entrepreneurial spirit?

"A combination of both," he replies. "We were a very poor family. My mother worked in a

sweat shop to buy me that first set of vibes. So the impetus and drive were there for me to get out of the ghetto, which was pretty oppressive in terms of its poverty. But I also came from a very loving family of people who were in the arts, so the dream was there. I had this vision of playing music and being on stage, so I manifested that by organizing my own trios and quartets."

One of Mainieri's first groups, which he started when he was thirteen, included a fifteen-year-old female guitarist and a fifteen-year-old bassist. They auditioned for the Paul Whiteman radio show and won. They also performed on Whiteman's TV show, and that led to appearances on a variety of children's TV shows.

Mainieri continued leading his own groups and playing weddings, bar mitzvahs and dances until the night he sat in with Buddy Rich, which led to six years of touring with the mercurial drummer.

"That was a great experience for me, and I'm saying this without a sentimental edge," Mainieri says. "Despite all the Buddy Rich stories and all the stuff I'm sure a lot of people endured, my experience with him was amazing. He took me under his wing and I became like the son he never had.

"I was just a scrawny teenager, and I got to play in all the jazz clubs throughout the country opposite Miles Davis, Art Blakey, Horace Silver and you name it, because it was usually a double bill in those days. And Buddy was very open about people sitting in during the last set—especially drummers. So I got to play with people like Erroll Garner, Max Roach, Philly Joe Jones and all kinds of fantastic musicians. That feeling of camaraderie is, I think, unfortunately missing in today's atmosphere.

"You'd play the same club for two or three weeks. You got a chance to settle into a club and really explore the music. Today, that's rare. I'm getting ready to tour Europe, and I'll be in a different city—practically a different country—every day. In situations like that, you learn the music and the language in a different way."

When Mainieri first joined the Rich band, a pianist did all of the comping and Mainieri primarily soloed with two mallets. "But then he left and I hired a pianist I could control," Mainieri says, chuckling. "I started arranging the music, so I would have him lay out and I would comp, then I would give him a cue and he would comp."

AS MUCH AS HE ENJOYED BEING IN RICH'S BAND, six years on the road took its toll. After a six-month cultural-exchange tour that included Afghanistan, Pakistan, India, Vietnam Laos and Cambodia, Mainieri arrived home sick and exhausted.

"I was about to get married and wanted to stay in one place, so I left Buddy's band in 1962," he says. "I was too sick to travel, but I had to make a living so I started accepting studio work in New York."

Mainieri could easily have spent the rest of his life doing studio work and playing jazz gigs, and might even be more widely known today had he exploited the jazz scene in which he already had a foothold. But he found himself drawn to music outside mainstream jazz.

"During that last tour with Buddy's band, being exposed to music from all over the world had a great impact on me," Mainieri says. "Then in '64 this other thing started happening culturally—the Beatles. I was a huge Beatles fan and was intrigued by the music. I also became politically involved with what was going on."

Mainieri soon became a member of Jeremy and the Satyrs, led by flautist Jeremy Steig. "We were one of the first, if not *the* first, jazz-rock bands," Mainieri says. "We were playing a lot of the folk clubs in New York and we toured a little bit. That's where I had the opportunity to hear a lot of the great folk singers and jam with people like Jimi Hendrix."

For a time, Jeremy and the Satyrs were playing regularly at the Café au Go-Go, and Frank Zappa's band, the Mothers of Invention, was working upstairs at the Garrick Theater. "Zappa, myself and a guitarist named Joe Beck began a series of concerts on Saturday and Sunday afternoons. We would write music that would use strings and woodwinds with a, quote, 'rock band.' It was completely experimental but a fun experience."

At one point Steig's band was hired to back folk singer Tim Hardin. "He had a profound effect on a lot of our musical lives," Mainieri comments. "So I was getting involved in this jazz-rock-folk music, or whatever you want to call it. No one called it fusion then; it was just a cultural phenomenon that was happening in the '60s and early '70s. I was totally immersed in it.

"I was also writing and playing a lot of sessions. I must have played on, literally, a couple of thousand records. I'd do thirty sessions a week and turn down another thirty. In one day I'd do all kinds of music—maybe a gospel session in the morning, then a pop record, then work with Don McLean and at night do something with Art Farmer. It was a challenge playing in all of these genres, and also very exciting."

And yet for as busy as Mainieri was, a lot of people thought he'd dropped off the face of the earth after leaving Buddy Rich. "I wasn't out in the trenches playing bebop or jazz, like Bobby Hutcherson or Gary Burton or Milt Jackson," Mainieri says. "But this was the path I chose because I loved the music I was playing."

ULTIMATELY, MAINIERI'S SUCCESS IN THE studios was not so much based on his technical skills as a vibraphonist, but on his background as an arranger, which enabled him to conceive a role for himself within the overall picture. "People would hire me as a percussionist for a lot of sessions," he explains. "I'd bring all my percussion gear, but inevitably there would be a vibraphone or marimba in the studio, and because of my reputation, people would ask me to play vibes on records that ordinarily they would never have used vibes on. For example, I came in to play congas and percussion on Don McLean's 'American Pie,' and I wound up playing marimba on 'Vincent.'

"So I had an opportunity to present the instrument in a completely different way. I sort of imposed it on a lot of records. Most arrangers didn't know how to write for the vibraphone, and the rock and folk artists didn't realize that the beauty of the instrument could lend itself to their songs.

"So, being sort of musically aggressive, I would take over a lot of sessions where people couldn't write the music down or express an idea. Often, I became the arranger on a session for lack of one being there. That gradually led to people asking me to put together ensembles for sessions, which eventually led to people asking me to produce sessions."

As he became involved with different styles of music, Mainieri was forced to confront the acoustic limitations of his instrument. "Before I joined Jeremy and the Satyrs, I had played with electric guitar players like Kenny Burrell, in a jazz setting," Mainieri says. "But now I was playing with a guy who had his amplifier cranked. And if Hendrix is going to sit in with you and you have an acoustic vibraphone….

"Sound systems were not as sophisticated then as they are today, and I just couldn't be heard. It was driving me completely nuts. I thought it was a challenge being heard when I played with Buddy, and I used really hard mallets with him."

Because Mainieri was making good money in the studios, he could afford to experiment with ideas that would have been beyond the means of many of his colleagues at the time. "First, I tried putting a condenser microphone in the bottom of each resonator," he recalls. "Big problem: It not only amplified my vibes, it amplified the entire band. Also, if somebody spilled something in the resonators—which, *ahem*, was not uncommon—it would knock out a microphone, and it was very difficult to replace them because they were sitting in the bottom of the resonators."

In the late '60s a company called Barcus-Berry revolutionized the acoustic guitar world by creating "Hot Dots" pickups that could be placed on the bridge of an acoustic guitar to produce an amplified, natural sound. "I bought a bunch of Hot Dots and glued one at the nodal point of each bar," Mainieri says. "A friend of mine who was an engineer helped me put together a rail. We strung them together like Christmas tree lights in a series with a small preamp that we bought for a buck and a half. And it worked! That was really the beginning of a way for me to compete in volume with the rest of the band."

Eventually, Mainieri had to make a modification. "This was before Superglue, so because of the tremendous vibration of the bars, the pickups would sometimes fall off," he explains. "So I started drilling a hole right into the nodal point of the bar and gluing the pickups in there. That was much more successful."

An album Mainieri made for the Solid State label around that time was named in honor of his "new" instrument: *Journey Through an Electric Tube*. "I had done a very straight-ahead jazz album shortly before that called *Insight*," Mainieri says. "But *Journey Through an Electric Tube* was very experimental, and pretty insane for those days. The producer and engineer were real shirt-and-tie guys, and I had all these spaced-out hippies in the studio with long hair and beards. There was a fifteen-minute free piece on there. It was the first thing we recorded, and I remember looking up into the control booth and seeing looks of horror on the faces of the producer and engineer. I assured them that this was just something we were doing to get the cobwebs out, and the rest of the album would be more cooled out. But the other musicians convinced me that this piece should go on the album—which was probably a huge mistake.

"I don't even have a copy of that album, but I'm sure that piece probably sounds like noise now. But there was also some pretty interesting stuff on that record."

Mainieri's fondness for experimentation led to a series of late-night sessions at a New York recording studio. "Sometimes the band would be five guys, sometimes it would be thirty-five," Mainieri says. "It was a place for studio musicians to come and let off steam after they finished their sessions, and I wrote a lot of charts. It was like a hippie jazz-rock band with loose arrangements. We put out an album in 1972 called *White Elephant*, and the band included Steve Gadd, Michael and Randy Brecker, Tony Levin, Warren Bernhardt, and on and on. Everybody in town came by to play. It was a tribal experience."

His experiments with the instrument itself also continued. "In the early '70s I hooked up with a friend of mine who was very interested in synthesis and who had models of the early Moogs and Arps," Mainieri says. "He had this little EMS synthesizer that was made in England,

which fit in a little suitcase about a foot and a half long. It was triggered by the static electricity from your body.

"This really intrigued me, so we built an instrument with the help of a bunch of students from Amherst University. I called it the Synthivibe, and it had a five-octave range. Picture a piece of Plexiglass with bars made from strips of copper about an eighth of an inch think that we glued to the Plexiglass. We hooked it up to the synthesizer and I could play it with my hands, because it conducted the static electricity.

"I wanted to play it with mallets, though. So we made mallet heads out of material that was made from soft metal. I was afraid that metal handles would be too heavy, so we sprayed the handles with metal paint. Believe it or not, I was able to conduct the static electricity from my body through the mallets to play this instrument.

"The Synthivibe looked amazing on stage," Mainieri adds. "This was before they had polyphonic synthesizers, so it was monophonic. It was like a prehistoric KAT, but it could do things that the KAT can't do. For instance, I could just swirl the mallets over the surface of the instrument and it would play. You didn't even have to hit it, because it was conducting the static electricity. You could just touch it or run your hand over it, and it played. It was totally freaky.

"This story has sort of a sad end. The instrument was stolen from me at JFK airport. Someone just picked it up and walked off with it. That was around 1978, and I haven't seen that baby since."

Around the same time the *White Elephant* album came out, Mainieri formed a band with Gadd, Bernhardt and Levin called L'Image. "We never recorded, but it was an amazing band," Mainieri says. "We were ready to record for Arista, but then Gadd left to join Stuff, which was pretty crushing at the time. But we've been talking about putting that band back together and playing that music again."

Mainieri ended up signing with Arista as a solo artist and also began producing several artists for the label. But by the late '70s he was getting the urge to play more live gigs. He put together the Mike Mainieri Quintet with Gadd, Michael Brecker, Eddie Gomez and Don Grolnick. "We used to play at the Brecker brothers' club, Seventh Avenue South," Mainieri says. "There were lines around the block; you couldn't get in the place. A Japanese record executive came by one night and offered us a record deal, and we recorded three albums."

Because Mainieri was signed to Warner Bros. at that time under his own name, and had a more electric band with Bob Mintzer, Marcus Miller, Warren Bernhardt and Omar Hakim, his acoustic quintet became known as Steps.

"The Steps thing started out like jam sessions," Mainieri says. "I wrote a couple of tunes, and Don and Brecker each brought in a couple. But when we were doing those gigs at Seventh Avenue South, we were playing 'Stella by Starlight' and the standard fare."

For Mainieri, it was a return to the jazz world from which he had been absent for so long that some people wondered who this new jazz vibraphonist was that had arrived on the scene. "For me, straight-ahead jazz had been dead for a lot of years," he says. "A lot of jazz musicians were playing in Europe during the '60s and '70s, and a lot of them were playing free—which is what Europeans wanted to hear. They had missed out on Coltrane, so they didn't want to miss out on the next big thing, and they were sure that free music was going to be it. So I was really not involved in the traditional jazz scene in the '60s and '70s. I was more involved in what is now called fusion."

"I had an opportunity to present the instrument in a completely different way. I sort of imposed it on a lot of records. Most arrangers didn't know how to write for the vibraphone, and the rock and folk artists didn't realize that the beauty of the instrument could lend itself to their songs."

But for fans of straight-ahead jazz, Steps was a breath of fresh air. Like Mainieri, all of the members had strong mainstream jazz backgrounds, but all had been involved in other forms of music for several years. When they began playing standards together, they did so with energy, enthusiasm and a desire to bring traditional jazz into the present.

"Steps was a lot of fun," Mainieri says. "We played in Japan a few times and made a few

records, and then Gadd left. Peter Erskine joined and we signed with Elektra Musician, and we made three albums for them and did some limited touring. But I don't think we were ever dedicated to making the band happen."

The members of Steps Ahead were, however, dedicated to exploring new technology, and when the MIDI revolution hit in the early '80s, the band embraced all the new sounds and possibilities. Even before his Synthivibe was stolen, Mainieri had continued to experiment with amplifying his Deagan vibraphone. "We managed to come up with a monophonic computer by which I could not only amplify the acoustic sound, but I could also enhance it by hooking it up to synthesizers like an Oberheim and a Memorymoog. I used that on some of the Steps albums.

"It was fun pioneering that aspect of the instrument, because you have to develop a completely different technique. With an acoustic vibraphone, part of the charm of hearing someone like Milt Jackson is all these little notes that are felt more than heard when you're playing a gliss or approaching a note. They help create passion in a phrase of music. But when you're playing an amplified vibraphone, you have to be much more exact because every note you touch is heard. So you have to re-learn your approach to the instrument."

As Steps became increasingly electronic, and Mainieri and Michael Brecker both experimented extensively with altering the sound of their instruments through MIDI, some critics began to complain that the group's original unique sonic identity—much of which came from the combination of vibes and saxophone—was being lost.

"What we were doing at the time gave us tremendous pleasure," Mainieri says, without one bit of defensiveness. "We were trying to create something that was interesting to us and present it in that particular medium. Saying that maybe it lacked this or that is a matter of personal taste. I don't want to say that Michael and I were going through a phase. We are both composers, and composers want to use all the sounds that are available to them.

"People who are involved in experimentation are always being asked if they would do something different if they could do it over again. I wouldn't change a thing. Life is about your own personal aspirations and accomplishments. Whether they're enjoyed by your peers or millions of people is not important to me."

After various personnel changes, Steps Ahead finally broke up in 1986, after which Mainieri concentrated on producing records for other artists. He started his own production company and studio, and also did a lot of arranging and composing.

IN 1992, MAINIERI SOLD HIS RECORDING studio and started his own record label, NYC. His first release was the Steps Ahead album *Yin Yang*, followed by the re-release of his 1981 Warner Bros. album, *Wanderlust*. He recently acquired the rights to the three albums Steps made for a Japanese label and plans to release those in the coming months, starting with *Smokin' at the Pit*, which is scheduled to come out in September and will include bonus tracks not included on the original release.

"Over the years I had put out a lot of records on a bunch of labels, but my music wasn't really out there," Mainieri says. "I started NYC as sort of a vanity label—a boutique label. But I expanded it and signed some other artists, and I now have distribution in twenty-seven countries. I felt that starting my own label was another way of breaking the rules, and it gives me great pleasure to break rules."

Mainieri says that one advantage of having his own label is that he (as well as the other artists he's signed) can take albums on the road and sell them at gigs. "It's difficult for jazz artists to find their records in stores when they go on tour. Even if you're on a major label that can be found in all the major chains, they'll only take a couple of copies of a jazz album.

"Buying music is an impulse kind of thing. You hear, you want to buy. So you go to a record store the next day and the guy says, 'We've sold out of those two copies we had of Mike Mainieri's new album, but I can order it for you.' I probably wouldn't order it; I'd wind up buying something else.

"I'm getting ready to be on a panel that will discuss all the marketing possibilities that have presented themselves on the Internet. I love the idea of breaking down barriers and making it easier for consumers to get their hands on the music, because there are so few opportunities to tour anymore. Schools like Berklee are doing a fabulous job of teaching students how to play, and they're turning out hundreds of musicians. But where are they going to play? There is a lot of information lacking about how to get music heard live in clubs and having records available."

In 1995, NYC released a new Mainieri album called *An American Diary*, with saxophonist Joe Lovano, bassist Eddie Gomez and drummer Peter Erskine. Along with originals by Mainieri and Erskine, the album featured music by Leonard Bernstein, Frank Zappa, Aaron Copland, Roger Sessions, Samuel Barber and William Grant Still.

A second album, titled *An American Diary: The Dreamings*, is now available. Most of the compositions are by Mainieri and are based on the variety of folkloric traditions that have influenced his life over the years, resulting in an extremely personal and emotive aural portrait that

reflects the depth of Mainieri's musical personality. The core quartet on the album consists of Mainieri, Erskine, bassist Marc Johnson and saxophonist George Garzone (the same ensemble that appeared at PASIC '96), with guest artists appearing on selected tracks.

"Putting together the *American Diary* quartet has really inspired me to get out on the road a little more and has reinvigorated my interest in playing," Mainieri says. "Steps was fun, but this gives me the opportunity to be the only chordal instrument, which is enjoyable for me as a vibraphonist.

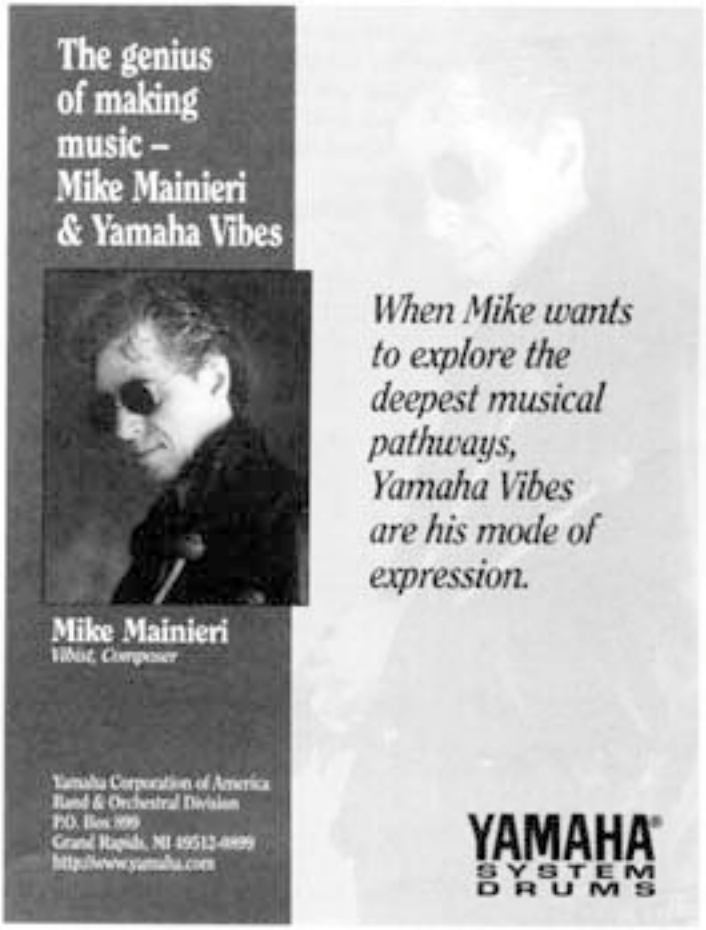
"The other thing that has excited me is the new instrument Yamaha built for me, which is a 3 1/2-octave vibraphone that goes down to low C. That sort of reinvented the instrument for me. I love having that low C down there. When vibraphonists walk up to the standard vibraphone, they think in F. Now, all of a sudden, everything is different. You're even standing in a different position, so you have to rethink the instrument. It's almost like approaching a marimba, but not quite, because you're pedaling and playing different music than you would on a marimba."

As much as he loves playing his new instrument, Mainieri admits that it's difficult to take on the road. "The future of the instrument is in the hands of the engineers," he states. "My new instrument is beautiful, but it's a behemoth. It weighs 150 pounds and requires an hour to set up. And I'll have to set it up and tear it down every day when we're on the road.

"Up until about four or five years ago you could have two cases for your instrument. One would have the frame, with the legs folded in, and the bars; the other would have the resonators and the pedals. Sometimes you'd get hit with an extra charge for the large case being oversized, but in the last few years they've cracked down and now they won't let oversize pieces travel with you as baggage. You have to send them as freight, which means that they might show up a day later, or not at all.

"Now you have to break the instrument down into smaller pieces, which means that you have excess baggage. So it ends up costing a fortune to travel."

In fact, Peter Erskine has said that during the Steps Ahead years, he learned a lot from Mainieri about how to bribe baggage handlers at airports. "That could be a whole article in itself," Mainieri says, laughing. "I had a female road manager once who was a great actress. They'd hit us with



a $1,200 overweight charge and she'd burst into tears. The airline clerks would be looking at her like, 'Oh my God!' She'd be crying and telling them, 'We're a jazz band and we're only making $500 on this gig.'

"I know that some guys, like Dave Samuels, will often just take their own bars and rent an instrument wherever they go. Dave is really courageous, but he's also carrying a KAT, so he has a backup. I like having my own instrument; I don't like surprises. Plus, I like playing my 3 1/2-octave instrument; one of the reasons I'm excited about playing again is because of this instrument. But Yamaha has only made two of them so far, so I can't rent one."

Mainieri has altered his new vibraphone to make it more travel-friendly by putting hinges on the resonators and pedal. But he'd like to see the frame completely redesigned. "My idea is to design a vibraphone with a tubular frame, very similar to the way they make racing bikes. A friend of mine has a bike that weighs about four pounds, and he weighs 200 pounds. So it would be incredibly light and incredibly strong. The rails and side pieces could be tubes, and the pedal could be a tube that is hinged in the middle. The resonators could be made of lightweight plastic. If you want to go one step further, the resonators could be telescopic and fold in. You'd have one case for the resonators and the tubular frame, and another case for the bars. The instrument could be easily transported, and I think more people would play the vibraphone. Anyone who is interested can contact me and I'll help them design it."

Having pioneered the use of amplification and MIDI with the vibraphone, Mainieri is currently going for a very acoustic sound, but one that is aided by his knowledge of electronics. "For many years, I recorded the instrument totally from the amplifier," he explains. "But now I'm also using two overhead microphones. There are three directs out of the K&K MIDI system, which is what I use now. A lot of people who have it don't even know what they're for. Most people just connect the mono out to their amp, but there are three discreet outs—one is dedicated to the lower end, one is for the middle and one is for the high end so you can create a sense of moving across the instrument even when you're sending a signal direct. Then use a couple of overhead mic's to get the organic sense of the instrument—and whatever grunting is going on, because that enhances one's playing," he says, with a laugh.

"On the new *American Diary* album, I used that technique, plus I MIDIed the instrument, because it goes down to a low C and those low notes sometimes need a little help—a little warmth. So I MIDIed the instrument to a vibraphone sample that I've created over the years, which makes that low C sound like the end of the world. I just used a little hint of it, so you can't really tell, but the vibes really fill up the whole spectrum of sound in the recording."

Mainieri says he is enjoying the acoustic music he is currently playing, but he's not ruling anything out for the future. "I don't want to say I've gone back to my roots; this is just what I'm doing right now. But the electronics is something I know is available to me if I choose to use it again. Right now I'm happy playing this *American Diary* music in a more acoustic environment. But that doesn't mean that the next *American Diary* record won't be completely different. I don't ever want to limit myself."

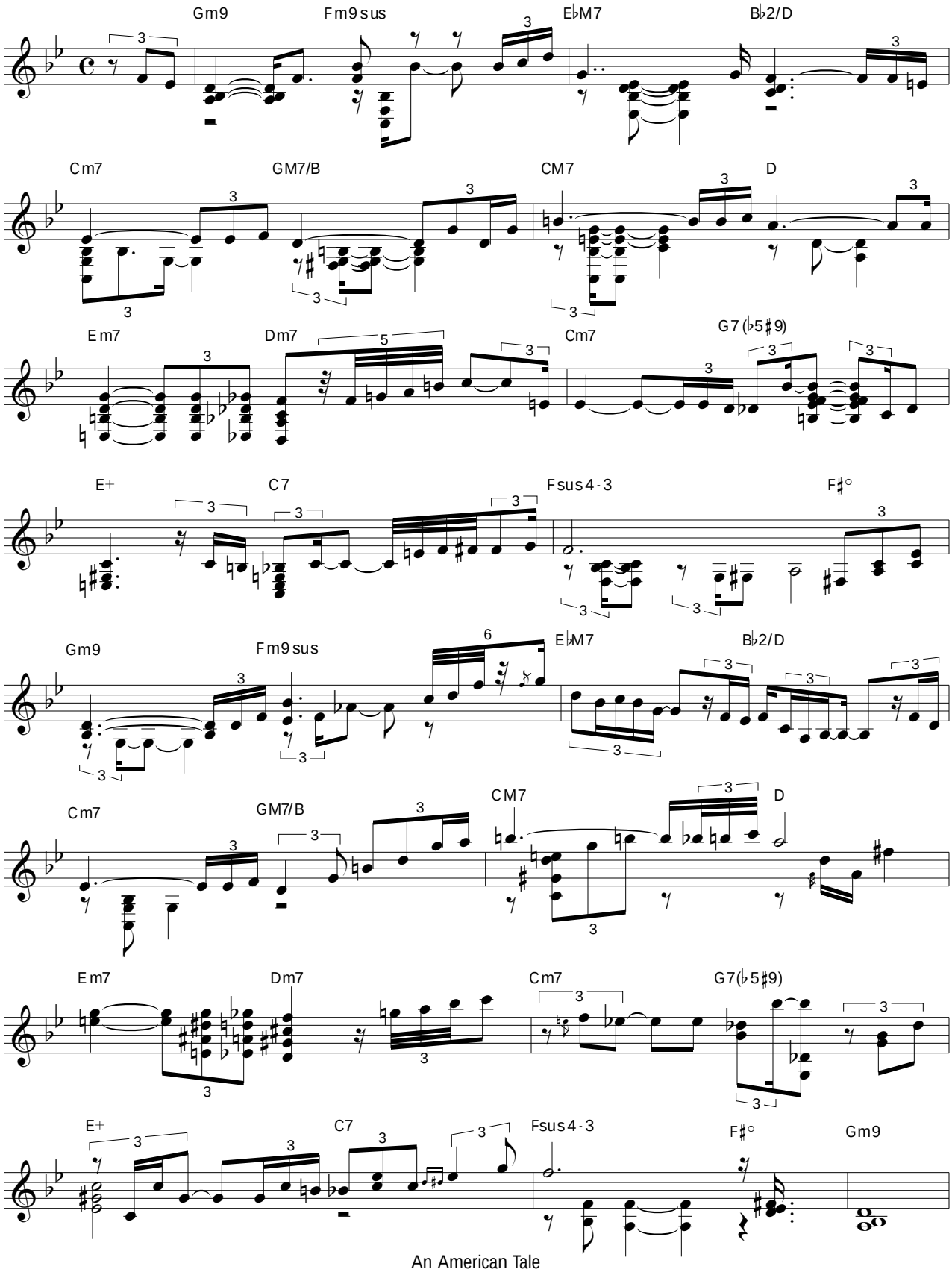
AN AMERICAN TALE
By Mike Mainieri
Transcribed by Ronald A. Velosky Jr.

The following transcription is the "head" from "An American Tale," which appears on the album *An American Diary: The Dreamings* (NYC 6026 2). The track is essentially a vibraphone solo with gentle accompaniment by Marc Johnson on bass and Peter Erskine on drums. According to the album's liner notes, the composition was "inspired by my communal family: a ballad interpreting the musical melting pot of America, complete with the folk influence of Tim Hardin, intricate harmonies of jazz, and my personal folk tale as an American." Mainieri performed the piece on his Yamaha 3 1/2-octave custom vibraphone, which accounts for the low notes that would not ordinarily be in the vibraphone's range.

An American Tale

By Mike Mainieri

Transcribed by Ronald A. Velosky Jr.



PN

The Failure of Drumset Instruction in College Methods Classes

BY JIM COFFIN

WHY, AFTER TWENTY PLUS YEARS of PAS and increased percussion teaching at the college/university level, are there still so many problems with the drumset players in high school jazz bands? Having adjudicated in several states recently, listening to as many as seventeen bands in one day, I found myself repeatedly talking about proper drumset placement, kit balance and a myriad of other basics concerning performance.

Who's to blame? The directors of those bands? Perhaps to some degree, but let's investigate the problem a little further. Most are non-percussionists (hereafter referred to as NPs), and I would venture to say that their college jazz professors were also NPs. If I'm not mistaken, music-education majors are required to take technique (methods) classes on their non-major instruments. But is a jazz band course required for all instrumental music-ed majors?

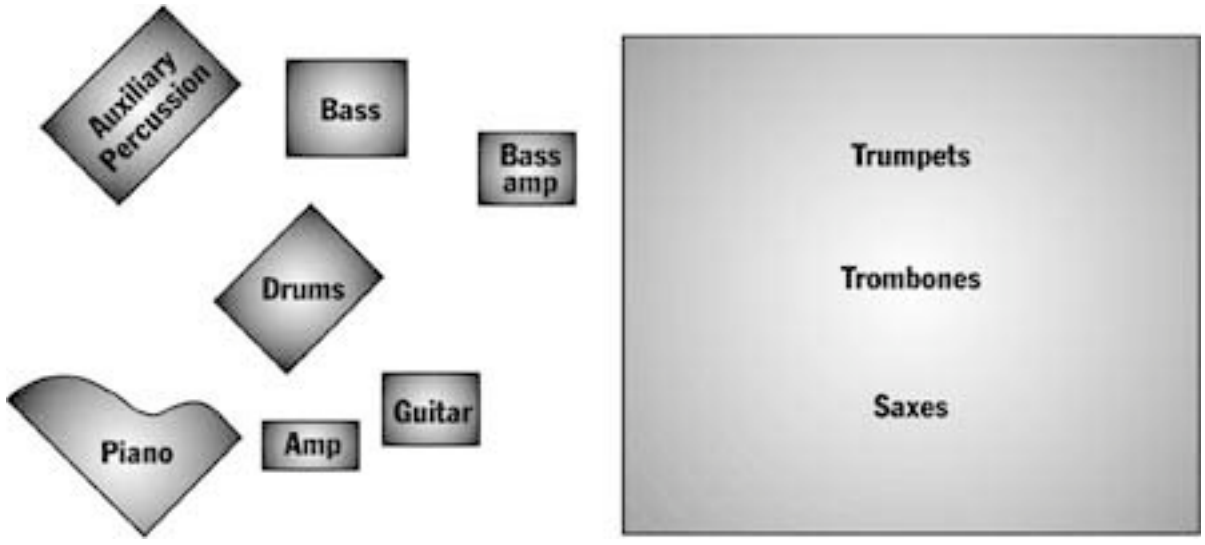
Having a jazz band as part of the high school instrumental music curriculum is pretty standard throughout the country. Non-jazzers are finding themselves having to compete in an idiom that is foreign to them—which is very noticeable in the rhythm section. I feel confident that they don't read *Percussive Notes*, and even if they are members of the International Association of Jazz Educators, the IAJE journal is not filled with drumset articles. Therefore, it is up to the percussion professor to instruct *future* instrumental music educators on the drumset in more than just a couple of sessions of a percussion methods class. Being able to play a couple of basic jazz and rock patterns does not qualify one to successfully teach drumset players in a jazz program.

At least we no longer have antiphonal rhythm sections with the drums on one side of the band and the remainder of the rhythm section on the other. However, better than ninety percent of the bands I heard had the drumset at an angle, no eye contact with the bass player, and the bass amp between the hi-hat and the band. To add to the rhythm section imbalance, the drums were not tuned properly, the kit was not set up to fit the player, and time was a magazine. (I almost attacked the stage when one young player set up a new top-of-the-line five-piece kit in a beautiful green finish, and the rack toms and floor tom had the bottom heads off.)

When you combine the above with the fact that all fills, regardless of style, are based on 16th notes, the players have their noses buried in the music, directors are conducting like they are in front of an 80-piece concert band, and ballads with brushes are studies in futility, it makes for a very long day.

I can hear it now: "We don't have enough time in the technique classes to get through everything. There are rudiments to learn and play both open and

Figure 1



closed, timpani etudes and, most importantly, four-mallet technique. Anyway, all of that stuff is up to the jazz department; most of my time has to be spent with my majors. Also, my TA teaches the technique classes; I can't be bothered." Perhaps I'm guilty of a little exaggeration, but from what I've observed in technique classes, the above is fairly close to the mark.

Unfortunately, most secondary instrumental music teachers spend more time with concerns outside the band room than in giving downbeats. This being the case, doesn't it seem appropriate to make sure that these NPs are given information pertaining to the problems listed above along with some basic drumset instruction? For example, in Figure 1 you see the way the rhythm sections were set up, while Figure 2 shows an appropriate setup. Giving a copy of Figure 2 to every techniques student doesn't take much time.

How many drums are needed to play the music? While a double bass kit with four rack toms, two floor toms and eight cymbals might look hip to some, most high school players haven't enough technique to play a set that size. Also, because they have all of those drums, they feel obligated to flail away on every one of them. The student is allowed to set up all of those drums, taking up valuable playing time at the competition, because no one bothered to inform the non-jazzer director that a four- or five-piece kit was more appropriate.

The scene is set—today the techniques class is going to play on the drumset for the first time. The kit is set up with stool in place, the first victim is selected and sits down. The kit has been set up by the teacher, who is approximately six feet tall; the first student is five-foot-five. Because of time limitations the class has to move quickly and the kit can't be adjusted to fit each student. Most of the students that I adjudicated didn't have a clue as to the correct way to set up the kit.

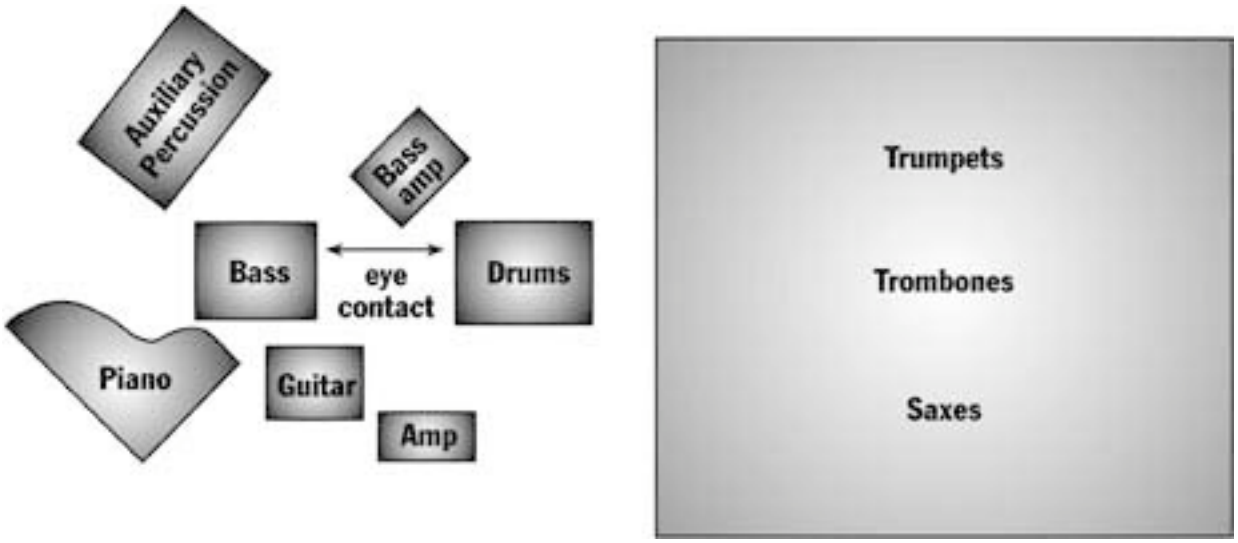
Tuning went from marching-snare tightness to stuffed bass drums to the aforementioned toms with no bottom heads. A sheet given to the techniques students with appropriate tuning might be in order. Tape on the ride cymbal choking off the sound and incorrect distance between the hi-hat cymbals were just two of the cymbal problems observed. I won't even mention styles—crash and burn!

I'll concede that many of these NP teachers haven't taken the time to learn what is necessary to be an adequate jazz band director. However, that doesn't relieve the obligation of the percussion professor. It must be recognized that most young drummers have no intention of performing beyond their high school years. Their participation in a jazz band or in the percussion sections of a concert band, marching band or orchestra will end at graduation. The mission of all teachers should be to make those performance years positive and memorable. If that truism is accepted, then a review of what is taught in percussion techniques classes is in order.

Being a secondary instrumental teacher in today's environment with all of its distractions is quite a challenge. Contests, bringing home the trophies, and having to provide music every time an athlete puts on a jockstrap adds to the stress of any teacher who is required to teach an idiom, like jazz, for which they have little knowledge or interest. Therefore, wouldn't it be better to develop a curriculum that prepares the NPs to handle performance situations as opposed to a curriculum geared toward those students who intend to pursue music as a career? Students that show promise in performance will have to seek out private teachers anyway, as the NP high school teacher will be ill equipped to further their knowledge and skills.

Several books address the needs listed

Figure 2



above, such as Bob Breithaupt's *The Complete Percussionist* (Barnhouse), Steve Houghton's *Studio and Big Band Drumming* (Barnhouse) and Ed Soph's *Essential Techniques for the Drum Set* (Meredith). If the books used in technique classes are the same ones the percussion majors study, then the concept of preparing music-ed students to teach ensemble performance is not being followed.

It is very natural for a percussion instructor to stay in touch with percussion-major graduates, but is there any form of outreach to those graduates who need assistance the most—music-ed NPs? Is there a yearly reminder sheet prior to jazz band contests in the state music-education magazine written by their percussion professor? Or, maybe in conjunction with the jazz professor, are "performance tips" sent to music-ed grads who are involved with jazz bands? What a great public relations tool!

Being able to play a couple of basic jazz and rock patterns does not qualify one to successfully teach drumset players in a jazz program.

This is not meant to be a diatribe just because I got tired of repeating myself at some jazz band competitions. I have been seeing this problem for years and have yet to see any article addressing the situation either in *Percussive Notes* or the *Jazz Educators Journal*. We tend to preach to the choir. If there truly isn't time in techniques classes to solve the problem, what is the alternative? A re-evaluation of the techniques class goals? The percussion professor teaching a portion of a jazz band course or perhaps including jazz ensemble information in a band methods class? There must be a solution that will benefit the NP secondary school instrumental music teacher, because the pressures of producing a "winning" jazz band will not diminish. They are the students that really need your expertise.

In closing, I ask you to consider this—don't let your percussion techniques students walk through your musical kitchen from end to end and arrive at the back door hungry. PN

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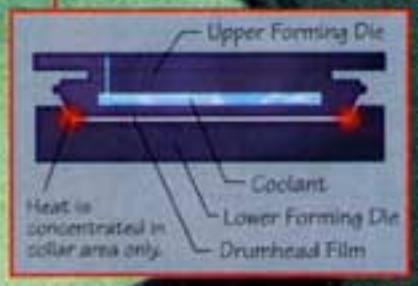

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Dynamic Independence

BY DAVID VOSE

As drummers, we often concern ourselves with the development of independence skills in order to perform in a wide variety of musical styles and situations. Rarely, however, do we approach coordination in relation to the development of dynamic control in the various limbs, which helps us produce a good balance of sound on the drumset. In a recording studio, the engineer will use faders to control the microphones in order to balance the sound of the drummer's bass drum, hi-hat, snare and cymbal. This control should also be observed by the skilled performer, not only for balance but also for creating more expressive patterns.

Play Example 1 in the following ways (important—vary the tempos!):

1. top line, right hand; bottom line, left hand
2. top line, right foot; bottom line, left foot
3. top line, right hand; bottom line, right foot
4. top line, right hand; bottom line, left foot
5. top line, left hand; bottom line, left foot
6. top line, left hand; bottom line, right foot

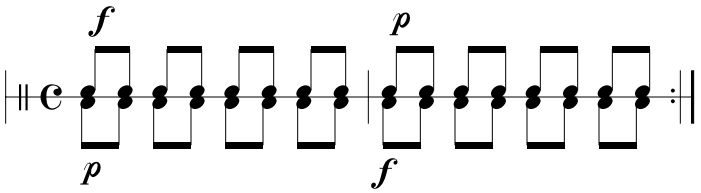
Do the same with Examples 2a and 2b, but now perform the *crescendos* and *decrescendos*.

Example 3 is a two-part dynamic independence exercise for the hands over a foot ostinato.

Example 4 is a two-part dynamic independence exercise for the feet under a hand ostinato.

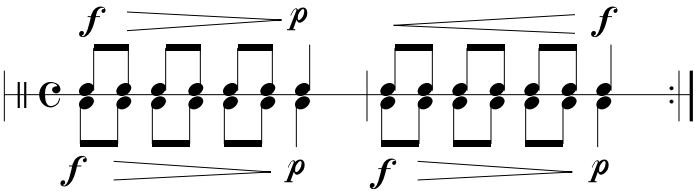
The drummer's ability to have dynamic independence becomes necessary when playing on sound sources with different projection capabilities (e.g., snare and triangle). The part shown in Exercise 5 needs to be played so that the dynamic level is balanced from the listeners' perspective. **PN**

Example 1



Example 2

a



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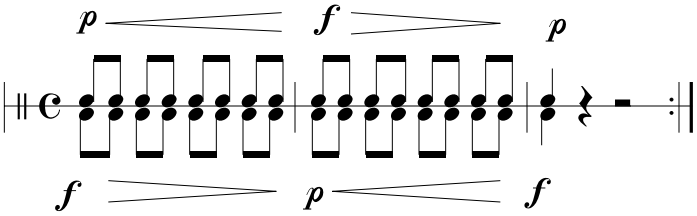
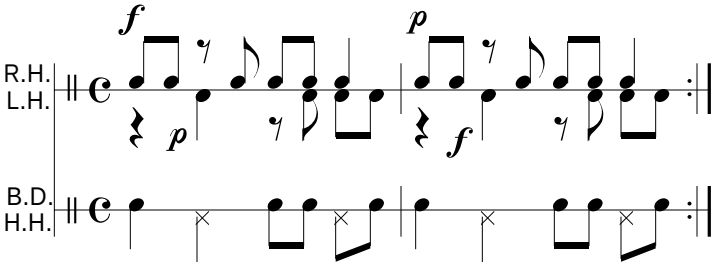
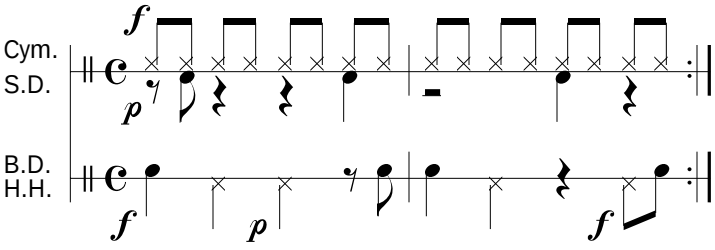


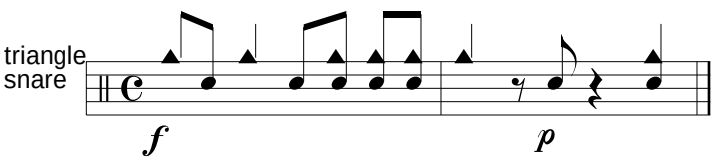
Example 3



Example 4



Example 5



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Tenor Madness—
Sweep and Cross Combinations

BY PAUL BISSELL

IN MY THIRD AND FINAL ARTICLE ON tenor performance techniques, I offer an approach for combining Crosses and Sweeps. No new techniques or concepts need be taught before we go to the examples. However, sweeps need height for even bounces and crosses are more physically efficient when the hands are kept low. That is the paradox. It doesn't take long for even the novice to find a good median for both techniques and to learn which one needs more attention on particular movements. If you have trouble with these examples you might want to run through the passages and exercises in the first two articles (April '97 and June '97 *PN*). The primary philosophy for all the patterns is to remain relaxed.

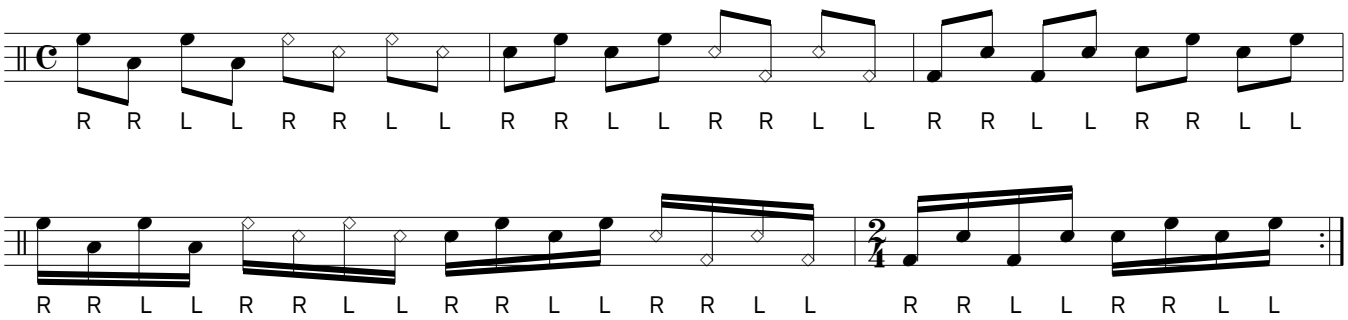
We'll start with some basic exercises that combine sweeps and crosses. Examples 1 and 2 are sometimes referred to as "Figure 8's" because of the twisting motions of the hands and wrists. The given exercises are a simple "follow the leader" type, which can be placed on different drums to create new patterns. In fact, Exercise 2 uses the same sticking and sweep motion throughout each variation. Each version, however, has a different sound, feel and look. Practice slowly to ensure a good sound and to avoid striking the rims.

As mentioned in my previous article, sweeps can be executed with two, three or four drums played in succession by one hand. Example 3 uses three-note sweeps in groups of six beats (triplets, sextuplets, etc).

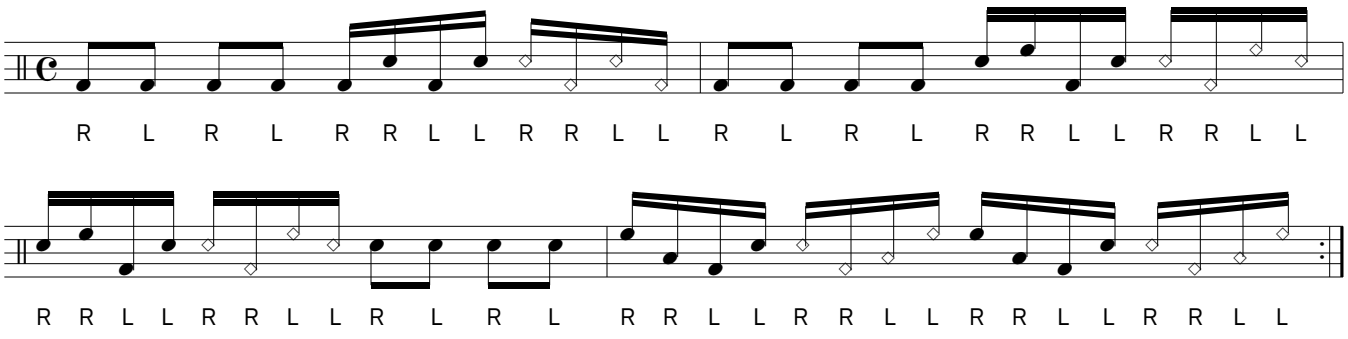
The opening gesture of Example 4 provides a fundamental sticking pattern that can be used with different subdivision variations. Examples 5 and 6 use this same fundamental sticking pattern, but in different subdivisions.

Once sweeps and crosses are put together, the number of variations that can be generated from one small idea grows exponentially. Many great tenor passages are composed of combinations of the basic techniques presented in these three articles. When these ideas are put together in a clever fashion and fused with hard work and practice, then *voila*—a monster tenor lick!

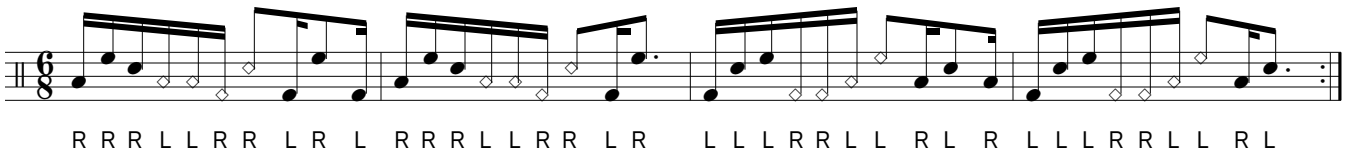
Example 1



Example 2



Example 3



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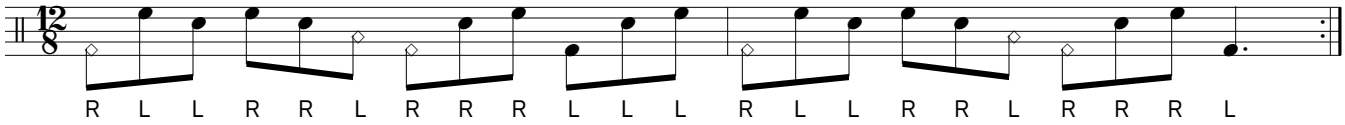

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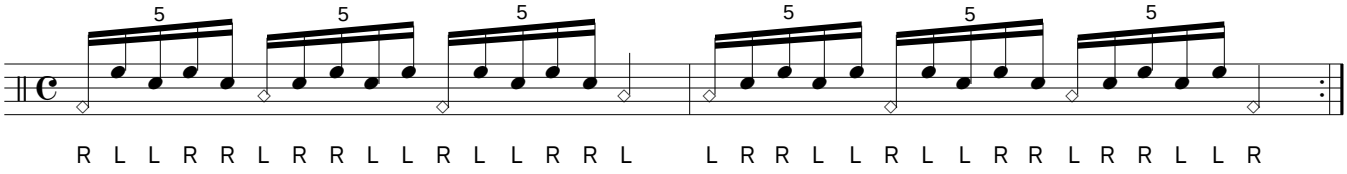
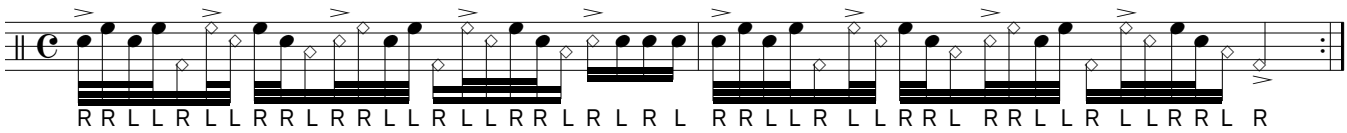


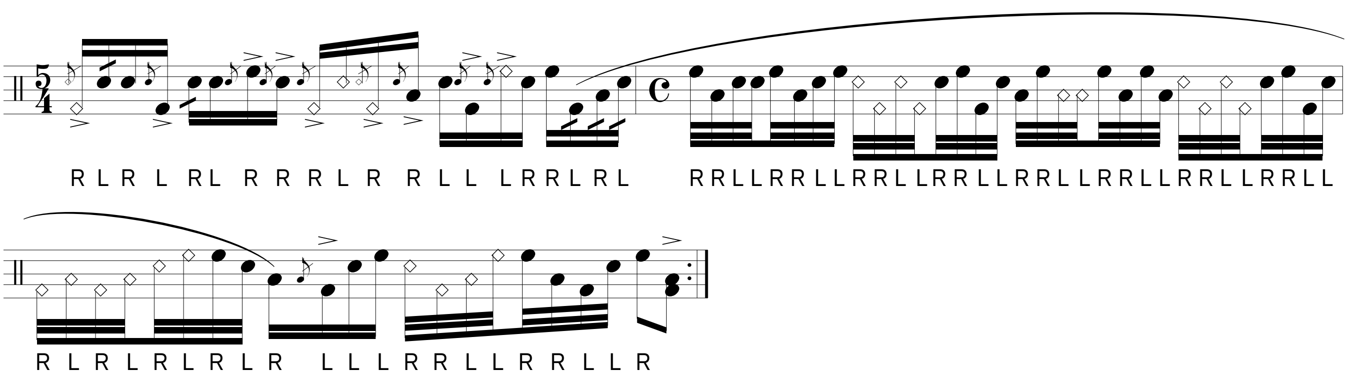
Example 6



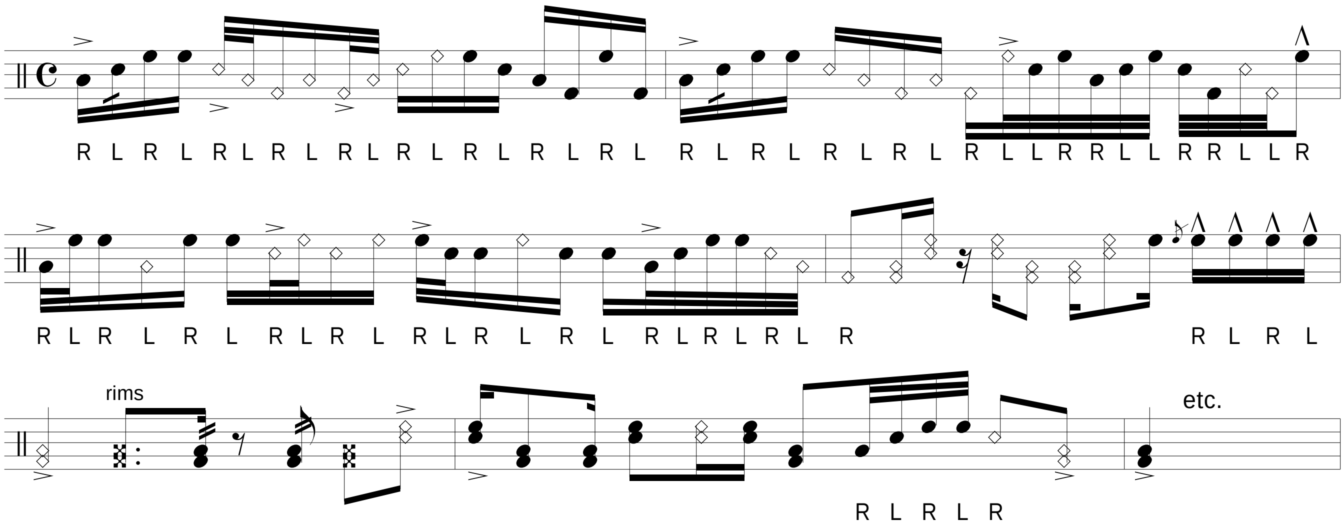
Example 7 is characteristic of this type of application—a brief crossing flam statement that leads into a stream of quick notes crossing the hands and arms over each other. Notice in the second measure that the doubled 32nd notes merge smoothly into singles that uncross the hands. The combination of 2-4-2-4, 2-1-4-2 happens twice (end measure beats 2 and 4), and the final 32nd-note burst is a variation of this pattern: 2-4-3-1, 1-3-4-2. The hands sweep in the same direction but use different drums.

I'll conclude with a short segment from a cadence entitled "The Brain Suck" (Example 8). This passage separates the individual tenor techniques and is interpreted with a funk groove. The sticking patterns in each measure (and on every beat) could have many variations. All of the techniques and patterns used in this excerpt come directly out of the articles in this series. Relax, let it flow and enjoy!

Example 7



Example 8



PN

An interview with Ollie Zinsmeister

BY COSMO A. BARBARO

The Percussion section of the United States Marine Band of 1949 (left to right)—Charles Owen, Oliver Zinsmeister, Vincent Mauro, Paul Jorgenson and Boyd Conway

THIS INTERVIEW IS THE RESULT OF MY association with Ollie Zinsmeister over the last several years. We first met at Edinboro University's Adult Band Camp. During this time, many discussions took place concerning march interpretations, as I have always been curious how John Phillip Sousa's band interpreted his drum parts. Since Ollie was a member of the USMC Band in Washington, I felt he would be a great source to interview. When I found out that he and Charlie Owen were members for twenty years (and were even roommates), I thought this would be a revealing topic for those interested in march interpretation.

From playing under Walter Beeler as an undergraduate at Ithaca College, I know that all conductors have their own interpretation for a composition. As students, we listened to many recordings to help try to grasp the interpretation, but to me, it somehow was incomplete. When the opportunity arose to talk with Ollie, I thought, "What better way to trace how the Marine Band played and interpreted marches than from a former Marine Band player."

The following interview with Ollie Zinsmeister was conducted at his home on March 14, 1996, in Cheverly, Maryland.

Cosmo *Barbaro:* *What year were you born?*
Ollie Zinsmeister: July 22, 1911, Rochester, NY.

Barbaro: *Where did you attend school?*
Zinsmeister: Eastman School of Music. Before that, I actually studied with Bill Street at the Eastman Theater. It was like Radio City Music Hall including a similar dance group. The orchestra played stage shows at 3, 7 and 9 P.M. I had lessons between shows, beginning in 1923.

Barbaro: *When did you begin studying at Eastman?*
Zinsmeister: When Bill Street was given the position at Eastman, I went to study with him. I was given free lessons because I played in the Eastman School Symphony. After I studied awhile, I was an extra with the Rochester Philharmonic, along with Bill and Stan Street. Union scale was $25 for three rehearsals and a concert, and dues were $2.00 a quarter.

Barbaro: *Who were the other percussion students who attended Eastman with you?*
Zinsmeister: Dick Coddington, Raymond Hasenauer and Hugh Robertson. Freddie Fennell came a few years later and we were roommates. I also played the Rochester Gas and Electric's radio show—rehearsed one hour and played a half hour. Union scale was $7.50.

Barbaro: *How long did you study at Eastman?*
Zinsmeister: I studied with Bill Street until I went into the Marines in 1935. I never did finish my degree. During that time, jobs were not plentiful and a degree did not really carry the importance it does today.

Barbaro: *Why did you join the Marines?*
Zinsmeister: I always wanted to play in the symphony, but there were no jobs. A friend told me to look into service bands. At that time, I had an audition with the Richmond Symphony. I played *Tambourin Chinois*, on a Sunday! I drove back to Rochester, and in those days there were only two-lane roads. When I got home there was a telegram asking me to come to Washington to audition for the Marine Band, so I had to turn around and drive back to Washington. I auditioned on *Tambourin Chinois*, and then was put in the section to play a couple of numbers. I was accepted by Capt. Taylor Branson, conductor.

Barbaro: *When you joined the Marine Band, who were the other percussionists?*
Zinsmeister: Charlie Owen played timpani and mallets; Charlie took Bill Kieffer's place. John Auer was on snare drum, Charles Viner was on cymbal and I played snare drum, traps and mallets. John Auer was also principal cellist and Charles Viner was


William G. Street and Ollie Zinsmeister

principal string bass. My salary for playing in the Marine Band at this time was $93.00 a month!

Barbaro: *Do you still occasionally attend performances by the Marine Band?*

Zinsmeister: Yes, generally in the summer.

Barbaro: *What are the most significant changes in the percussion section that you notice from when Charlie and you were members?*

Zinsmeister: For a while, the percussion section did not interpret Sousa marches the way the Marine Band did when Charlie and I played. The tradition of passing on the interpretation of the marches came from the members who were there when you joined; this is especially true for the last strain of a march. They do not interpret seven-stroke rolls in the same manner as Charlie and me. We also used two snare drums, but they refuse to do this today. The Marine Band today is very stingy with their marches. Sometimes they only play one march for the whole evening. When Charlie and I were on tour, we sometimes played three marches after one program number; for example, "Semper Fidelis," "U.S. Field Artillery" and "Anchors Aweigh." Of course, we always played "The Stars and Stripes Forever."

Barbaro: *I know that you have reservations about discussing how Charlie and you interpreted Sousa marches, but I think it is something percussionists will find interesting.*

Zinsmeister: I am no authority on John Philip Sousa and how his drum parts and accents are to be played. What I am going to tell you is based on how the late Charlie Owen and I played some of these marches. These are the accents we used during our twenty years of playing together in the United States Marine Band of Washington, D.C., The President's Own. Charlie joined the band in 1934 and I followed in 1935. When Charlie joined, the late John Auer and Wilber "Bill" Kieffer were the two principal percussionists. They informed Charles of the various accents they used when playing a Sousa march. Charlie passed them on to me. During our twenty-year tenure with the band, two new percussionists joined and played along side us—Boyd Conway and Vincent Mauro. Mauro later became the famous bass drummer with the band. When I retired, Bob Stuart took my place. These three then carried on the style of playing Sousa marches

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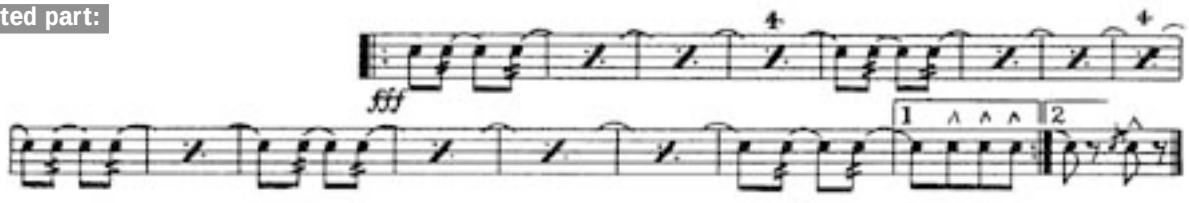
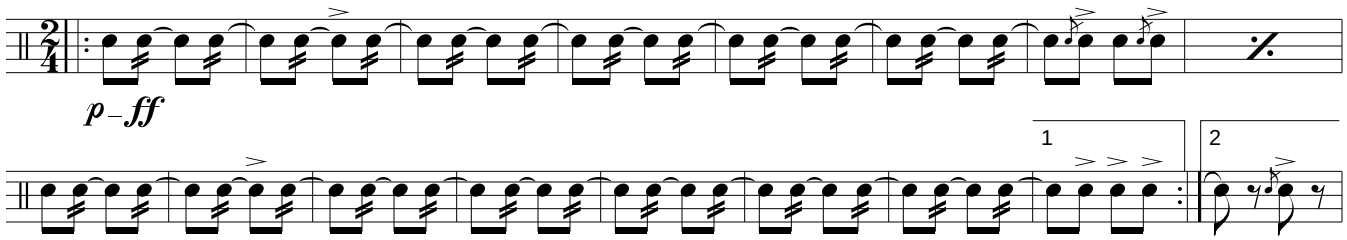
THE BRIDE ELECT

In the last strain of "The Bride Elect" march, no accents are indicated in the printed part. The other part is the way Charlie and I played it. On the first time through, when the dynamic is *p*, just touch the accents. The rolls are all closed 7-stroke rolls.

Printed part:



Owen and Zinsmeister part:



and, in turn, passed this on to the present percussion players.

I would like to say a word about accents and dynamics when playing a march. So many percussion players today in high school bands, college bands, community bands and other concert bands throughout the country assume that when an accent appears, it is played double or triple *forte*. How terribly wrong! Accents can be very effective when played *piano*—especially in the trio of a march and in the last strain, first time.

Barbaro: *How much of a discrepancy is due to publisher error?*

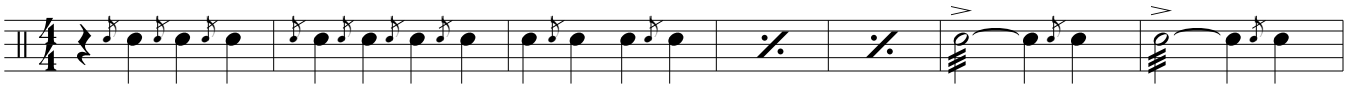
Zinsmeister: If memory serves me correctly, there were no printed accents in the then-printed drum parts; all were penciled in. I have some of the printed drum parts of today, and they do contain some accents but do not have all. I have selected a number of marches as examples of what I am talking about.

THE CORCORAN CADETS

In the first strain, the printed part does not contain any rolls on the half notes. We played all half notes as rolls with a slight accent.

In the third strain, all half note rolls have a slight accent on the downbeat.

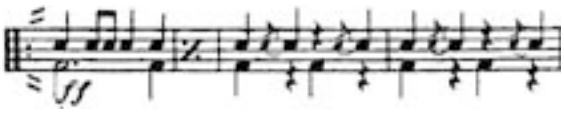
Owen and Zinsmeister part:



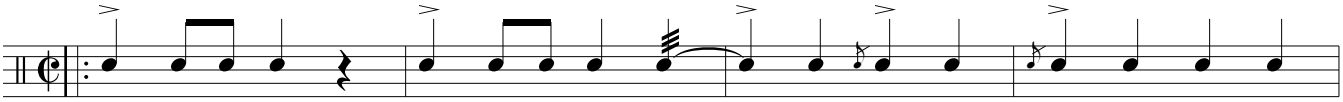
THE BELLE OF CHICAGO

In the second strain, omit the last quarter note of the first measure and roll the last quarter note of the next measure. Every time the part comes back it is the same.

Printed part:

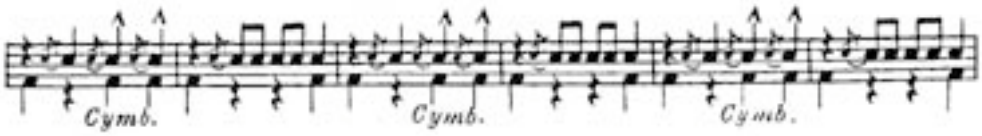


Owen and Zinsmeister part:

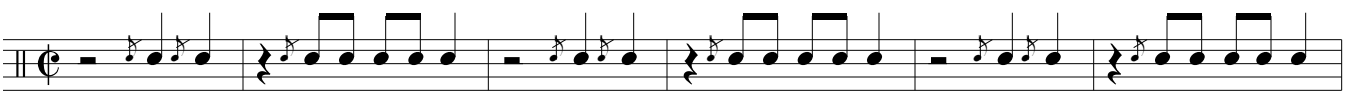


The trio's third, fifth and seventh measures omit the first quarter-note flam.

Printed part (mm 3–8):



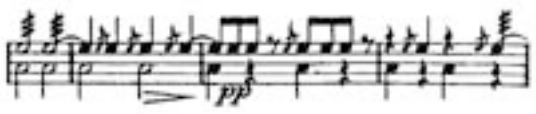
Owen and Zinsmeister part:



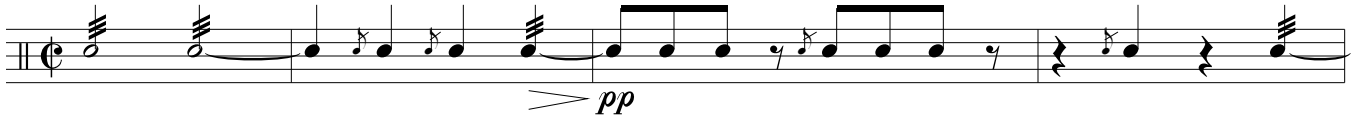
THE BEAU IDEAL

In measure 16 of the first strain, the fourth quarter note should be a roll with a slight accent—not a flam. We suspect that the lack of a roll indication in the original part was a publisher's error because of the tie in the original part, and because the roll is included in subsequent appearances of that phrase.

Printed part (mm 15–18):

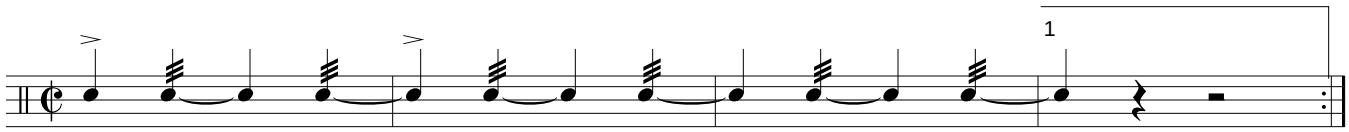


Owen and Zinsmeister part:



In the last strain, we played accents on the downbeats of the second and third measures before the 1st ending.

Owen and Zinsmeister part:



THE THUNDERER

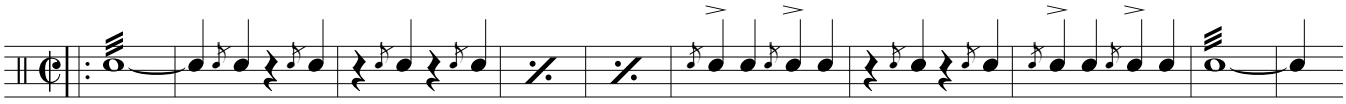
When Colonel Dale Harpham led the band, he had the drum section rewrite four or five marches. Vinnie and Bob Stuart rewrote "Semper Fidelis," "The Stars and Stripes Forever," "The Thunderer," "Anchors Aweigh" and "National Emblem."

There are three versions: the written part, the manuscript—which the Marine Band changed—and the part Charlie and I played. As you can see, the manuscript has two sextuplets in the first measure of the first strain. Charlie and I played a roll in the first measure of the first strain. On bars six and eight of the first strain, we played accented flam taps; and on the ninth bar we played a roll.

Printed part:

Manuscript:

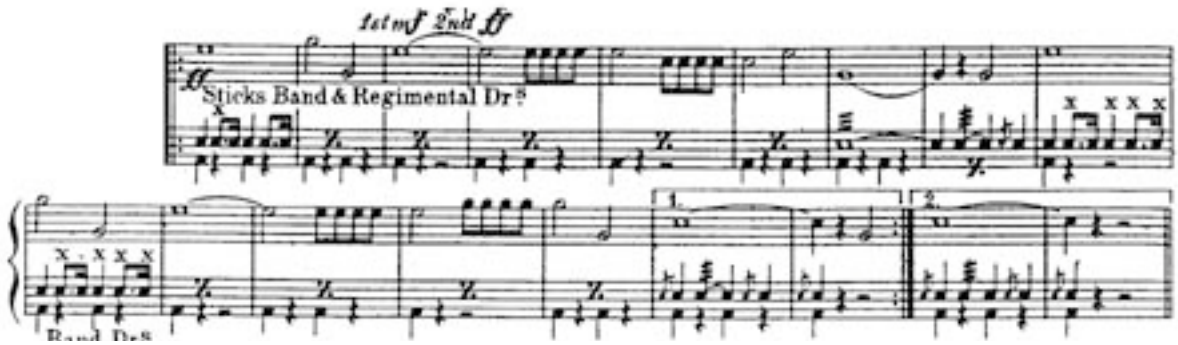
Owen and Zinsmeister part (first strain):



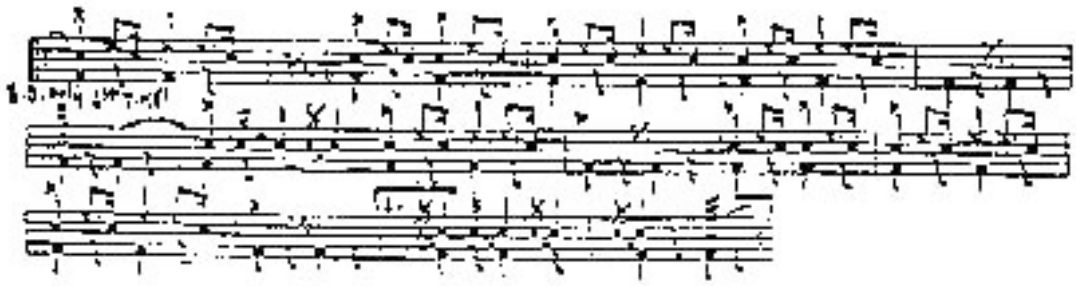
There is a slight difference between the way Charlie and I played "The Thunderer" than the way the section plays it today. As you can see from the manuscript, the changes are minor, but significant.

The written part is not clear on how to play the stick pattern in the second strain. In the third example, the notes with the X noteheads are played by hitting the left stick with the right stick. The "regular" notes are all played on the drum.

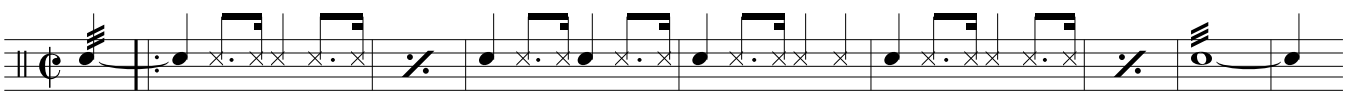
Print



Ma

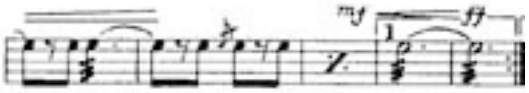


Owen and Zinsmeister part:

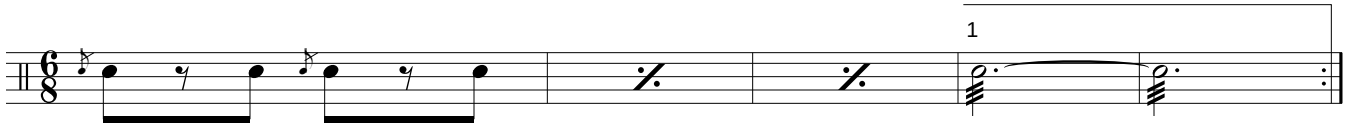


EL CAPITAN
In the second strain, three measures before the first ending, do not play the roll.

Printed part:

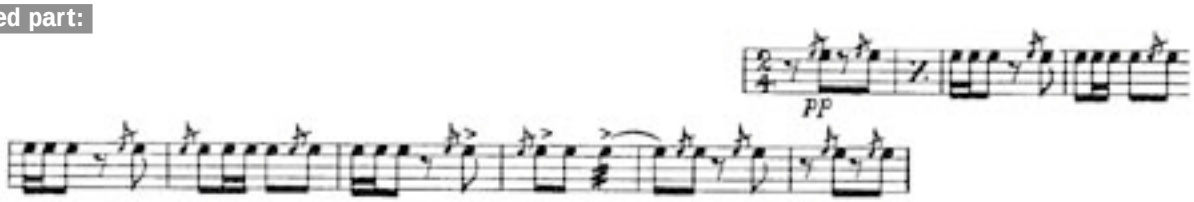


Owen and Zinsmeister part:

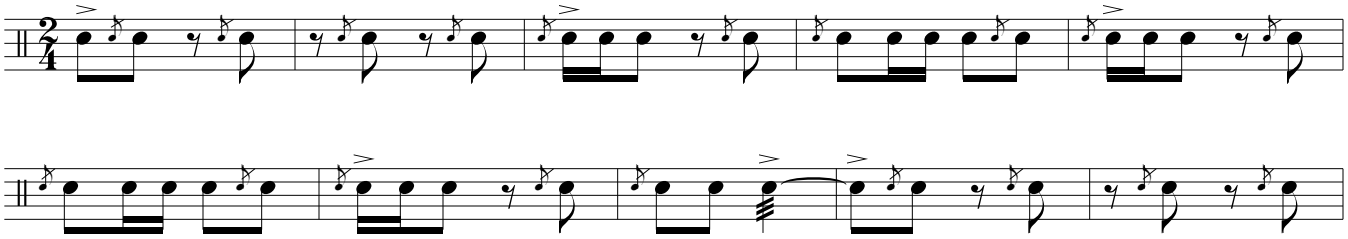


In the trio we played an accented 8th note on the first beat, and accented the first 16th note of measures three, five and seven, repeating the pattern on the second part of the trio.

Printed part:



Owen and Zinsmeister part:



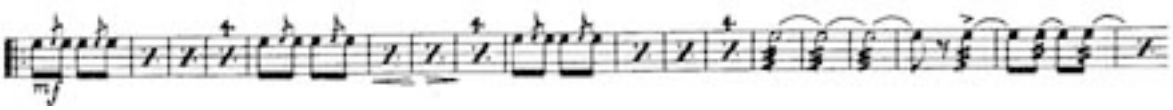
MASTERCLASS PARTICIPANTS SOUGHT
William Moersch is conducting a marimba masterclass at PASIC '97 in Anaheim, California and is seeking advanced students/demonstrators to assist in "Beyond the Notes: Phrasing and Structure in Richard Rodney Bennett's *After Syrinx II*, Jacob Druckman's *Reflections on the Nature of Water* and Andrew Thomas' *Merlin."*

If you are interested in assisting in this masterclass, please send a cassette tape of a recent performance of one or more of these works to: William Moersch, Masterclass PASIC '97, 155 Chambers Street, New York, NY 10007, **postmarked no later than August 15, 1997.** Participants will be notified of their acceptance by September 15.

THE FAIREST OF THE FAIR

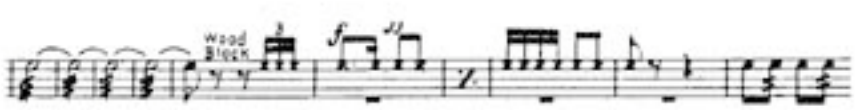
The second-strain crescendo on the sixth and seventh measure needs to be emphasized slightly; it makes this part so effective.

Printed part:

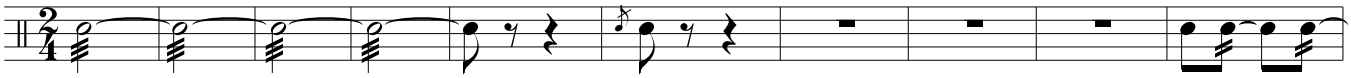


In the trio strain, we did not play the woodblock part. We played a flam on the downbeat on the first full measure of the woodblock part and rested the remainder. The last strain is played as 7-stroke rolls.

Printed part:



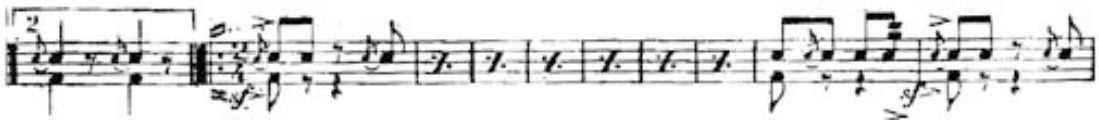
Owen and Zinsmeister part:



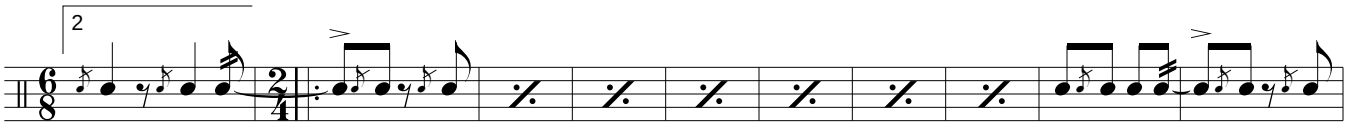
THE MAN BEHIND THE GUN

This is my favorite Sousa march, although it is not played much anymore. The 2nd ending in the second strain, we played a 7-stroke roll on the last 8th of the measure into an accent on beat one of the trio. It was the same when it came back eight measures later.

Printed Part:



Owen and Zinsmeister part:

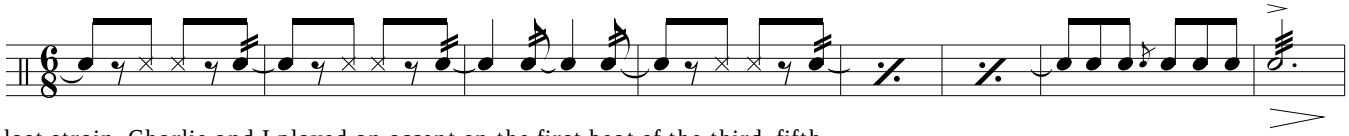


SEMPER FIDELIS

The drum solo before the trio is not on the stick alone. Charlie and I played it as a stick shot—left stick on head struck by right stick. The roll before the trio is played with a big decrescendo.

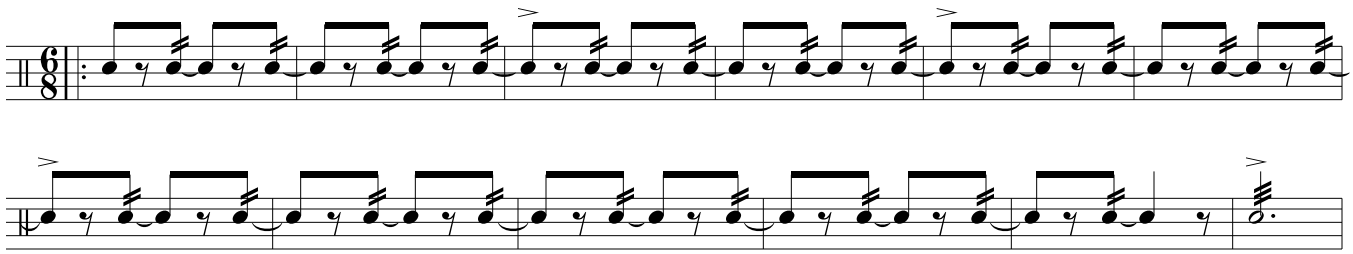
Printed Part:

Owen and Zinsmeister part:



In the last strain, Charlie and I played an accent on the first beat of the third, fifth and seventh measure. The dotted-half-note roll five measures from the end also contains an accent on the downbeat.

Last Strain—Owen and Zinsmeister part:



Barbaro: *Ollie, I wish to thank you for allowing me to do this interview. Is there something that you would like to add in closing?*

Zinsmeister: High school and college bands do not even play marches, especially around here in Maryland. Because bands have moved away from transcriptions, musicians have not had the opportunity to play some of the old works that require feeling and interpretation. **PN**

Special thanks to Mike Ressler and Kathy Allen of the U.S. Marine Band Library, Lara Rosser of the 77th Army Band Library, and PAS Museum Collections Manager/Librarian Russ Girsberger for assistance in providing musical examples.

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2

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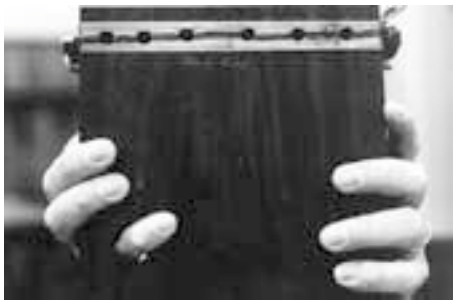

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5

Getting Started with Mbira dzaVadzimu

BY B. MICHAEL WILLIAMS

THERE ARE MANY DIFFERENT TYPES of *mbira* found throughout Africa. These are called by a variety of names such as *sanza, likembe, karimba, kalimba* and *matepe,* to name a few (Berliner 1993, 9). Technically, the instrument is a plucked idiophone that some call a *lamellaphone,* the plucked keys referred to as *lamellae* (singular *lamella*). In Zimbabwe, where the instrument has reached its highest level of development, it is generally called *mbira* (Jones 1992, 112).

The particular instrument addressed in this article is known as *mbira dzaVadzimu* (mbira of the ancestral spirits) or *mbira huru* (great or big mbira). The full name of the instrument is *mbira huru dzaVadzimu* (the great mbira of the ancestors) (Berliner 1993, 34). Actually, the title "dzaVadzimu" refers to an instrument used as part of a specific observance of ancestral worship, so it is probably more appropriate to call the instrument *mbira huru* when referring to its use outside of a religious context. I have continued to call it *mbira dzaVadzimu* because it is the name most commonly used in the United States.

This mbira consists of 22 to 25 keys affixed to a tray-shaped wooden soundboard. Buzzers (*machachara*), made from shells or bottle caps, are attached to the soundboard to create an additional sound in sympathetic resonance to the sound of the keys (Photo 1). The instrument is often placed inside a large gourd resonator (*deze*) to amplify and resonate the sound. Buzzers are often attached to the outer rim of the gourd as well (Photo 2). Some players have now dispensed with the gourd resonators altogether, relying instead on electronic amplification via contact microphones or ambient miking.

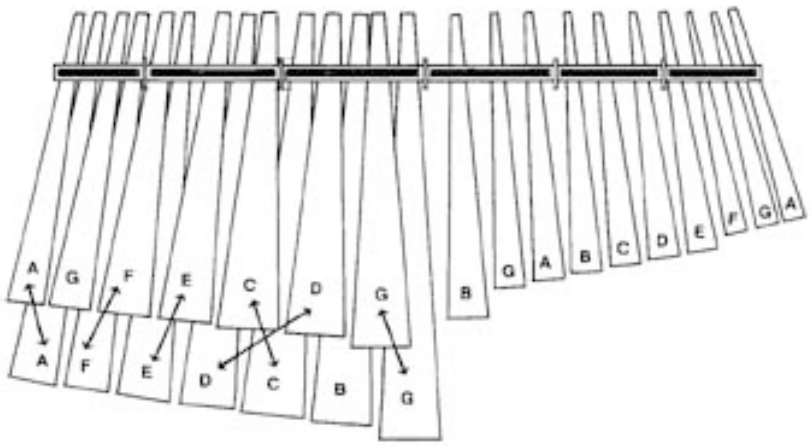
HOLDING THE INSTRUMENT

The instrument is held in both hands, supported by the fingertips. The right-hand little finger is inserted in the finger hole from above (Photo 3). Since the right hand strokes the keys with the thumb and forefinger, the ring and middle fingers support the weight of the instrument from underneath the soundboard (Photo 4).

Likewise, since the left-hand keys are stroked with the thumb alone, the four remaining fingers support the instrument from underneath (Photo 5). Care must be taken to support the left side of the instrument with the tips of the fingers, as the thumb must often cover great distances and thus requires maximum flexibility.

Some players use a strap around the

Diagram 1



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neck to provide further support and to allow increased flexibility for the hands (Photo 6). On the right hand, the thumb strokes the first three (and occasionally the fourth) keys with a downward motion, while the index finger strokes the remaining keys (4 through 10) with an upward motion from underneath (Photo 7).

Maximum comfort is assured if the nails of both thumbs and the right index finger are allowed to grow before one begins to play. Various products available to classical guitarists may be of help to the mbira player. One such product, called "aLaska Pik," is especially helpful as it fits underneath the existing nail and adds length to the striking surface. Products such as these are available in most music stores. In addition, emery boards are essential to maintaining the nails and keeping them strong and well-shaped.

TUNING SYSTEMS

While it is beyond the scope of this article to discuss specifics of tuning and tuning systems for mbira, a few general observations are in order. The tuning of the *mbira dzaVadzimu* is heptatonic (based on a seven-tone scale), but tuning systems can vary widely. In very general terms, the most common tuning is similar to a Western major scale with the seventh scale degree flatted (lowered one half-step). This is generally known as "regular," "standard" or "Nyamaropa" tuning. There are also instruments tuned to the major scale with a raised seventh degree (called *Dambatsoko* —presumably after the Zimbabwean village of the same name). An instrument tuned to a phrygian scale (natural minor scale with lowered second degree) is said to be in *gandanga* tuning.

Regardless of the tuning system, the layout of the keys remains the same. Diagram 1 shows the layout of keys for a 24-note instrument. Letter names are used to indicate relative pitches. The note G is used as the "tonic" note in this particular example. Accidentals are intentionally omitted, so the example as written reflects "regular" tuning. One would simply add accidentals to the appropriate scale degrees to reflect any of the other tuning systems.

Octaves on the left-hand side of the instrument are indicated with arrows (Diagram 1). Tunes can be centered on either the tonic note (G in Diagram 1) or on the fourth scale degree (C in Diagram 1). Mbira can be pitched in any key, so the transcriptions found here use numbers to indicate specific *lamellae* (rather than pitches) in order to make them applicable to all instruments.

SHONA MUSICAL STYLE

Shona mbira music is built on a melodic and harmonic structure that is cyclic in nature. Each cycle is divisible into four sections of twelve pulses each, although a few tunes use nine- or eight-pulse structures. Each cycle is referred to as a *chara*, meaning "version" (literally "fingering" or "thumbs," plural *zvara*) (A. Tracey 1970A, 1). Each tune has its basic version and several somewhat standardized variations. Accomplished players have mastered the "stock" versions and are able to improvise new *zvara* at will. It should be a goal of each performer to eventually move beyond the standardized *zvara* and toward the art of creative improvisation.

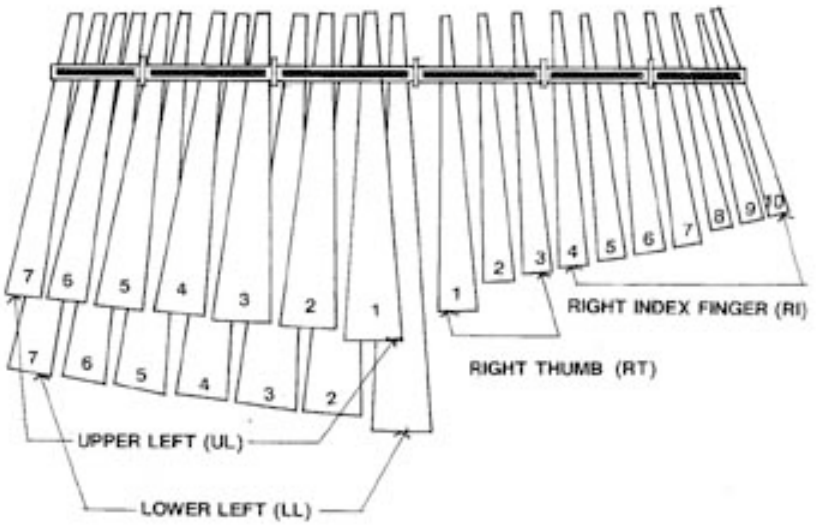
Mbira music is further characterized by a polyrhythmic style predicated on an interlocking technique (known in Western musical terminology as *hocket*) through which complex rhythmic and melodic patterns emerge. Since these resultant patterns are dependent on the perception of the listener, the performer must take care not to move too quickly from variation to variation.

The interlocking principle is multiplied when two (or more) instruments play together. One instrument plays the basic pattern known as *kushaura* ("to lead" or "to start") while another plays a complementary pattern called *kutsinhira* ("to follow") (Berliner 1993, 73). The two parts may vary rhythmically, or they may be essentially identical, with the *kutsinhira* staggered one pulse behind the *kushaura*.

NOTATION

The transcriptions in this article are written in a tablature notation based on the numbering of mbira keys starting at the center of the instrument and moving outward (Diagram 2). Separate lines are indicated for the right index finger (RI), right

Diagram 2



thumb (RT), upper-left manual (UL) and lower-left manual (LL). Numbers appearing on these lines correspond to the keys on the instrument as illustrated in Diagram 2. Numbers in parentheses indicate optional keys to be stroked at the performer's discretion. The dotted line moving horizontally between the RT and UL lines serves to visually separate the left and right sides of the mbira.

Numbers at the top of each of the four sections in a *chara* refer to the division of time into pulses. These pulse numbers serve as guides to deciphering the rhythmic component of the pieces. As such, they are not really counted, but only serve as a visual point of reference. The four sectional divisions in each *chara* are designated by Roman numerals. The cyclic nature of this music makes it possible to start or end in any section. The symbol (+) indicates some commonly-used alternate starting points (*shaura*).

In order to give a more complete aural picture of the sounds represented by the tablature notation, each transcription is preceded by the tune's basic version in conventional Western notation. The right and left hands are indicated by note-stem direction (stems up = right hand, stems down = left hand). Some may find it helpful to refer to this notation in order to get a better grasp of rhythmic relationships.

The transcriptions are not intended to be note-for-note renditions of particular performances, but to show some of the basic *zvara* by which the pieces are identified and to give some examples of variation techniques applied to the basic versions. Once the basic patterns are learned, it is up to the performer to use them as the foundation for flexible improvisations.

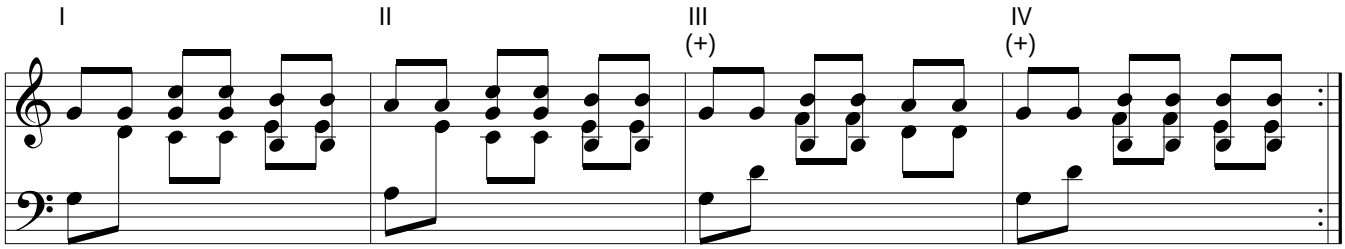
Practice the patterns with each hand separately at first, starting with the left hand, then moving to the right before combining them. The notation facilitates this type of practice with its visual separation of parts. Start slowly and work one section at a time to ensure accuracy. Once an entire *chara* has been learned, it should be repeated several times and gradually accelerated to performance tempo. When all the variations have been learned, it is good practice to play them in order from first to last (repeating each as desired), then reversing the order, ending with the basic version.

It should be reiterated that mbira tunes do not always start and stop in the same part of the cycle. It is a common to fade in volume at the end of a performance, blurring any distinction of exactly where the piece actually ends.

KARIGA MOMBE

Kariga Mombe, meaning "taking the bull by the horns," is often among the first pieces a student will learn on mbira (Berliner 1993, 151). Harmonically, the piece is one of many derived from *Nyamaropa,* arguably the oldest work in the dzaVadzimu repertory. The piece is characterized by the si-

Kariga Mombe—Chara I



KARIGA MOMBE–CHARA I (STANDARD VERSION)

		1	2	3	4	5	6	7	8	9	10	11	12
I		•	•	•	•	•	•	•	•	•	•	•	•
RI						5		5		4		4	
RT		2		2		2		2		1		1	
UL		1		2		3		3		4		4	
LL													
II		1	2	3	4	5	6	7	8	9	10	11	12
		•	•	•	•	•	•	•	•	•	•	•	•
RI						5		5		4		4	
RT		3		3		2		2		1		1	
UL				4		3		3		4		4	
LL		7											
III		1	2	3	4	5	6	7	8	9	10	11	12
	(+)	•	•	•	•	•	•	•	•	•	•	•	•
RI						4		4					
RT		2		2		1		1		3		3	
UL		1		2		5		5		2		2	
LL													
IV		1	2	3	4	5	6	7	8	9	10	11	12
	(+)	•	•	•	•	•	•	•	•	•	•	•	•
RI						4		4		4		4	
RT		2		2		1		1		1		1	
UL		1		2		5		5		4		4	
LL													

KARIGA MOMBE–CHARA II

		1	2	3	4	5	6	7	8	9	10	11	12
I		•	•	•	•	•	•	•	•	•	•	•	•
RI		6		6		5		5		4		4	
RT													
UL		1		2		3		3		4		4	
LL													
II		1	2	3	4	5	6	7	8	9	10	11	12
		•	•	•	•	•	•	•	•	•	•	•	•
RI				7		5		5		4		4	
RT		3				2		2		1		1	
UL				4		3		3		4		4	
LL		7											
III		1	2	3	4	5	6	7	8	9	10	11	12
	(+)	•	•	•	•	•	•	•	•	•	•	•	•
RI				6		4		4					
RT		2				1		1		3		3	
UL		1		2		5		5		2		2	
LL													
IV		1	2	3	4	5	6	7	8	9	10	11	12
	(+)	•	•	•	•	•	•	•	•	•	•	•	•
RI				6		4		4		7		7	
RT		2				1		1					
UL		1		2		5		5		4		4	
LL													

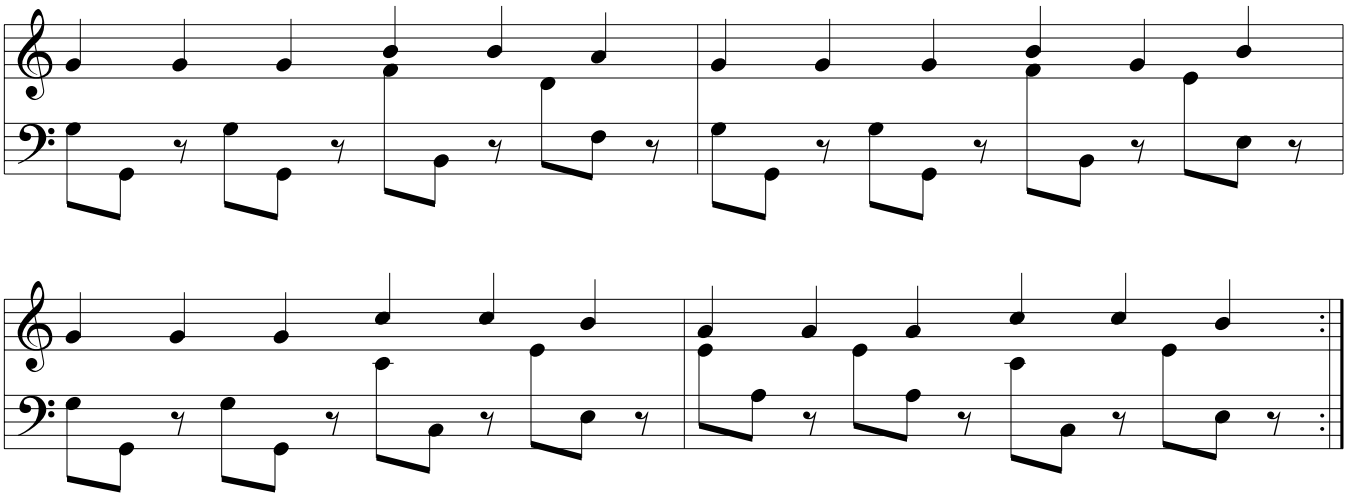
multaneous sounding of both the upper and middle registers (primarily without the use of the LL keys) in a series of regular pulses. The regularity of the rhythm and limited range make the piece ideally suited for beginners. There are several appropriate starting points for *Kariga Mombe*, and the tune will take on an entirely different harmonic character with each version, depending on which section begins the piece.

The version presented here is similar to one recorded by Fabio Chivhanda (Chivhanda, *Shungu Dzangu*). Starting in section III renders a version similar to Paul Berliner's transcription found in *The Soul of Mbira* (Berliner 1993, 79).

KARIGA MOMBE–CHARA III

		1	2	3	4	5	6	7	8	9	10	11	12
I		*	*	*	*	*	*	*	*	*	*	*	*
RI		6		6		5		5		4		4	
RT													
UL		1		2		3		3		4		4	
LL													
II		1	2	3	4	5	6	7	8	9	10	11	12
		*	*	*	*	*	*	*	*	*	*	*	*
RI				7		5		5		4		4	
RT		3				2		2		1		1	
UL				4		3		3		4		4	
LL	7												
III		1	2	3	4	5	6	7	8	9	10	11	12
	(+)	*	*	*	*	*	*	*	*	*	*	*	*
RI				6		4		4		6		6	
RT		2				1		1					
UL		1		2		5		5		2		2	
LL													
IV		1	2	3	4	5	6	7	8	9	10	11	12
	(+)	*	*	*	*	*	*	*	*	*	*	*	*
RI		9		9		8		8		7		7	
RT													
UL		1		2		5		5		4		4	
LL													

Nyamaropa I—Chara I



NYAMAROPA

Nyamaropa ("meat and blood") is generally considered among the most ancient of mbira compositions. Some musicians say it was the first piece composed for the instrument (Berliner 1993, 77). Andrew Tracey calls it the "big song" for mbira dzaVadzimu (A. Tracey 1970A, 13), probably because it is the prototype for so many other mbira pieces such as *Kariga Mombe* and *Mahororo,* as well as several others (Berliner 1993, 77-83). Possibly originating as a war song "to raise emotions before a battle" (Ephat Mujuru from Berliner 1993, 42), the piece is now considered a hunting song, its title suggesting the scene following a successful hunt (Kauffman 1970, 139).

Two versions of *Nyamaropa* are given here. *Nyamaropa I* presents the standard *kushaura* (leading) part, while *Nyamaropa II* presents the *kutsinhira* (following) part. Both parts contain the same basic rhythmic relationships (hands moving in a "together-left-right-left-together" configuration), but the beat is heard as occurring on different pulses from one part to another. The *kushaura* player must hear the "downbeat" as occurring on the first "together" of the configuration, while the *kutsinhira* player hears it on the first "left." In other words, the first "together" in the *kutsinhira* part is heard as a "pickup" (graphically represented by a dotted vertical line in the transcription of *Nyamaropa II*). This relationship between the two parts makes the interlocking of the melodic and rhythmic lines possible in traditional mbira ensemble performance. Indeed, this interlock can be said to represent the essence of mbira music.

One should become thoroughly familiar with the *kushaura* part (*Nyamaropa I*) before moving on to the *kutsinhira* part (*Nyamaropa II*). Generally speaking, the *kushaura* part will tend toward less variation than the *kutsinhira*, but it is the *kushaura* part that is considered to embody the basic identity of the tune (Berliner 1993, 73).

The versions here correspond to those presented by Andrew Tracey (A. Tracey 1970A, 13—18) and Paul Berliner (Berliner 1993, 76).

NYAMAROPA I—CHARA I (STANDARD KUSHAURA)

I	1	2	3	4	5	6	7	8	9	10	11	12
	•	•	•	•	•	•	•	•	•	•	•	•
RH							4		4			
RT	2		2		2						3	
UL	1			1			5			2		
LL		1			1			2			4	
II	1	2	3	4	5	6	7	8	9	10	11	12
	•	•	•	•	•	•	•	•	•	•	•	•
RH							4				4	
RT	2		2		2				2			
UL	1			1			5			4		
LL		1			1			2			5	
III	1	2	3	4	5	6	7	8	9	10	11	12
	•	•	•	•	•	•	•	•	•	•	•	•
RH							5		5		4	
RT	2		2		2							
UL	1			1			3			4		
LL		1			1			3			5	
IV	1	2	3	4	5	6	7	8	9	10	11	12
	•	•	•	•	•	•	•	•	•	•	•	•
RH							5		5		4	
RT	3		3		3							
UL	4			4			3			4		
LL		7			7			3			5	

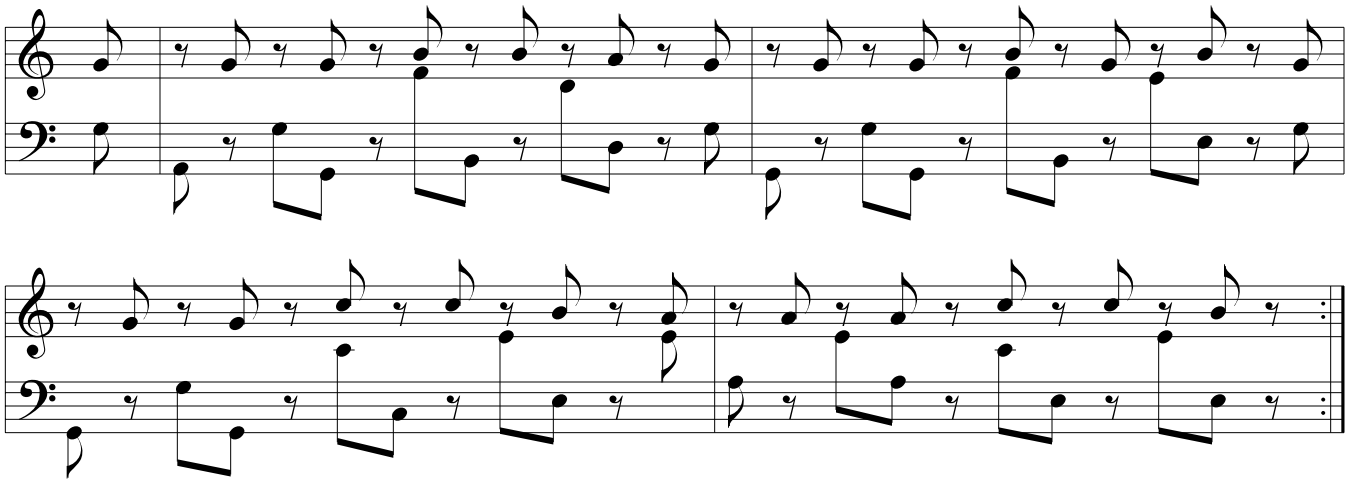
NHEMAMUSASA–CHARA II

		1	2	3	4	5	6	7	8	9	10	11	12
I		•	•	•	•	•	•	•	•	•	•	•	•
RI							4		4				
RT			2		2						2		2
UL		3				4				2			
LL				3				5				1	
II		1	2	3	4	5	6	7	8	9	10	11	12
	(+)	•	•	•	•	•	•	•	•	•	•	•	•
RI			5		5		4		4				
RT											3		3
UL		3				4				4			
LL				3				5				7	
III		1	2	3	4	5	6	7	8	9	10	11	12
		•	•	•	•	•	•	•	•	•	•	•	•
RI			5		5		5		5				
RT											3		3
UL		3			(+)	5				4			
LL				3				6				5	
IV		1	2	3	4	5	6	7	8	9	10	11	12
		•	•	•	•	•	•	•	•	•	•	•	•
RI			6		6		5		5				
RT											3		3
UL		2				5				4			
LL				4				6				5	

NYAMAROPA I–CHARA III

	1	2	3	4	5	6	7	8	9	10	11	12
I	•	•	•	•	•	•	•	•	•	•	•	•
RI			6		4		4		4			
RT	2										3	
UL	1			1			5			2		
LL		1			1			2			4	
II	1	2	3	4	5	6	7	8	9	10	11	12
	•	•	•	•	•	•	•	•	•	•	•	•
RI			9		9		9		8		7	
RT	2											
UL	1			1			5			4		
LL		1			1			2			5	
III	1	2	3	4	5	6	7	8	9	10	11	12
	•	•	•	•	•	•	•	•	•	•	•	•
RI	6		6		7		6		5		4	
RT												
UL	1			1			3			4		
LL		1			1			3			5	
IV	1	2	3	4	5	6	7	8	9	10	11	12
	•	•	•	•	•	•	•	•	•	•	•	•
RI	4				6		5		5		4	
RT			3									
UL	4			4			3			4		
LL		7			7			3			5	

Nyamaropa II—Chara I



NYAMAROPA II–CHARA I (STANDARD KUTSINHIRA)													
I	12	1	2	3	4	5	6	7	8	9	10	11
	•	•	•	•	•	•	•	•	•	•	•	•
RH							4		4			
RT	2		2		2						3	
UL	1			1			5			2		
LL		1			1			2			4	
II	12	1	2	3	4	5	6	7	8	9	10	11
	•	•	•	•	•	•	•	•	•	•	•	•
RH							4				4	
RT	2		2		2				2			
UL	1			1			5			4		
LL		1			1			2			5	
III	12	1	2	3	4	5	6	7	8	9	10	11
	•	•	•	•	•	•	•	•	•	•	•	•
RH							5		5		4	
RT	2		2		2							
UL	1			1			3			4		
LL		1			1			3			5	
IV	12	1	2	3	4	5	6	7	8	9	10	11
	•	•	•	•	•	•	•	•	•	•	•	•
RH							5		5		4	
RT	3		3		3							
UL	4			4			3			4		
LL		7			7			3			5	

NYAMAROPA II–CHARA II												
I	12	1	2	3	4	5	6	7	8	9	10	11
	•	•	•	•	•	•	•	•	•	•	•	•
RH	6		6		4		4		6		6	
RT	2		2						3		3	
UL	1			1			5			2		
LL		1			1			2			4	
II	12	1	2	3	4	5	6	7	8	9	10	11
	•	•	•	•	•	•	•	•	•	•	•	•
RH	6		6		4		4				4	
RT	2		2						2			
UL	1			1			5			4		
LL		1			1			2			5	
III	12	1	2	3	4	5	6	7	8	9	10	11
	•	•	•	•	•	•	•	•	•	•	•	•
RH	6		6		6		6		5		4	
RT	2		2		2		2		2			
UL	1			2			3			4		
LL		1			2			3			5	
IV	12	1	2	3	4	5	6	7	8	9	10	11
	•	•	•	•	•	•	•	•	•	•	•	•
RH	4				5		5		5		4	
RT			3		2		2		2			
UL	4			4			3			4		
LL		7			5			3			5	

1998 Percussive Arts Society
25th 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.

1998 CATEGORIES:

Category I: Solo Timpani (four drums)
- First Place: $1,000 plus publication by Innovative Percussion Inc.
- Second Place: $300
- Third Place: $200

Category II: Small Percussion Ensemble (3-5 players)
- First Place: $1,000 plus publication by Meredith Music Publications
- Second Place: $300
- Third Place: $200

Efforts will be made to arrange performances of the winning compositions at a future Percussive 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 10 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 "Pop" style.

Composer should send 4 copies of the score. Clean, neat manuscript is required. Composer's name may appear, but it will be deleted for judging purposes. Cassette tapes may be submitted in addition to scores but are not required. 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.

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

DEADLINE: All materials (application fee, application form and manuscripts) must be postmarked by **April 1, 1998**. For further information and complete details, contact: PAS, P.O. Box 25, Lawton, OK 73502-0025, (405) 353-1455.

1998 Percussive Arts Society
25th Annual Percussion Composition Contest
(form may be photocopied)

Composer's Name _____

Address _____

City _____

State _____ Zip _____

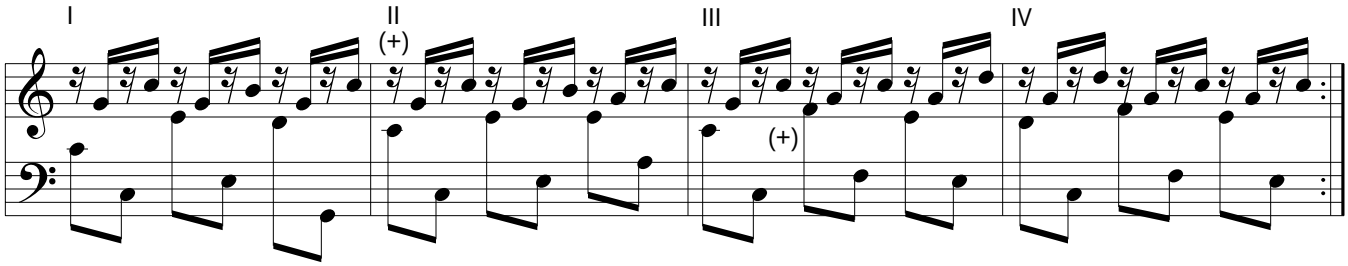
Phone (include area code) _____

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

Signature of Composer _____

NYAMAROPA II–CHARA III

I	12	1	2	3	4	5	6	7	8	9	10	11
	•	•	•	•	•	•	•	•	•	•	•	•
RI			6		4		4		4		3	
RT	2											
UL	1			1			5			2		
LL		1			1			2			4	
II	12	1	2	3	4	5	6	7	8	9	10	11
	•	•	•	•	•	•	•	•	•	•	•	•
RI			9		9		9		8		7	
RT	2											
UL	1			1			5			4		
LL		1			1			2			5	
III	12	1	2	3	4	5	6	7	8	9	10	11
	•	•	•	•	•	•	•	•	•	•	•	•
RI	9		8		7		6		5		4	
RT												
UL	1			2			3			4		
LL		1			2			3			5	
IV	12	1	2	3	4	5	6	7	8	9	10	11
	•	•	•	•	•	•	•	•	•	•	•	•
RI	4				5		5		5		4	
RT			3									
UL	4			4			3			4		
LL		7			5			3			5	



NHEMAMUSASA

Nhemamusasa ("temporary shelter") is another tune once associated with war that is now considered a hunting song. The title has to do with building a temporary shelter, called a *musasa*, which soldiers or hunters could use while away from home (Berliner 1993, 42).

Nhemamusasa differs from *Kariga Mombe* and *Nyamaropa* most obviously in its tonal center, a fourth above the lowest note on the instrument. Given an instrument pitched in G, *Nhemamusasa* would have a tonal center of C. The harmonic progression found in *Nhemamusasa* is identical to that of *Nyamaropa* and its derivative pieces, but with a higher tonal center (Berliner 1993, 78).

As with all mbira pieces, there are many starting points for a tune like *Nhemamusasa*, and the piece can take on an entirely different sound depending on where in the harmonic cycle the player may choose to start. One particularly interesting starting point for *Nhemamusasa* can be found on the fifth pulse of section III as it appears in the transcription provided here. Starting at this point in the cycle (beginning with key UL 5) renders a basic melody in European solfege of fa-mi-re, fa-mi-do, mi-re-do, mi-mi-do. This can be compared with the tune starting at the beginning of section I, which renders do-mi-re, do-mi-mi, do-fa-mi, re-fa-mi, or starting at the beginning of section II, rendering do-mi-mi, do-fa-mi, re-fa-mi, do-mi-re.

Listening to any mbira performance, one may find that the perception of tonal center or starting point may shift, resulting in an altered awareness of harmony, melody and rhythm. This is possibly related to a phenomenon that Dumisani Maraire calls "present but not obvious lines" created by the combination of interlocking patterns, cross harmonies, overtones or the interweaving of other, unintended sounds. According to Maraire: "When everybody...hears these 'present but not obvious lines,' they are beginning to cross over. If two or three people hear the same line, this means they are following the same path. If they realize they are hearing the same underlying line, the more stimulation and closeness they will have." (Maraire 1984)

It is the altered perception of musical elements that makes mbira music so versatile, but it is often incumbent on the listener to create the perception (Patricia Sandler 1994, personal conversation). Mbira music is predicated on economy of means, so with regard to improvised variations on the part of the player, a little truly goes a long way.

The version presented here corresponds most closely to transcriptions by Paul Berliner (Berliner 1993, 80) and Andrew Tracey (A. Tracey 1970A, 19–20).

NHEMAMUSASA–CHARA I (STANDARD KUSHAURA)

		1	2	3	4	5	6	7	8	9	10	11	12
I		•	•	•	•	•	•	•	•	•	•	•	•
RI					5				4				5
RT			2				2				2		
UL		3				4				2			
LL				3				5				1	
II		1	2	3	4	5	6	7	8	9	10	11	12
	(+)	•	•	•	•	•	•	•	•	•	•	•	•
RI					5				4				5
RT			2				2				3		
UL		3				4				4			
LL				3				5				7	
III		1	2	3	4	5	6	7	8	9	10	11	12
		•	•	•	•	•	•	•	•	•	•	•	•
RI					5				5				6
RT			2				3				3		
UL		3			(+)	5				4			
LL				3				6				5	
IV		1	2	3	4	5	6	7	8	9	10	11	12
		•	•	•	•	•	•	•	•	•	•	•	•
RI					6				5				5
RT			3				3				3		
UL		2				5				4			
LL				4				6				5	

NIHEMAMUSASA–CHARA II

		1	2	3	4	5	6	7	8	9	10	11	12
I		•	•	•	•	•	•	•	•	•	•	•	•
RI							4		4				
RT			2		2						2		2
UL		3				4				2			
LL				3				5				1	
II		1	2	3	4	5	6	7	8	9	10	11	12
	(+)	•	•	•	•	•	•	•	•	•	•	•	•
RI			5		5		4		4				
RT											3		3
UL		3				4				4			
LL				3				5				7	
III		1	2	3	4	5	6	7	8	9	10	11	12
		•	•	•	•	•	•	•	•	•	•	•	•
RI			5		5		5		5				
RT											3		3
UL		3			(+)	5				4			
LL				3				6				5	
IV		1	2	3	4	5	6	7	8	9	10	11	12
		•	•	•	•	•	•	•	•	•	•	•	•
RI			6		6		5		5				
RT											3		3
UL		2				5				4			
LL				4				6				5	

NIHEMAMUSASA–CHARA III

		1	2	3	4	5	6	7	8	9	10	11	12
I		•	•	•	•	•	•	•	•	•	•	•	•
RI					9		9		8		7		6
RT			2										
UL		3				4				2			
LL				3				5				1	
II		1	2	3	4	5	6	7	8	9	10	11	12
	(+)	•	•	•	•	•	•	•	•	•	•	•	•
RI			5		5		4		4				
RT											3		3
UL		3				4				4			
LL				3				5				7	
III		1	2	3	4	5	6	7	8	9	10	11	12
		•	•	•	•	•	•	•	•	•	•	•	•
RI					9		9		9		8		7
RT			2										
UL		3			(+)	5				4			
LL				3				6				5	
IV		1	2	3	4	5	6	7	8	9	10	11	12
		•	•	•	•	•	•	•	•	•	•	•	•
RI			6		6		5		5				
RT											3		3
UL		2				5				4			
LL				4				6				5	

CONCLUSION

Three of the most basic pieces from the repertoire of the *mbira dzaVadzimu* are presented here in transcription. Each includes a standard version and two somewhat typical variations. These represent only a glimpse of the mbira repertoire, but should be representative enough to get one started on the instrument.

Locating a good instrument and an experienced teacher is highly recommended. A good source of information can be found in *Dandemutande* magazine, a periodical devoted to Shona music. For information about *Dandemutande*, contact Paul Novitski, 1711 East Spruce Street, Seattle WA 98122-5728 USA; phone (206) 323-6592, fax (206) 329-9355; e-mail dandemutan@aol.com.

GLOSSARY OF SHONA TERMS

Pronunciation note: In Shona, the consonant "r" is rolled, like a soft "d."

Chara (CHA-rah)—Version. Literally "fingers" or "thumbs." Plural zvara.

Dambatsoko (Dahm-baht-SO-ko)—Tuning system similar to a Western major scale (raised seventh).

Deze (DAY-zee)—Gourd resonator.

Gandanga (gahn-DAHN-ga)—Tuning system similar to a Western phrygian scale (natural minor with lowered second).

Hosho (HO-sho)—Maraca-like rattle used in pairs to provide rhythmic accompaniment to mbira performances.

Kariga Mombe (kah-REE-gah MOHM-bay)—"Taking the bull by the horns." Mbira composition derived from Nyamaropa.

Kushaura (koo-sha-OO-rah)—To lead or to start. The basic tune in an mbira ensemble.

Kutsinhira (koot-sin-HEE-rah)—To follow. To add an interlocking part in an mbira ensemble.

Machachara (mah-cha-CHA-rah)—Buzzers, usually bottle caps or snail shells, attached to the mbira or gourd resonator.

Mahororo (mah-ho-ROAR-ro)—A small river in Zimbabwe. Mbira composition derived from Nyamaropa.

Mbira dzaVadzimu (ehm-BEE-rah zah-vahd-ZEE-moo)—Mbira of the ancestors.

Mbira huru (ehm-BEE-rah HOO-roo)—Great or large mbira.

Nhemamusasa (nay-mom-oo-SAH-sah)—"Temporary shelter." One of the oldest compositions for mbira dzaVadzimu.

Nyamaropa (nee-yahm-ah-RO-pah)—"Meat and blood." One of the oldest compositions for mbira dzaVadzimu.

Nyamaropa tuning—Standard tuning system for mbira dzaVadzimu, similar to a Western major scale with lowered seventh.

Shaura (sha-OO-rah)—Starting point.

Zvara (ZVAH-rah)—Versions. Plural of chara.

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Efficient and Effective Practice

BY STEPHEN J. HOWARD

How to become an effective and efficient "practicer" has been a constant struggle for all musicians. This is especially true for percussionists, who must sometimes juggle up to five or six instruments in a weekly practice schedule, often leaving them frustrated and bewildered as to where the time went. As a student or professional prepares for a performance, one must consider how one's time should be spent on these instruments. The following will offer an approach to more effective practicing using organized time management, appropriate warm-up exercises and efficient practice techniques.

The first area of discussion is to define what practicing actually is. *Webster's New World Dictionary* offers the best definition: "to do or engage in frequently; make a habit of; to do repeatedly so as to become proficient." Some synonyms of this frequently misunderstood word include repetition, discipline, custom, habit, routine, process and ritual.

Timothy Gallwey provides the "Groove Theory" in his book *The Inner Game of Tennis*. Picture a leaf blower and a beach of fine sand. Each time the leaf blower passes over the sand it leaves a slightly deeper impression. Similarly, as a person performs a particular activity, an impression is made in the brain. If that activity is regularly performed, the impression or groove deepens, creating a habit.[1] To be a successful musician, practice must become a habit.

EFFECTIVE TIME MANAGEMENT

The first step in making practice time habitual and effective is to incorporate organized time-management skills. Practicing when one wants to practice should be a starting point in organizing practice time. Wanting to perform an activity at a particular time enables complete concentration toward that activity. Complete concentration entails focusing in the present with complete attention toward a particular activity, making that activity effective. Gallwey calls concentration "...the supreme art because no art can be achieved without it, while with it, anything can be achieved."[2]

In other words, concentration is the most fundamental discipline required for success in any profession. In wanting to practice, concentration is most likely at its peak. It should be the goal of every musician to find the time of day when practicing is most desirable, therefore making it the most effective.

While wanting to practice can be effective, there are days when a musician feels unmotivated to spend time at his or her instrument. This frustrating dilemma must be resolved for a musician to remain motivated and goal-oriented. In giving in to the feeling of not wanting to practice, proper musical development cannot be achieved.

Some may argue that they feel stagnant when forced to practice. Disciplining oneself towards regular practice, however, will help maintain a level of proficiency by creating a deeper mental impression. Think back to the leaf blower and sandy beach. If the leaf blower were to shut off for a day, the wind coming off the ocean would slowly smooth out the impression created by the leaf blower. Without a regular practice routine, a musician will spend most of the allotted practice time reestablishing a level of proficiency rather than deepening and expanding that level.

This does not mean, however, that one should practice every day. It is good for the soul to have one day during the week to rest from the week's activities. Practicing after a complete day off will prove to be a refreshing experience. A clear-minded and rested person can see wrong notes, missed accidentals, and new technical or musical possibilities more easily than one who has been practicing without rest. Instead of using the weekend to "catch up" on practice time, develop a regular weekly practice routine that includes a restful and practice-free day.

For a percussionist, being a multi-instrumentalist creates an additional problem of how to effectively schedule time according to each instrument. A professional percussionist is expected to be proficient in all areas of percussion performance, but should not feel as though each instrument must be practiced every day. This spreads practice time too thin and does not allow for sufficient musical development.

Experimenting to find an alternating or rotating schedule that will benefit an individual's needs can be effective. For example, one could employ a schedule of practicing mallet instruments on Monday, Wednesday and Friday; timpani and snare drum on Tuesday, Thursday and Saturday; and accessory instruments such as tambourine and crash cymbal technique for one hour where appropriate or needed.

Of course, immediate needs such as recitals, concerto appearances, auditions or gigs will dictate where the majority of practice time will be spent. Long-term goals will also influence the development of a practice schedule. An orchestral percussionist will spend more time cultivating triangle, cymbal and timpani technique than an aspiring marimba soloist. The bottom line should be consistency with as much variety as possible. The life of a soloist is for an auspicious few. A well-rounded percussionist will, therefore, have more leverage when interviewing or auditioning for a job.

EFFECTIVE WARM-UP EXERCISES

Once a successful practice schedule has been developed, the actual practice time should be organized as efficiently as possible. There is nothing more frustrating than spending twenty hours a week in the practice room and feeling as though much of that time was spent inefficiently.

Beginning each practice session with appropriate warm-up exercises can physically prepare the performer as well as expand the possibilities of practice time. Physically, warm-ups help relax the muscles that are critical in the physics of performance. They also reduce the risks of developing tendinitis and carpal tunnel syndrome. Keep in mind that these illnesses are often not completely curable, and can limit or end a performance career.

In addition to relaxing and physically preparing a performer, warm-up exercises can dramatically affect the effectiveness of a practice session. Keeping the body re-

laxed helps to keep the mind relaxed. When one's mind is relaxed, focus can be directed more toward creating music and less on fundamental technique.

Unfortunately, extensive warm-ups can take up a large amount of valuable practice time. To eliminate any unnecessary warm-up time, focus on exercises that benefit the repertoire being practiced. For a two-mallet solo, scales and arpeggios using two mallets are effective. Similarly, rolling various cadences and chordal sequences can be useful as a warm-up for a four-mallet chorale. As much as possible, avoid "favorite" and "routine" warm-up exercises that do not technically pertain to the literature set aside for rehearsal.

One other suggestion for making warm-ups more effective is to adapt as much as possible to techniques that use similar muscle strength and coordination. For example, matched grip for snare drum, German grip for timpani and two-mallet grip for keyboard all use the same general technique. With some minor exceptions, warm-up exercises performed on one of these mediums will be adequate for the others. In other words, warm-up routines do not need to be performed for each instrument being practiced if similar techniques are incorporated.

EFFECTIVE PRACTICE TECHNIQUES

With the implementation of some basic practice techniques and skills, musicians can successfully attain a level of consistency and effectiveness in their practice time. The first technique is to discipline against run-throughs. True and effective practice entails focusing on individual sections of a particular piece. If one can play through a piece day after day, there are possibly overlooked areas needing development or there is a need for more advanced literature.

The more one runs through a piece while still learning it, the greater the possibility of the performance becoming "glazed over." More specifically, incorrect notes, rhythms and other technical and musical problems may be overlooked. As a result, these inaccuracies will be "practiced," inevitably becoming part of the final product. Saving major run-throughs for when a final program is being put together, or when the majority of a piece has been mastered can effectively eliminate this problem.

There are, however, exceptions to this rule. Run-throughs are useful when becoming initially familiar with a new composition and when exercising sight-reading capabilities. Despite these valid exceptions, the general procedure should be to use them sparingly, especially when learning a piece.

Practicing backwards can also be a useful practice tool. This does not mean literally playing every note in reverse. Practicing backwards entails taking the last phrase of a piece and practicing it first, then moving to the previous phrase, and so on. In the writing profession, proofreaders often read words in reverse order. This enables them to catch misspelled words much more easily because they are reading only words, not coherent sentences. Practicing backwards can have the same effect.

In addition, practicing backwards affords complete technical and musical mastery over each individual phrase. Always playing the notes in order eventu-

ally causes muscle memory to take over. While muscle memory is a useful aid in memorizing, it can be a potentially damaging learning procedure. Mastering individual sections and phrases independent of the entire work can be useful in memorization as well.

To better understand this, consider a memory slip during a performance. A performer will usually back up to a familiar section just before the place of memory loss and try again, sometimes more than once. Instead of relying on only musical sequence to memorize music, one should memorize individual phrases independently. Once the individual phrases and sections are memorized by themselves, the memorization of sequence (all the sections in their proper order) will glue the piece together. This independent memorization adds an additional layer of security during a performance.

Selecting a measure at random and playing from memory as far to the end as possible can increase a performer's memory capabilities. As mentioned above, the human memory is accustomed to memorizing sequentially. Practicing from random places will add another way to increase memorization ability, while reinforcing the importance of individual musical phrases.

A mirror should play an important role in the development of a performing musician. As everyone knows, mirrors do not lie. Practicing in front of a mirror enables a performer to see first-hand what is technically positive or negative about one's playing. In many cases, a teacher's advice toward developing technique is irrelevant unless students can see for themselves what needs to change. In addition to technical problems, a mirror can give a performer an indication of what needs to change aesthetically. Because a performance is both aural and visual, it is helpful for musicians to know what they look like when playing a particular instrument.

VISUALIZATION

Another technique necessary for effective practicing is mental visualization. This invaluable technique can be divided into three main categories:

Auditory: visualizing the sound of the music being played on the instrument;

Visual: visualizing walking onto stage and bowing, seeing the pages of music and standing or sitting at the instrument;

Kinesthetic: visualizing oneself actually playing the instrument as if it were a real performance.[3]

It has been shown through experiments that the visualization of an activity triggers impulses in the brain identical to those triggered during the actual performance of the activity.[4] Visualization, therefore, has the same mental effect of physically practicing. This is important because in visualizing, technical skill is irrelevant. When visualizing, all the correct notes are played at all the correct dynamic levels in all the correct tempi. In other words, a visualized performance is a perfect performance. For a developing performer, this is a crucial, necessary and positive experience.

One further aspect of visualization is the visual dress rehearsal. In taking the time to visualize an entire performance in as much detail as possible, anxiety can be relieved and memorization can be checked. It may take some practice and discipline to be able to visualize a 45- to 60-minute performance in its entirety, but the results will be well worth the effort. Some aspects to include in the visual dress rehearsal are walking onto stage and bowing (it's never inappropriate to practice bowing!), playing each piece as completely as possible, and walking off the stage after each piece.

In preparing for a performance, it is necessary to also have a physical dress rehearsal. A typical dress rehearsal should address as many variables as possible. For example, the acoustics and lighting of the hall will be dramatically different from the practice room. Also, wearing the performance clothing and rehearsing at the time of day when the performance will be given are good ideas. Other preparatory considerations include the hall's general temperature and the presence of an audience. Arranging the dress rehearsal to include as many possible scenarios will both relax and efficiently prepare the performer.

One final aspect of rehearsal technique is in perfecting the opening and closing of a piece. Before a large convention of business executives, a speaker may open a presentation with a joke or witty remark. This eases the tension, expectations and nervousness of both the speaker and the listeners. If the joke is enjoyable, the listeners will be receptive and alert. If the joke is dull, they may lose interest.

A performing musician must make an equally positive first impression. The first several measures of a piece are, therefore, the most important measures of the entire work. Not only do they give the listeners a first impression of the performer's skill, they help determine how the audience will respond to the remainder of the concert. Also, these opening measures usually determine how well the performer will play the remainder of the piece. If the opening phrases are laden with mistakes, the performer will most likely become flustered and concentration will be lost. Gallwey is correct in suggesting that the greatest lapses of concentration occur when the mind shifts away from the present and into the past or future.[5] Concentration is minimized when a performer's mind dwells on a recent mistake or anticipates an area of difficulty.

Just as crucial are the closing measures. If the rest of the piece was played well, the final measures can provide a successful conclusion. If the performance was less than perfect, a well-prepared conclusion can often leave the listeners with a good impression. Do not underestimate the redeeming qualities of an exploding conclusion.

CONCLUSION

Good performance skills come from good rehearsal skills. For percussionists this can be a difficult thing to develop, simply because of the number of instruments with which they have to work. If good time-management, organization and practice techniques are developed, percussion rehearsals can be very effective.

The above suggestions are just a beginning. Any practice technique, however, that enables the performer to be more relaxed and confident during a performance needs to be viewed as being critical to that performer's rehearsal process. Remember, complete concentration means keeping one's mind in the present, focused on the immediate performance. Becoming a successful musician can be very time consuming. If that time is used efficiently, the rewards are limitless.

ENDNOTES

1 Timothy Gallwey, *The Inner Game of Tennis*, (New York: Bantam Books, 1974), p. 89.
2 Ibid, p. 104.
3 Irmtraud Tarr Krüger, *Performance Power*, trans. Edward H. Tarr (Tempe, AZ: Summit Books, 1993), p. 193.
4 Ibid, p. 195.
5 Gallwey, p. 117.

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Christopher Deane

The prolific composer discusses several of his mallet-keyboard works

BY SCOTT H. HARRIS

IN THE WORLD OF PERCUSSION, Christopher Deane is the ultimate "jack of all trades"—prolific composer, college professor, classical percussionist, and an authority on cymbals and accessory instruments. Residing in the small town of Wake Forest, North Carolina, outside of Raleigh, Deane lives a busy but interesting life. An average week consists of performances/rehearsals with the Greensboro Symphony or the North Carolina Symphony, rehearsals with the Philidor Percussion Group, teaching at East Carolina University and composing. His latest work, *The Apocryphal Still Life* for solo vibraphone, was premiered at PASIC '96 in Nashville.

Scott Harris: The Apocryphal Still Life *is quite a title! How would you describe this piece?*

Chris Deane: I like a title to be more than just a library file-system aid. To me, a good title is one that, in addition to giving some insight into the nature of the piece, can almost stand alone as a kind of poetic phrase. In this case, I wanted to write a work that had the quality of a still-life study in motion—which is a contradiction. The term "apocryphal" means, among other things, fictitious or false. So the title is really the fictitious still life.

The composition reflects that idea in the way it is structured. Rather than exploring harmonic progressions, which is the approach that most people seem to pursue for this instrument, I assigned musical function to each bar of the instrument. The most obvious example of this assignment is the prepared D and E bars, which sustain throughout the piece regardless of pedal position. It is a fairly difficult piece if a performer truly works at getting the colorings and dynamic shifts indicated.

Harris: *Let's discuss your solo marimba work* Etude for a Quiet Hall, *the winning composition in the 1982 PAS composition contest.*

Deane: *Etude for a Quiet Hall* was mostly composed while I was a student at the North Carolina School of the Arts. I was studying composition with Sherwood Shaffer at the time, and during one of my lessons I showed him the piece. He liked and encouraged the work, however he questioned the openness of the scoring, warning me of the dangers of giving too much freedom to performers. He was a great teacher for me. He had the ability to find positive aspects in just about any composition project that his students would bring to him.

I didn't complete the piece until two years later when I entered the PAS contest. I felt sure that the piece couldn't win. It seemed too sparse to be competitive with the flashier pieces that I knew would be submitted. I took a few days, finished it, sent it in and promptly forgot about it. I will always appreciate winning that award because it gave the piece a chance to be heard. The award money could not have come at a better time for me either.

Harris: *Now, fifteen years later, this piece has become a standard in the solo marimba literature. I'm sure that you have heard many different performances of this piece by various performers. Is there anything specific that you would like to address about performing* Etude for a Quiet Hall?

Deane: The most important aspect, and sometimes the problem with this piece, is interpretation of the pacing. The absence of barlines was intended to give the performer a sense of freedom to gauge the pacing between events. Many players seem to take this as an indication that they are free to disregard pulse almost entirely. I was counting on the performers' maturity to know that the piece would need a sense of pulse where the notation specified that.

The freedom in the timing of the piece is mostly centered around the

Christopher Deane

roll. The brief motivic ideas surrounding the interior roll technique should relate to each other rhythmically. I had originally intended that the 32nd notes in the opening figure should relate to the 32nd notes in the fast section that is built on interval phrasing. The triplet 8th-note fragments should be recognizably related in note value. The 8th-note fragments, as well as the full passage using 8th notes, should all have the same tempo. This is really the only way that a listener can develop a sense of abstract meaning in a piece of this sort.

Example 1

Harris: *With regard to pacing, did you intend that performers pause between each of the first figures, or should the roll be continuous? (See Example 1)*

Deane: I probably should have put ties between those opening figures. That is what I had hoped would happen. I didn't place breath marks between the figures, which would have clearly indicated pauses, because that was not my intent. The written grand pauses in this piece have maximum effect when there are as few performer-added pauses as possible at other points in the music.

Etude for a Quiet Hall is rather introspective and is in danger of sounding dull if the performer takes too many liberties with the tempo of the material in the score. Any time a piece has a minimal amount of material of direction, that material of direction becomes all the more vitally important to the successful performance of the piece. Each motivic fragment should have a sense of direction and/or purpose within the structure. This can be overdone under the well-meant heading of "helping the composer." It seems that many marimba players feel the need to flex every rhythm or add huge alterations in dynamics in an attempt to romanticize the dramatic aspects they find in the piece. I'm a fairly romantic person, but this piece does not necessarily reflect that. This piece is really a fairly simple poetic statement and should be played with that frame of mind.

Harris: *Drama seems to be a popular word in association with your compositions.*

Deane: I have given up trying to escape the interest I have in letting musical ideas follow a dramatic course, as opposed to a purely mathematical or scientific form. My father was an amateur playwright. Some of my earliest memories are of going to the theater with him and observing the way that a dramatic plot line spins out over time. The concept of conveying a brief idea through hours of work with pen and paper comes from his dedicated example. His work ethic and love for the arts have always served as inspiration for me.

Dramatically speaking, I do perceive music in at least two distinct ways compositionally. First, I'm interested in writing music with a subtle sense of abstract dramatic narrative. This is not true for every piece, and the concept of drama should not be underlined. For me, this means that I am interested in the sonic impact that a composition has beyond, but not exclusive of, having an intelligent structure. I look to find a sense of purpose behind the musical material in a subtle, dramatic way. Hyperdramatic or melodramatic interpretations, where not indicated in the music, can be very destructive to almost any piece of music, even if tone poetry is implied in a piece. I have rarely liked this type of performance of my pieces.

The second way that I tend to approach writing a piece is to hear music in graphic, visual or sculptural ways. This is not unusual among composers or listeners, of course. Although I have used many of the twentieth-century approaches to composing, such as relying on mathematical ratios—which I place under the category of "scientistic" composition—I use these approaches to build pieces that are experiencially coherent to me sonically. Simply put, if I could draw a straight line, I would probably be a visual artist. More specifically, I try to focus on structure as a way to avoid cliché while staying true to simple motivic elements in ways more like a painter or poet than a traditional composer would.

Harris: *In* Etude, *there are staccato markings on some notes. Did you intend for these to be dead strokes?*

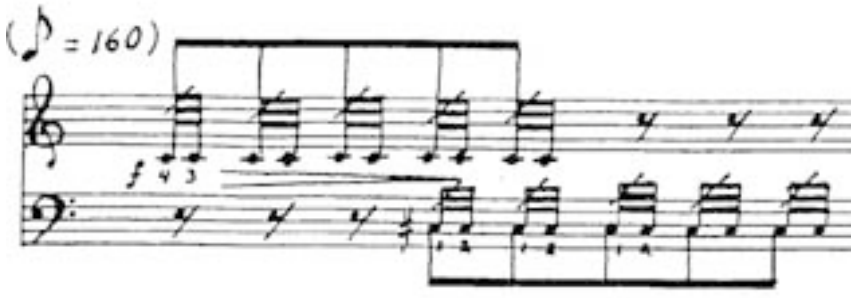
Deane: You're referring, of course, to the top of page two when the melody finally gets to blossom forth. It's been sort of fragmented and separated up to this point, and now an actual simple counterpoint melody takes place. I like people to play this with a relaxed sense. I didn't necessarily mean that those dotted notes should be dead strokes. I've heard people do it that way, and when it's done with a gentle sense about it, that's fine.

Many people really tend to rush this section. It's important not to do this so that you can achieve a long melodic line. One of the major problems with marimba music is that things tend to be very segmented and very short. One of my goals with this piece was to create a very long gesture, and the continuous roll helps to do that.

Harris: *That leads us to the choral right before the free section. Taken literally, this section can become very long and drawn out. Is that your intent?*

Deane: In later editions I notated this section to be at half speed, because taken literally it really does tend to get

Example 2



a little long. However the main thing that I like with this section is that it remains *pianissimo*, and that's the softest dynamic that's occurred until now in the piece. There are no dynamics indicated throughout this section, and that's exactly how I want it, until the end (of the choral).

I'm generalizing here, but when you see chorals in marimba music, people tend to over-romanticize what's written. The marimba, I think, is most beautiful when you can sustain and *not* swell, decrescendo, build and change the roll. My favorite performances of this part have been with a simple hand-to-hand roll that has almost no variance in dynamics. Just simple shades in pitch shifts is what really creates a magical moment in the piece.

Harris: *That's a lot of information to consider in this piece. Is there anything else you would like to mention concerning* Etude?

Deane: Yes, earlier versions of the piece have an incorrect ending. In the very last line of the piece, the G# should be continued until the end. Later editions of the music have this correction. The minor tonality (with the G-natural) sounds neat, but that was not my original intent.

Harris: *You have a more recent marimba piece,* Three Shells, *which won second prize in the 1992 PAS composition contest. What strikes me is the wonderful echo effect that you achieve with a double stroke/flam on the marimba bars. (See Example 2)*

Deane: Yes! This effect, when done well, can create a sense of sustain that doesn't come naturally to the marimba. I certainly don't know all of the marimba repertoire, but a motivating force for most of what I write for marimba or percussion in general is the avoidance of what I know already exists in the literature. Rolls are the obvious way to sustain tones on the marimba, so I avoid using that technique whenever possible. Not that I don't like rolling, but I can fall into very predictable musical material if I simply rely on this very obvious way to get from point A to point B.

In addition to giving me a different way to sustain sound on the marimba, this echo effect also gave me a chance to write music for the marimba doing what I think the instrument does really well: express ideas that have a sense of dimension, in an auditory way. It is the impression of foreground and background as opposed to melody and accompaniment. Motives elide over one another, and dynamics create the dimension in which the motives interact. This echo effect, for me, defines the horizon of the piece.

Mark Ford recently recorded this piece on his CD *Polaris.* He captured the desired effect perfectly. If the listener doesn't like the work as he recorded it, it is entirely my doing because his playing on the piece is amazing. One noteworthy thing Ford does on this recording is to honor the soft dynamics the way I had intended. There are moments in *Three Shells* where I write "almost inaudible," and I really mean it. These ultra-soft moments, like the choral in *Etude for a Quiet Hall*, are musical moments that don't need the performer putting lots of romantic inflection to help the audience "get it." A great dancer can direct the collective gaze of an entire audience simply by looking off in a particular direction without having to use the grand gesture of pointing. Performers need to trust the gesture in the music without having to point out every little thing.

The echo effect did one other important thing: it mellowed out a pretty difficult idea—that, of course, being a twelve-tone row. Twelve-tone rows are typically not readily accessible to most people, and it goes by rather quickly. This way, you can actually get used to the notes as they're passing so it's a way of softening what would otherwise be a very brittle musical element.

Harris: *You have a new marimba work titled* The Process of Invention. *Would you share some thoughts on this new piece?*

Deane: Much of the credit here goes to Mark Ford. Mark was the first performer to work on and perform *Three Shells*, and he had such great insight into what I was going for that I was compelled to write something specifically for him. As it happened, Mark was working on his CD, which features marimba works by North Carolina composers. He was already including *Three Shells* and he asked me for something to contrast that piece, something with a groove. The whole form of the piece is based on bass lines. There are seven bass lines in 7/4 meter all based on diatonic configurations.

I knew I wanted a tonal piece—a very seriously tonal piece, almost too tonal, to contrast *Three Shells*. The last two beats (beats 6 and 7) of the first bass line become beats 1 and 2 of the second, and then beats 6 and 7 of second bass line become 1 and 2 of the third. This little trick continues until the last bass line has the first two beats of the first bass line as its last two beats, so it leads right back to home plate. That was really the game—getting back to home, an extended "lyrical spherical."

Harris: *You've written other percussion works, such as* Mourning Dove Sonnet

for vibraphone and Prelude *for four timpani (written for Carol Stumpf of the North Carolina Symphony). Have you ever composed outside of the percussion world?*

Deane: I have, but I'm not happy with any of them. The thing is, I make my living performing, so my composition time is limited. To think of writing a flute and piano piece or a string quartet for people who already have three hundred years of literature is a bit overwhelming. I have an instrument here that I dearly love, which is the marimba, and I know where the "holes" are in the literature—at least as I see them. That's a great motivating factor. In today's percussion world there are so many great performers who simply love to play that it's foolish not to take advantage of the opportunity to write music for those people.

PUBLISHED PERCUSSION WORKS BY CHRISTOPHER DEANE

TITLE (DATE)	INSTRUMENT(S)	PUBLISHER
Etude for a Quiet Hall (1982)	Solo Marimba	Innovative Percussion
Mourning Dove Sonnet (1983)	Solo Vibraphone	Innovative Percussion
The Manes Scroll (1984)	Percussion Ensemble	O.U. Percussion Press
Prelude (1984)	Solo Timpani	Innovative Percussion
Three Shells (1992)	Solo Marimba	Innovative Percussion
The Process of Invention (1995)	Solo Marimba	Innovative Percussion
Scavenger Music (1996)	Percussion Ensemble	C. Alan Publication
The Apocryphal Still Life (1996)	Solo Vibraphone	Innovative Percussion

PN

Mounting Plastic Heads on Balanced Action-type Timpani

BY MICHAEL ROSEN

PRELIMINARY PROCEDURES

1 The temperature in the room in which you are working should ideally be at least 74 degrees. This keeps the plastic soft and pliable. Before you remove the old head, mark the underside of the flesh hoop and a corresponding spot on the bowl and the counterhoop so that, if it is necessary to put this same head back on the drum, it will be replaced in exactly the same position. This is essential because plastic heads conform to the idiosyncrasies of the rim over time and must be put back on in the same position in order for the head to resettle properly.

2 Put the heel of the pedal to the floor so the drum is on the very lowest note, and hold it there with your foot while you loosen and remove the tension rods. If you don't hold the pedal down with your foot, it will be more difficult to remove the tension rods and the pedal may even snap up when you loosen the tension completely. Let your foot up very slowly and the pedal will move to the highest position (toe down).

3 Remove the counterhoop and with it the old head.

4 Clean and lubricate all moving parts of the timpani including the rim of the bowl. I use kerosene to remove all the old grease from the lugs and tension rods. Just put some kerosene in a tin can and put in the lugs (if they are removeable) and the threaded ends of the tension rods. Let them soak for about half an hour and then wipe well with a cloth that doesn't leave lint, such as terrycloth. WD40 works well to lubricate the pedal mechanism, but you may want to use a heavier grease such as chainsaw oil to lubricate the tension rods and lugs. While you are at it, spray some WD40 on the casters to prevent buzzing caused by sympathetic vibrations, which is often the major source of extraneous timpani noise.

5 Rub the rim of the bowl gently with 000 steel wool and then clean off the filings with cleaning fluid or kerosene. Apply a *very* thin application of clarinet cork grease to the rim and then rub it very lightly again with the steel wool. Do not use paraffin as it tends to cause buzzing with plastic heads. Don't use too much cork grease as it could actually inhibit the vibration of the head and cause a creaking noise when the drum is tuned. Actually, I have had good results without putting any lubricant at all on the rims. Teflon tape applied to the rim of the kettle works very well also, in which case do not use any lubricant at all.

MOUNTING THE HEAD ON THE DRUM

1 Put the head on the bowl with the lines (Remo heads) placed exactly as you would place them for calf heads. Consider the lines like the backbone of a calf head. (See "Mounting Calf Heads on Timpani," *Percussive Notes*, Vol. 34, No.2, April, 1996, page 57.) Place the counterhoop on top of the flesh hoop, being sure that it is equidistant from the rim of the bowl around the entire circumference. Check this adjustment often as you mount the head.

2 Put your foot on the pedal with the heel pushed down to the floor and hold it in this position while you thread the tension rods into the lugs. Tighten them slightly by hand evenly all around just to where they give some resistance. Check to see that the head and counterhoop are equidistant from the rim around the entire circumference. Then slowly let the toe of the pedal go down, keeping your foot on the pedal so it doesn't snap down.

Using the same piece of wood as described in my previous articles about mounting timpani heads (or Mark Yancich's Tap Device), tighten each tension rod in the manner described in the article "Mounting Plastic Heads on Timpani With a Mainscrew," which appeared in the February, 1997 issue of *Percussive Notes* (Vol.35, No.1). While you do this, the pedal will begin to move so that the toe is at about the midpoint. The balance action mechanism is adjusting itself.

3 When the head is even at all the tension rods, play the drum. The pitches should be as follows (but most probably will not be):

32"—E♭ 30/31"—E 28/29"—F
25/26"—C 22/23"—D

If they are not as above, set the pitches accordingly on the corresponding drum by turning each tension rod exactly the same amount with the T handles, being sure to always return the handles to a parallel or perpendicular position in relation to the rim. The collar should be about 3/8" on each drum—perhaps just a little more on the lower two drums. Don't make the collar too large or the pedal will be difficult to move, but at the same time realize that if you don't have enough collar you won't be able to get the low notes. A balance must be achieved.

This procedure should give you the range of about a major sixth or more, depending on the type and brand of timpani you have. The relative range of the drum can be adjusted up or down a note or so by raising or lowering this lowest fundamental pitch. For example, if you have a piece that requires a D (third line, bass clef) on the 29" drum, you should set your fundamental pitch on that drum to a G instead of an F. Your 29" drum will now be able to get up the D but might not be able to get a low F. You will learn the range and capabilities of your drums—which varies depending on the brand of timpani—the more you work with them. The pedal should now hold at all positions because the balance action mechanism is adjusted. If it doesn't hold, do the following:

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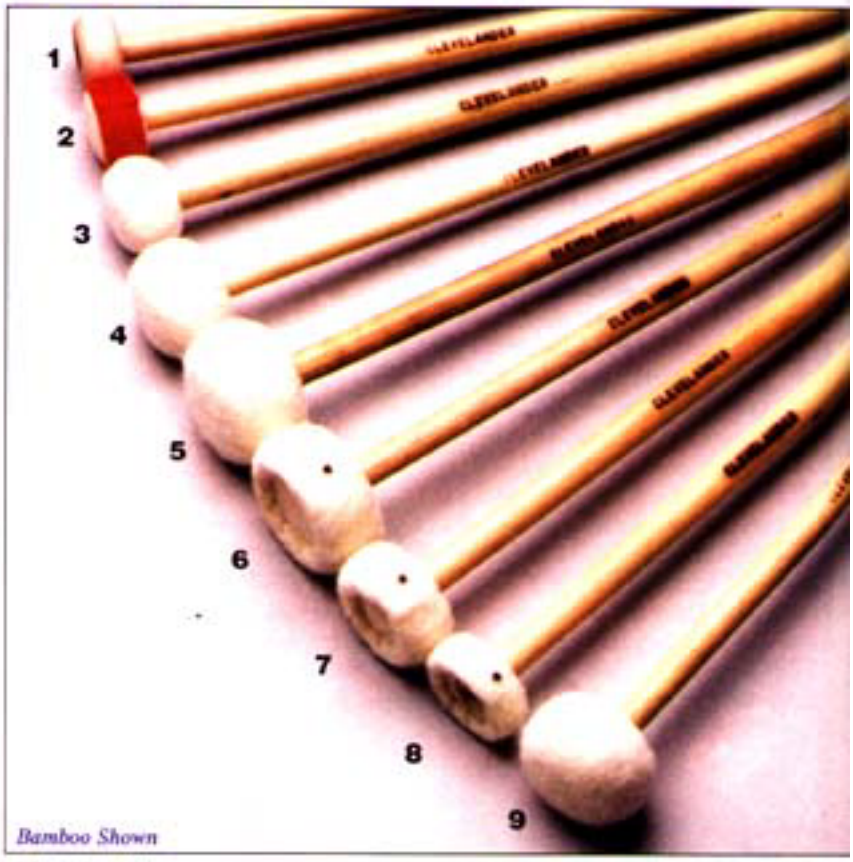

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A If the toe does not press down completely and hold its position there (goes flat): Tighten the spring (turn the knob to the right).

B If the heel does not stay down (pitch goes sharp): Loosen the spring (turn the knob to the left).

4 Strike the drum in a normal manner at the playing spot. If it sounds good, you need not do anything now. Try a few different spots on the head, and if the drum sounds considerably better at another playing spot, mark this superior sounding spot on the flesh hoop, remove the head and put the marked (better sounding) spot at the playing spot. Then carefully repeat all the above procedures. Note that you cannot do this after the head has been on for a while, like you can with calf heads, because the plastic will adjust to the idiosyncrasies of the rim and will not readjust as successfully again.

PRELIMINARY FINE TUNING

1 With your index finger gently touching the very center of the drum, strike the drum lightly with a fairly hard stick at each tension rod. Each pitch should be the same. Listen carefully and try not to confuse the pitch with tone color. Often the timbre or tone quality of a drum will not be consistent at each tension rod but this is not to be confused with pitch. If the pitch is very different at every rod, first loosen the mainscrew and then the tension rods and repeat the above procedure. If just one tension rod position seems to be out of tune with the others, adjust the problem tension rod as necessary. If it is very much out of tune, check the one directly opposite, which most probably will be in need of adjustment also. Whenever fine tuning or clearing a head, be sure to check the tension at the opposite tension rod before making any final adjustments. Always turn in increments of 1/4 turns, keeping the "T" of the tension rod parallel or perpendicular to the counterhoop. Turn the handle, leave it on the tension rod and play the drum again. You can always return the T handle to its previous position if you judged incorrectly.

2 Tighten the head with the pedal to a slightly higher note. Let the head settle for at least another week without playing it—longer, if possible. It will take at least three weeks and even a few months for a plastic head to settle completely and begin to sound its best. This is unlike calf, which will sound as good as it ever will within a day or two after being mounted on a drum.

3 Now is the most important step: *Do not play the drum for at least two weeks*. This will give the head a chance to settle and adjust to the idiosyncrasies of the bowl. I replace plastic heads at the beginning of the summer when I know the drums will not be played for a few months. Only after this settling-in period can you properly clear the head.

ADJUSTING THE PEDAL TENSION AFTER THE HEADS HAVE SETTLED AND/OR HAVE BECOME TROUBLESOME TO TUNE

1 If heel of pedal will not stay down (toe goes down when you remove your foot):

A Do not touch the tension spring yet.

B Hold heel of pedal to floor.

C Be sure that each drum is set to its fundamental pitch. Tighten tension rods evenly if necessary so that drum is tuned to the following pitches:
32"—E♭ 30/31"—E 28/29"—F
25/26"—C 22/23"—D

2 You should then have the full range and the pedals should remain in the proper position. Most often, adjustments need to be made when the pedal will not stay at the highest (toe down) position. If the toe of the pedal will not stay down and it pops up so the pitch will not hold (goes flat) when you remove your foot: Tighten the tension knob on the base of the timpani until the pedal holds. Begin by turning the tension knob one full turn. If necessary, turn it another revolution until the pedal holds. As you turn the tension knob, the toe of the pedal will move up slightly.

3 If the heel of the pedal will not stay down and it pops up so the pitch will not hold (goes sharp) when you remove your foot: Loosen the tension knob until the pedal holds, as explained above. Be very careful not to loosen it so much that the tension knob comes out of the mechanism.

4 The general rule is: If the pitch tends to flatten—tighten. If the pitch tends to go sharp—loosen.

5 In addition, if the pedal pushes too hard on the high notes, loosen the tension screw slightly, but not enough to where the pedal will not hold pitch as it should.

6 If the pedal does stay at whatever position you place it but is extremely hard to move, especially at the high notes, you have put on too much collar. If this is the case, you must reduce the amount of collar by carefully loosening each tension rod one full turn, depending on how much collar you have, always remembering to keep the T handles parallel or perpendicular to the counterhoop. If it is still hard to move, loosen the tension rods another half turn. You may lose some of the high range but the pedal will be easier to move.

For more pertinent information see Miscellaneous Tips from the "Mounting Plastic Heads on Timpani with a Mainscrew" article that appeared in the Vol. 35, No. 1, February 1997 issue of *Percussive Notes*. PN

Salvatore Rabbio:
The Detroit Symphony Years

BY ANDREW P. SIMCO

FOR NEARLY THIRTY-EIGHT YEARS, Salvatore Rabbio has been principal timpanist of the Detroit Symphony Orchestra. In the course of his career, he has developed into one of the most respected names in the percussion field, particularly in the USA. This interview took place between sessions of a three-day masterclass that Rabbio gave at the Norwegian State Music Academy in Oslo, Norway in April, 1996.

Andrew Simco: *I understand that you started out as a jazz drummer. Who was your first so-called "hero?"*

Salvatore Rabbio: My first hero was Buddy Rich—and he still is, in a sense, although unfortunately he is no longer with us. I admired his speed, technique and musicianship. Another great drummer along the same lines was Gene Krupa, who was a very close friend of my teacher, Charlie Smith in Boston. According to Charlie, one of Krupa's dreams, which he was never able to fulfill, was to play the percussion part to Stravinsky's *Histoire du Soldat*. I found this rather interesting as I didn't put him in this genre, and was not aware that he even knew the piece. That gave me a bit more respect for the man, although, goodness knows, I had quite a bit of respect for him already.

Another player I came to admire and respect was Joe Morello. He is a phenomenal musician and gets a great sound out of the drums. Buddy had the speed and the rhythmic drive, and in this he was unsurpassed by anybody, but I feel that drummers like Joe Morello and Steve Gadd—who are a bit more schooled and trained—are more concerned with sound production. The instruments come alive and speak when they play. It is the collaboration of both jazz and classical music that made me think the way I think today towards sound production.

Simco: *Who was your first drumset teacher?*

Rabbio: My first drumset teacher was the very first teacher I had in junior high school, when I started in music. His name was Bob Hayward. He was mainly a drumset player, and he was a fairly decent keyboard player, although he played no timpani at all. He was a "pit" drummer and played all types of shows. He was very versatile, knew the instruments and all the various types of playing. I started on a practice pad and eventually got onto a drumset. At that point I thought that there was nothing else in life, but I learned otherwise a bit later. One grows, and hopefully one's viewpoint grows as well. It was fun, though!

Simco: *I noticed that your drumset background has had a major influence on your timpani playing. For example, I have never seen anybody with such fluid wrist movement.*

Rabbio: That came naturally, and I really give a lot of credit to Bob Hayward. He felt from the very first day that it was essential to take all the tension out of my body and my hands.

Simco: *Your basic background came from Hayward on drums and Charlie Smith on mallets, percussion and some timpani. Did most of your timpani come from watching and analyzing people like Roman Szulc of the Boston Symphony and Fred Hinger in the Philadelphia Orchestra?*

Rabbio: Exactly. My family was poor. I couldn't afford to take private timpani lessons due to college expenses and what-have-you. I did take a lesson from Vic Firth and one from Cloyd Duff, but that came much later, when I had a job and some money. My degree from Boston University was in music education. I thought I would never use it, but ironically enough I used it the first year out of college before I got a full-time job as a musician. I am glad I got the degree because it taught me to be a better teacher and how to explain things to students. I still enjoy teaching.

Simco: *I noticed during the past session, as you worked with the various students, that you have an obvious love and concern for the art of music and for the fact that students should learn as much as they can from the teaching situation. I am grateful, of course, for what I learned from my teachers. They were excellent, and gave me a basis from which to build my own technique. However, it was more of a teacher-student relationship—the "do this my way, or else" approach.*

Rabbio: That kind of thinking was very much a part of the times. You did it only their way, and that was fine, because they were great teachers and great players. But in many respects that approach inhibits you, because it doesn't open up enough avenues and tends to go in one direction. It is a fine direction, but it tends to stifle a sense of individuality in a player. I stress to my students that we should *never* all sound the same. Once we all sound the same, it takes the pleasure and life out of music-making.

It is the creative process that each one of us has that we learn from! You watch what I do, you try to do what I do, because I think one needs to have some sort of schooling. But if you come in with an idea that is totally different from mine, and it makes sense and sounds good, great! This is what it is all about. I don't want everybody to sound exactly like me. When I listen to Dan Hinger, I know it's him. Likewise, when I hear Cloyd Duff, I know it is him. It is all the herbs that one uses that makes a good

minestrone. If you just put in beans and tomatoes, it is boring.

Simco: *I understand that you played with the Boston Pops. This apparently led to your going to the Detroit Symphony.*

Rabbio: Let me give you some background on that. Boston University often had a "University Night at the Pops," and they always tried to feature two senior students as soloists. I thought it would be nice to try out on timpani. There wasn't much music back then, but a faculty member who taught composition and played violin wrote a timpani concerto. I believe his name was Malloy Miller, and he wrote this piece for timpani based on Indian folklore from the southwest United States. I think it was called *Nagomo*. It was fun, but it was written sort of in the German style, with the big drum on the right. It was new, and a timpani concerto was virtually unheard of at the time; this was in 1956.

I was one of the soloists, along with a pianist. I think it was one of the first times that there was a timpani soloist at the Pops, and remember that this was a time when the Pops players were members of the Boston Symphony as well. They were curious, and thought that it was kind of cute having the timpani up front there next to the conductor. Arthur Fiedler was not conducting that night; the University Symphony conductor did the honors. However, Fiedler was in the audience or backstage and heard the piece. Apparently he was impressed by my playing, and he invited me that following year to go on a three-month tour. I took the tour, one thing led to another, and there was an opening for the Detroit Symphony. In those days, there were no audition processes as we know them today. If you were invited to audition, you were recommended by a conductor or another player.

Simco: *In your case, Arthur Fiedler recommended you.*

Rabbio: That's correct. The conductor of the Detroit Symphony was Paul Paray. Milton Harris, the previous player, was only there for about four or five seasons; he had to leave because of health reasons.

Simco: *I understand that you are only the third principal timpanist of the DSO since it was founded. Lawrence Manzer was the first, and he was there from the orchestra's founding until about 1952. He was pictured in one of the first advertisements for Ludwig Hydraulic Pedal Timpani when he was in the St. Paul Symphony. These were the drums that had those rubber hoses!*

Rabbio: He was a well-known player, and Ludwig made instruments to suit Larry. If those hoses dried out, they would explode with a bang! And of course, all of that water on the calf heads wasn't too good, either.

Simco: *What was your audition for Paul Paray like?*

Rabbio: It was one-on-one. The conductor sat right next to the timpani, and right next to him sat the personnel manager. He had to be there, because if the conductor liked you, he would offer you a contract. I had no idea of what we would be asked to play. There was no music, no screens. You were face to face. Of course, nowadays it is completely different. You get the music and tempo markings, you play behind the screen, and the conductor is the last one to hear you and give his opinion.

I don't remember everything I was asked, but I do remember the last six measures of the fourth movement of the Brahms' Third Symphony, the 16th-note low F-natural roll. I thought it was a bit strange at the time. I thought, "Maybe they had just played that, and he didn't like what he heard." From that point I just went on and played. I was there for about forty-five minutes. Nowadays, if you are on stage for ten or fifteen minutes, that is a long time. I figured, "The longer I stay, the more he must like me." I don't know how many people he heard before, or if there were any after me. I was offered the job.

Simco: *Tell us about your first instruments. You mentioned that you had a pair of original Walter Light drums.*

Rabbio: The symphony didn't own very much, and I certainly didn't have any

money to buy anything, so what I had to play on were two Walter Light drums made by Walter Light himself. These were the two middle drums, and we still have them. The largest outside drum was one of Larry Manzer's old drums, one of the old Ludwig cable timpani. The small drum was a little hand-tuned drum, 23½", not in the best condition. I remember that the tuning handles were all taped because they rattled quite badly! The drum was made by a company in St. Louis called Duplex. That is what I played on for many years. It was very good experience. All the pedals worked differently, and the top drum was hand-tuned.

Simco: *When you joined the orchestra, it was very much into its recording contract with Mercury Records. Where were these recordings made?*

Rabbio: When I first started recording, we played in Ford Auditorium. The orchestra had moved there a couple of years previously, and it was a nice, attractive place with plenty of room, but it sounded horrible, as it wasn't made for concerts. None of our recordings were made there because the acoustics were so bad! We used to go over to Orchestra Hall—our present home. Back then, Orchestra Hall had been neglected. It was an absolute disaster to look at: falling plaster, birds flying around inside, people from the street living in the building, that sort of thing. When we played *fortissimos*, pieces of plaster would fall on the orchestra and pigeons would fly about. But the acoustics were phenomenal, even with all of that. It has been totally restored and is beautiful now. We would also go to Cass High School to record. It was a typical high school auditorium, with a typical shoebox shape—very live, and very easy to record in. When I first started recording, it was in mono, with only one microphone. Then they went to stereo and three microphones.

Simco: *Those recordings were very good, and the drums sounded terrific.*

Rabbio: Those were excellent recordings. I used calf heads at the time. This is the end of my thirty-eighth season; I used calf exclusively for about twenty-five years.

Simco: *Those recordings for Mercury were made under the direction of Paul Paray. Tell us about him and some of the other conductors you have worked with.*

Rabbio: Paul Paray was a great teacher for me, as he was my first music director. He had a phenomenal sense of rhythmic drive. One of his ideas was that tightness of rhythm was the key to great music-making, because it created a pulse, and without the pulse there is no music. He was able to create great excitement. Particularly in the French repertoire, I remember getting goosebumps. We would go on tour and play something like the Franck D-minor Symphony. It is not exactly the most exciting timpani part in the world, if you look strictly at the notes. We would play that almost every night on tour, and it got better and better. It was great to start with, and it always came out sounding fresh and never tedious. That demands great skill from a conductor. Same with something like the Saint-Saëns "Organ" Symphony. He also loved to do the Dvorak "New World" Symphony. And for a French conductor, he did excellent Germanic music. He did excellent Wagner. There was some music he didn't like. He didn't do much contemporary music. The year before I came, he did *The Rite of Spring*—with cuts! He just didn't like the piece.

Simco: *How long did you work with him?*

Rabbio: He was there for five years after I took over. Then came Sixten Ehrling, who was music director for ten years. He knew his scores more thoroughly than almost any conductor I have worked with since. If something was left out, he immediately knew it. You could rely on his knowledge of the score. Up until that point, our orchestra had not done too much contemporary music. He was into contemporary music, and we did a lot of it with him. If you had some horrendous tuning changes, you would look up at Sixten and know *exactly* where you were. I had great admiration for him in that sense.

Of course, presently, Neemi Järvi is our music director. He is great to work with. He is not one for rehearsing too much, but the end result is exciting. He creates something for concerts that other conductors cannot do.

Simco: *How big was the orchestra when you joined in 1958?*

Rabbio: When I joined, the orchestra was contracted for ninety players. Sixten got us up to about one hundred one or two players. We are a little lower now than we were then. When we did contemporary music, we needed the extras, so he got them for us.

Simco: *Erhling's* piece de resistance *was the* Rite of Spring, *wasn't it?*

Rabbio: That's right. The first time I really played the *Rite of Spring* was with him. It was a great experience, because for one thing, you knew where you were at all times. Interestingly enough, Sixten actually added some notes, whereas Paul Paray made cuts! Sixten added some notes to the timpani part, and they make a lot of sense.

Simco: *You mentioned that he actually spoke to Stravinsky about it.*

Rabbio: Yes. Stravinsky told him that it was a great idea, and that he actually would have liked to add those notes to the later editions. Every time we play it, I use the edition with Sixten's added notes. We recorded it with the late Antal Dorati, but he did not want the extra notes, probably because he found out that Sixten used them. He preferred the original markings.

Simco: *After Sixten left, Aldo Ceccato was music director for several years. Then the orchestra came into another "golden era" for a few years with Antal Dorati, who had a difficult temperament, but brought the orchestra back to the recording studio for Decca.*

Rabbio: The Detroit orchestra has had four "golden periods." The first was with Ossip Gabrailowitsch when the orchestra was first organized, around 1917 or thereabouts, and that's when Larry Manzer was the timpanist. And then the period when Paul Paray was music director, and that is when I started. The next "golden period" was, of course, with Antal Dorati, with his recordings. Then there were some dull times, as every orchestra goes through. And now we have Neemi Järvi, who has brought back the touring and recording.

Simco: *Tell us a little about him.*

Rabbio: He started as music director in 1990. Before that he came to us as a guest conductor, and there was a fantastic chemistry between him and the

orchestra. He loved the orchestra, and the orchestra loved him. We had just begun using the refurbished Orchestra Hall as a base. It is a glorious hall, and I think that this is one of the main reasons that Neemi came in 1990, and not earlier. He probably did not want to have to deal with Ford Auditorium, as the acoustics were so bad.

Anyway, this is now his sixth season, and we still have this love for him. He is very sincere. If you play well, he lets you know—"Great! This is wonderful playing!" If he doesn't like something, he'll let you know, and this is all right. It is very honest. You know where you stand with him, and he acknowledges that you do a good job, and he appreciates it. The audiences love him, he has wonderful charisma, and at every concert, he does encores. That doesn't happen very often.

Simco: *Under Paray and Ehrling, you were using the older instruments. When did you make the change to your present instruments?*

Rabbio: I had to change because of the repertoire we played, and the instruments themselves were no longer up to the level that they should have been. I went through periods during Sixten's time of trying some Ludwig drums, some Ringer timpani, and there was another manufacturer whose name I cannot recall, but that did not work out. Of course, a man that I admired for many years, Fred Hinger, was making drums. He was playing on these new drums at the Metropolitan Opera. I heard him playing them, and I thought, "This is probably what I need to go after." This was about 1972 or 1973; I only bought one drum, to try it out.

Simco: *Which one did you buy?*

Rabbio: At the time, he made an honest twenty-three-inch drum! All the hardware was painted red. I still have that drum, and it's a great drum! I like having a twenty-three-inch drum on top, and the serial number on that drum is either four or five. I just loved his drums from that point on. I ordered two more—the middle pedal drums—one or two years later. I still had that old Ludwig cable drum that Manzer used, and it worked pretty well. It was a thirty-inch drum, but had a very deep, unusual bowl. It was quite satisfactory. It was a little awkward to take apart and move, but it worked. I figured, "Don't fool with success!"

However, when I got these high-quality Hinger drums, it became more noticeable that it wasn't matching quite as nicely as I thought it should. So I talked to Dan Hinger, and he said, "I have a great cable-tuned drum with the Anheier-type mechanism, and I think you'll love it." So I went to his shop, which was in Leonia, New Jersey at the time, and he was working on this particular drum. He played on it, and I said, "Oh my gosh, I have never heard anything like this in my life! This is incredible!" I was worried about the cable breaking, and he said, "Look, don't worry about it. It won't break." I have had that drum twenty-five years and, knock on wood, it hasn't broken yet. This is what I have been using ever since, and it is great!

Simco: *From the result we hear on your recordings, both on Decca/London and Chandos, it is a marvelous sound. It blends so well, and your technique, which owes much to the fluidity of your wrist motion and its relaxation, really aids and abets that sound.*

Rabbio: We always hear that one must be totally relaxed, and teachers tell you this all the time, but quite often, they don't say how one gets relaxed. I was very lucky because at the very first lesson, my teacher implanted this in my mind, and I think this helped me develop this fluid motion that I have. I try to instill that same principle in my students. I see so many players nowadays that have physical problems with their wrists. They can't play because they are not comfortable. The wrists were stiff from the beginning, and the problem only became more pronounced with age.

Something unusual happened about a year ago. I had a player call me up from some town in Indiana or Ohio. He wanted to take a few lessons with me. He said there was this doctor in Cleveland who treated injuries that musicians have suffered as a result of their occupation. This doctor, whom I have never met, said that he had previously lived in Detroit and used to come to concerts there. Evidently, he noticed how fluid my hand motions were, and he recommended this fellow to me for lessons.

Simco: *Do you have any final thoughts that you might like to impart to our readers, particularly the younger students?*

Rabbio: The most important thing is to get as much experience as you can in all kinds of music. Don't specialize! When you practice, practice in such a way that every minute is spent moving in the right direction. Some students practice for three hours, but actually only benefit from about ten minutes of that time, and that is just wasting time. Quality playing is, or should be, the end result of your practice.

Be sure that you love music. If you don't love the music, maybe you should be doing something else. Love it in the sense that when you hear it and see it, emotionally you are so moved. If you want to be a symphony timpanist, go to as many concerts and see and listen to as many different players as you can. If you want to be a keyboard player, see as many keyboard players as you can. Keep that interest up and always learn.

Don't ever think you know it all. You never know it all. I don't know it all. Constantly learning new ideas keeps us from being bored. I know so many musicians who have lost interest in making music. When it becomes just another job, then it is time to retire. PN

Listen 2.1:
Exploring Musicianship on the Macintosh

REVIEWED BY GLEN FUGETT

LISTEN IS AN INNOVATIVE EAR training program designed for use with Apple Macintosh computers running System 6.02 or later. The package comes with a manual and a program disk that is easily copied onto a system disk or hard drive. Listen is designed to be used with or without MIDI instruments. The program, which was designed by Greg Jalbert of Imaja in Albany, California, is for all ages and levels.

Listen is very "point and click" in presentation, and is as visual as it is aural. Anyone that has studied ear training knows that physical or visual relationships, with regard to pitches, can be very helpful. One of the five main menu pull-down options is called Windows. This menu provides several visual aids. After clicking on the Listen icon, three windows come on the screen: Piano, Progress and Explanation, and Guitar (see Illustration 1).

The instrument windows provide the student with the option of using a piano keyboard or a guitar fretboard as the visual aid. The Progress window updates the user concerning the number of correct and incorrect answers, and also has Start, Next and Repeat buttons. This screen is the home base for the program and gives the user the ability to control the pace of all exercises.

The Piano and Guitar windows can be used in different ways. First, the program plays a note and highlights that note on the piano keyboard and the guitar fretboard. Second, Listen plays the note without highlighting it on the instrument screens and the user has to click the appropriate note on the on-screen keyboard or fretboard. The intended use of these windows is instantly apparent to the student. I had some of my high school students try it out, and with no explanation or references to the manual, they were off and running! There is also a Notation window that shows the note on the staff that the listener is hearing or playing as well as an hourglass Timer window for working against the clock.

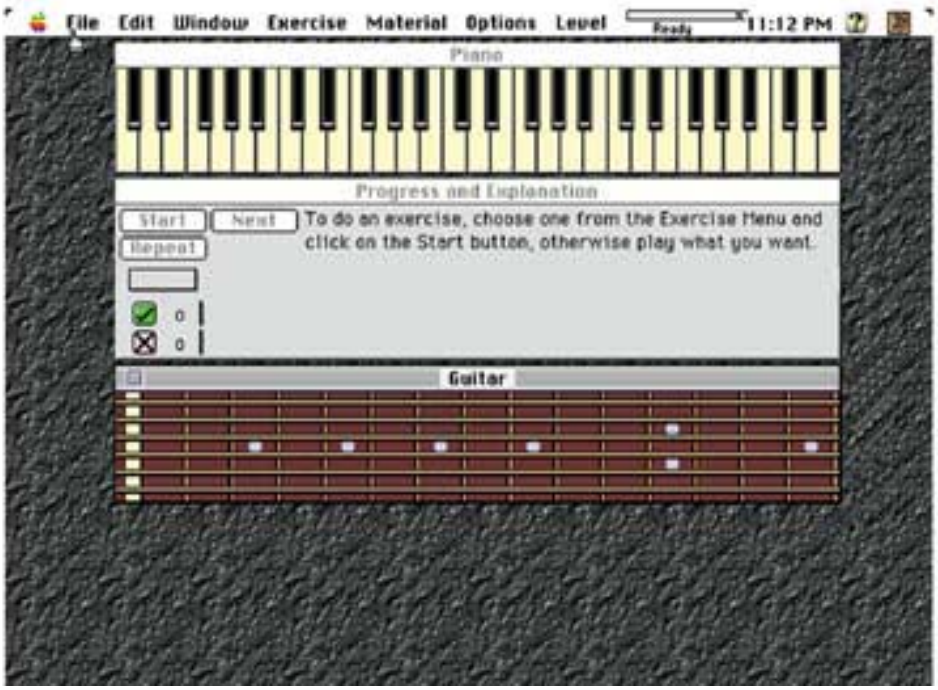
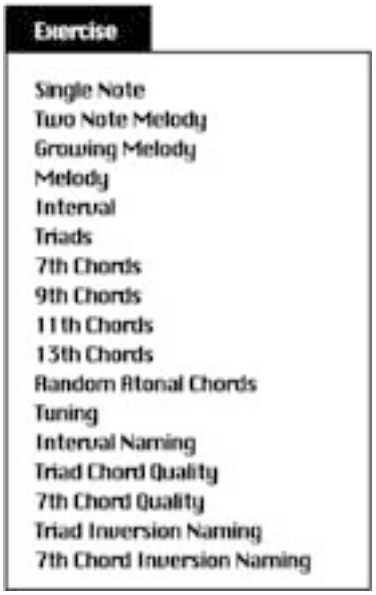


Illustration 1: The Piano, Progress and Explanation, and Guitar Windows

MENUS

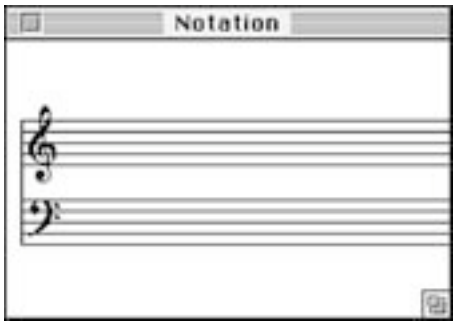
The other four main pull-down menus of Listen are Exercise, Material, Options and Level.

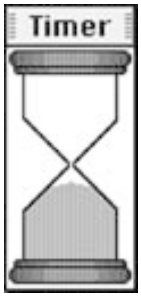
The Exercise menu lists the following choices:



The exercises are self explanatory and again very "point and click" in nature. In Single Note, Listen plays a note and the student clicks on the note on the piano or guitar. Correct and incorrect answers are always tallied in the progress window. In Two Note Melody, Listen plays two notes and the student clicks on the second one. Sometimes the second one is played very softly, which I found unique and interesting. A note is added each time in Growing Melody. A set number of melody notes is played in Melody and the student simply "plays" them back.

In Interval, Listen plays two notes and the user plays the second one on the on-screen keyboard or fretboard. The chord exercises are very challenging if using different inversions, and are very typical of other ear training programs. The Interval Naming exercise is also a feature not always found on other programs. Listen lists the possible intervals (maj 2nd, perf 4th etc.), and after hearing the interval the student clicks the written interval.

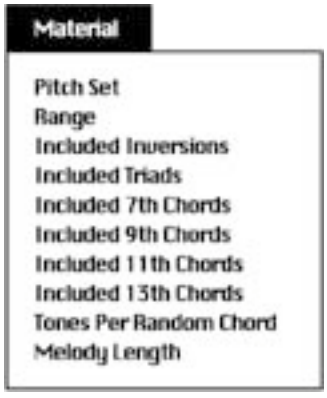




Illustrations 2 and 3: The Notation and Timer Windows

The coolest thing about this program is its flexibility and depth, and the rest of the menus control these parameters. The Exercise menu provides the tools, and the rest of the menus provide ways that the tools can be used.

The Material menu lists the following options:



Pitch Set provides the ability to use the program in any key or mode. If you don't choose a mode when beginning, the program chooses C Major (Ionian). The Range menu can be anywhere from a unison to 4 1/3 octaves. Included Inversions offers root, first inversion, second inversion and third inversion for 7th chords. Included Triads are Major, Minor, Diminished and Augmented. Included 7th Chords are Major 7th, Dominant 7th, Minor 7th, Half-Diminished 7th, Diminished 7th and Minor-Minor 7th. As one gets down to 9th, 11th and 13th chords, the options are even more numerous.

The Options menu includes MIDI controls and various other basic controls. The Level menu lists the skill levels. It starts with what they call User Level and then lists Levels 1 through 5. The User Level is not really needed, as settings 1 to 5 cover all possible user levels from the very beginner to ultra-advanced. As you begin to get into the higher settings, the pace of each exercise quickens and becomes progressively more difficult.

The Levels, when used in combination with the other menu setting options, provide terrific depth to the program. When trying this out with my students, I had them go through each exercise with the following menu settings: Level 1, Ionian mode, one octave, no chord inversions. With those settings, they could show immediate progress. After going through the exercise, I had each student add a fifth to the Range setting, add minor modes and add inversions. The user can continue to add more and more plateaus of difficulty before even using levels 2 to 5. Once a student begins to feel a little too comfortable with a particular group of settings, I have them move up one level to increase the pace. The program has so much depth that you can customize it for any student at any level.

Listen also provides a myriad of sound and MIDI options. I just used the program's general sounds, but individual controls on volume, pace, duration and vibrato depth are available under the Windows menu. There are also various tone options offered. If the user really wants a better sound to work with, MIDI is the way to go.

Greg Jalbert and the people at Imaja have created an ear training program that is simple and fun to use, and more importantly, it is a tool that can be customized for any situation. I can see this program being used in the elementary music class as well as university listening labs. I highly recommend it for anyone serious about providing themselves or their students with an effective ear training program.

Editor's note: *As this issue went to press, Greg Jalbert from Imaja software told us that the most recent version of Listen is 2.3.3. While not a major upgrade, there are a few minor differences. Version 2.3.3 fixes some incompatibilities with newer Power Macintosh computers, adds subtle color throughout the program (the piano keyboard and guitar fretboard now have a slicker look), and fixes a few other minor bugs. In addition, Apple's new Sound Manager forced Imaja to delete the Tuning exercise for now, although Jalbert assured us that it will return in a future version.—Norm Weinberg*

LISTEN 2.3.3

List price: $99.00

Requirements: Mac Classic or better with 1MB of RAM and 600K of disk space. Apple Sound Manager version 3.2.1 is recommended.

Contact: Imaja, P.O. Box 6386, Albany CA 94706; phone (510) 526-4621. **PN**

Drumset Roundtable with Breithaupt, Houghton, Remonko and Soph: **A Summary**

BY TOM MORGAN

The following article was extracted from Tom Morgan's DMA document entitled A Basic Drumset Course of Study for the Undergraduate Percussion Major *(1993). A general summary of Morgan's document research can be found in the April 1994 issue of* Percussive Notes.

THE PURPOSE OF THE AUTHOR'S research was to determine basic drumset objectives for the undergraduate percussion major and to create learning objectives for a suggested course of study. College and university percussion teachers were surveyed to determine the extent of their knowledge of the drumset and to identify their pedagogical needs and teaching strategies. Drumset objectives were identified which constitute basic skills and knowledge that percussion majors should possess upon graduation. Based on this information, a set of learning objectives for a drumset curriculum was developed.


Steve Houghton


Ed Soph

To accomplish these purposes, a survey was administered to college and university percussion teachers in the United States and Canada. The survey results were then distributed to four professional drumset performer/teachers to obtain their analysis and comments concerning the establishment of the basic skill objectives and the development of a drumset course of study. The four performer/teachers chosen were Bob Breithaupt, Steve Houghton, Guy Remonko and Ed Soph, based on the following criteria: (1) authored major drumset teaching texts and/or videos, (2) performed and/or recorded with major artists and (3) conducted clinics at major percussion educational events such as the Percussive Arts Society International Convention. The focus of this article is the summarized results of the interviews with those four authorities.


Bob Breithaupt


Guy Remonko

All four were asked to describe their own drumset study experience. All received little if any formal drumset instruction. Activities such as listening to and playing along with records, attending live performances, participating in jam sessions and attending drumset clinics were cited as important educational influences. By contrast, most of them received snare drum instruction that was structured.

All of the interviewees expressed a strong belief that drumset instruction should be included as part of the undergraduate percussion curriculum. Both Breithaupt and Remonko mentioned that drumset playing stresses timekeeping in ways other percussion instruments cannot, because it involves all four limbs in the development of timekeeping skills. Houghton and Soph said the drumset is the most commercially viable of all the percussion instruments.

Both Breithaupt and Soph felt drumset players should be prepared to perform in the broadest range of musical settings possible. Remonko stated that combo styles should be stressed over the big band approach, while Houghton cited casual and society styles, Broadway shows and more contemporary styles as being the musical settings in which drumset players should be prepared to perform.

Interviewees were asked to take into account all the instruments the undergraduate must master in four-plus years and to discuss how the drumset should fit into the overall percussion curriculum. Both Breithaupt and Houghton felt there is an overemphasis on marimba instruction in many percussion curricula. Breithaupt cited snare drum as the fundamental percussion instrument from which all the other percussion instruments branch, and identified the other major percussion areas as keyboard, timpani, drumset and hand drumming. Remonko

stressed the common techniques used to play all percussion instruments, stating that he applies the Moeller system to everything. He feels drumset study can reinforce these ideas and is excellent for helping students learn to listen to themselves.

When asked to identify foundational drumset skills, each interviewee identified broad categories. Soph listed four major skill areas: (1) sound production; (2) putting that sound into time and various styles; (3) putting that sound into various dynamic contexts; and (4) improvisation. Houghton cited styles, technique and reading as the three foundational drumset skills, and Breithaupt listed listening, style and a third category, technique, that included time, control and improvisation. Remonko listed two major categories: (1) a count/sing/play system similar to the Suzuki approach; and (2) listening skills that focus on teaching students to listen to themselves as though they were in the audience.

The interviewees were asked to describe their overall approach to teaching these foundational skills. Houghton begins with technique but very quickly moves to style and reading, integrating the three areas as much as possible. Breithaupt encourages listening by identifying outstanding drumset players and assigning transcriptions; teaches style through books and listening; and teaches technique using traditional books and exercises. Remonko employs singing as a basic teaching tool, having students sing what they want to play before they play it. He does not use many books but encourages an aural rather than visual approach. Soph did not identify an overall teaching approach, but stated he avoids telling students their performance is right or wrong, but rather appropriate or inappropriate.

The interviewees were asked how they approach teaching listening skills. Soph provides resources and expects the students to take personal responsibility for listening. He requires one transcribed solo or segment of timekeeping from each student per semester. Houghton uses his text, *Essential Styles*, which serves dual purposes as a listening guide and technique builder. He also makes his personal collection of recordings available to his students. Breithaupt attempts to help the student understand the importance of listening. He has students choose drumset artists and simulate their styles. Remonko uses *Essential Styles* and play-along tapes without drums. He has students begin with the swing style of the 1930s and progress to Miles Davis.

Interviewees were asked to identify the main drumset innovators in terms of style and/or technique. The following list is a compilation of all the names mentioned: Rashied Ali, Louis Bellson, Ed Blackwell, Art Blakey, Bill Bruford, Sid Catlett, Kenny Clarke, Jimmy Cobb, Billy Cobham, Vinnie Colaiuta, Jack DeJohnette, Baby Dodds, Steve Gadd, Roy Haynes, Billy Higgins, Gus Johnson, Walter Johnson, Elvin Jones, Harold Jones, Jo Jones, "Philly" Joe Jones, Tiny Kahn, Jim Keltner, Gene Krupa, Mel Lewis, Shelly Manne, Sunny Murray, Sonny Payne, Bernard Purdie, Buddy Rich, Max Roach, Zutty Singleton, Dave Tough, Chick Webb, Dave Weckl and Tony Williams.

The lists of important recordings and artists generated by the survey were evaluated by the four interviewees. While no one took issue with any particular recording or artist on the lists, concern was voiced that the lists lack depth and reflect a superficial understanding of drumset playing in general among percussion teachers.

The lists of important drumset instruction books and videos that were generated by the survey were evaluated by the interviewees. Concern was expressed that percussion teachers tend to favor technical materials over musical materials.

When asked to name the classic drumset instruction books and videos, the interviewees favored materials that can be used in a variety of ways regardless of how styles change. Books listed include: *Syncopation* by Ted Reed, *Advanced Techniques for the Modern Drummer* by Jim Chapin, *Stick Control* by George L. Stone, *Studio and Big Band Drumming* by Steve Houghton, *The New Breed* by Gary Chester and *Patterns, Vol. 3* by Gary Chaffee. No classic videos were cited.

The interviewees were asked if there is an overemphasis on drumset instruction books and/or videos, and if so, what should be stressed in their place. Breithaupt feels there is an overemphasis on advanced drumset instruction, and intermediate skills should be stressed instead. Houghton, Remonko and Soph stated that performance needs to be stressed as opposed to technique books, and Houghton said there may be an overemphasis on drumset videos as entertainment.

When asked what drumset books or videos, if any, still need to be produced, Breithaupt stated a missing element is an intermediate text with accompanying cassette or video, and stressed the need for a comprehensive book. Houghton cited reading and Latin drumming as areas still needing educational materials, and expressed the desire for more performance-oriented resources such as big band play-along recordings. Remonko would like to see instruction books with more musical information about form, etc. Soph sees a need for resources dealing with basic issues of sound and mechanics. He feels video can be a great help in this area and that the best videos are a balance of education and entertainment.

All of the interviewees endorsed the use of videotape for drumset teaching. Soph videotapes each lesson and believes students benefit greatly from viewing videos of themselves. Houghton stated that five minutes of video will do more than weeks of lessons.

The interviewees were asked how other technology can be utilized in drumset teaching. All interviewees said the drum machine has many applications in drumset education, both for creating play-along ostinatos and for programming difficult beats, odd meters and exercises to assist students aurally. Remonko has students play four-measure phrases along with an amplified metronome. More and more clicks are omitted and students continue to play during the silent beats, improving their ability to internalize time.

In conclusion, Breithaupt, Houghton, Remonko and Soph believed that weaknesses exist in drumset instruction in colleges and universities, but that analytical listening, transcribing, musical practice and studying drumset history were activities that might improve the overall knowledge and understanding of drumset playing among college percussion students and teachers. PN

New Percussion Literature and Recordings

Publishers and composers are invited to submit materials to Percussive Notes *to be considered for review. Selection of reviewers is the sole responsibility of the Review Editor of* Percussive Notes. *Comments about the works do not necessarily reflect the opinions of the Percussive Arts Society. Send two copies of each submission to: James Lambert, Percussive Arts Society, P.O. Box 25, Lawton OK 73502-0025 USA.*

Difficulty Rating Scale

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

METHOD BOOK

Building Percussion Technique **I-II**
Sandy Feldstein
$4.95
Warner Bros. Publications, Inc.
15800 NW 48th Ave.
Miami FL 33014

According to the introduction of *Building Percussion Technique*, "This book is designed to supplement any beginning percussion method. It follows the same sequence of introduction of musical concepts as most popular courses and therefore can be used with equal success regardless of the core method being used." Each set of facing pages has snare drum and bass drum exercises on the left and keyboard percussion exercises on the right. Each song/etude can be played as a solo, duet or trio. Snare drum rudiments include: single and double paradiddles; flams; flam tap; flam accent; flamacue; drag; single drag; ratamacues; and five-, seven-, nine- and seventeen-stroke rolls. Double strokes and basic hand independence are also presented. The chromatic scale and major scales and arpeggios are presented in C, F, G, B-flat and E-flat major. This is suitable as a supplement to almost any basic beginning band method for elementary/junior high school band or percussion classes.

—John Baldwin

KEYBOARD PERCUSSION

Ave Maria **III**
J.S. Bach/Gounod
Arranged by Mario Gaetano
$5.00
Per-Mus Publications
P.O. Box 218333
Columbus OH 43221

Gaetano has adapted this Bach/Gounod favorite for marimba solo with piano accompaniment. The arrangement uses the traditional piano accompaniment—Bach's *Prelude in C Major*. Gounod's familiar melody is presented in a rolled, chordal, four-mallet version for the marimba. The solo part has been voiced to keep lateral movement to a minimum, thus accommodating the novice player. This arrangement gives high school and college mallet players a simple but effective version of music that has been heard and enjoyed in venues ranging from the concert hall to the sanctuary.

—John R. Raush

Greensleeves **III**
Arranged by Mario Gaetano
$5.00
Per-Mus Publications
P.O. Box 218333
Columbus OH 43221

Scored for four-mallet marimba solo with piano accompaniment, this is an attractive setting of the familiar English folksong. Gaetano's arrangement is imaginative, featuring the marimbist playing the melody, unaccompanied, in the low register, as well as in four-mallet chorale-like sections, and also contributing an arpeggiated accompaniment as the pianist takes the solo. The accompaniment, like the solo part, is well-conceived and playable by the less-experienced pianist.

—John R. Raush

Ballade **III**
Pascal Laborie
$4.95
Gérard Billaudot
Selling agent Theodore Presser Co.
1 Presser Place
Bryn Mawr PA 19010

This 1:52 vibe solo with piano accompaniment includes the occasional three- and four-note chord. Although no pedaling is indicated, the music seems to call for full- and perhaps some half-pedaling as well as some judicious mallet/hand dampening. The piece is written in 4/4 with a quarter note = 60-69. The piano part consists mostly of whole and half notes with occasional 8th and 16th notes. The basic form is ABA, with the return of A including a harmonization of the single-line melody of the opening section. The piece is suitable as an intermediate, accompanied, non-jazz vibe solo for players wishing to experiment with line, pedaling and dampening techniques, and phrasing.

—John Baldwin

14 Blues and Funk Etudes **III-V**
Bob Mintzer
$26.95
Warner Bros. Publications, Inc.
15800 NW 48th Ave.
Miami FL 33014

Bob Mintzer's collection of blues and funk etudes is available for a variety of instruments including keyboard percussion. As Mintzer states in his preface: "These etudes were written for those who wish to work on improvisation, composing, sight-reading and general musicianship." This is the second collection of jazz etudes composed by Mintzer, and it emphasizes shaping and phrasing of a simple melodic line.

Included with each etude is an excellent preface in which Mintzer gives a theoretical explanation as well as performance and practice suggestions. The collection also includes two compact disc recordings featuring members of the Yellowjackets—Russell Ferrante, keyboards; Jimmy Haslip, bass; William Kennedy, drums; and Bob Mintzer, tenor saxophone. The first compact disc recording provides an accompaniment with soloist (Mintzer) for each etude. The second disc provides the same accompaniment without soloist. Some of my favorite etudes in this collection are *Church Song, Blues for Days,* and *See Forever*. This is a refreshing collection of blues and funk etudes from a jazz genius.

—Lisa Rogers

Waltz **IV**
Paul Bissell
$5.00
Go Fish Music
422 E Mississippi Ave.
Ruston LA 71270

Waltz, for solo marimba, is intended to bridge the gap between beginning and more advanced literature for the student marimbist. It is tonal (emphasis on tonic and dominant harmonies), set in a classically-oriented style, and features a right-hand melody with left-hand accompaniment. A melody based on a broken C-major triad gives students an opportunity to develop control of dependent rotary strokes. The piece reminds one that the marimba repertory has room for literature that can be used to develop musical and technical skills, and that is comfortably within the intermediate player's abilities. It is even more desirable when, like this piece, the music is something the student marimbist can enjoy.

—John R. Raush

Boundary Waters **V**
J.B. Smith
$12.00
Whole>Sum Productions Press
2608 S River
Tempe AZ 85282

This short marimba solo incorporates several effective devices idiomatic to the instrument. For example, the staccato nature of the marimba is exploited by using a background of repetitive 32nd-note patterns played *pianissimo*, interrupted by deadstrokes and accented strokes struck on the nodes at a

mezzo forte dynamic level, creating a multi-layered fabric. A similar "stereophonic" impression is created by the use of one-handed rolls in the right hand playing a hymn-like tune that serves as the understated background to a prominent left-hand accompaniment.

A college marimbist with a reasonably well-developed four-mallet technique should find that the solo falls comfortably under the mallets. The only regret a marimbist should have is that the brevity of the work brings the fun to a premature conclusion.

—John R. Raush

Potpourri **V**
Matthew Harris
$14.95
Associated Music Publishers, Inc.
Distributed by Hal Leonard Corp.
7777 W. Bluemound Rd.
P.O. Box 13819
Milwaukee WI 53213

According to the composer, *Potpourri* for solo marimba "was written with a dual purpose: to be a bravura showpiece for the most advanced marimbists and also a practical tool for marimba students." Fashioned as a five-movement work, each of the short, titled movements (none are over 2'30" in length) can be programmed individually. William Moersch gave the premiere performance of the 12-minute work.

Harris' writing displays the touch of the mature composer. The five movements of the work include an opening "Toccata," set in a Baroque-like texture and rhythm, a second movement styled rhythmically as an elegant tango, a "Dance Macabre" appropriately flavored by the interval of the tritone, a fourth movement ("Music Box") that treats the listener to a harmonically contemporary tune, and a concluding movement ("Kalimba"), driven by offbeat accents.

Marimba performance has become highly refined and specialized, and composers of contemporary marimba music must be familiar with the current state of the art. Harris acknowledges his receipt of technical advice from Leigh Stevens. This input is manifest in contemporary technical demands such as one-handed rolls, and writing that requires a fully-integrated contrapuntal four-mallet approach. Harris has something to say musically, and he uses the marimba as a effective vehicle for his ideas.

—John R. Raush

Solfeggietto Pour Marimba **V**
Claude Ballif
$15.00
Durand Editions Musicales
Selling agent Theodore Presser Co.
1 Presser Place
Bryn Mawr PA 19010

This unmetered four-mallet marimba solo is very disjunct, pointillistic and Webern-like. Each hand is assigned to a separate staff, making reading a challenge initially and clef changes abound. Extremes of register and dynamics (*pppp* to *ffff*) are employed throughout. Tempos are generally quite fast (quarter note = 132 to 152), but the scarcity of notes per measure and their syncopated placement counteract any strong rhythmic feel. Each hand utilizes single notes and double-stops individually but not together in chords. The middle movement of the three makes use of "coperti," but no explanation of the method of muting is included.

A successful performance would require good technique, superb musicianship and highly refined dynamic control. This is definitely a challenge for the advanced marimbist.

—John Baldwin

Snow Night **VI**
Jan Krzywicki
$15.00
Penn Oak Press
P.O. Box 364
Croydon PA 19021

This 10-minute solo for four-octave marimba and piano presents the marimba in an expressive manner. The solo opens with a cadenza-type introduction that consists mainly of rolls. The tempo is slow and mysterious, but the numerous tempo changes create a sense of freedom. Even though much of the solo can be performed with two mallets, there are four-note passages and rolls with single-note patterns under them that will require four mallets throughout. As with many contemporary compositions, there

is extensive use of major and minor ninths, complex rhythm figures and large leaps in register. The rhythmic interplay will require both an advanced marimbist and pianist.

—George Frock

KEYBOARD PERCUSSION ENSEMBLE

Christmas for Two, No. 2 **II-III**
Arranged by Lloyd Conley
$10.00
Kendor Music, Inc.
Main & Grove Sts.
P. O. Box 278
Delevan NY 14042-0278

Christmas for Two, No. 2 is a collection of ten duets for two mallet players utilizing two-mallet technique. The scoring for both parts allows the performers to use a combination of like or different keyboard instruments such as two marimbas, vibraphone and marimba, two xylophones, bells and xylophone, etc. This collection contains such tunes as *Angels We Have Heard On High*, *Ring Christmas Bells*, *Toyland* and *Jolly Old St. Nicholas*.

Careful attention to key signatures, repeats, and fermatas should be observed. Additionally, the arranger suggests rolling all notes longer than one beat. However, performers should consider rolling other note lengths shorter than a quarter note when applicable (e.g., 8th notes in *Coventry Carol*).

There is always room in mallet repertoire for great arrangements of seasonal favorites. *Christmas for Two, No. 2* is an excellent addition for intermediate two-mallet performers at the most wonderful time of the year!

—Lisa Rogers

Mini-Quintett **III**
Manfred Menke
$21.00
Gretel Verlag
Königsberger Straße 9
49413 Dinklage
Germany

Mini-Quintett is written for keyboard quintet and ideally utilizes four marimbas (three 4-octave instruments and one 4 1/3-octave instrument) and xylophone. Menke suggests that three marimbas can be used if a fourth is unavailable with two players sharing one marimba. Also, vibraphone can be substituted for one of the other marimba parts.

Two-mallet technique is employed in all parts. Additionally, three of the marimba parts utilize four-mallet technique emphasizing double vertical and independent strokes. The parts and score are in manuscript form; therefore, the print is difficult to read at times. *Mini-Quintett* is full of repetitive patterns in layers, resulting in a somewhat minimalistic work that follows a loose ABA form. Performers must be wary of key-signature changes and counting of repetitive patterns.

—Lisa Rogers

Menuet and Gigue from Little French Suite **III+**
J. S. Bach
Arranged by Wessela Kostowa
$15.00
HoneyRock
RD 4, Box 87
Everett PA 15537

Wessela Kostowa has superbly arranged two movements of J. S. Bach's *Little French Suite* for vibraphone and marimba duo. The marimba part utilizes a 4 1/3-octave instrument (low A). The vibraphone and marimba parts employ two-mallet technique throughout. The challenge for the performers lies in the non-idiomatic nature of the melodic lines; therefore, much thought regarding stickings should be given. Kostowa's arrangement includes individual parts as well as scores with clear and concise print. Performers should be observant of embellishment markings in the *Gigue*.

—Lisa Rogers

Bakoua (Beguine) **III-IV**
Matthias Schmitt
$16.50
Musikverlag Zimmermann
Postfach 94 01 83
Gaugrafenstrasse 19-23
D-60459 Frankfurt/Main
Germany

This setting from the Siegfried Fink *Pop für Percussion* edition is scored so that it can be performed by two mallet players, or with as many as ten players. The vibraphone part may be performed with two mallets and chord symbols are included. An optional repeat provides the opportunity for improvisation, if desired. A written-out solo is provided for players not yet ready for improvisation. The marimba part can be performed with three mallets, and is written as a single bass line with chordal accompaniment in the right hand. There is a written out drumset score that can be performed by a set player or distributed to multiple players. This is a nice piece for Latin styles and should have audience appeal.

—George Frock

African Blues **IV**
Wolfgang Roggenkamp
$11.00
Gretel Verlag
Königsberger Straße 9
49413 Dinklage
Germany

African Blues is a refreshingly unique marimba duet that "totally grooves." According to Roggenkamp, the work is "based on a continuous paradiddle pattern which provides the harmonic foundation for theme and improvisation." These patterns are syncopated as well as minimalistic. Both marimba parts employ four-mallet technique with a mixture of double vertical and single independent strokes. Roggenkamp suggests both performers share a 4 1/3-octave marimba; however, in order to allow "elbow room," two instruments (a 4-octave marimba and a 4 1/3-octave marimba) would increase efficiency of motion and accuracy .

The print is clear and legible; yet, the parts exist in a score format only. A reduction of the score or memorization would be ideal for a successful performance. Performers should be very observant of the key signature (six flats) as well as performance instructions. For example, performers are to wear African bells on their feet and walk in place while playing at letter C. Performers are encouraged to sing along with the melody during the repeat of letter A. Letters D and E are solo choruses for Player One; however, solos are written in case the performer doesn't wish to improvise. Player One generally has the melodic line while Player Two employs accompaniment patterns. This marimba duet will appeal to audiences and provide a great learning experience for advanced high school, college or professional performers.

—Lisa Rogers

The Hanukkah Party **IV**
Ryan Dorin
$22.00
Mitchell Peters
3231 Benda Place
Los Angeles CA 90068

This percussion octet for mallet ensemble (glockenspiel, xylophone/chimes, two vibes, three marimbas) with timpani provides the opportunity to feature a work using traditional melodies, "all of which you would be likely to hear at a Hanukkah party." From the first melody, a "blessing over the candles," to the concluding song, "Hanukkah, Hanukkah," the six melodies that run the gamut from solemn and introspective to lively and exciting are simply and effectively scored. One highlight of the piece displays an imaginative touch—the use of a repetitive chromatic pattern that musically depicts spinning "dreidels" (four-sided tops used in a traditional Hanukkah children's game), as they gradually slow down and eventually fall. Although written for a college ensemble (the UCLA Percussion Ensemble), the score is within the capabilities of a high school group.

—John R. Raush

Kentucky Rosewood **IV**
Murray Houllif
$12.00
Per-Mus Publications
P.O. Box 218333
Columbus OH 43221

Need something "off the beaten path" for your upcoming concert, in the guise of a mallet ensemble? Some bluegrass music served up by Murray Houllif in this publication, subtitled "A Bluegrass Jamboree," may fill the bill. It is written for either a mallet trio or quartet, depending upon whether the second marimba part is played by one marimbist using three or four mallets, or divided between two players. Some options for instrumentation are provided. Player 1 can use xylophone, marimba or vibes, and player 2 has the choice of marimba or vibes.

The selection takes the listener through three contrasting sections involving tempo and meter changes, including a waltz section. Although it may be impossible to capture the essence of bluegrass music without an ensemble of stringed instruments, Houllif gets an "A" for getting us as close to the style as he does.

—John Raush

New Shoes Blues **IV**
Murray Houllif
$8.00
Per-Mus Publications
P.O. Box 218333
Columbus OH 43221

This blues-styled original is a duo

for marimba and vibes. The marimbist, in addition to playing the bass line through much of the piece, also fills a role as soloist. The marimba part features some three-mallet chordal writing; however, the chord changes and intervallic adjustments are not difficult. The publication includes a full score as well as parts. It can be enjoyed by young mallet players (two experienced high school percussionists should be able to handle it), and provides an excellent opportunity to teach the blues style.

—John R. Raush

Three Bean Suite **IV**
Frank Kumor
$15.00 (score and parts)
HoneyRock
RD 4, Box 87
Everett PA 15537
This three-movement suite is written in the style of traditional Guatemalan marimba music; ideally all three performers are to play on one 4 1/2-octave instrument (other performance options are given). "Jumpin' Bean" (quarter note = 76) includes single-note melodic lines for I, four-note chords and double-stop lines for II, and a highly rhythmic and disjunct bass line for III. "Refried Bean" (quarter note = 100) is similar in construction, but now the upper parts have rolled half and whole notes. This movement concludes with a short improvised solo for I. "Chile Bean" (quarter note = 120) is again similar in construction, with more rhythmic syncopation and more tutti rhythmic passages. This work is recommended for advanced high school/university percussionists as an introduction to the Guatemalan style of marimba playing. It would be a rewarding and pleasing addition to a percussion recital or concert.

—John Baldwin

SNARE DRUM

Etudes de Peaux **VI**
Bruno Giner
$6.50
Durand Editions Musicales
Selling agent Theodore Presser Co.
1 Presser Place
Bryn Mawr PA 19010
This very complex, six-minute solo/etude for snare drum covers a wide variety of styles, colors and techniques. There are numerous rhythm changes as well as complex cross rhythms including 5:4, 3:2 and syncopated rhythms within triplets. The notations are quite specific including playing with and without snares, open as well as pulsed rolls, rimshots, playing on the shell and striking the counterhoop. There are also instructions to play with sticks, mallets and hands, and acoustic expressions include playing in various areas of the head. The rhythms will challenge the most advanced students and professionals alike.

—George Frock

TIMPANI

The Complete Timpani Method
Alfred Friese and Alexander Lepak
$19.95
Warner Bros. Publications, Inc.
15800 NW 48th Ave.
Miami FL 33014
Those familiar with the classic publication *The Alfred Friese Timpani Method* will be pleased with the contemporary look that Warner Bros. Publications has given it. The contents of the original book remain the same. Only the cover has been given a new look—and a good one, I might add.

The book contains four parts: Basic Theory; Technique and Facts; Intonation; Repertoire. Although the book was written in 1954, all the information is relevant today (not much changes in timpani pedagogy). Hand position, playing area, rolls, tuning, exercises for quality tone and tuning are features of this method. Friese and Lepak concentrated on exercises that required the player to make many tuning changes. The exercises are not long but offer brief encounters with pitch changes for two, three and four drums.

The most extensive part of the book is Part IV—Repertoire, which covers literature from Beethoven to Barber. The classic timpani solo *Rondo For Timpani and Piano* by Fred Noak is also part of this section. *The Complete Timpani Method* is well-written and represents a style of timpani pedagogy that is very much alive today.

—John Beck

Timbat **III-IV**
Marc Tavernier
$3.95
Gérard Billaudot
Selling agent Theodore Presser Co.
1 Presser Place
Bryn Mawr PA 19010
Timbat is a two-minute solo for four timpani that creates a wide dynamic range as well as rhythmic syncopation. The use of "long-short-long-long short-long" is used in several measures. On the second page there are double stops in which one hand plays melodic and rhythmic materials over a pedal with the other hand. Even though the solo is rated elementary by the editor, there are pitch changes, some occurring quite rapidly, which must be practiced to execute well.

—George Frock

The Chameleon **IV-V**
Thomas N. Akins
$4.00
Penn Oak Press
P.O. Box 364
Croydon PA 19021
This is a new release of a solo by Thomas Akins scored for four timpani. The solo lasts only a little over two minutes, but it contains several musical and technical challenges. The solo opens with a stately, fanfare-type introduction and leads to an allegro passage, which concludes with diatonic pitch changes. The solo concludes with a presto that moves faster and faster with increased movement across the drums, creating the effect that the soloist is a centipede rather than a chameleon.

—George Frock

T.M.T. **VI**
Marc Tavernier
$5.50
Gérard Billaudot
Selling agent Theodore Presser Co.
1 Presser Place
Bryn Mawr PA 19010
T.M.T. is a three-movement unaccompanied solo for five timpani that lasts a little over five minutes when performed in its entirety. The first movement is written with two staffs, which is of great help in visualizing the cross-rhythms that are presented. Rhythmic relationships of 4:3 and 3:2, and broad triplets are found throughout the movement. The second movement is a slow, dirge-like setting that consists of seven measures of 4/2 meter, each followed by a one-measure burst that is one quarter note in length. The final movement is in 16th-note meters that change to measures of different length, creating a dance-like mood. Each movement has numerous pitch changes, some of which occur quite rapidly.

—George Frock

PERCUSSION ENSEMBLE

Three Friends **II+**
Steve Kastuck
$8.00 (score and parts)
Kastuck Percussion Studio, Inc.
1357 Senseny Rd.
Winchester VA 22602
This is a medium-easy trio for snare drum, two tom-toms and bass drum incorporating flams and rolls. Tutti rhythms, some musical hocketing and short instances of imitation are used. Each instrument has extended solo sections above the accompaniment patterns of the other two parts. The piece is written in 3/4 and 2/4, with a quarter note = 126, making the 16th-note sections very playable.

This work is suitable for good junior high or developing high school percussionists wishing to master rhythmic precision and dynamic control.

—John Baldwin

The Kitchen **III**
Graham Whettam
$30.00
Meriden Music
Selling agent Theodore Presser Co.
1 Presser Place
Bryn Mawr PA 19010
Subtitled "a suite for junior percussion ensemble," *The Kitchen* represents a unique addition to the repertoire for youth ensembles. Unlike the usual literature, which is characterized by fairly brief pieces for a limited number of players, this suite of five movements (total length, ca. 14 minutes) requires the services of ten players. The music was originally written to provide interludes

to a musical drama for children.

Although some titles of movements, such as "Procession of the Pots and Pans," might suggest an exotic instrumentation, only traditional percussion instruments are used, with each of the ten players assigned to one of the following: glockenspiel, xylophone, triangle/scraper, woodblock, claves, tambourine, maracas, small drum, cymbals and bass drum.

Whettam relies on mixed meters, dynamics (the last movement is written as a constant crescendo from beginning to end), and much rhythmic variety to keep the music interesting. For example, movement IV is cast as a rhythmic canon for non-pitched instruments. You will not find a more skillfully crafted score for the young ensemble. Its only liability from a practical standpoint is the large number of players required.

—John R. Raush

Two Brothers **III+**
Steve Kastuck
$5.00
Kastuck Percussion Studio, Inc.
1357 Senseny Rd.
Winchester VA 22602
This intermediate-level snare drum duet has a decided "Goldenbergian" look to it. Written in 3/8 (dotted quarter note = 60–72), the work includes flams, ruffs and rolls utilized in a rhythmic texture of 8ths, 16ths, triplet 16ths and 32nd notes. Unison writing, rhythmic imitation, musical hocketing and solo-plus-accompaniment are included. Dynamics range from *pp* to *ff*. This piece is suitable for developing high school or younger university percussionists to foster a sense of small ensemble performance and to enhance dynamic control.

—John Baldwin

City Soca **IV**
Arthur Lipner
Arranged by Mark Ford
$35.00
MalletWorks Music
P. O. Box 2101
Stamford CT 06906
If you are looking for a percussion ensemble for eleven players with great audience appeal, challenging keyboard "licks" and the integration of steel drums with keyboard percussion instruments, this is the piece for you! Arthur Lipner's wonderful Calypso melody provides the perfect setting for a percussion ensemble arrangement. (Lipner's version of *City Soca* can be found on his compact disc recording, *In Any Language*.)

Mark Ford's arrangement includes the following instrumentation: two vibraphones, three marimbas (two 4 1/3-octave instruments and one 4-octave instrument), lead pan, double-second pans, cello pans, electric bass, drumset, bells, timbales, congas, shakers and brake drum. If steel drums (pans) or electric bass are not available, the following substitutions can be made: xylophone for lead pan, marimba for cello pans, marimba or guitar for electric bass. If double-second pans are not available, the part may be omitted. When marimbas are substituted for cello pans and electric bass, a 4 1/3-octave instrument and a 4 1/2-octave instrument are needed.

The parts and score are marked clearly and precisely. Ford has even included specific notations in the conga part such as slaps, etc. All keyboard percussion parts utilize two-mallet technique with the exception of the Vibraphone 2 part, which employs three-mallets as well. There is a marimba part marked "Solo Marimba" that includes an optional solo section for improvisation. Most keyboard percussion and steel drum performers will be challenged at letters C and I. Careful observation of accidentals and sticking considerations are important in these sections. Due to the syncopated nature of the melodic line, listening skills and precise timing are vital to a successful performance.

—Lisa Rogers

Rhythm Net #1 **IV**
Terry Gunderson
$12.00
Mallets Aforethought
P.O. Box 965
Casper WY 82601-0965
Rhythm Net is an ensemble for percussion quintet in which each percussionist produces sound textures by using the feet, legs, hands and chest. The piece starts with the fifth player marking time, but the composer suggests that the marking time is really a shuffle rather than the traditional mark time employed by marching bands. All patterns are in a 12/8 shuffle feel, and the interplay between the players must be well-rehearsed for precision. Care must be taken to balance the sound colors. It is suggested that all players stand so they are free to move about while playing. There are opportunities for improvisation by each player. The patterns are repetitive grooves, so memorization should not be difficult, and would certainly be better for visual effect. This would be excellent as a program opener or encore.

—George Frock

An der Reling **IV**
Kurt Drabek
Arranged by Peter Sadlo
$24.60
Musikverlag Zimmermann
Postfach 94 01 83
Gaugrafenstrasse 19-23
D-60459 Frankfurt/Main
Germany
"Versatile" would be a good adjective to use when referring to this arrangement of a piece in polka style. Sadlo has arranged *An der Reling* ("At the Railing") for xylophone solo and a number of instrumental combinations, making it possible to play with groups varying in size from a trio to an octet. As an octet, it features the solo xylophonist accompanied by six marimbists, including two on the bass part, and a drumset player. The set player is invited to use a basic kit expanded by temple blocks, cowbell and assorted whistles, horns, etc. Except for the fourth marimba part, which requires four-mallet chordal playing, the parts are within the capabilities of high school players.

Sadlo, who currently holds a lectureship in timpani and percussion at the Mozarteum, has a good eye for choosing music that is adaptable to the keyboard-mallet instruments. And the solo part, originally for accordion, is a perfect fit for the xylophone. In fact, the first edition of the original in 1938 even mentions the xylophone as a substitute.

—John R. Raush

Obrigado **V**
Robert Moran
$15.00
Charlotte Benson Music Publ.
Robert Moran
P.O. Box 54202
Philadelphia PA 19105
Those who have been around long

enough will remember a percussion piece entitled *Bombardments No. 2*, for one to five percussionists, which was premiered by Paul Price and the Manhattan Percussion Ensemble. The composer of that work, Robert Moran, has recently written a new work, *Obrigado*, composed at the request of the National Symphony Orchestra for the 25th anniversary of the Kennedy Center. It is written for four percussionists, playing three woodblocks, three timbales, vibraphone, chimes, large tam tam, two vibraphones, three temple blocks, marimba, three timpani and bass drum. The length of the work is left open and is determined by the conductor, or the players if no conductor is used.

The piece is composed of thirteen short sections (two to four measures in length), each of which may be repeated *ad libitum*. Moran, a student of Darius Milhaud and Luciano Berio, describes his *Obrigado* as a "dance work." It is tonal (grounded in E major), set in a rapid tempo, and features melodic writing, not just for the keyboard mallet instruments and timpani, but also for temple blocks, timbales and woodblocks. *Obrigado* served as a fanfare for the opening of the Kennedy Center concert, and would be an excellent choice to serve in the same capacity on college percussion ensemble concerts.

—John R. Raush

MIXED INSTRUMENTATION

Prisms **IV**
Robert E. Kreutz
$15.00
Pen Oak Press
P.O. Box 364
Croydon PA 19021

Prisms is a collection of six short pieces for clarinet and marimba soloist, scored for a low-A marimba. Each of the pieces present a different style and mood, and alternation between two-, three- and four-mallet passages is clearly indicated. The interval movement between tones is often dissonant, so care must be taken to ensure accuracy. The parts themselves are not overly difficult, but fast changes in register must be addressed. In the third and fifth *Prism*, one-hand rolls combined with moving single-note passages are challenging. The final movement is to be played as fast as possible, and includes arpeggios covering a space of two octaves and more.

—George Frock

DRUMSET

Jazz Concepts **III-V**
Glenn W. Meyer
$9.95
Mel Bay Publications, Inc.
#4 Industrial Dr.
Pacific MO 63039-0066

Jazz Concepts is yet another attempt to codify a course of study for the drumset, focusing on the jazz style. While there is nothing really new about the material, it is well organized and presented in a clear and logical manner.

Many topics are dealt with, such as independence (including exercises for 3/4, 5/4 and up-tempos), the non-independent approach, brush patterns, and various techniques for developing fills. The book concludes with two pages devoted to the "acid jazz" style, which is described as "the commercialization of the jazz-funk style of the late '60s and '70s...[that] combines the jazz ride pattern with syncopated sounding rhythms. The backbeat is usually on beat three."

Most of this material has been presented in similar ways in other books. Missing is any listening or play-along component, which is vital to drumset instruction. Still, there is a lot of good material packed into this book, and a good teacher who can provide the correct listening examples will find this book useful.

—Tom Morgan

Rhythmic Patterns **III**
Joe Cusatis
$14.95
Warner Bros. Publications, Inc.
15800 NW 48th Ave.
Miami FL 33014

If the definition of "classic" is something that has lasted over time, then *Rhythmic Patterns* by Joe Cusatis, originally copyrighted in 1963, is truly a classic publication. Except for the cover, the book is exactly the same as the copy I purchased in 1975. (It was only $3.00 then.)

The purpose of the book "is to enable the drummer to develop a better knowledge in playing around the drums, using snare drum, small tom-tom and large tom-tom." Geared to the four-piece drumset,

the book begins with arm exercises, moving each limb separately around the drumset using quarter notes, 8th notes and 8th-note triplets. Section II provides drum-to-drum patterns using triplets. The exercises start with the left hand and use occasional double strokes. Section III involves cross-sticking patterns in triplet form. Section IV is similar to II, providing drum-to-drum patterns, but this time using 16th notes. Section V adds cross-sticking 16th-note patterns.

—Tom Morgan

The Funky Beat **IV -VI**
David Garibaldi
$24.95
Warner Bros. Publications, Inc.
15800 NW 48th Ave.
Miami FL 33014

Those of us who were around when Tower of Power came on the scene were in awe of David Garibaldi's innovative drumming style. In *The Funky Beat*, Garibaldi outlines his approach to developing his basic drumming vocabulary.

The book begins with exercises to help the student understand the process Garibaldi uses to develop groove ideas. This excellent section teaches a method the student can use to generate original ideas. After this background material, the book centers around the seven musical examples contained on the two CDs. Each track is recorded twice, with and without drums, and is clearly explained in the book. More exercises are provided to help the student play the grooves needed for the play-along examples. Also included are transcriptions of drum parts from some of the classic Tower of Power hits such as "Squib Cakes," "On the Serious Side," "The Oakland Stroke," "Drop it in the Slot," "What is Hip" and many others.

Advanced students will enjoy this book because rather than just teaching a series of beats, it presents an approach that opens the door to an almost infinite number of possibilities. The play-along examples sound great and would make excellent pieces for college percussion recitals.

—Tom Morgan

Rudimental Patterns **III**
Joe Cusatis
$14.95
Warner Bros. Publications, Inc.
15800 NW 48th Ave.
Miami FL 33014

Written much like its companion volume, *Rhythmic Patterns, Rudimental Patterns* applies the basic snare drum rudiments to the standard four-piece drumset. The book opens with a section entitled Left Hand Patterns, which involves using the left hand alone to play 8th note and 8th-note triplet patterns around the drums. Section II is devoted to the application of rudiments to the drumset, including three-, four-five-, seven- and nine-stroke ruffs, five-, seven- and nine-stroke rolls, the flam, the paradiddle, the double paradiddle and the triple paradiddle.

The book is a good beginning exploration of the application of rudiments to the set, but is far from complete. The applications are often fairly obvious and simple. The book should not be seen as an end in itself, but rather as a vehicle to stimulate the students' creative juices and inspire similar exploration with other rudiments.

—Tom Morgan

The Great James Brown Rhythm Sections 1960-1973 **IV-VI**
Allan Slutsky and Chuck Silverman
$29.95
Warner Bros. Publications, Inc.
15800 NW 48th Ave.
Miami FL 33014

This extensive study of twenty-three James Brown classic hits includes transcriptions of the drum, bass and guitar parts along with two CDs containing recorded rhythm-section tracks followed by each instrumental track played separately. Drummers will be particularly interested in studying the relatively unsung heroes of R&B drumming, such as Nat Kendrick, Clayton Fillyau, Melvin Parker, John "Jab'o" Starks and Clyde Stubblefield among others. The drum parts were transcribed by Chuck Silverman, who also does a great job recreating them on the recorded tracks. The text, by Allan "Dr. Licks" Slutsky, is well-written, and the book will be interesting for anyone into the music of James Brown, whether or not they are musicians.

This wonderful book uses the best format for teaching this kind of subject matter: a combination of textual explanation, transcriptions and written exercises, and the recorded listening component. Along with being an excellent tool for getting any student into the foundation of the R&B style, it is also a much-needed historical chronicle of one of the most important musical phenomenons of American popular music.

—Tom Morgan

PERCUSSION RECORDINGS

Divinations
Dean Anderson
$15.95
Neuma Records
71 Maple St.
Acton MA 01720

Divinations is a CD featuring Dean Anderson as a solo percussionist. He performs alone on *XL + 1* by Alvin Etler and *Divinations* by William Kraft. He is joined by Fenwick Smith (flute) on *Duo* by Peter Child; Wendy Rolfe (flute) and Matt Marvuglio (EWI MIDI wind controller) on *Simples of the Moon* by Matt Marvuglio; and Maria Tegzes (soprano), David Finch, Ron Lowry and George Seaman (cello), Pablo Neruda (taped voice) and David Hoose (conductor) on *Drowned Women of the Sky* by Shirish Korde.

Solo percussion CDs often attract a limited audience. This one, however, has a wider appeal by virtue of the musical selections. String players, wind players, electronic buffs and vocalists would all enjoy listening to it. The two percussion features are also of interest because of their expanse in years. *XL + 1* was written in 1970 and *Divinations* was written for Anderson in 1995. *XL + 1* is written for 41 percussion instruments and includes tom-toms, snare drum, timpani, cymbals, vibraphone, xylophone, woodblocks, brake drums, temple blocks, triangle and antique cymbal. *Divinations* requires fewer instruments and includes marimba, vibraphone, almglocken, tam tams, cup gongs, conga drums, bass drum, nipple gongs, snare drum and cymbals.

Both compositions are superbly performed by Anderson. His technical skill and excellent tuning of the tom-toms on *XL + 1* are to be admired. The flowing lines and well-controlled sustaining percussion instruments on *Divinations* produce an excellent performance.

—John Beck

Further Dance
Roland Vazquez
$15.95
RVCD
924 West End Ave. #1
New York NY 10025-3539

Further Dance is an excellent CD featuring the music of drummer/composer Roland Vazquez. He is joined by Walt Weiskopf, tenor and flute; Mark Soskin, piano; Anthony Jackson, contrabass guitar and Ricardo Candelaria, congas and percussion. The performance of Vazquez is to be applauded as are his compositions. Each composition has its roots in Latin American/Cuban rhythms and each has a rhythmic drive and groove that compels one to listen intently. The two feature numbers for percussion are *Sum Fun Dango*, which is an improvisation between Vazquez and Candelaria, and *Duo 2*, which is an improvisation between Vazquez and Jackson. Both are well done and feature some creative percussion playing.

—John Beck

X-Pression
Percussion Art Quartet
$15.95
Percussion Art Quartet
Höhenweg 1
97249 Eisingen
Germany

X-Pression is a CD by the Percussion Art Quartet from Germany.

Members of the quartet are: Stefan Eblenkamp, Gergana Fasseva, Anno Kesting and Markus Verna. The composition *X-Pression* is totally improvised by the quartet. This technique is a debut for them and is superbly done. It has form, rhythmic interest and is filled with creative sounds. The classic Richard Trythall *Bolero* is well done, reaching a climax as in Ravel's *Bolero*. Peter Sculthorpe's *Sun Song I/II* is taken from two traditional melodies of the Aborigines and is well performed, as is Alfred Schnittke's *Quartett* written in 1994. *Stick Attack* by Armin Weigert is a short bit of membraphone action and is quite exciting. *X-Pression* is an excellent CD and is performed with musicality, authority and quality sound. All the compositions represent the best in percussion chamber music.

—John Beck

Sowelu: Global Voices with Percussion
David Tomlinson
$15.95
Rising Seventh
c/o Leading Tone Arts Productions
R.R. 1
Little Britain, Ontario
Canada K0M 2C0

This CD utilizes an interesting new "recipe" for dealing with world music. The ingredients are acoustic percussion instruments, the human voice and texts derived from a variety of cultures. The eight tracks feature nine vocalists singing in eight languages (English, Japanese, French, Papiamento, Punjabi, Chinese, African and Ojibway). The texts were developed by the singers themselves, who translated Tomlinson's poetry into their native languages. Their vocalizations were stimulated both by the percussion "soundscapes" created by Tomlinson and melodic motifs from their various cultural backgrounds.

The music can be described as ranging from the hypnotic to the animated, the latter characterized by the use of incessant pulsating rhythms. Tomlinson weaves a rich tonal fabric by continuously manipulating a wide array of sounds contributed by an extensive arsenal of percussion instruments. This music bears witness to the endless possibilities that result from combining old and new in a provocative new musical synthesis.

—John R. Raush

Het Resonans Kwartet
Het Resonans Kwartet
$15.95
Het Resonans Kwartet
1312 WR Almere
Contrabasweg 112
The Netherlands
This CD features the Het Resonans Kwartet from The Netherlands, whose members are Bouwe de Jong, Arjan Roos, Rombout Stoffers and Rogier van der Tweel. The compositions are all for mallet instruments consisting primarily of three marimbas and a bass marimba. One composition calls for a vibraphone and another for triangle, wind gong, cymbal and tambourine. The compositions are: *Alborada delgracioso* and *La vallée des cloches* by Maurice Ravel; *Scaramouche* by Darius Milhaud; *Das Wohltemperierte Klavier II*—prelude and fugue No. 3 and prelude and fugue No. 4 by Johann Sebastain Bach; *Dance Macabre* by Camille Saint-Saëns; *Milonga del ángel*, *La muerte del ángel* and *Resurrección del ángel* by Astor Piazzolla; *Cavatina*, from String Quartet No. 13, Op. 130 by Ludwig van Beethoven; and *Maria* by Leonard Bernstein.

This CD is as much about the superb performing of the quartet as it is about the excellent recording sound. The compositions represent some of the best in music, and both Rogier van der Tweel and Bouwe de Jong are to be applauded for their good taste in creating musical arrangements that flatter the instruments and the music.

—John Beck

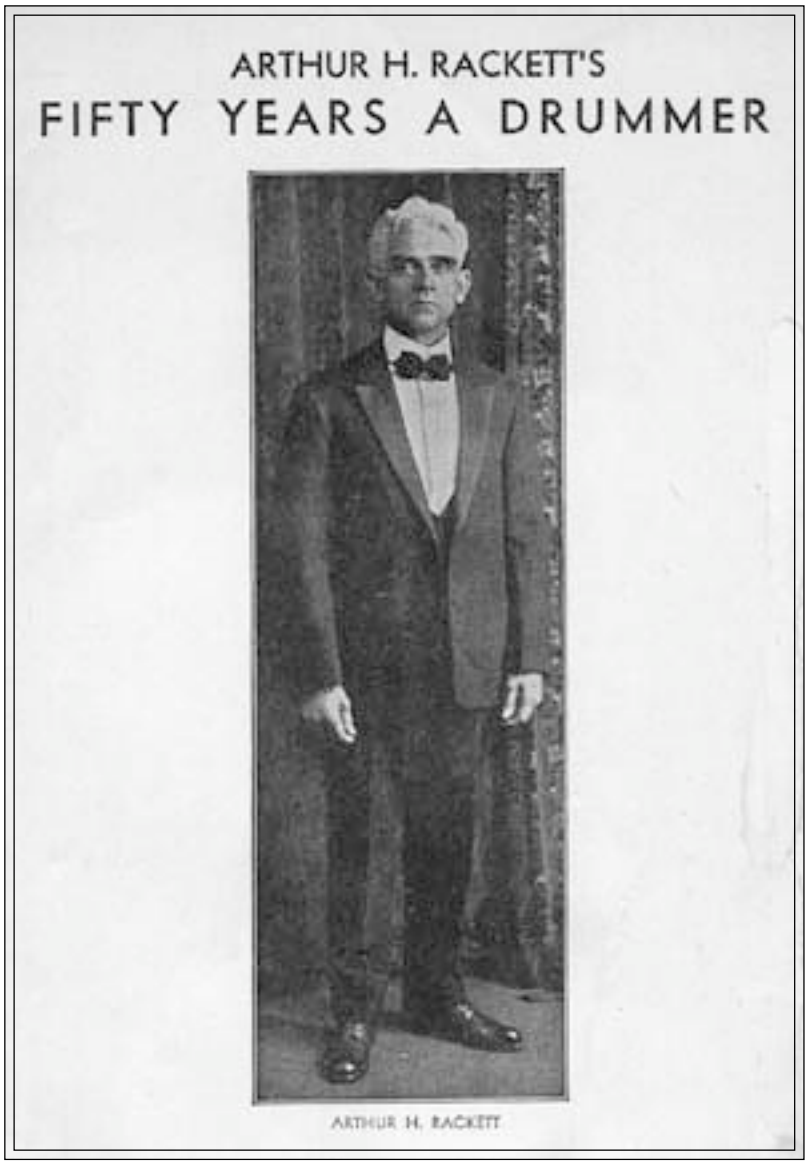
PN

Fifty Years a Drummer

BY ARTHUR H. RACKETT

The following account, detailing the introduction of the bass drum pedal into Chicago's theaters, originally appeared in Jacobs' Orchestra Monthly *(October 1925) as the first of a series of installments written by Arthur Rackett. His recollections provide a keen insight into the career of a working drummer of the late 19th century. The biography of Rackett also comes directly from the article, and therefore does not provide a date for his death. The editors would welcome any additional facts from anyone who has further knowledge regarding Rackett's career.*

—James A. Strain and Lisa Rogers, PAS Historians



AS A DRUMMER OF the past (dating back to 1874), one who has lived through the evolution of the drummer up to the present time, keeping up to date in everything, and always on the job for whatever they wanted the drummer to do, I think my contention that a schooled drummer of the past century is as good as the best of the present time and better than the average at any stage of the game today is right.

In speaking of my life spent with the drums I am not seeking self-praise, but only hope to give some interesting facts. I deem it a great privilege to have lived in the past when the double drummer was unheard of, and to have worked along through generations of drummers, keeping pace with all the younger ones to the present time, but this I could not have done without the thorough training I received in my early days. [**Editor's note:** The term "double drummer" referred to drummers who played both snare drum and bass drum parts simultaneously.]

At the age of ten I was started on the small drum at Kingston, Ontario, Canada, in the Royal School of Gunnery. I worked two hours each day under the supervision of my father, the bandmaster, and a regular army drummer from the Grenadier Guards' Band, London. After one year of preliminary work I was taken on as trumpeter and drummer in A Battery, Royal Canadian Artillery. My first year in the service was devoted to regular trumpeter's duty, besides four hours a day on the small drum, practicing every known beat from the "daddy mammy" right through the British-American drum school.

At the age of twelve years I was made a regular drummer of "A Battery Band," and at the age of thirteen competed in a band and instrumental contest at Montreal, carrying off first prize as small drummer. The third judge in the stand was C. G. Conn, of Elkhart, Ind., instrument manufacturer.

In 1880, at the Citadel of Quebec, I was personally complimented by H.R.H. Princess Louise (wife of the Governor General of Canada, Marquis of Lorne), after playing a battle number wherein the snare drum was given every opportunity to stand out over the whole band.

After leaving the service I was featured as drum soloist in Canada for several months, coming to the States in the winter of 1881. During the season 1881-82 [I] was featured as drum soloist with the Andrews and Stockwell Humpty-Dumpty Novelty Show. I might say here that my numbers on the drums consisted of an imitation of an express train ("daddy-mammy"); freight train (one stroke roll); Yankee Doodle (in three parts); first part, the open beats; second, in single drags and flam

paradiddles (ragtime); third, five and nine stroke rolls; and a battle imitation, using a large bass drum for cannon effects, playing both drums together, finishing with "My Country 'Tis of Thee," making a continuous forty-roll on small drum and playing the bass drum part as written with the small drum sticks only. This must be done without a break in the roll or an uneven beat on the bass drum.

In 1882 I settled in Quincy, Illinois. This was about the time that the first foot pedal came out. Dale of Brooklyn made it. Everybody laughed at the idea, but I sent for one and started to practice in the woodshed. I remember the folks would not stand for it in the house. Some noise, believe me! Right here was where my schooling on the small drum was of great benefit to me. I was a two-handed drummer with the punch in either hand. I found in later years that this was most essential in making a successful double drummer. In a very few months I could manipulate the foot pedal to play with our family sextette, band and orchestra for all kinds of work, even playing the pedal in wagon parades.

After several years spent in different cities such as New Orleans, Louisville, Cincinnati, Cleveland and Minneapolis, I settled in Chicago in 1889. There I found in the downtown theaters that the foot-pedal was a "dead one." Not one drummer was using it. (This refers to the first-class theaters such as Hooley's, Chicago Opera House, Grand Opera House, Schiller's and McVicker's.) They were still using the small drum stick to play the bass drum. Very crude and behind the times. The drummer's ring, made up of old-timers, shut everybody with the foot pedal out of the downtown theaters. This is drum history in Chicago and I helped to make it, as I will show.

At the end of the Chicago World's Fair I accepted a double drummer's job at the old Alhambra Theatre (South Side) with the late Kieckhofer, musical director and one of the best all-round leaders this country has produced. To play drums with "kick" and make good was a reputation already made.

After two years at the Alhambra the late Henry Doehue, leader, engaged me for the then leading downtown theatre, McVicker's. Mr. Doehue said at the time, "I want two up-to-date men on cornet and drums." He asked me if I could recommend a man for cornet solos and general work. I recommended Bert Brown, a young man who was making great strides as an all-round player and soloist on cornet (in later years he was soloist with Arthur Pryor's Band for twelve years). He was engaged. We both played together at McVicker's for five years. His solos on the cornet with the big pipe organ and orchestra became famous in Chicago. Many times he stopped the regular show to respond to encores demanded by the audience.

The following is worth telling: The late Joseph Jefferson, great actor and one of the yearly stars at McVicker's (he was also a stockholder in the McVicker's Theatre Co.), ordered the cornet solo cut out as it detracted from him and his company. Mr. Doehue, the leader, refused to comply. Jefferson sent for McVicker and said, "It must be cut out." Mr. McVicker said, "No, the cornet solos with organ are features in my theater, the public wants them and as they are given between acts, cannot in any way detract from your performance."

I might say here that once a week a solo was part of the program. Handel's "Largo," Intermezzo from *Cavalleria Rusticana* and such like for violin and organ played by Lutt Nurmberber, first violinist with the Chicago Symphony Orchestra; 'cello solos by Herman Felber, Chicago Symphony Orchestra; flute and clarinet solos by the Wiesenbachs (father and son), Chicago Symphony Orchestra; trombone solos by that celebrated artist and dean of the trombone, Herman Braun; organ solos with orchestra by the

bass player, John Winder, and saxophone song solos and drum novelties by your humble servant. This was the finest orchestra of eleven men that I ever had the privilege of playing with; grand opera, solo work, song and dance, they were good in all.

It had always been a custom at the downtown theaters for big musical shows to have two drummers, even with eighteen men. I had my first chance in Chicago to show what a double drummer could do. Mr. Doehue asked: "Can you handle the big *Black Crook* show with 100 in chorus and ballet, play tympani, double drum and traps alone, as I would like to put in an extra first violin?" I said: "Yes, I will try it." At rehearsal, I remember the ballet master, Romeo, fussing around waiting for his solo. He always did a one-leg whirl spin to finish the solo dance. He said a foot pedal could not be worked loud enough or last long enough for his finish. I was on my mettle. If I failed they would have to put in a bass drummer and cut out one violin, and downtown the foot pedal would have gotten a black eye. When we started in the galop for the finish, I raised my heel off the floor and let her go on the ball of my foot, a trick I had practiced for years in playing galops. I beat two in the bar on bass drum. (I was using a forty-inch bass drum screwed down to the floor, which had a powerful tone, and with a single stroke beat on the small drum one could drown the orchestra out, if necessary.) Romeo said the galop never had been played as fast before. This was gratifying to me and I have no doubt to the foot pedal also as it was fighting its way against a lot of prejudice at the time.

I believe I was the means of forcing the other drummers to take up the pedal in the downtown theaters, although unintentionally on my part. It came about in this way: Tony Becker at the Grand Opera House asked me to substitute for him one afternoon at a matinee. As we had no matinee that day I went over. I also took my pedal as I knew Tony did not use one. I got there early, fastened down the bass drum and had everything ready when the orchestra came in for the overture, which happened to be *Raymond*. I played the double drums as written, rolling on small drum and beat two and four beats on the bass drum. To say it was a surprise to the orchestra and leader is putting it mildly. Mr. Besirie, leader, who was French, ran out of the orchestra and around to the drums. He said "Show me what you do that with, we never saw or heard one before. My man must get one at once."

I played the first double drums and tympani alone in a concert orchestra of thirty men in Chicago, at the Harlem race track in 1897, and proved that one man could do it successfully. When I left McVicker's Theatre in 1898 to go in vaudeville, Joe Schumacher, noted Chicago drummer, took my place, using my pedal and drums which I loaned him. This was his first try-out with pedal. Joe always said he was foolish for not trying it out years before. Everybody now knows how much can be done with the foot pedal by a schooled drummer. It is certainly marvelous when one has lived through it all and can look back. But I am sure the reader will agree with me, the drummer of the past can deliver the goods with the present-day drummer. PN

Arthur H. Rackett

Arthur H. Rackett, a musician of Chicago who is widely known internationally, ranks as one of America's oldest drummers and saxophonists, and comes from a musical family well-known throughout the United States and Canada. He is one of five sons, all musicians of recognized ability, and was born in Philadelphia in 1864. In that same year he returned to Canada with his parents, and at the age of eleven enlisted as trumpeter and drummer in "A Battery Royal School of Gunnery" stationed at Kingston, Ontario, where he served for five years. He received his music education under the tuition of his father—the late Arthur H. Rackett, Sr., noted cornet soloist and British and Canadian bandmaster. Mr. Rackett returned to the United States in 1881, since which time he has traveled all over this country with the Rackett Sextette Family Orchestra and Band.

This picture shows Mr. Arthur H. Rackett as a boy of twelve. He was then a drummer in the "A" Battery Band, Royal Canadian Artillery, Kingston, Ontario, 1876.

Mr. Rackett has played with America's foremost bands as saxophonist, clarinetist and trap drummer. He has played as saxophonist with the celebrated Innes' Band of New York; the famous Arthur Pryor's Band of New York; Ballman's Symphony Band of Chicago; Weil's Chicago Band, and Kryl's Band. He was trap drummer and saxophonist with T.P. Brook's Marine Band; trap drummer and clarinetist with Fred Weldon's Second Regiment Band, and trap drummer and saxophonist with the renowned Ellis Brooks' Second Regiment, Illinois, National Guard Band of Chicago. He also has had twelve years of experience in American and European vaudeville.

During the World War Mr. Rackett served as first musician and saxophonist with Sousa's Naval Battalion Band at Great Lakes, Illinois. Later, he was appointed leader of the Great Lakes Fife, Drum and Bugle Corps. He is the composer of several descriptive fantasias for band and orchestra: "A Musical Trip Around the World," "A Midsummer Night's Frolic," "Pershing's Crusaders in France," "A Chinese Courtship," and "Egypt, Land of the Dreamy Jazz."

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HASKELL HARR'S XYLOPHONE

Made by the Leedy Drum Company, circa 1927
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PAS Hall of Fame member Haskell Harr may be best remembered as the author of the popular elementary drum methods, but he was also an active performer and educator throughout his long career.

Harr began playing music at the age of thirteen and was soon working with local bands and combos. He formed The Haskell Novelty Trio with a saxophonist and pianist, and the group performed frequently on radio and in the theaters. A Chicago area reviewer described Harr as "a wizard on the xylophone," comparing his playing to "George Hamilton Green, Homer Chaffee, Frisco, Shutts, and all the leading exponents of this instrument."

This xylophone is a "Green Brothers Special" model manufactured by the Leedy Drum Company. Harr purchased the instrument around 1927 and kept it for most of his professional career.

In 1933 Harr played at the Chicago World's Fair, where he accompanied the famous Sally Rand during her "fan dance." At the end of each performance, Rand would wave to the audience from the stage curtain, where she would lean on Harr's xylophone. Harr had placed a small towel on this spot so the dancer wouldn't get chilled, and she responded with an autograph, "Hurrah for Mr. Harr, and my 'back-up' xylophone."

Haskell Harr performing in Beloit, Wisconsin, 1919

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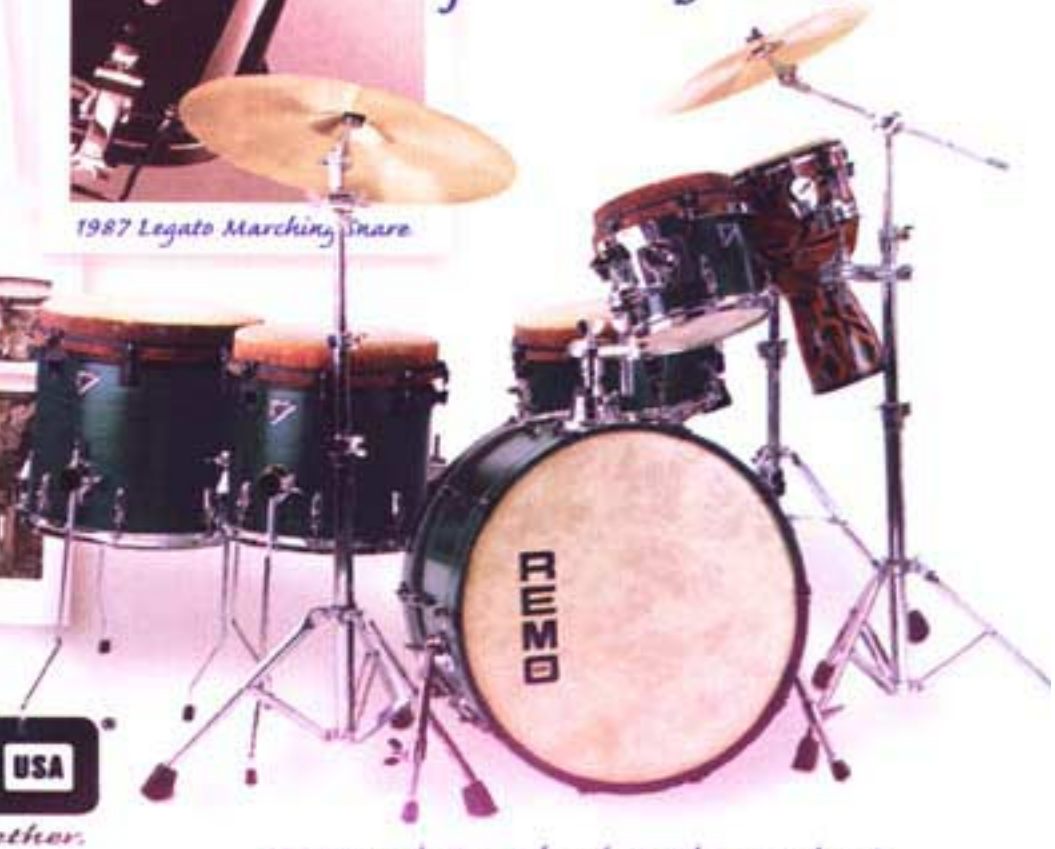

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