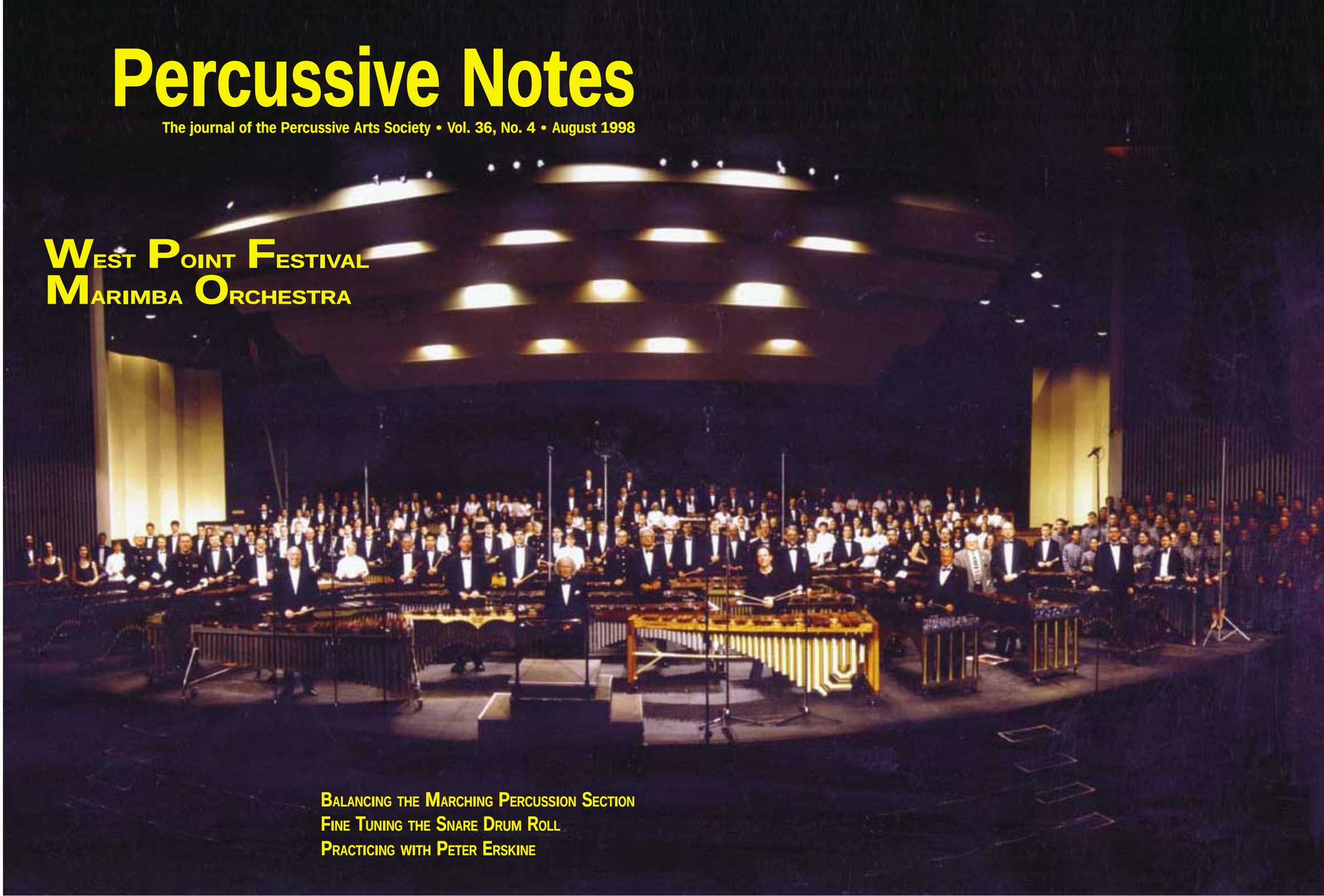
Percussive Notes

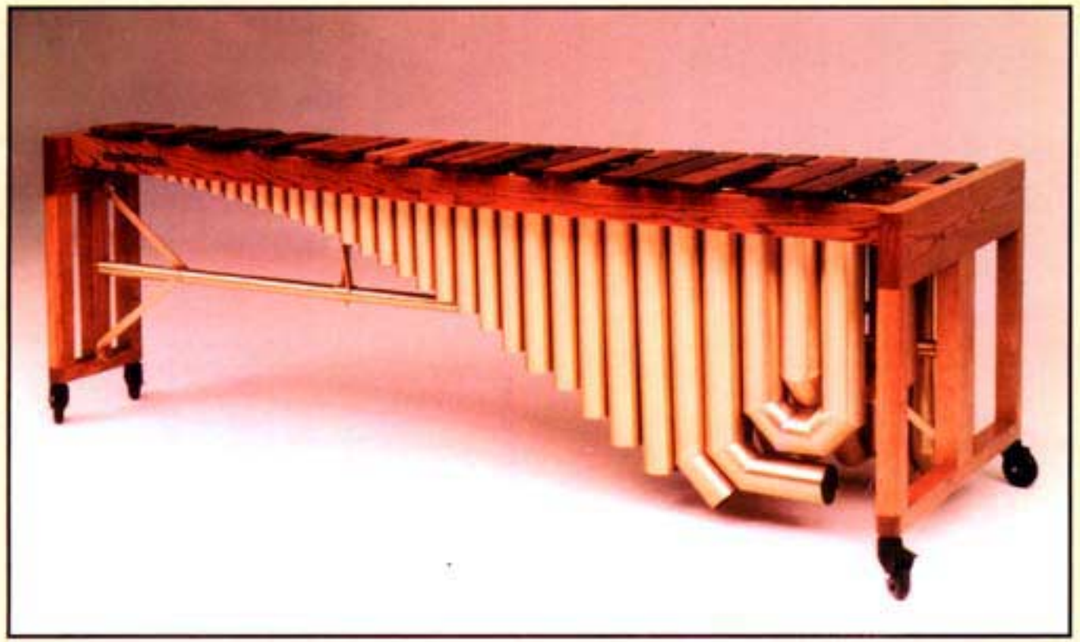
The journal of the Percussive Arts Society • Vol. 36, No. 4 • August 1998

West Point Festival Marimba Orchestra



Balancing the Marching Percussion Section
Fine Tuning the Snare Drum Roll
Practicing with Peter Erskine

Malletech Marimbas



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malletech presents a full range of Concert Marimbas: the full 5 octave low C model (m5.0), a 4 2/3 octave low E model (m4.6) and a 4 1/3 octave low A model (m4.3). In addition, each **malletech** model is available in a Roadster version with a lighter wood frame and aluminum resonators, and in a Practice configuration without resonators.

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malletech mallets are all designed by preeminent musicians to meet the needs of discerning percussionists. **malletech** is the leader in creating mallets with variable response... that is, mallets that sound progressively brighter as the performer plays more aggressively. Many of these "two-toned" and "multi-toned" mallets have combinations of loose and tight wraps for a more versatile response pattern. Our mallets are all made by hand to the exacting specifications of the artists who designed them. The **malletech** mallet lines are:

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Artist Signature Series: mallets personally designed by the world's foremost keyboard percussionists. These include mallets for marimba by Michael Burritt and Gordon Stout, mallets for Vibes by David Friedman and Dave Samuels, and mallets for Xylophone by Bob Becker.

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Leigh Howard Stevens International Marimba Competition and Festival August 2-9 at the Eastman School of Music 26 Gibbs Street, Rochester, NY 14604-2599

On site registration begins: Sunday 8/2 at 12:00 noon
Opening Ceremonies: Sunday 8/2 at 7:00 p.m. Kilbourn Hall, Reception to follow

The Competition Schedule:
Monday and Tuesday August 3 &4: Versatility Round
Wednesday and Thursday August 5 &6: Contemporary Music Round
Friday August 7: Bach Round
Saturday: Final Free Repertoire Round and **Grand Finale Concert**

The International Jury:

***John Beck**, USA*
***Hiroyoshi Kita,** Japan*
***Peter Prommel,** Holland*
***Peter Sadlo,** Germany*
***Leigh Howard Stevens,** USA*
***Gordon Stout,** USA*

Additional 4th round judges:
***Michael Burritt,** USA*
***Tzong-Ching Ju,** Taiwan*

***The Festival:** Workshops included with registration: * Also available: "The LHS Marimba Institute Registration" from the Eastman School (additional fee) -you will receive a transcript and institute participation acknowledgment for your professional resume.*

Monday	- 7:00 p.m. John Beck, "The Marimba in the Percussion Program"
	- 8:15 p.m. Dr. Don Greene, "Optimal Performance for Musicians"
Tuesday	- 7:00 p.m. Hiroyoshi Kita, "Concert Presenting and Planning"
	- 8:15 p.m. Jennifer Burch, "Stress Reduction Through Yoga"
Wednesday	- 7:00 p.m. William Cahn, "The Other Side of the Coin: Business"
	- 8:15 p.m. Ruth Cahn, "The Marimba in Arts-In-Education"
Thursday	- 7:00 p.m. Peter Sadlo, "Career Opportunities for Marimbists"
	- 8:15 p.m. Dana Kimble, "Historic Malletplayers"
Friday	- 7:00 p.m. Peter Prommel, "Dutch and European Masterworks"
	- 8:15 p.m. Gordon Stout, "Marimba Musings: 30+ Years as a Teacher & Performer"
Saturday	- 1:30 p.m. Nicholas Goluses, "Johann Sebastian Bach and the Transcription Process"
	- 3:00 p.m. Leigh Stevens, "The Final Wrap (Rap)"

* Sunday Aug. 9 Post-Festival Bus Tour to Niagara Falls leaves at 8:30 a.m. returns 8 p.m.
* All events open to the public - there is a fee for daily attendance, workshops and the final concert

LHS International Marimba Competition is made possible by support from the Eastman School of Music.
The Competition is sponsored by Leigh Howard Stevens; Malletech, a Zildjian Company; and Lone Star Percussion.

For program, competition and on campus housing information, contact:
University of Rochester Conference & Events Office, LHS-IMC Box 41
152 Administration Building, Rochester, N.Y. 14627-0041
Phone (716) 275-4111 FAX: (716) 275-8531

Percussive Notes

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Remo Belli, 1986
Louis Bellson, 1978
James Blades, 1975
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James Salmon, 1974
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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

The Excitement of PASIC

BY GENARO GONZALEZ

Now that the summer of '98 is mostly behind us, many of you are preparing to begin another exciting school year. Among the many educationally rewarding experiences available to you this fall is the opportunity to attend the Percussive Arts Society International Convention (PASIC) from November 4–7 in Orlando, Florida.

I still remember the very first PAS convention I attended—PASIC '82 in Dallas, Texas. What excitement I felt being at a convention entirely devoted to percussion! I truly felt like a kid in a candy store as I attended a drumset clinic one hour followed by a marching percussion or marimba clinic the next. For four days the parade of big-name artists and the variety of clinics was an incredible inspiration to me. After years of listening to recordings and reading articles about and interviews with some of my favorite drummers, drum corps instructors, marimba and vibe artists and orchestral players, it was the dream of a lifetime to see such talented artists perform, meet them in person, and have the chance to ask them a few questions.

After one of the clinic sessions I attended, one of my friends asked me if I had checked out the exhibit hall yet. "What's the exhibit hall?" I asked. He led me to a huge ballroom that contained unbelievable displays of drums, cymbals, marimbas, vibes, marching percussion equipment, Latin percussion instruments, sticks, mallets and beaters of all kinds, books, music and more. I remember standing at the entrance to the exhibit hall, not knowing which direction to go first. I spent several hours in the exhibit hall that weekend trying out instruments, buying sticks, mallets and music, and learning a lot about percussion and PAS.

The thrill of attending my first PASIC is one that I will never forget. I see that familiar look on people's faces each year at PASIC. Through my involvement with PAS, I eventually hosted PASIC '88 in San Antonio, and as a PAS officer I have been actively involved in the organization of several PASICs. It has been personally rewarding to be able to present to the PAS membership the excitement and enthusiasm that comes with a PASIC. Even after all these years, I still get a special feeling as I walk into a PAS convention on the first day, knowing that for the next four days the best the world of percussion has to offer will be coming together to share ideas and the love we have for drums and percussion.

Over the years, PASIC has grown and now offers more variety than ever before. So I hope you will take advantage of this incredible opportunity to attend PASIC '98. I'm sure that you will be as impressed and inspired as I first was many years ago. See you in Orlando!

Genaro Gonzalez

Order forms for the Marimba Festival Cover Photo may be obtained by contacting the photographer. Discounted price if ordered before September 30.
Bruce Cohen
Box 303, Mountainville, NY 10953
Mtvlrd@aol.com or 1-800-847-0680
914-534-8442 (eves)

HOW TO REACH THE PERCUSSIVE ARTS SOCIETY: VOICE (580) 353-1455 [leave message between 5 p.m. and 9 a.m.] • FAX (580) 353-1456 [operational 24 hours a day] • E-MAIL percarts@pas.org • WEB http://www.pas.org • HOURS Monday–Friday, 8 A.M.–5 P.M.; Saturday, 1–4 P.M.; Sunday, 1–4 P.M.

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Leopards will Pounce and Triggers will Ignite PASIC '98

BY BETH RADOCK

Hi, everybody! Are you ready to have the time of your life? PASIC '98 is going to be *awesome* with more than 120 sessions planned! I hope everyone is having a great summer and counting down the days to November 4.

The Wednesday morning Children's Concert will feature the Fabulous Leopard Percussionists, an exciting, dynamic ensemble of over 60 elementary-school children from Louisville, Kentucky. You won't want to miss it!

The theme for this year's New Music/Research Day is "Percussionist as Composer." The day begins at 11:00 A.M. and will feature sessions by John Bergamo, Christopher Deane, Eugene Novotney, Marta Ptaszynska, Stuart S. Smith and Nebosja Zivkovic. The day concludes with the world premiere of Michael Udow's opera "The Shattered Mirror."

One of the most diverse clinic/performances of PASIC '98 will be at 2:00 P.M. on Thursday. Gordon Gottlieb will offer a session titled "World/Studio/Classical Percussion: Linking My Lives." Recently featured on page one of the Arts section of The New York Times, Gottlieb is currently touring with the New York Philharmonic. His credits include performances with Michael Jackson, the London Philharmonic, Paul Winter, Sting, Bette Midler and the soundtracks of over 100 feature films including *Beauty and the Beast*, *Aladdin*, *Pocahontas*, *Batman Forever* and many more.

The winner of the Leigh Howard Stevens International Marimba Competition will perform at 4:00 P.M. on Thursday. The repertoire requirements for this year's competition and the results of the last competition indicate that this will be a concert not to miss; it will be held in a beautiful 2,600-seat auditorium conveniently located within the convention center complex.

The evening concert featuring Danny Gottlieb and special guests will be a spectacular multi-media, drum/percussion performance called "Drummer's Fantasy '98." This performance will be an updated version of Gottlieb's highly acclaimed concert at PASIC '96, which featured Danny triggering computer graphics from electronic drum pads.

The 4:00 P.M. Showcase Concert on Friday will feature marimbist Michael Burritt, The Amores Percussion Group from Spain and the Percussion Art Quartet from Germany performing their version of John Cage's "Third Construction." Burritt will perform "Alchemy," a newly commissioned work by Jan Allen Yim. The work will be scored for solo five-octave marimba and seven percussionists using all metal. He will also perform his latest composition, "Azure," dedicated to his son Zachary "the Z-man" Burritt. This challenging one-movement piece exemplifies the marimba's expressive qualities as well as its virtuosic capabilities.

Friday will feature several Florida natives. The McCormick Duo (Robert and Kim McCormick) will perform a number of new chamber works written for flute and percussion duo including "Twilight Remembered" by Dan Adams, "Cadenzas" by Arthur Woodbury, and "Archipelago" by Paul Bissell. Another highly acclaimed Florida group is the Caribbean Sound Steel Band from Jacksonville, Florida, who will be conducting a clinic/performance at noon on Friday. The title of the session is "The Working Steel Band: Maximum Use of Minimal Instrumentation," which will cover various ideas for forming a steel band using minimal instruments while obtaining a full sound.

As you can see, PASIC '98 is developing into an incredible showcase of spectacular artists. (For an up-to-date schedule of events see pages 17 and 18 of this issue.) Not only will you have the percussion time of your life, but you can enjoy great weather, theme parks and southern hospitality. See you in November!

Beth Radock

© DISNEY

Special Theme Park Tickets are Available for Walt Disney World.

Order forms will be sent with pre-registration confirmations.

The deadline for special ticket purchase is October 2, 1998

PRE-REGISTRATION FORM

Percussive Arts Society
International Convention—PASIC '98
22nd Annual Convention
November 4–7, 1998
Clarion Plaza Hotel • Orlando, FL

Call 800-540-9030 • Fax 580-353-5393
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Attention: PASIC'98, Adventure Travel, P.O. Box 889, Lawton, OK 73502

All pre-registration forms must be received by **October 16, 1998**. Please note: a 20% cancellation fee will be assessed on any cancellation prior to October 23. NO refunds will be issued after that date. Please type or print clearly to insure prompt processing. Photocopy this page if you wish.

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❑ Junior High School	❑ 65 or older	❑ Educator	❑ Hobbyist	❑ (With this membership category, your name will be listed in each issue of *Percussive Notes*.)
❑ Senior High School		❑ Performer/Artist		
❑ College/University		❑ Library		

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Pre-Registration fee for PAS member–(this includes full access for all four days)–$90 (On-site registration for PAS member will be $115)	**$90**	**$45**	**$67.50**	
Pre-Registration fee for non-member–(this includes full access for all four days)–$115 (On-site registration for non-member will be $135)	**$115**	**$57.50**	**$86.25**	
One-day registration for PAS members only–$55 per day	**$55**	**$27.50**	**$41.25**	
One-day registration for non-member–$70 per day	**$70**	**$35**	**$52.50**	
Children ages 8 and under–FREE (must be accompanied by an adult)	**FREE**			
Accompanying family members–$20 each (this includes full access for all four days) Names of family members attending _____	**$20**			
Admission to the Exhibit Hall and/or Marching Percussion Festival only–$5 each (this badge will not allow admission to concerts, clinics, etc.)	**$5**			
I am including membership dues	**$35, $55 or $135**			
Hall of Fame banquet tickets–$40 per person Number of vegetarian meals _____ (May not be purchased at PASIC–available by advance purchase only)	**$40**			
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TOTAL				
Check or money order enclosed				
Charge to my VISA/MasterCard/Discover#	**Expiration Date**			
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Call 800-540-9030 **Due Date: October 16, 1998**

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Telephone ( ) — _____ Today's Date _____

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Quality Inn Plaza Hotel
(one block from convention headquarters)

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(This is a request only and is not a guarantee)

❑ King ❑ Double

Smoking preference
(This is a request only and is not a guarantee)

❑ Non-smoking ❑ Smoking

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Check-out Date _____

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Number of People in Room _____

Number of Rooms _____

* All hotel rates are per room, per night, plus tax. Room rates include $5 for PAS to help defray convention expenses.
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The West Point Festival Marimba Orchestra

by Lauren Vogel Weiss

Marimba orchestras are generally associated with the past—from Clair Omar Musser's 1933 World's Fair "Century of Progress" marimba orchestra through his 1950 Chicago Railroad Fair ensemble. But history was recreated on a grander scale at the West Point Percussion Festival on March 27–28, 1998, when SSG Dana C. Kimble and the United States Military Academy Band hosted the historic event at the Eisenhower Hall Theatre in West Point, New York.

The focal point and highlight of the weekend was The Festival Marimba Orchestra, featuring 164 players on 134 instruments. The finale added twenty more marimbists. This ensemble was a tribute to Musser, organizer of many large marimba orchestras in the past and the individual generally credited as having given the marimba its start as a legitimate concert instrument. Plans originally called for Musser to be in attendance at this special tribute, but his ailing health prevented his traveling from California to New York.

The idea for this spectacular originated with Dana Kimble, a sixteen-year member of the percussion section and band at West Point—one of the premier service bands in the country. "I've always been interested in the history of marimba and xylophone," he explained. "A few years ago, I discovered a film that Clair Musser made in 1928, which inspired me to research his legacy a little further. It took me quite a while to be able to restore the only copy of this film in existence, but once I knew I could do that, I decided to form a marimba orchestra as a tribute and see if we could get the same interest that he did fifty or sixty years ago.

"At the Nashville convention [PASIC '96], I approached some key people whose help and expertise I knew I would need. At first, I was throwing around the number of one hundred marimbas, and they thought I was crazy! I knew it was going to take a lot of support from other people, but everybody teamed together and the interest grew like wildfire.

"I wanted to get as many 'name' players of today's era as possible, which would help draw attention to the event and also draw people here to either watch or participate." And "names" he got, including Bob Becker, Emil Richards, Gordon Stout and Leigh Howard Stevens.

Gordon Stout first heard about the impending event at the Pennsylvania Day of Percussion in 1997. "Dana Kimble and I talked about it and, of course, I said I would be more than excited to participate," Stout said. When Kimble invited Bob Becker, he immediately agreed, too. "I met Dana about twenty years ago when I was performing at the University of South Florida while he was still a student there," Becker recalled. "Dana got very close to Sammy Herman and got me hooked up with him as well, since we were both interested in that music and that era. We both played at the convention in St. Louis [PASIC '87] along with Sammy and Gordon. We've been close ever since."

Becker and Stout served as co-concertmasters of the orchestra. Other principal players included James L. Moore and William Cahn on second marimba, Lucille Bruenig and Gary Kvistad on third marimba, Emil Richards and Peter Tanner on fourth, and David Eyler and Dan Armstrong on fifth/bass.

The elite roster also included Lucille (Schollenberger) Bruenig—the only member of this contemporary re-creation to have been a member of one of Musser's original orchestras. In 1941, at age eighteen, she and several other marimbists from Pennsylvania played in the Chicago Marimba Symphony at the Chicagoland Music Festival at Soldier's Field. "Our marimba teacher, Dorothy Yoder Albright, took a few of us from Allentown to Chicago to play in the orchestra conducted by Clair Omar Musser," Bruenig remembers. "We had a special handmade trailer to take the six marimbas from Allentown to Chicago. We paid $2.50 for our room at the Allerton, compared to $109 today! My parents could not afford to go to Chicago from Pennsylvania. To hear us, they had to listen on a radio, and to see us, they had to go to the theater and watch the newsreel. It was a big experience."

Asked about her reaction to the first rehearsal in West Point, she replied with a smile, "It was a repeat of the first one. It sounded fantastic. It's a thrill just to be here; it brings back memories. I'm glad my daughter, Donna, can experience this, too. Playing in the orchestra with me is a chance of a lifetime for her."

With only limited rehearsal time, everyone had to prepare music ahead of time. Thanks to the archival work of Kimble (with contributions from Karen Ervin Pershing/Studio 4 Music, Bob Nowak, David Eyler, Gordon Peters, Cort McClaren/C. Alan Publications, Jim Moore/Permus Publications and Forster Music Publisher), the participants had their parts months in advance. The hours of personal preparation paid off; after only six hours of total ensemble rehearsal, the concert was a musical success.

What did some of the "first-timers" think of the unique ensemble? "Someone said it sounded like a snowblower starting up," laughed Becker. Ruth Cahn added a visual impression: "When [conductor] Fred Fennell stopped us, he made a comment about all the marimbists shifting together and asked to see it again," she said, grinning. Kimble worried about how loud it would be. "But I was just relieved that we were finally here!"

In addition to hundreds of details necessary to prepare such an ensemble, Kimble carefully considered the experience from the performers' point of view. "I knew we were going to have a lot of university participation," he explained, "and the financial situation of the students is not always that great. I wanted them to be able to have the experience and not

PHOTO BY CHRISTIAN EBERLE

MARIMBA FESTIVAL ORCHESTRA

Conductor: Dr. Frederick Fennell

Principal Players
1st Marimba: Bob Becker, Gordon Stout
2nd Marimba: William Cahn, James L. Moore
3rd Marimba: Lucille Bruenig, Gary Kvistad
4th Marimba: Emil Richards, Peter Tanner
5th Marimba: (Bass) Dan Armstrong, David Eyler

Marimba Orchestra Personnel
Adams, Matt
Albano, Nick
Aldredge, Raymond J.
Alico, Gregory H.
Alifantis, Rich
Allen, Russ W.
Arcano, Dennis J.
Austin, Robert
Azuma, Tomoko
Barudin, Jeffrey
Basel, Sarah
Baumgardt, Roy
Bennett, Greg A.
Beerman, Kevin
Bishop-Thielke, Cathy
Boland, Greg
Boudwin, Jay
Brandt, Tim
Buinicki, Kate
Burdett, Adam
Burris, V. Colby
Cahn, Ruth
Cairns, Zachary
Cal, Joseph
Carr, Stephanie
Clancy, Brian
Clemmons, Jimmy
Clyde, Kevin
Cole, John A. Jr.
Csicsila, Mell D.
Csisack, Andrew M.
Cuccia, Gus
Damian, Jennifer G.
Davis, Kristie
DeBellis, Donna
Dent, Geoffrey
Dolan, Phil
Donaldson, Jennie
Ducamp, Alex
Dulworth, John
Engleman, Robin
Fegley, Ryan
Ferguson, Jamie
Fitzsimons, Jeremy
Gallic, Warren T.
Galusha, Josh
Garrett, Katie
Gauthreaux, Guy
Giachetti, Jason
Ginder, Dale
Godsill, Dan
Greczek, Jeffrey
Green, Ben
Grover, Neil
Gurnard, Glen
Hall, Teddy Jr.
Hartenbeger, Russell
Healey, Patrick T.
Hilliard, Mark-Aaron
Himmelberger, Art
Hinant, Susanna
Hoffman, Elizabeth
House, Erik
Howarth, Gifford
Howe, Warren
Immerso, John J.
Ibrahim, Kristie
Iocco, John
Johnson, Philip B.
Khoja-Eynatyan, Leon
Kimble, Dana C.
Kite, Rebecca
Klingler, Steve
Knecht, Angelique
Komesu, Koji
Krafthefer, Ken
Kumor, Frank
Laird, Kevin
Larsen, Wilma M.
Laufer, Gabriel
Lavelle, Eric
Lawyer, Craig D.
Lemmerman, Emily
Lieberman, Arthur H.
Long, Jason
Lowe, Brendan
Lustig, Andrea
Lyman, Kristin
Malone, Brian
Maddox, Jeannine
Maddox, Morgan
Majerczak, Jason
Marceau, Thomas
Mastin, Meggan
Mayotte, Dave
McDaniel, Matt
McMahan, Christopher Myles
Mercado, Marcus F.
Meunier, Daniel
Miller, Kate E.
Mingo, Michael
Morales, Javier
Moritz, Gary
Morrison, Steve
Morton, Wesley
Moser, Catherine
Murley, Lucian
Muro, Tom
Nakagawa, Makoto Charles
Nicol, Lisa
Nowak, Robert A.
Orlowsky, Joseph
Overman, Michael
Petty, Mark
Pezzino, Victoria
Picotti, Charissa
Piper, Joanna
Piscitello, Jeff
Rasmussen, Joseph
Read, Mariel
Redman, Ben
Rich, Sheila
Ricotta, Chuck
Riley, Heather
Rizzi, Philip
Rogers, Lisa
Rudzunski, Kristopher
Russell, Nathan
Sallak, William
Sander, David A.
Schaefer, G. W. Sandy
Schroter, Joel
Shaffer, Frank
Sheffler, Eric D.
Shoemake, Adena
Silliman, Michael S.
Skrynecki, Scott
Smith, Chistopher
Smith, Dave
Smith, David B.
Smith, Jenny
Smith, Stephanie
Sorrentino, Ralph
Sperlik, Robert V.
Stephens, Teri
Stevens, Leigh
Steward, Jared
Stonefelt, Kay
Tantchev, George
Thew, Graeme
Trefethen, Don
Treloar, Chris
Tychinski, Brian
Vaconti, Jennifer
Volk, Gail C.
Wahl, Jessica
Waite, Jeffrey
Watson, Matthew
Welch, Jeffrey
Welcz, Todd A.
Whitford, Steven M.
Whitney, Jonathan W.
Williams, Ashley A.
Wilson, Robert
Witkiewitz, Michael
Witten, Matthew
Wynder, Thomas
Wolf, David
Wood, Casey
Woodruff, Jeffrey
Wu, She-e
Wyre, John
Yoshida, Mika
Zuniga, Esteban

have money be an issue. Because of the facilities at West Point, I was able to get unlimited housing in a large barracks-style room where everyone would get a bed and shower and a place to sleep for no charge. That helped a lot of the students coming from universities all around the country, and that added to the level of participation we were able to get."

When he began planning this marimba extravaganza, Kimble immediately sought out his first choice for a conductor: Frederick Fennell. The spry octogenarian was delighted to have been considered for this project. "When you stop to think about what Dana did to put this thing together," Fennell said, "it was absolutely amazing!"

What was the most difficult aspect of rehearsing an ensemble of this size? "There was nothing difficult," Fennell replied. "We just had to do it in the frame of time we had. Everybody learned to listen to each other—which was important. Everybody watched me very carefully—which was not as important! What I loved the most was the quiet beginning of the first Chopin Prelude. Once they played that, it set the whole pattern for their listening and my conducting. The result was the happy one we enjoyed that night."

The various marimbas on stage included almost every conceivable model made during the past sixty years, from vintage to modern. "It was a fantastic collection of historic instruments," Kimble said. "We had about ten Deagan King George marimbas from 1935. There were a couple of Century of Progress instruments from 1933, both of Clair's design. We had the Musser Canterbury that Vida Chenoweth played during her Carnegie Hall concert. We also had two 'stand-up' contrabass marimbas—one was my own personal King George bass from 1939 that Musser built, and the other was a Deagan contrabass from the '40s that used to be owned by the Navy Band in Washington and is currently owned by Drums Unlimited." This was only the second time that two stand-up contrabass marimbas had been played side by side.

Dr. David P. Eyler, Director of Percussion Studies at Concordia College, Moorhead State University and North Dakota State University in Fargo, North Dakota and Moorhead, Minnesota, was one of the two stand-up bass players, with one of the best views on stage. (Dozens of others played bass parts on the low ends of other marimbas). "You could see just about everything," Eyler recalled. "I was in direct line with the conductor, and I could see all the players in my view there. I also got to see the audience. It was a fun experience."

Members of the orchestra came from twenty-four different states, as well as seven foreign countries, making this a truly international event. "It was too good an opportunity to miss," said Ben Redman, a high school instrumental instructor and freelance musician from West Lothian, Scotland. "All the top marimbists in the world came together for this event. It was a unique opportunity to experience the thrill of playing in an orchestra of over 150 like-minded percussion players. I will always remember meeting all these wonderful people."

Another citizen from the United Kingdom was Graeme Thew, Principal Percussionist with the Grenedier Guards, one of

PHOTO BY CHRISTIAN EBERLE

PHOTO BY CHRISTIAN EBERLE

Dana Kimble (left) and Chris Treloar (right)

the Queen's military bands based at Buckingham Palace in London, England. After having read about the event in a PAS publication, he, too, journeyed across the Atlantic for this memorable event. "Just being around so many of the good players that I had read about before" stood out in his mind. "Coming from England, I never had the opportunity to see them in the flesh or hear them play live." Thew was also given the honor of performing with Nexus and members of the U.S. Military Academy Band percussion section in the traditional Ancient Military Aires during the Friday evening concert.

Leon Khoja-Eynatyan is the PAS Chapter President from Armenia in western Asia. A performer in a professional percussion ensemble and orchestra as well as a teacher, he, too, read about the event in *Percussive Notes*. After contacting Kristen Shiner McGuire, President of the New York PAS Chapter (a sister chapter to Armenia), arrangements were made for him to travel to West Point. "Playing in this historical symphony was a dream for me," he said.

By Saturday evening, everyone was ready. Dressed in the spirit of previous marimba orchestras—men in tuxedos, women in white blouses, and the members of military bands in their dress uniforms—the Festival Marimba Orchestra assembled onstage in the Eisenhower Hall Theatre. Masters of Ceremonies for the evening were William F. Ludwig II and Jack Conner, both members of Musser's 1935 International Marimba Symphony Orchestra (IMSO or "King George"). Between tunes, they regaled the 2,500-plus members of the audience with tales of their travels with a marimba orchestra through Europe on the eve of World War II. Another member of that same orchestra, Herschel Stark, traveled from Arlington, Texas, to listen to this historic ensemble.

One of the most moving highlights of the concert did not involve the orchestra itself. After the second selection following intermission, the orchestra quietly left the stage while a 60-by-30-foot screen was lowered. For the first time since 1930, images of Clair Omar Musser flashed on the screen while Leigh Howard Sevens, illuminated by a single spotlight, played three of Musser's etudes. "It was pretty awe-inspiring and humbling to know what was showing on the screen behind me while I was trying to play the man's music," said Stevens. "A lot of people think his music isn't too difficult but, in fact, the Musser Etudes are very hard little pieces. I played the 'Whole Tone,' which is a fairly unknown one, to start and then the 'B major' and then the 'C major.' To fill out the rest of the film, I did a Gershwin piano prelude—a good period piece that fit with the style of the film.

"I decided early on that the music couldn't be choreographed to the film at all, because I wasn't playing the same music." [The audio portion of the original film had been lost decades ago.] "The most difficult thing was to try to finish somewhere near the end of the film. Because I play the pieces differently each

PROGRAM

Prelude Op. 29, No. 4
(Frederick Chopin, arr. Ruth Jeanne)
Bolero
(Eustasio Rosales, arr. Musser, ed. Armstrong)
Scherzo Caprice
(Clair Omar Musser, arr. Ervin-Pershing)
Gordon Stout, soloist
encore: Etude in G Major (Musser)
Selections from Carmen
(Georges Bizet, arr. Musser)
Nola
(Felix Arndt, arr. Cahn)
Girlfriends Medley: Margie, Jean, Dinah
(arr. Bob Becker)
Bob Becker, Soloist
encore: Etude in Ab Major (Musser)
"Pilgrim's Chorus" from Tannhauser
(Richard Wagner, arr. Musser, ed. Nowak)

INTERMISSION

Spanish Dance No. 5 "Bolero"
(Moritz Moszkowski, trans. Armstrong)
Londonderry Air
(traditional, arr. Peters, Tanner)
"Clair Omar Musser (World's Foremost Marimbaphonist)"
film accompanied by Leigh Howard Stevens
Etudes: "Whole Tone," "B major" and "C major"
(Musser)
Piano Prelude
(Gershwin, arr. Stevens)
Rhythmic Caprice
(Leigh Howard Stevens)
Leigh Howard Stevens, soloist
Finlandia
(Jean Sibelius, arr. Musser)
encore: The Stars and Stripes Forever
(John Phillip Sousa)

time, one time I would be thirty seconds over and the next time I might be thirty seconds under." Stevens truly captured the spirit of the evening—from his "duet" with a silent Clair Omar Musser to his performance as a member of the orchestra in "Finlandia." "It was a lot of fun," Stevens said, smiling.

"Fun" was a word heard from many throughout the weekend, along with "amazing," "great," "incredible," "overwhelming," "special" and "thrilling." Here are a few "memorable moments" as seen through the eyes of the participants: "The more we played, the more we started looking at each other and feeling each other's part," remembered David Eyler.

PHOTO BY CHRISTIAN EBERLE

"Our movements even came together, so it was fun. 'Bolero' is still one of the fun pieces to play; I love the bass part of that! It's fun playing under Mr. Fennell again."

"It was a thrill," said Emil Richards. "I had gone to a psychic many, many years ago who said that in another life I performed with a multitude of players who played on barred instruments in Atlantis. It really brought that to my attention; here I am, home again. To be with that many people playing on the same instrument that I grew up with and played for sixty years was really gratifying. It was a joy."

Gordon Stout has performed as a soloist with numerous types of ensembles but never a marimba orchestra. "It was very strange," he said. "You could only really hear two or three people on either side of you. The rest of it was this nebulous blob of sound. I'm sure it sounded great out in the audience, but on stage it was a very strange listening experience." When asked about his most memorable moment of those two days, Stout replied without a moment's hesitation: "Playing next to Bob Becker."

"It was just overwhelming," said Becker. He compared soloing with the orchestra to "floating in the Dead Sea where you can't sink. It was great." Being on that stage "was totally inspiring. It's like that feeling you get when you play at PAS conventions—when you've got this audience that's right there with you, and they know what's going on."

Lucy Bruenig could hardly keep from smiling after the concert. "Sharing the stage with so many famous people—great people like Becker. It was extra special."

Frank Shaffer, Professor of Percussion at the University of Memphis, was impressed as soon as the first note was played. "That first D we played together as an ensemble in the Chopin Prelude was pretty special, to say the least. Hearing 'Danny Boy.' Hearing that kind of rocking sound in Bob Becker's 'Girlfriends' medley about halfway through and then, at the end, the real 'boogie-woogie' bass line, which was really neat. I've never played in an ensemble like this before, so this was very special to me for that reason. It was really neat to see all the historic instruments plus all the wonderful new instruments, too."

"Bob Becker, Nexus, Leigh Howard Stevens, Gordon Stout—it's just a privilege to be alive in this generation to be able to hear these people," said Glen Gurnard, a member of the United States Army Band ("Pershing's Own") from Fort Myer. "The other thing that almost moved me to tears, even in rehearsal, was 'Londonderry Air.' It was such a beautiful, sonorous sound of all the marimbas coming together. It was incredible."

Leigh Howard Stevens enjoyed hearing Bob Becker play a Musser Etude. "I don't think anyone has heard Bob play a Musser Etude since he was at Eastman in the '60s," Stevens said. "That was an incredible treat, and something that people should remember for a long, long time."

Ruth and Bill Cahn were one of two married couples performing together on stage; the other was Jeannine and Morgan Maddox from Pennsylvania. The Cahns have played together for thirty years in the percussion section of the Rochester Philharmonic, but this was a nice change from Bill's "Nex-izing," as Ruth calls her husband's work with Nexus. "There was a certain level of absurdity to it," said Bill Cahn, laughing. "With 134 marimbas and who knows how many players, several times we both started laughing at the enormity of the sound and of 164 bodies moving in one direction to go up an octave to play. But it was fun and we had a good time."

"As a teacher and educator," Ruth Cahn added, "it was great to see the first rehearsal and then to see how far the group had come by the time of the concert. It reinforces my opinion of what young people can do in a short amount of time with the right kind of inspiration to

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By 10:30 p.m., the magic was over—left to memories and a soon-to-be-released CD recording and videotape. Within a couple of hours, most of the marimbas on stage had been disassembled and carried out to waiting vehicles or packed away in cases for shipping. "Do you have any idea how many little things have to be tightened and untightened and put together and put in cases?" observed Frederick Fennell. "That was just another one of the amazing things."

As the stage was cleared and newfound friends exchanged warm embraces, Dana Kimble thoughtfully took it all in. "Nobody really knew what the marimba orchestra was going to be like," he said. "Even in all my research and in talking to some of the other experts in the field, we had no idea what to expect. We've all experienced ensembles of twenty to thirty people. We did have a few people that had played in the Tempe group [PASIC '78], which had fifty-two members. But just the sight of that many instruments together and not knowing how an ensemble of that size was going to react—were we going to be able to play together in the amount of space we had on that stage? Dr. Fennell was able to pull everything together in a very short period of time. People came prepared—they knew the music—and so it's just been a fantastic experience."

PHOTO BY RONALD HARSH

Emil Richards

PHOTO BY LAUREN VOGEL WEISS

Dr. David Eyler plays the King George Contra Bass Marimba

Lauren Vogel Weiss is President of the Texas Chapter of the PAS, President of Percussion Events Registry Company and a free-lance percussionist in the Dallas/Ft. Worth area. PN

DON'T MISS PASIC '98
ORLANDO, FL
NOVEMBER 4–7, 1998


in concert PASIC '98

DAILY SCHEDULE

WEDNESDAY

Percussion Marketing Council Outreach Concert

10 A.M. • Fabulous Leopards, *Children's Concert*

New Music Research Day "Percussionists as Composers"

11 A.M. • John Bergamo, Christopher Deane, Eugene Novotney, Marta Ptaszynska, Stuart S. Smith, Mike Udow, Nebosja Zivkovic

8 P.M. • Mike Udow Opera—"The Shattered Mirror", *Showcase Concert*

THURSDAY

8 A.M. • Disney Animal Kingdom Village Beatniks, *Terrace Concert*

9 A.M. • Tomball High School Percussion Ensemble, *Showcase Concert*
• Rebecca Kite, *Keyboard Clinic*
• John Bergamo, *World Percussion Clinic*

10 A.M. • Walfredo Reyes, Jr., *Drumset Cinic*
• Williamsburg Fife & Drum, *Marching Masterclass*
• *Timpani Solo Competition*
• Joe Galeota, *World Percussion INTRO Session*
• Dan Lidster, *Paper Presentation*

11 A.M. • High School Ensembles, *Percussion Ensemble Festival*
• Victor Mendoza, *World Percussion Clinic/Performance*
• Adam Nussbaum, *Drumset Clinic*

12 P.M. • Naples Philharmonic, *Orchestral Clinic*
• Ed Shaughnessy, *Drumset Cinic*
• University of North Florida Percussion Ensemble, *Terrace Concert*
• Tony Vacca with Massamba Diop, *World Percussion Masterclass*

2 P.M. • Cort McClaren, *Percussion Ensemble Literature*
• Gary Chaffee, *Drumset Masterclass*
• Gordon Gottlieb, *World Percussion Clinic*
• Chris Norton, *Keyboard Masterclass*

3 P.M. • University of Central Florida Steel Band, *Terrace Concert*
• Scott Ney, *World Percussion Masterclass*
• Ed Uribe, *Electronic Percussion Clinic*
• Terry Bozzio, *Drumset Cinic*

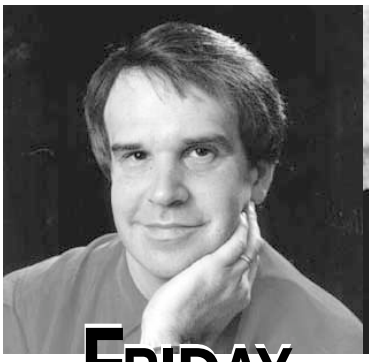
4 P.M. • Malcolm Dalglish & Glen Velez, *World Percussion Clinic*
• Leigh Stevens Contest Winner, *Showcase Concert*

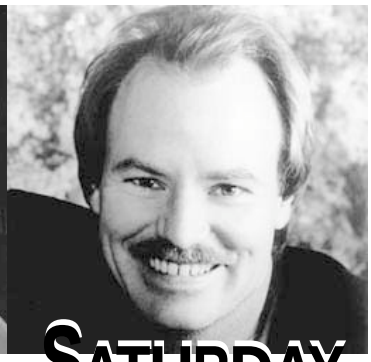
5 P.M. • Fabulous Leopards, *Terrace Concert*
• College Marching Individuals, Keyboard/Snare/Tenor/Timpani, *Marching Percussion*
• Jon Metzger, *Keyboard Clinic*
• Tommy Igoe, *Drumset Clinic*

8 P.M. • High School Marching Individuals, Keyboard/Snare/Tenor/Timpani, *Marching Percussion*
• *Drum Circle*
• Danny Gottlieb, *Evening Concert*

10 P.M. • *Hand Drum Jam Session*

Please Note: Artists and schedules are subject to change.





FRIDAY

8 A.M. • Dom Famularo, *Motivational Leadership Presentation*
• University of Florida World Ensemble, *Terrace Concert*
• Jim Ross, *Orchestral Clinic*

9 A.M. • Tenors, *Marching Masterclass*
• Western Michigan University Percussion Ensemble, *Showcase Concert*
• Glen Fitten, *Amadinda INTRO Session*
• Mark Ford, *Keyboard Clinic*

10 A.M. • Hono Daiko, *World Percussion Clinic/Performance*
• Roy Haynes, *Drumset Clinic/ Performance*
• Matthew Darling, *Paper Presentation*

11 A.M. • *College Marching Drumline Festival*
• Orlando Cotto, *Keyboard Clinic/Performance*
• Rick Latham, *Drumset Masterclass*

12 P.M. • Ricky Lawson, *Drumset Clinic*
• Janis Potter, *Keyboard Clinic*
• Will Hudgins, *Orchestral Masterclass*
• Epcot Future Corps, *Terrace Concert*
• Carribean Sound Project, *World Percussion Clinic*

2 P.M. • Joe Morello, *Drumset Masterclass*
• Jim Strain, *Keyboard Clinic*
• Giovanni Hidalgo, Sikiru Adepoju, *World Percussion Clinic*

3 P.M. • Steve Smith, *Drumset Clinic*
• Epcot Future Corps, *Terrace Concert*
• Bret Kuhn, *Marching Clinic*
• Tony Verderosa, *Electronic Percussion Clinic*

4 P.M. • Mecca Bodega, *World Percussion Clinic*
• Michael Burritt, *Showcase Concert*

5 P.M. • The McCormick Duo, *Percussion Clinic/ Performance*
• Disney Jamitors, *Terrace Concert*

7 P.M. • *Hall of Fame Banquet*

8 P.M. • *Drum Circle*

9 P.M. • Walt Disney World Big Band w/Guests, *Evening Concert*

10 P.M. • *Hand Drum Jam Session*

SATURDAY

8 A.M. • Rebecca Kite, William Moersch, Orlando Cotto, *Audience Development Presentation*
• Bethune Cookman College Steel Drum Orchestra, *Terrace Concert*

9 A.M. • Jerry Tachoir, *Keyboard Masterclass*
• East Carolina University Percussion Ensemble, *Showcase Concert*
• Neil Larrivee, *Marching Clinic*

10 A.M. • Thomas Fox, *Paper Presentation*
• Steve Houghton and Kristen Shiner McGuire, *Drumset FUNdamentals Session*
• Jamey Haddad and John Wyre, *World Percussion Clinic*

11 A.M. • Robby Ameen, *Drumset Masterclass*
• *High School Marching Drumline Festival*
• *College Pedagogy Panel Discussion*
• Virgil Donati, *Drumset Clinic*

12 P.M. • Merged Marimbas University of Miami, *Terrace Concert*
• Sherry Smith and J.B. Smith, *Keyboard FUNdamentals Session*
• Brian Slawson, *World Percussion Clinic/Performance*
• Tim Adams, *Timpani Clinic*

2 P.M. • Daneilla Ganeva, *Keyboard Clinic*
• Alan Abel, *Orchestral Masterclass*
• Luis Conte, *World Percussion Clinic*

3 P.M. • Epcot Spirit of America Fife and Drum Corps, *Terrace Concert*
• Ron Brough and Mark Dorr, *Timpani FUNdamentals Session*
• Glen Velez, *World Percussion Masterclass*

4 P.M. • Hip Pickles, *Marching Clinic/ Performance*
• Robert Thomas, Jr., *World Percussion Clinic*
• Leigh Howard Stevens, *Showcase Concert*

5 P.M. • Dave Garibaldi Talking Drums, *Showcase Concert*
• Sal Ferreras, *World Percussion Masterclass*
• James Campbell and Lalo Davila, *Snare Drum FUNdamentals Session*
• Virtual Max, *Terrace Concert*

8 P.M. • Nexus, *Evening Concert*

10 P.M. • *Hand Drum Jam Session*

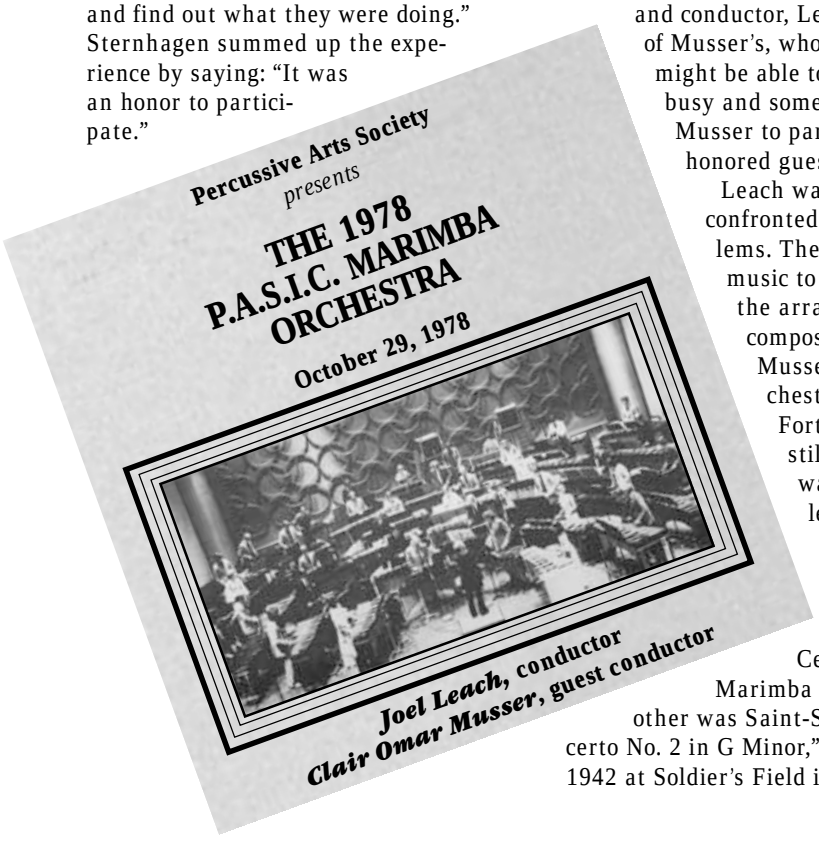
The 1978 PASIC Marimba Orchestra

BY KAREN ERVIN PERSHING

On Friday, October 18, 1978, fifty-four college-age marimbists assembled in a large rehearsal hall in Grady Gammage Auditorium at Arizona State University in Tempe, Arizona. They had come from fifteen different states, bringing their own marimbas with them, in order to participate in the 1978 PASIC Marimba Orchestra.

For many of the students, this was their first opportunity to attend an international percussion convention, but they saw little of it, instead spending two solid days rehearsing for their concert, the grand finale of PASIC '78, which was held in Gammage Auditorium on Saturday night, October 29. Paul Sternhagen, a member of the orchestra recalled, "We missed the entire convention. We had about half-an-hour free to run through the exhibit hall."

Still, for those who played in the orchestra, the event elicits fond memories. "A camaraderie developed pretty quickly," recalled Mark Converse. "It was fun to meet players from all over the country and find out what they were doing." Sternhagen summed up the experience by saying: "It was an honor to participate."



The 1978 PASIC Marimba Orchestra was, indeed, a landmark event. Since then, there have been other and larger marimba orchestras, most recently the one assembled by Dana Kimball for the West Point Percussion Festival this past March. However, in 1978, it had been several decades since the last performance by a large marimba orchestra. The ones created by Clair Omar Musser during the 1930s and '40s had been mostly forgotten. Musser himself was no longer active in the music world, instead utilizing his remarkable abilities as an inventor for the benefit of the aerospace industry. Many percussionists assumed that the renowned musician, teacher and instrument designer was deceased.

But then, someone connected with the Percussive Arts Society had a good idea—to put together a marimba orchestra reminiscent of those Musser had led during the '30s and '40s. The task of organizing it was given to Joel Leach, professor of percussion at Cal State University Northridge. Besides being a fine teacher and conductor, Leach was a friend of Musser's, who, it was thought, might be able to persuade the busy and sometimes reticent Musser to participate as an honored guest.

Leach was immediately confronted by several problems. The first was what music to perform. Most of the arrangements and compositions used by Musser's marimba orchestras had vanished. Fortunately, two were still available: One was Rosales' "Bolero," commissioned and arranged by Musser for the 1933, 100-piece Century of Progress Marimba Orchestra. The other was Saint-Saens' "Piano Concerto No. 2 in G Minor," performed in 1942 at Soldier's Field in Chicago by a 160-piece marimba orchestra. Musser had done the transcription to feature the winning pianist of a competition sponsored by the *Chicago Tribune*. Leach immediately put these two authentic works on the program.

Next, Leach commissioned the talented California composer Daniel Kessner to write a new piece for the 1978 PASIC Marimba Orchestra. The result was Kessner's "Equali VI," a work that several of the performers recall as having been particularly effective musically, as well as enjoyable to play. The rest of the program was made up of arrangements of suitable works in varying styles (see program).

The other problem Leach faced was how to select the members of the orchestra. Finally, it was decided that PAS chapter presidents would be asked to hold local auditions or screen tapes. The final selection was made from tapes submitted to Leach.

Once the orchestra members had been selected, the music was sent out. With only two days of rehearsal time available,

1978 PASIC Marimba Orchestra

October 29, 1978
Grady Gammage Auditorium
at Arizona State University
Joel Leach, Conductor

Bolero by Rosales, arr. Musser
Commissioned by Clair Musser for the 100-piece Century of Progress Marimba Orchestra, 1933.
[Guest conducted by Musser]

Equali Vi by Daniel Kessner
Commissioned by Joel Leach for this event.
[Conducted by Kessner]

Prelude and Fugue XV by Dmitri Shostakovich, arr. Karen Ervin

2nd Concerto in G Minor, Saint-Saens, trans. Musser,
Walter Cosand, piano soloist

Andante/Allegro (1st movement) from Serenade for Strings, Op. 48, by Tchaikovsky, arr. Karen Ervin

Joplin Rag Medley, arr. Marj Holmgren

Scherzo Caprice by Clair Omar Musser, accompaniment for marimbas arr. Karen Ervin

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all the performers knew that they would have to arrive in Arizona with their parts already thoroughly learned. Ed Smith recalls, "I had to practice the music quite a bit. It wasn't watered down at all."

Leach recalls two particular problems that surfaced during the first rehearsal. One was logistical: Although the organizers of PASIC '78 had carefully measured the floor space to make sure that the rehearsal hall could accommodate fifty-four marimbas and fifty-four performers (and a conductor and a grand piano), they had understandably overlooked the difficulties created by the existence of support posts throughout the hall—posts that seemed deliberately to have positioned themselves so as to block performers' sightlines to the conductor's podium. Leach recalls, "At least the first half hour, maybe more, we spent moving dozens of marimbas a few feet one way, a few feet the other, in order to arrange it so that everyone could see."

Overall, the logistical problems were formidable. This author vividly recalls stepping into the rehearsal hall (or rather, edging carefully along the wall) and being stunned to see how many marimbas fifty-four actually were. The rehearsal hall was very large, suitable for a full symphony orchestra, but every inch of it seemed to be filled with marimbas. Another personal recollection is of seeing the sea of marimba cases outside the hall and of wondering how on earth people were ever going to find their own when it came time to pack up after the concert.

Once the logistics were worked out, Leach and the members of the ensemble had to deal with the inevitable ensemble problems. "Marimbas aren't like string or wind instruments," Leach explained. "You can't sneak in an entrance. The attack is immediate, so it's extremely difficult to get that many performers to play exactly together." Even with rehearsal time at such a premium, he fell back on the proven technique of rehearsing short passages at extremely slow tempos, over and over again, until the marimbists were able to play genuinely in unison.

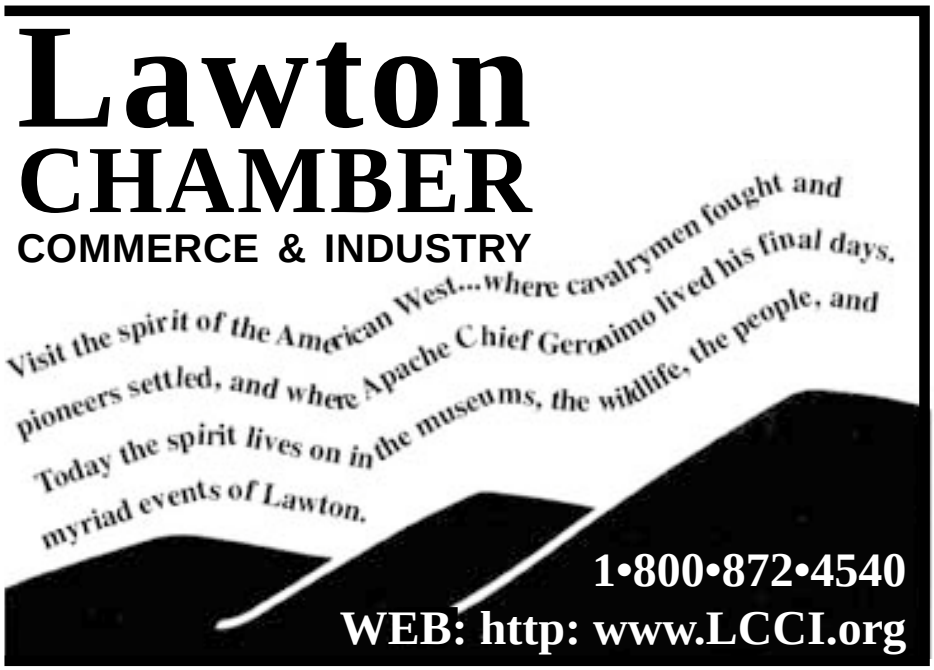
Despite the initial ensemble problems, those who participated were struck by the quality of the sound. "The first few notes were just amazing," observed Mark Converse, while Paul Sternhagen noted, "With that many marimbas playing, the overall sound was organ-like."

Perhaps the most vivid memory Leach has of those two days of rehearsals is the moment when Clair Musser arrived. Until the very last minute, Musser, who had many commitments connected with his aerospace work, had been unable to guarantee that he would be able to attend PASIC '78. Therefore, Leach decided he'd better play it safe and not mention anything about Musser's possible presence until he was actually there. When Leach brought the distinguished, gray-haired gentleman up to the podium and introduced him as Clair Omar Musser, a palpable ripple of excitement passed through the crowded rehearsal hall. To many of these students, Musser was a name on their instrument—and a legend.

The Saturday night concert will be remembered by anyone who was present. Again, as in the rehearsal hall, the number of instruments on Gammage's enormous stage appeared formidable. The young performers played extremely well, as did the guest piano soloist for the Saint-Saens, Walter Cosand of ASU. Musser's appearance as guest conductor for "Bolero" electrified the audience, as his arrival for rehearsal had electrified the members of the marimba orchestra.

Now, nearly twenty years later, all who were involved can look back with pride on the 1978 PASIC Marimba Orchestra, the first, but happily not the last, revival of a fine musical tradition that for a time was lost.

Karen Ervin Pershing arranged several of the pieces played by the 1978 PASIC Marimba Orchestra. She teaches at Cal State University Northridge and is President of Studio 4 Music. PN



Circular Motion

BY JEFFREY M. SALISBURY

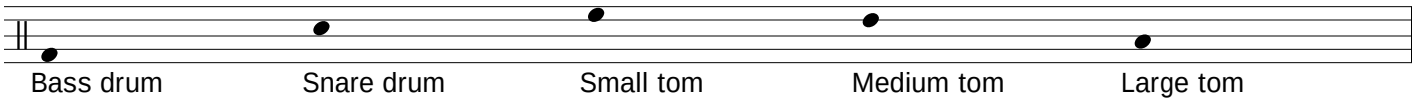
These exercises utilize circular motion on a standard five-piece drumset: bass drum, snare drum and large, medium and small toms. By exploring the possibilities in an organized manner, many related yet separate musical and physical challenges may be discovered.

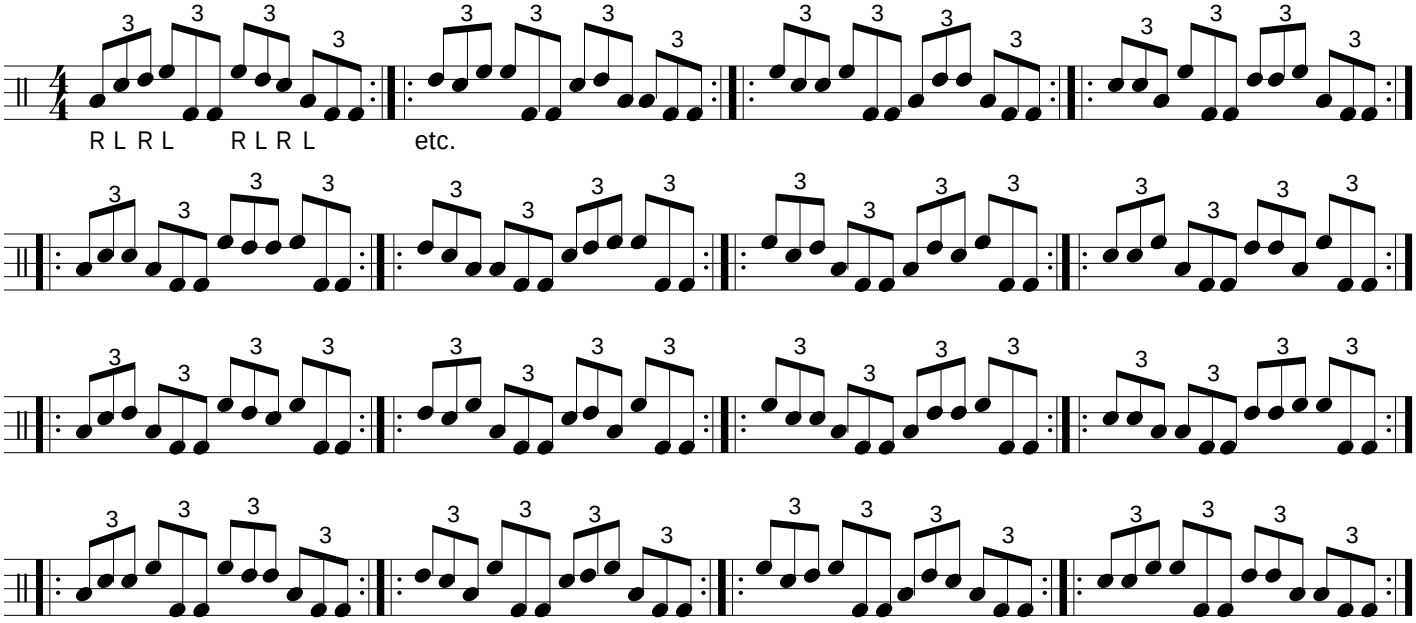
Each sequence employs a different combination of clockwise and/or counterclockwise movements.

1. Right hand counterclockwise; Left hand clockwise.
2. Right hand clockwise; Left hand counterclockwise.
3. Both hands counterclockwise for right-handed players, clockwise for left-handed players.
4. Both hands clockwise for right-handed players, counterclockwise for left-handed players.

After becoming accustomed to the motion and sticking patterns involved, the need for written notation diminishes, resulting in the discovery of personal stickings for the patterns. The following are just a few of the many possibilities. (Note, players with left-handed setups should reverse the stickings that are indicated.)

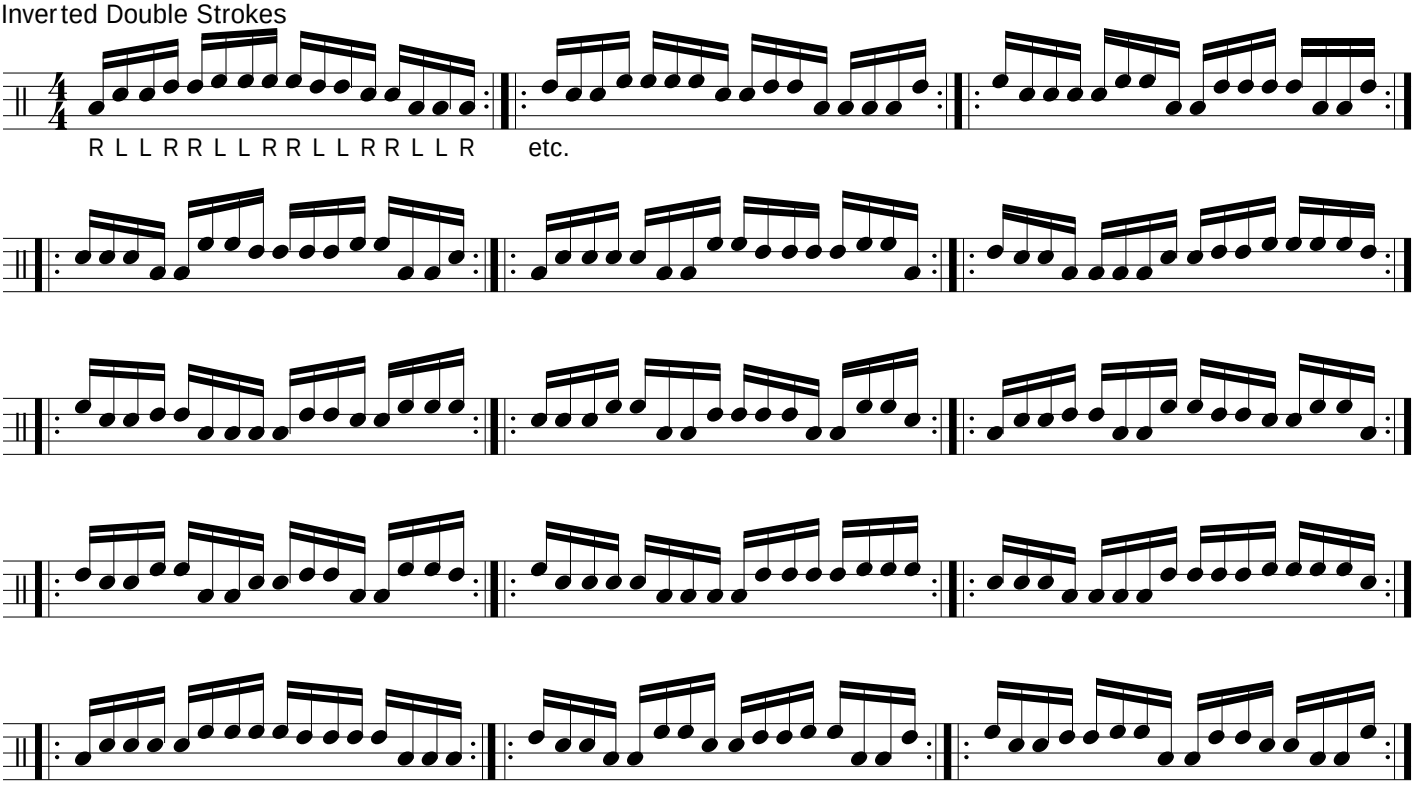
Notation Key

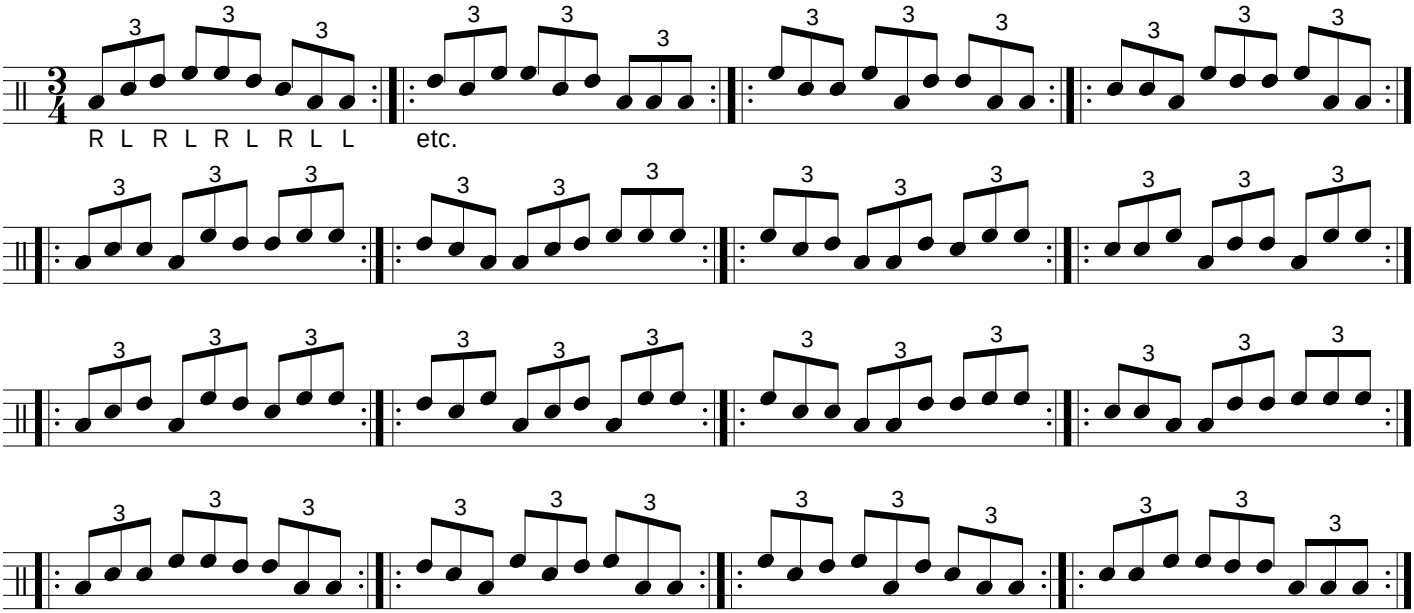




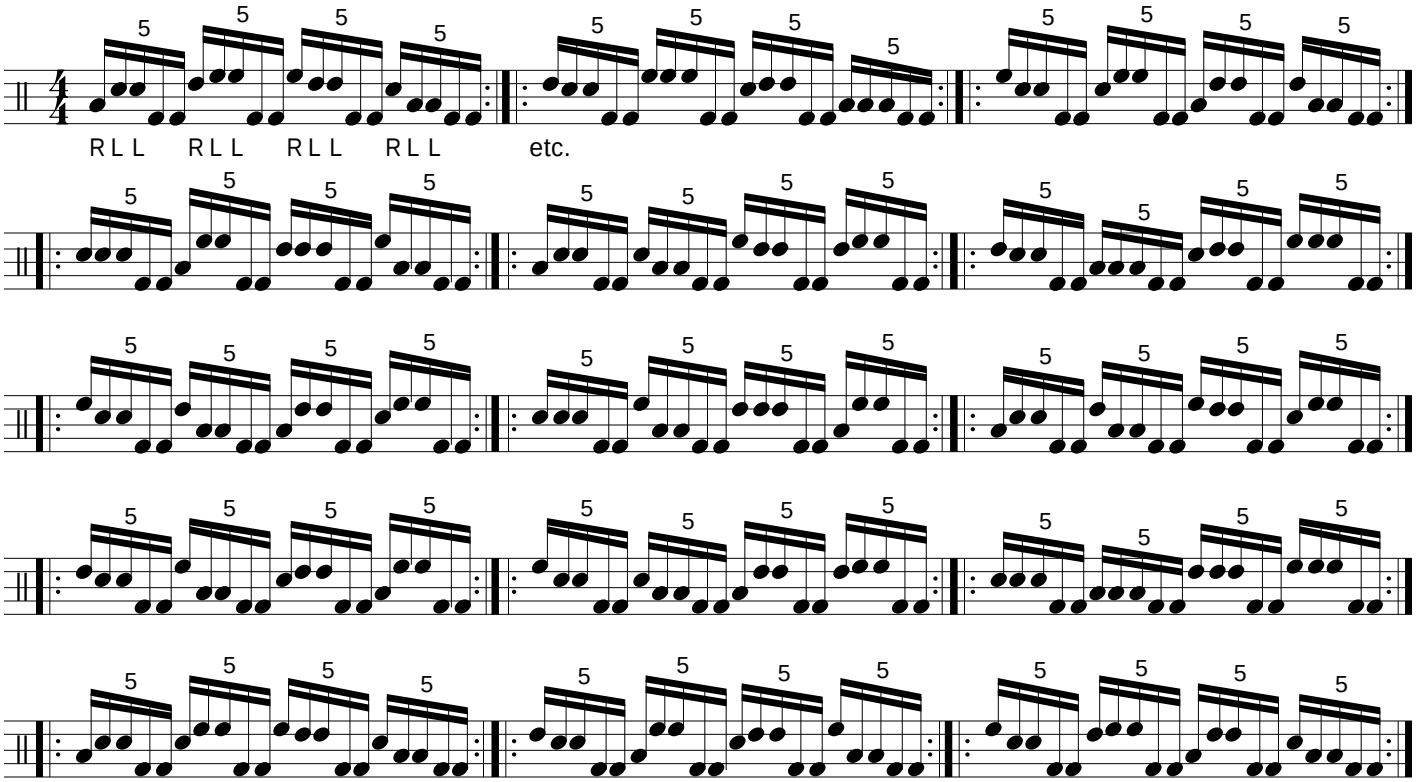
4-Stroke Ruff + 2

Inverted Double Strokes





9/8 Rondo



3+2 Quintuplets

These exercises will help to increase ease of movement around the drums. I encourage drummers of all proficiency levels to give them a try!

Jeffrey M. Salisbury teaches drumset at Johnson State College, the University of Vermont, and is on the faculty of KOSA International Percussion Workshops. He also serves as president of the Vermont State Chapter of the PAS and artistic advisor for the Discover Jazz Festival. His playing credits include the Albert King Blues Band, Cold Blood, Chuck Berry, Bo Diddley and other R&B and jazz artists. Currently he is performing with James Harvey, Pure Pressure and the Sklar/Grippo Sextet. PN

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Practice Makes Perfect

BY PETER ERSKINE

A question I'm frequently asked is: "Do you still practice?" The answer—not surprisingly, I hope—is "Yes." While I consider myself a life-long student of music and the drums, I am not currently taking formal lessons from anyone, nor am I working out of any particular method book. So, the follow-up question would naturally be, "What do you practice?"

I am reminded of a quote by the famed harpsichordist and interpreter of Bach, Wanda Landowska: "I never practice, I always play." What she meant was that every time she sat at her instrument, she made music. Whether we work on specific repertoire or focus our attention more on the mechanics of our instrument, I think Ms. Landowska's sentiments provide an important point of reference.

Every time I play the drumset, or any percussion instrument, I try to play music—musically! I'm always conscious of my touch; aware of the tone I am getting from the instrument, which means I am concentrating on the sound of the instrument as I strike it with hand, mallet, stick or beater and that I am aware of the sound the instrument is producing in the space I'm in (i.e., the acoustics); and very aware of the spaces between the notes. This means that nothing exists in its own, non-musical vacuum.

Specifically, I try to practice the following every day:

THE STROKE

The warm-up routine that appears on this page, which Professor George Gaber of Indiana University showed me, is the set of stickings that I've used for practice sessions since 1965 and before any gig or recording session.

This is my routine:

a. accenting the beginning of each rhythmic grouping

b. playing the groupings without any accents

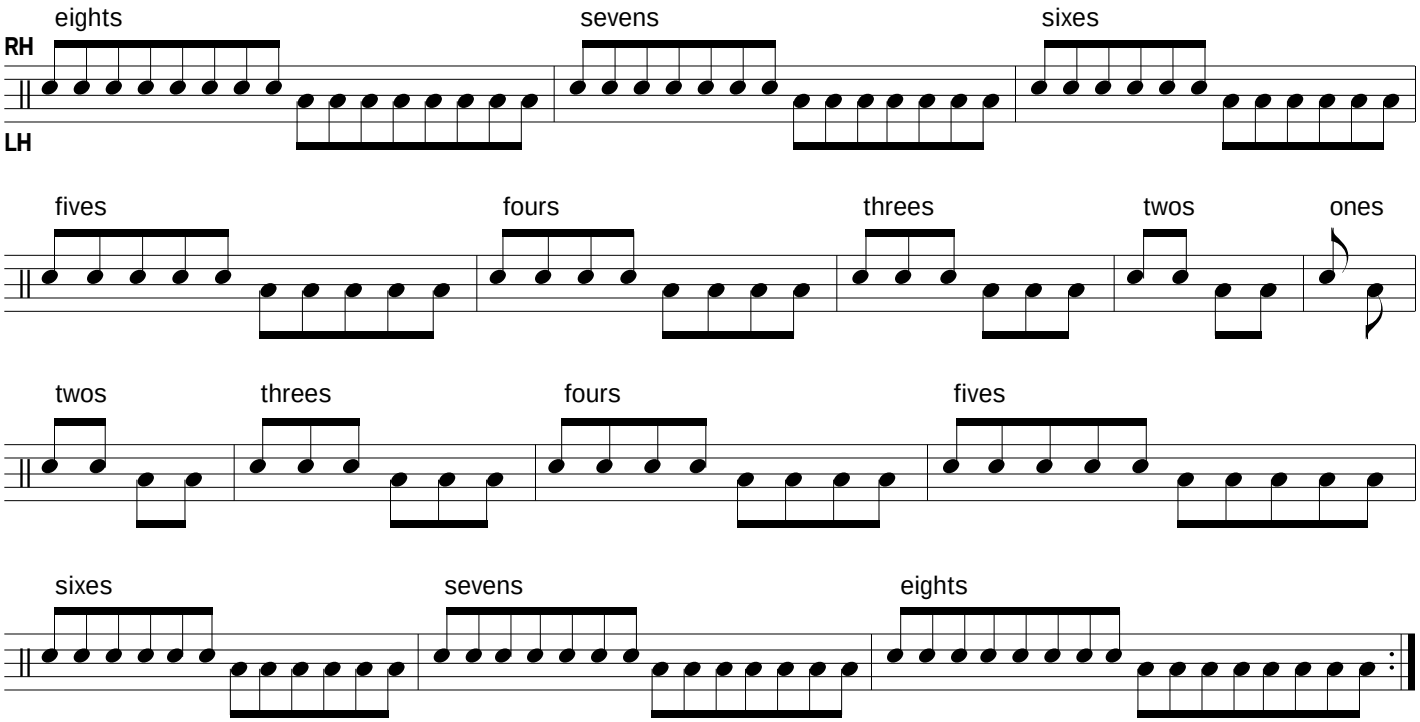
c. playing the groupings with both hands in unison, with no flams!

I then graduate to a set of rudimental exercises: single- and double-stroke rolls (open and closed), plus 5-, 7- and 9-stroke rolls, paradiddles and flams. These warm-up routines help loosen up and exercise the mechanical part of my music-making apparatus—in this case, my drumsticks and hands. But I have learned some other techniques that can apply to all musicians.

When we are younger and less-mature musicians, we are concerned with technique, speed and strength. As we get older, we become more aware of tone, space and touch.

It is a good idea to play long tones and explore your touch and sound on all parts of the instrument—a cymbal, a tom-tom, the bass drum, snare, etc. This will help you become comfortable with playing such tones in an "open" time environment. Are the spaces between the notes "indeterminate," or is there some underlying rhythmic scheme at work, even though the music sounds or seems "free"? What internal rhythm scenario do you think of or observe during this process?

Breathing: This is something to think about and observe, both before you play a piece of music and while you are playing. Take time to practice breathing. Breathe deeply, relax your shoulders and surrender to whatever great life-force you ob-



serve and respect (it might be Nature; it might be Music; it might be God). There is no better way to prepare for playing a piece of music than by breathing properly.

Subdivisions: In my work with other musicians, particularly younger ones, I always preach the absolute importance of being aware of the rhythmic subdivision of any piece of music being played. The notes on the paper of a piece of music will identify some of the necessary and smallest subdivisions to be aware of; but the style of the music determines what subdivisions we must be thinking about in order to play a piece of music authentically and with the right feeling. Is it jazz, rock, funk, samba, gospel? Whenever I play a piece of music, I always sing the underlying rhythmic subdivision to myself, on some level.

TIMEKEEPING

Last year, I enjoyed the luxury of some time away from the drums while keeping busy with composing commissions and the usual, endless array of home-office work. I got a call to play with a hard-bop trio that has become known as the Lounge Art Ensemble, with Bob Sheppard on tenor saxophone and bassist Dave Carpenter. Having not played or practiced for a while had me a bit nervous, so I sat down at the kit and started playing some straight-ahead time, re-acquainting myself with the drums.

Whenever I practice playing time, I start off in a comfortable, medium tempo, and then gradually explore other tempi up and down the beats-per-minute scale. As I began exploring some of the "Elvin" in my vocabulary, I noticed that the time was not so good, i.e., I was coming out of some of the phrase-endings and fills late. I decided to try something I had never done much of in a jazz context: I practiced with a metronome. This was great! Instantly, I had specific feedback as to where my playing tendencies were at. The use of the metronome propelled me from working just within the context of playing habits to a better-informed assessment of where my ideas and their realizations (stickings) were landing. In other words, the metronome provided discipline to my playing without imposing any sense of rigidity.

A lot of times, as I try to emulate the drumming styles of Elvin Jones or Jack DeJohnette, I think of the "in-between" rhythms—the stickings or rhythms that take place between syncopated accents—as the rhythmic "long tones" of the drumset. The actual number of beats is not as important as the accents, or "destination points." This is why the drumming of gentlemen like DeJohnette is so difficult to transcribe, but also explains why such drumming is free from sounding "boxed-in." The metronome is a crucial practice aid in this area. In real life, you'll hopefully have a bass player with excellent time to keep you honest. Practicing with a metronome can ultimately set you free.

CREATIVITY

Sit down at the drums and don't think about what you're going to play. Play what you *don't* know. Just play. If you catch yourself playing "licks," STOP. A useful "game" is to prescribe a set of rules to yourself, such as: "I will not play any double-strokes," or "I will not play anything faster than eighth notes," etc.

In addition to restricting your rhythmic choices on the drumkit, you can impose orchestrational limitations to exercise your true creativity. Try playing a fill or short solo on one part of the kit only. For example, the next time you have a solo fill or break, restrict yourself to playing the entire solo on the floor tom. (You can do this in performance, too; I do some of my best practicing on the gig!) Necessity becomes the mother of creativity here; how musical can you be on just one drum? Habits are rendered useless, licks are meaningless, everything you've practiced can be wrong! But not if you've practiced *creativity*. If you call yourself a musician, then you should be able to make music on one drum—easily! The possibilities are endless once you begin to factor in dynamics, accents, rhythmic construction, melody (inherent by the use of dynamic shapes), texture (what parts of the drumhead you strike, with what touch, stroke) and so on.

The short-term goals and discipline provided by drumbooks and regularly-scheduled lessons are vital to any developing drummer's growth. But creative practicing can turn all that you know into real music-making tools.

One other way that I "practice," which I hope is common to all readers, is that I am almost always thinking about music. I imagine music three-dimensionally in my head—my mind's ear. That is, I re-

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live favorite melodies or solos that I've heard, practicing, in essence, the phrasings and ideas of musicians such as John Coltrane, Charlie Parker or Miles Davis. I invent my own melodic solos; I make up tunes and different grooves—all of this while walking to the market, brushing my teeth or running an errand in the car. Why not?

Whether away from or at your instrument, you should constantly exercise and challenge your creativity. Explore new musical styles. Listen to recordings of many different styles of music, and get to KNOW some of these recordings—the solos, the comping by the rhythm section, the arrangements and, okay, the drumbeats—inside-out.

"I never practice, I always play." (Wanda Landowska)

"I'm always thinking about music, and I always practice *when* I play." (That's not a real quote from anyone; I just made that up—but it makes sense.)

I hope everyone will be inspired to study more about creative concerns, and that the above ideas will help to take some of the "routine" out of the practice routine.

Peter Erskine has worked with such artists as Stan Kenton, Maynard Ferguson, Weather Report, Steps Ahead, Steely Dan, Boz Scaggs and Joni Mitchell, and he has appeared on over 300 recordings, including the recent *Lava Jazz* with the Lounge Art Ensemble on the Fuzzy Music label. He recently authored *The Drum Perspective*, a book/CD published by Hal Leonard Corporation. For information on Erskine's activities, visit his Web site: http://petererskine.com. **PN**

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Arranging for the Pit and Battery

BY JIM CASELLA

Marching percussion arrangements are often created by two individuals: a battery arranger and a pit arranger. Though it can be valuable to have multiple minds working toward a common goal, this can result in a product that is fragmented in terms of intent. Many agree that having one person as the overall arranger (doing both battery and pit parts) creates a cohesive percussion ensemble on the field and provides the best result in terms of unity. The music then becomes the product of one source. With this method, if some things don't work musically, the burden is placed on only one individual.

Would this approach work for everyone? Probably not. There are many top-notch band programs and drum corps in which co-arrangers rely on each other's strengths, which can have very good results. But for those who wish to consolidate pit and battery arranging into the role of one marching percussion ensemble arranger, this article will offer some ideas. It will also help pit or battery arrangers who wish to expand their current role to that of an overall arranger, but who haven't had the opportunity or confidence to give it a try. As with anything, the more hands-on experience you gain, the better at it you will become.

FOR ARRANGERS

• Define each phrase and focus. Question intent.

Once you have a roadmap of how you are going to edit and splice together a piece of music, spend some time analyzing the piece. An effective way of doing this is to make a chart or list to illustrate how the phrases relate to each other (Figure A). You should also make a harmonic analysis of the wind/brass ar-

Phrase/ Section	Tempo	# of Counts	Brass Notes	Percussion Notes	Original Intent	Dynamic	Programming Notes
C	♩ = 108	32	Full brass choir. Full out. Mellophone adds descending counterline.	Battery to support with broad, moving rhythms. Timpani w/brass melody. All keys play counter line.	Brass Fanfare! Xylo/WW counter-line. Dissonance symbolizes darkness of story.	*ff*	First impact of show. Halt on fermatta, last 4 bars.
D	♩ = 170	37		Timpani = low pizz. Vib/ crotale = harp effect Xylo like original. Marimba = strings. Battery accompany w/woodblock effects.	Xylo, harp, woodblock, pizz. Strings create new pointillistic theme.	*mp*	Percussion Interlude. Dynamic contrast from previous phrase.
E		28	Mellophone feature. Main melody. Baritone accompany through ostinato.	Marimba mirror ostinato. Other keybds. Answer mellophone melody. Battery accompany.	Oboe solo over piano/cello ostinato of minor 2nds.		Primary theme introduced through mellophone feature.
F		16	High brass = melody Mid/lower brass play ascending chromatics. Low brass = moving bass line figure.	Bass drums mirror low brass. Tenors stimulate chromatics from brass. Add timpani w/bass line figure.	Building of chromatic tension. Dynamic stays low.	*mf*	Texture thickens. Build tension.
G		16	Isolated composite 8th note to create more tension/growth.	Metalics add glock melody over brass 8th notes.	Glock melody over woodwind ascensions.	*mp*	Build quickly.
H		10	Short, hemiola-style accents. Full ensemble, Full out.	Percussion accents fill-in brass rests for ensemble counterpoint.	Not in original	*ff*	Punctuated impact effect. Base on rhythm of Bass Line from Letter F

Figure A: Example diagram of a pre-arrangement chart to define phrases and ideas.

rangements from which you will be working. We will discuss this a bit later in the article.

With this in mind, here are a few questions you should always be asking yourself: Are you writing accompaniment material or featured material? If it's feature material, you will want to know which segment of the percussion ensemble receives the focus, and how to effectively have the other segments accompany that. What is the intent of each phrase? Are you writing to develop a musical phrase or to create an effect? These kinds of questions become a means of justifying which compositional tools you will use for certain phrases.

• Everything does NOT have to "line up."

Opposing rhythms can occasionally be very effective if used correctly (Figure B). Often times, we rudimental types think that every beat must line up rhythmically among all aspects of the percussion ensemble. But look at a few scores from composers such as Bartok, Nielsen or Ravel, and you will see that this is most definitely not a rule for great music. Obviously, a marching percussion ensemble is not an orchestra, but these examples contain techniques from which percussion arrangers can learn.

Here are two common myths that can help illustrate this point: "Don't put quarter-note triplets in the bass line if the snares and tenors are playing a sixteenth-note pattern." Or, "You can't have the keyboards playing triplets if the drum line is playing eighth notes. That just doesn't line up!"

This philosophy may be true in the literal sense, but it's not necessarily important in terms of the ensemble's role in a given phrase. For example, if the bass line is accompanying the low brass (who are playing quarter-note triplets), while the snares and tenors accompany the main theme of upper winds (who are playing eighth notes), then it isn't crucial that the battery segments "line up" in every note they play, because the opposing parts have separate responsibilities. Balance plays an important role in dictating to the listener where the relationship between battery segments actually lies. When phrases "clash" rhythmically—assuming that is the intent—prioritize which voice should be prominent and which should be secondary. Make these definitions not only for the percussion ensemble, but for the entire ensemble (including winds/brass), and the end result should ensure a uniform approach between winds and percussion.

• Don't turn music into rudiments; write rudiments into the music.

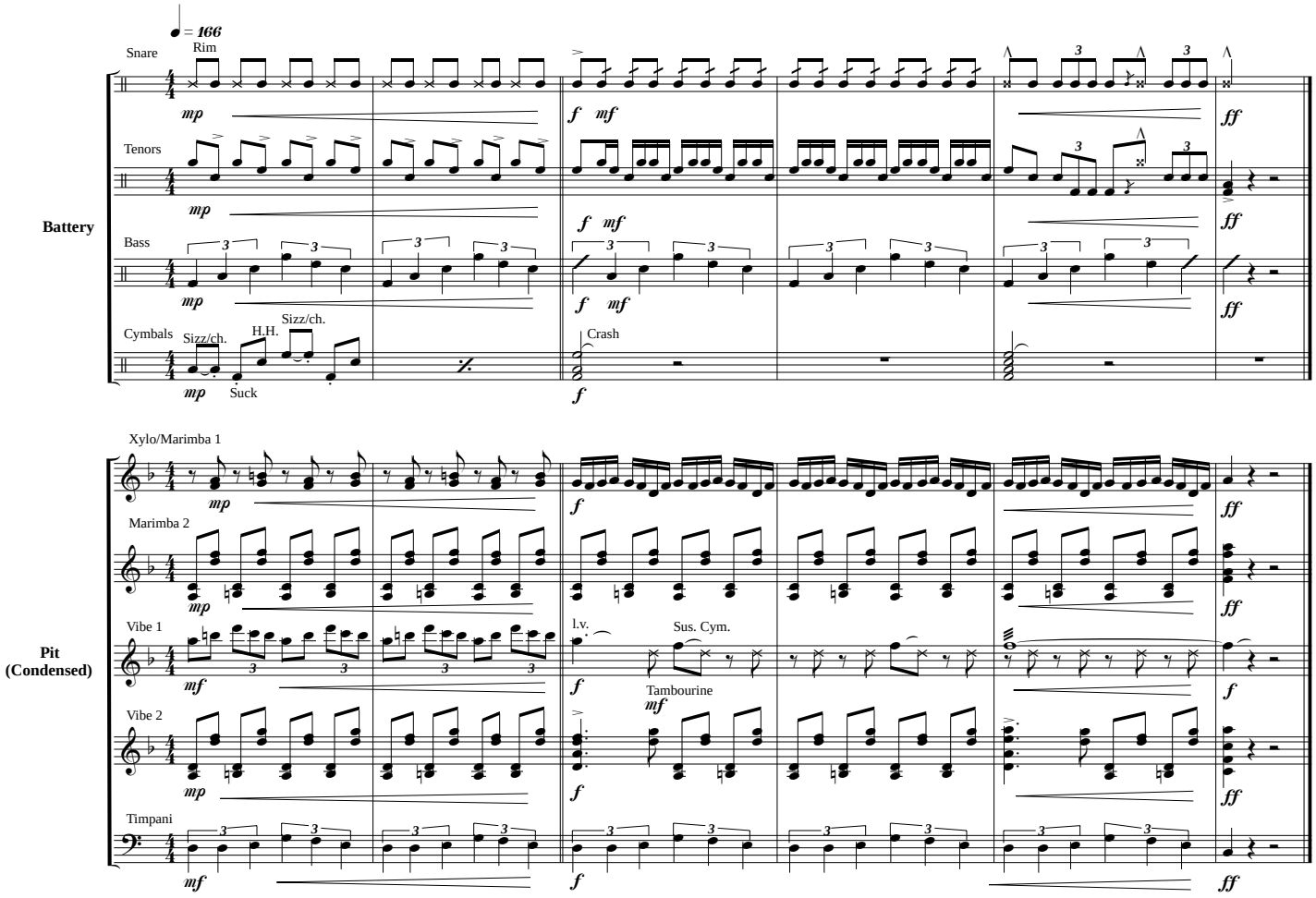

Figure B: When balanced correctly, these opposing rhythms can create a unified approach between winds and percussion. In this example, the bass drums and timpani mirror the low brass; the snares mimic the sopranos and middle horns; the tenors, xylo and marimba supply added motion; and the other keyboards counter the low brass/timpani ostinato.

Rudiments are simply exercises—classifications, or a catalog of sorts. Throwing a bunch of exercises into the middle of a piece of music, just because we've learned and practiced them, would be like having a canoe race in the gym on the rowing machines. Rudiments are a training ground for technique and fundamentals—the same technique and fundamentals that are needed to properly execute the music. If the music (meaning the derivative rhythms and melodies that determine the basic di-

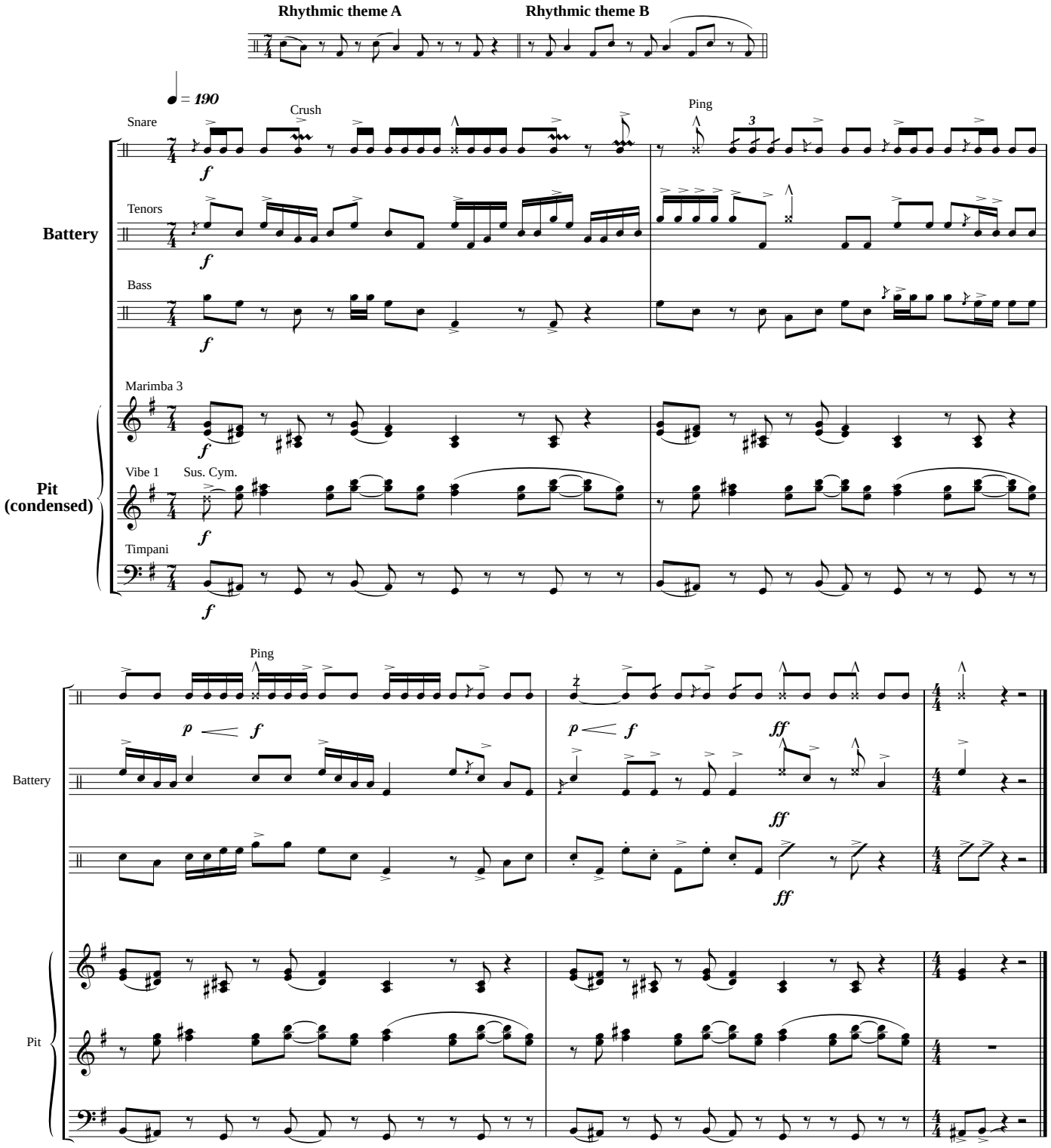

Figure C: Rhythmic themes A and B are used as underlying motifs to which rudimental stickings can be added. The rhythmic themes can be literal (keyboards, timpani) or composite (snares, tenors, bass), and can be implied in many of the battery accents.

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rection of your arrangements) doesn't suffer from the addition of rudimental stickings, flams, drags, accents, etc., that will make the benefits of good rudimental training more effective and fun for the performers (and fulfilling for you).

Figure C (see page 31) illustrates how a certain musical idea dictates which rudiments may be effectively added to the phrase. Let's say the two rhythmic themes need to exist in some form throughout the phrase (either by keeping them intact, or combining them into a composite rhythm). By placing rudimental rhythms between the accents (the accents that identify the thematic intent), the presence of the rhythmic theme(s) is still there, plus the interest and diversity of the musical passage increases by adding to its complexity.

•You are arranging percussion, not getting married.

At some point, every arranger has probably come up with a great lick, color, idea, etc., only to find that it isn't working in that particular section of music, or the tune is too long and that section must be cut. In this activity, arrangements change frequently, and arrangers should not get too attached to any specific aspect of their music. I learned this personally from Scott Johnson, who credits Thom Hannum with the concept, and it is an important concept by which to work. It's easy to get upset when certain aspects of your arrangement just aren't going to work out. Accept it; it's really not a big deal. Use it as an opportunity to learn more about what does and doesn't work when you are arranging.

• Listen!

Find as many different recordings as possible of the tune you are arranging. For example, this year with the Santa Clara Vanguard, we are playing Aaron Copland's "Down a Country Lane." To become more in touch with the music, I managed to find recordings for orchestra, as well as two performances of a great wind-ensemble arrangement. This was in addition to working from a piano score for which the piece was originally written. By listening to different arrangements and different interpretations by various conductors, you will gain an increased understanding and appreciation for the music. Also, you may hear interpretations that you would not have normally thought about, which may spark new ideas, or you may hear something you don't like and thereby know to avoid such things.

FOR BATTERY SPECIALISTS ARRANGING FOR PIT

• Don't be intimidated. The best way to learn about it is to DO it.

If you haven't had any experience with pit percussion, this will take some time. Accept that, and spend some time learning more about the instruments, key signatures, ranges and what works on certain instruments. On a separate occasion, do the same thing, but only focus on timpani. The limitations and possibilities for that instrument are unique, and it would be best to have an in-depth knowledge of timpani by spending some good "learning time" with it. The same goes for electronics if you are using them. You can't just know a couple things about the patches on your keyboard and expect the product to come out effectively.

Knowing how to effectively score the pit requires an open mind that is willing to constantly learn. You have to detach somewhat from your rudimental approach and think in terms of using all of your tools (the instruments) to build a structure (the music). Learning how to use the tools is an important part of this process.

Something I learned from my father: Just because I have a hammer, nails, table saw and some lumber doesn't mean I can build a house.

Spend some time practicing (on a mallet instrument) scales, arpeggios, chord inversions and, most importantly, your own music once you have written it. This will give you a better familiarity with what is possible (or not possible) on the instrument. It will also tell you how easy or difficult your parts are, as sometimes it's easy to be fooled if you don't actually try things out. Spend some time with four mallets if you have players who are capable of doing this. Four-mallet parts are only effective if they are written well, and will allow the player to further develop good technique.

• Analyze the harmonic structure.

If you are writing a percussion arrangement to a wind or brass score, analyze the harmonies. If you aren't quick with transposing, write out the harmonies in concert pitch before you begin. Not only will this make your arranging go much faster (since you won't be stopping to figure out the transpositions), it will serve as a great exercise to help you learn to transpose by sight.

• Make a chart of your pit setup.

It helps to see what instruments are available in your particular "palette." Also, if you plan on having players switch to different instruments, a visual aid of where those instruments are located within the setup will help you determine who can play a given sound, and how much time someone will need to get from one instrument to another.

• When to expand on an idea:

The percussion book should be able to "stand alone" when finished. Sometimes too many ideas can be "overkill," but just one line in the pit will not always offer enough harmonic interest to

stand alone. You may not know until you've tried it one way and determined the results. With this in mind, remember the above items, and don't get too attached to your arrangements if adjustments need to be made. Expanding an idea may simply be something like taking a unison violin passage, arranging it for mallet keyboards, and having a couple of other mallet players harmonize the passage. This would be a simple, yet effective, way to change the color of a passage without veering too far from the original intent.

• Every phrase does not have to be a work of art.

This is the flipside of the previous concept of expanding upon simple ideas. It's easy to get caught up in trying to make every phrase have intricate counterpoint or complex harmonies. Often, this is overkill. Sometimes, this is true even if you are taking the exact harmonies from the original score. Remember, this is a marching percussion ensemble segment, not a symphony orchestra. Determine if it is really effective or not, and be ready to "thin" things out if you were originally too ambitious.

FOR PIT SPECIALISTS ARRANGING FOR BATTERY

• Define the skill level of the drum line.

Percussion students who are still developing as players will often try to bite off more than they can chew. Be honest, and evaluate where their abilities will be able to take them over the course of the season. Challenge them, but don't be too ambitious by writing parts for them that will be unachievable.

• Define your own knowledge of battery techniques.

Not an expert on "Cheese-ta-chu-du-ratamaflams"? Don't worry about it; you don't need to be a flam-jockey to write good battery music. In order to write an effective percussion arrangement, you should never focus on trying to squeeze a bunch of crazy rudiments in there anyway. Rudimental drummers will figure that stuff out on their own, and if they are good enough to be able to handle it (as a line), then maybe you should look at "beefing up" the difficulty—but only if it doesn't get in the way.

The arranger's primary responsibility lies in providing a musical ensemble that can drive the overall tempo, and occasionally showcase and feature the performers' abilities. Acquire the necessary technical knowledge to challenge the players, but don't worry about going beyond that. Save it for when the performance abilities improve. (See "Melodic Ideas" below for more concepts on arriving at effective methods of writing battery music.)

• Rudiments ARE important.

A solid foundation built on the PAS International Drum Rudiments is absolutely necessary for a marching battery section to be successful. In turn, their arranger must share in this knowledge. Pull out your sticks and a practice pad and spend some time brushing up on the basics. Diddle patterns, metered rolls, threes, drag patterns and all the flam rudiments should be "tools" that you are comfortable with as a player, so you can effectively write them into your drum parts. As stated earlier, the result should sound like rhythms (rudiments written into the music), that make use of rudimental patterns.

• Write for the music, not for the kids, so the kids will benefit.

It's fun to play a lot of notes! But it is important to maintain integrity with the music. It would be easy to just throw in a bunch of notes, and "ram" for the whole show; it would probably

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even be fun for the players. The problem is that those players then appreciate a physical challenge more than an emotional connection with the music itself. Keith Jarrett once said, "The heart is where the music is." I agree wholeheartedly with this quote. A good set of hands and chops are great, but without a good foundation to apply them to, it's a waste of talent, and it's a shame to deprive students of the emotional experience of pure musicianship.

• Melodic Ideas:

Earlier we discussed how rhythmic themes may be used in conjunction with our arrangements. Another compositional procedure is to simply adapt the band parts to the percussion line. It's an easy way to come up with ideas, and you don't have to worry that your parts will "clash" with the other wind arrangements. (Figure D)

CONCLUSION

If one word sums up the responsibility of the overall percussion ensemble arranger, it is BALANCE. You will be taking on the entire palette of sounds available in the percussion section, so keep in mind that a good balance will result from applying many of the concepts discussed above. Know when it is appropriate to write a lot of notes, and when it is best to have sections lay out. Know how to arrive at a good balance between woods and metals, highs and lows, or density and thinness. An effective scoring will offer a great deal of contrast to the listener. By balancing your resources, you will find that effective arrangements depend on common sense as well as on giving the students a vehicle in which THEY can be successful musicians.

Jim Casella is percussion caption head and arranger for the five-time world-champion Santa Clara Vanguard drum and bugle corps from Santa Clara, California, and an active freelance performer in the San Francisco Bay Area where he performs with such groups as the San Jose Symphony, California Symphony, Santa Cruz County Symphony and Monterey County Symphony. He is also the principal percussionist and assistant timpanist of the Peninsula Symphony. PN

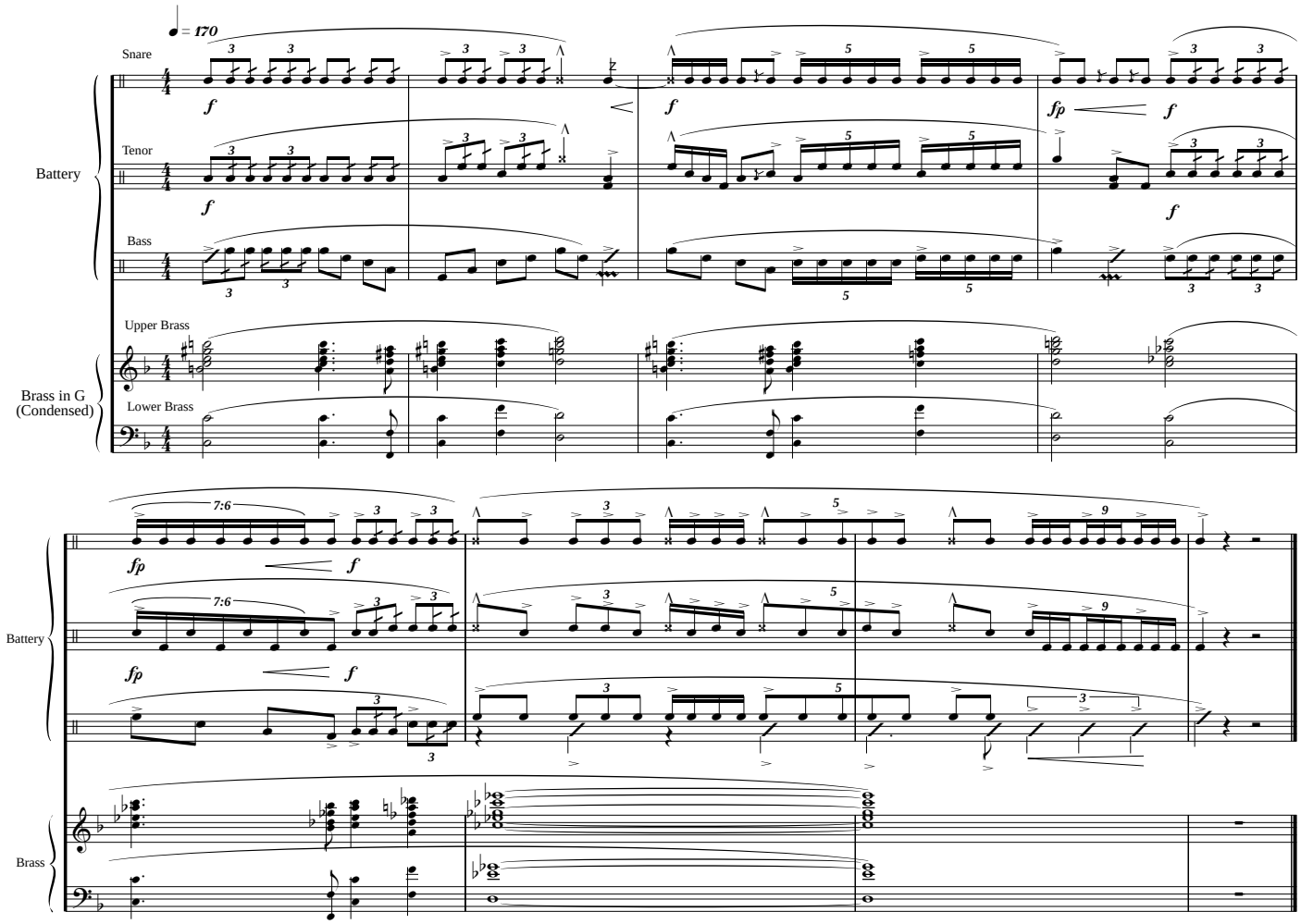

Figure D: Melodic battery writing. The accents in the battery parts align with the brass music, while still supplying motion.

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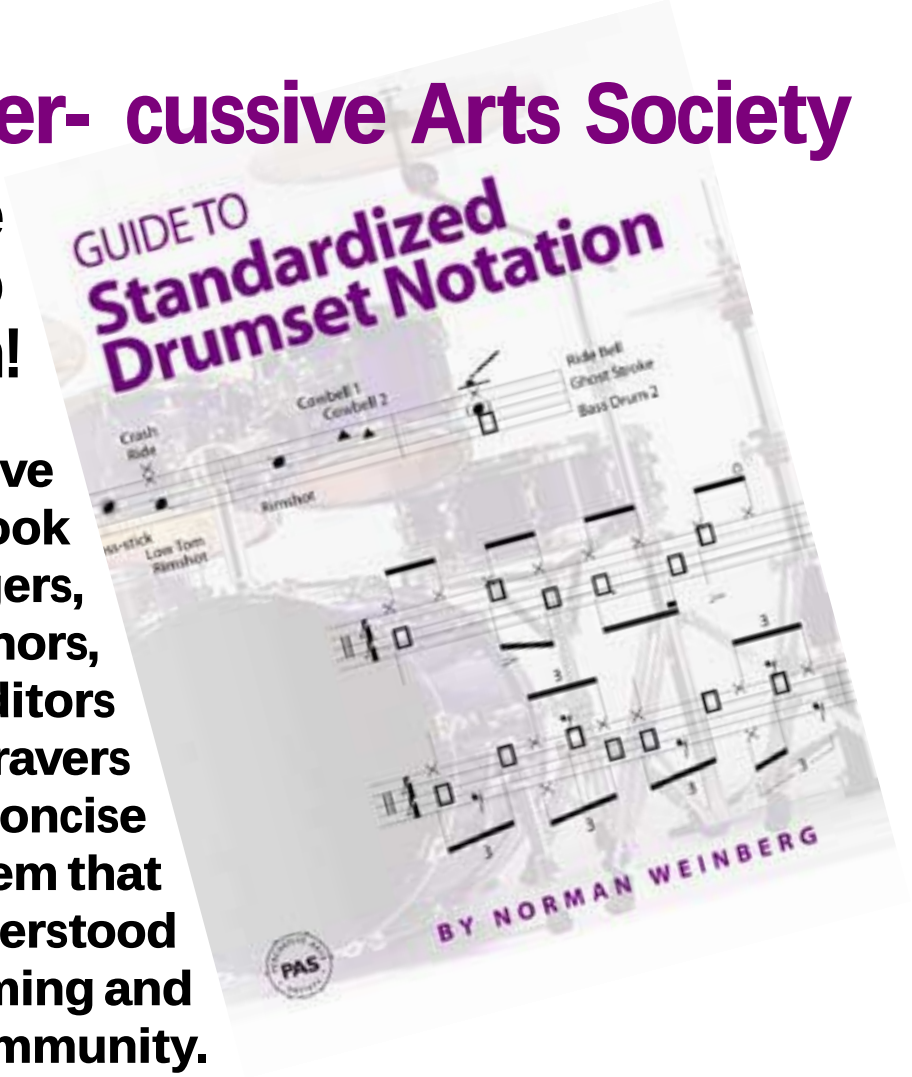

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Balance and Blending of the Marching Percussion Section

BY BRUCE SALYERS

The first ten minutes or so of any band rehearsal is usually spent matching pitch, tone quality and blending sounds. We all know the importance of this practice in developing the desired ensemble sound. A good performing group is characterized by a blended sonority within sections and a balanced sound between instrument groups. These same concepts should also hold true in your drum line.

Balancing and blending the sounds of the drum line is not that difficult once you know what sound is desired and can convey that to the performers. The first step to balancing the drum line is setting the correct instrumentation. The following instrumentation guide should help in deciding instrumentation.

5 players:	2 snare	1 tenor	2 bass
7 players:	3 snare	1 tenor	3 bass
9 players:	4 snare	2 tenor	3 bass
12 players:	5 snare	3 tenor	4 bass
14 players:	6 snare	3 tenor	5 bass
16 players:	7 snare	4 tenor	5 bass
18 players:	9 snare	4 tenor	5 bass

Once proper instrumentation is achieved you must be sure that the players within each section are blending. Factors affecting the blending of the instruments are 1. tuning, 2. muffling (bass drums) 3. stroke/grip, 4. playing area.

It is the duty of the instructor to see that the drums are tuned and/or muffled properly. If the drums are not in tune, it will be impossible to blend the sounds. Snares should all be tuned to the same pitch, and the pitch of corresponding toms should match. When tuning the toms, start with the bottom drum of each set. After these are in tune, move to the next drum up. Continue this until all drums are in tune.

Next, all players must use a uniform grip and stroke. This affects the tone quality, length of sound and type of attack. I recommend introducing the fundamental grip and stroke before the first note is played. Practice and drill of these concepts should be done through simple, single hand-tap exercises. The exercises should be simple enough to allow the performers to focus all of their attention on their physical movements and the sounds that are being produced. Uniform grip and stroke not only enhance the sound and visual quality of the drum line but also provide a fundamental approach to playing almost all percussion instruments.

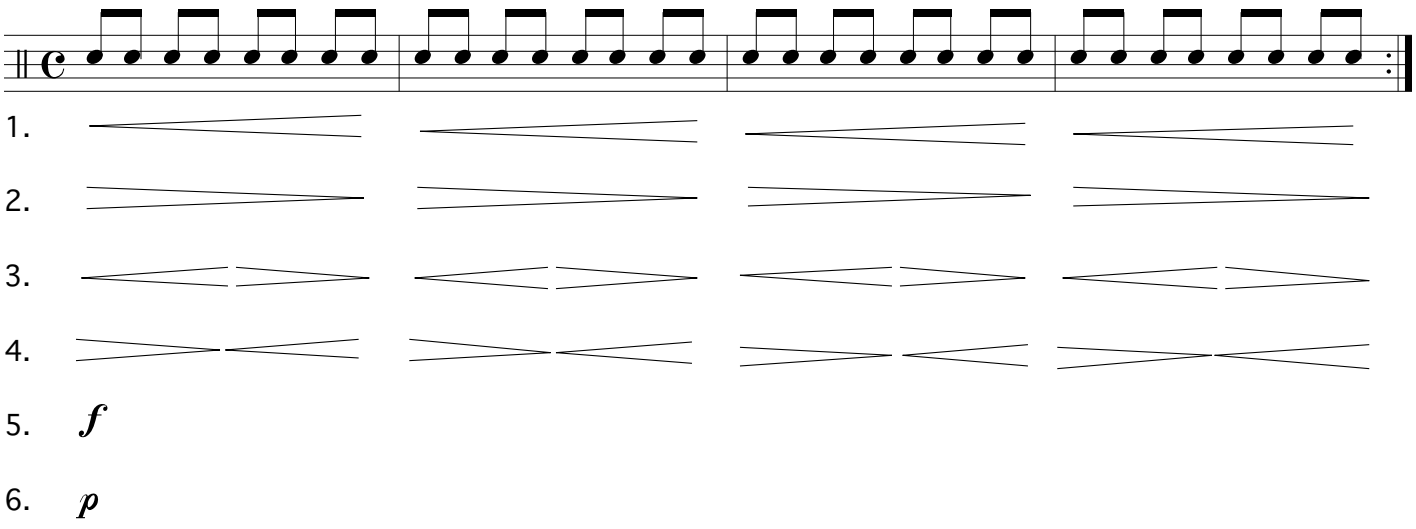
Play in the proper playing area—snares and basses in the center, tenors a few inches from the rim. If you alter the playing area you will change the pitch of the drum, force of the attack, and the resonance of the drum. Uniformity is the key!

Once the individual sections are blending well, ensemble balance can be achieved. Begin by having the ensemble play eighth-note taps at a medium dynamic level. At this time all instruments should be heard equally. This is your starting point; all other balancing is dictated by the demands of the music. Not all music calls for the individual sections to be of equal importance. Try to determine the intent of the percussion arranger. Is there a melodic line in the bass drums? Are the toms supporting an underlying sax part while the snares embellish a trumpet melody? Is it just a "drum machine" vamp? Who is melodic and who is rhythmic? Make the call and balance accordingly.

Your next question is probably, "How do I convey to the players these changes in balance?" I use an exercise I like to call "Crescendo Eights." This exercise lets you balance sonorities by gradually changing the dynamic of each section.

When first learning the exercise, have all of the instruments play the lines in unison. All instruments will *crescendo* and *de-*

Crescendo Eights



crescendo together. Make sure that the balance does not change as the players get louder and softer. Blending may also be a problem until the players develop a sense of how much to *crescendo* and *decrescendo*. The grip and stroke should not change throughout the exercise.

Once good balance and blend are achieved at all dynamic levels, try putting sections on different variations. For example, put the snares on variation 1 while the basses and tenors are on variation 2. You should hear a dramatic difference in the sound quality as the parts weave in and out. After consistently using this exercise, the players will develop a feel for proper balance and learn to change the sonority to let the important part shine through.

Once you have mastered the eighth notes, use sixteenth notes. After that use roll patterns. You may even want to try a split bass drum part; this will help in developing melodic phrasing.

The maturity of the ensemble sound is greatly affected by how balanced the sound is. It doesn't matter how clean you play or how fast if it is not musical. This is the difference between a good drum line and a great one.

Bruce Salyers is band director at Green County Tech. Jr. High in Paragould, Arkansas and an adjunct percussion instructor at Harding University, where he teaches applied percussion and percussion ensemble. He has instructed and arranged for percussion sections at both the university and drum corps levels.PN

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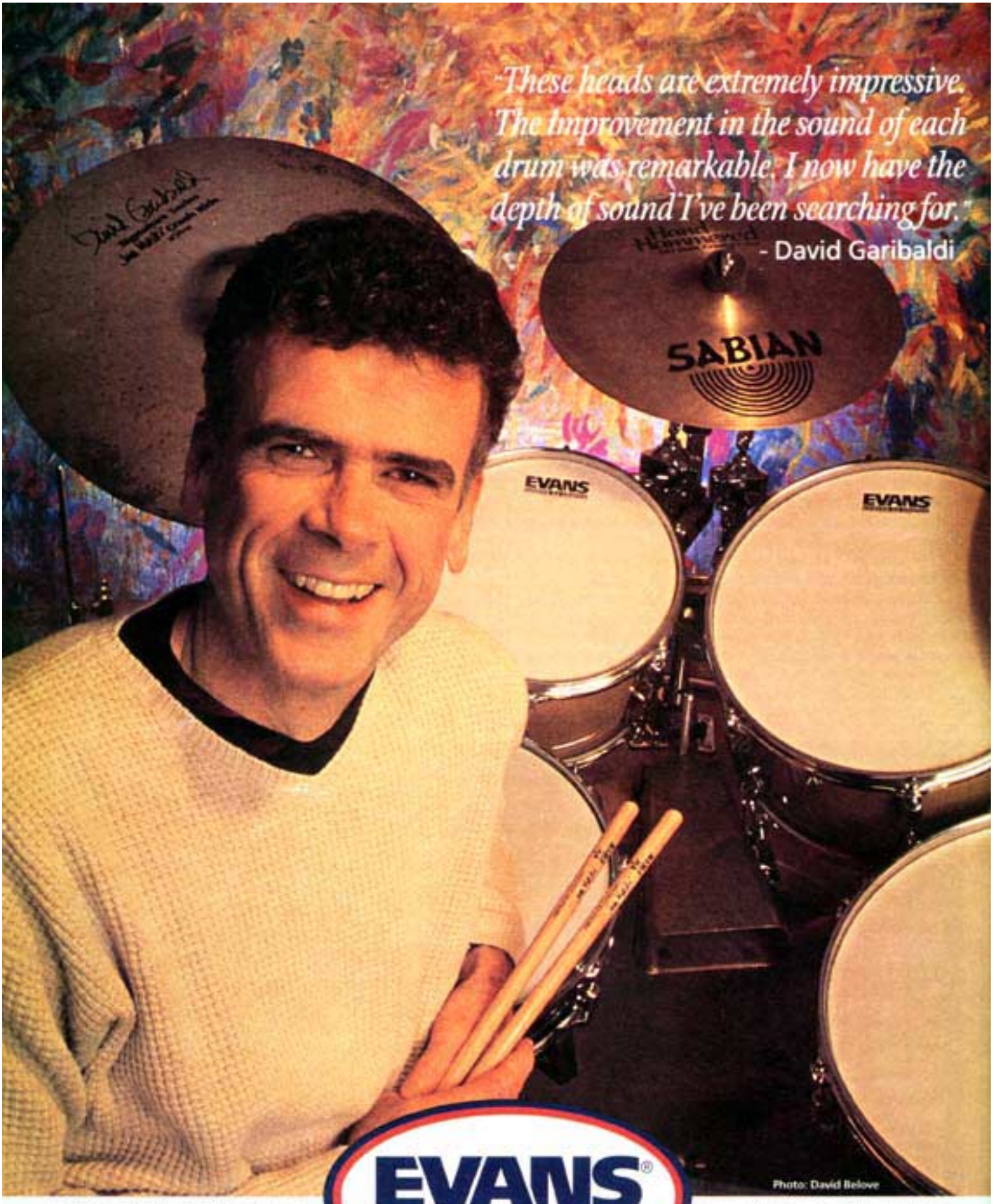

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Percussion In France: A Turning Point

BY FREDERIC MACAREZ

France has certainly contributed much to the development, evolution and progress of percussion music and techniques. No one forgets Napoleon's famous field drummers who considerably improved technique and the art of their instrument. More recently, Jacques Delécluse, professor at the Conservatoire National Supérieur de Musique de Paris, has been the first in France (and in the world) to structure the teaching of percussion by giving new directions and initiating a pedagogic repertoire, which did not exist previously. And Les Percussions de Strasbourg, Sylvio Gualda, Jean-Pierre Drouet, François Dupin and other famous personalities have been wonderful spokespersons for our instruments.

Throughout the country, good music schools (Conservatoires Nationaux de Région and Ecoles Nationales de Musique) have been founded and have made the transmission of this knowledge possible in such a way that percussionists now have a major place in the French musical landscape. Composers such as Iannis Xenakis and others have written extensively for percussion and for French percussionists.

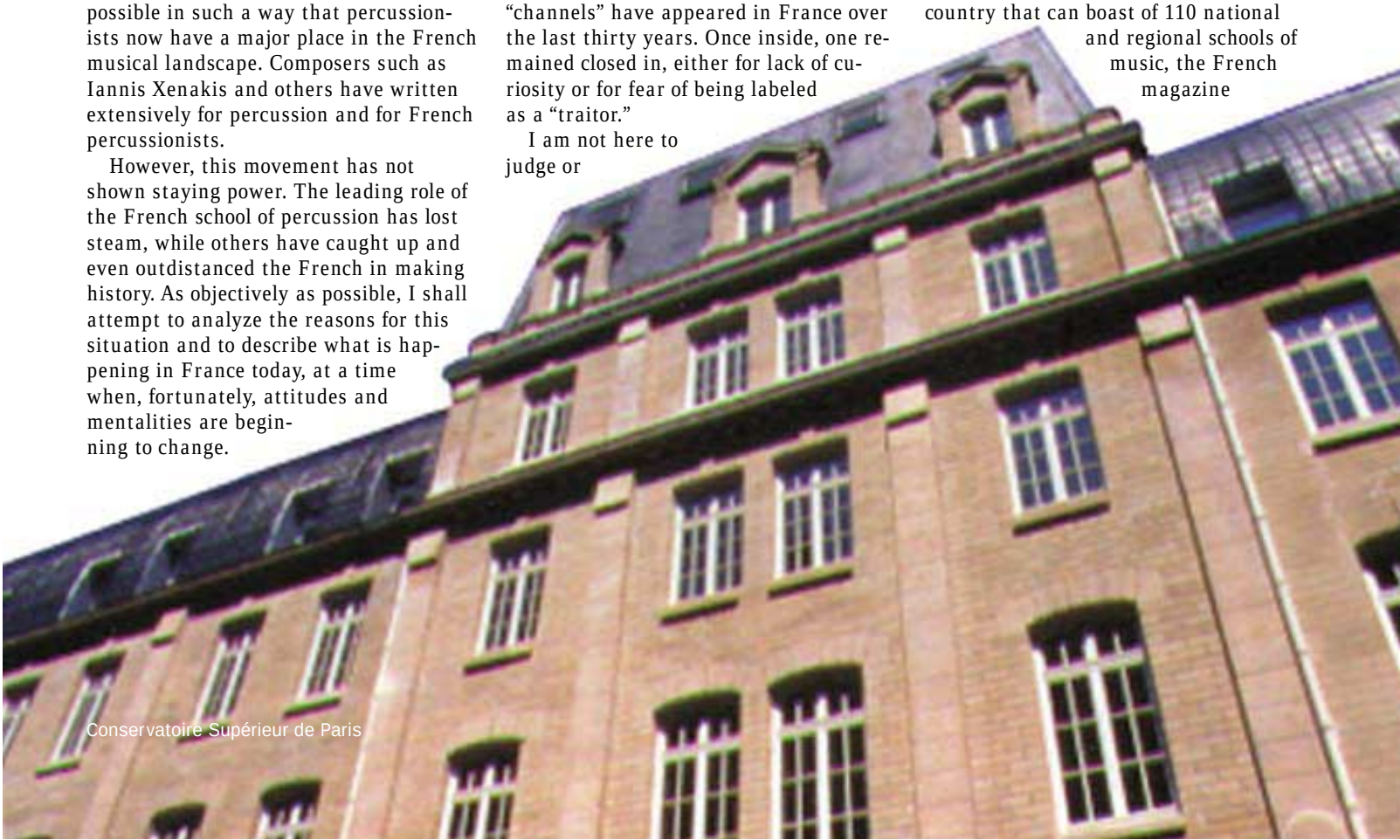
However, this movement has not shown staying power. The leading role of the French school of percussion has lost steam, while others have caught up and even outdistanced the French in making history. As objectively as possible, I shall attempt to analyze the reasons for this situation and to describe what is happening in France today, at a time when, fortunately, attitudes and mentalities are beginning to change.

The French are known to be individualistic people, which can have both drawbacks and advantages. Most of the musicians mentioned at the beginning of this article, and some others, are or were blessed with great talent and strong personalities. The Conservatoires, which were created all over the country, were sometimes quite isolated from each other because of the lack of communication at that time. They became real "strongholds" for the teachers in residence, whose knowledge and reputations were held in awe.

But these professors only dealt with their own students, ignoring other musicians, whom they knew nevertheless. The famous French individualism aggravated the situation. The teachers "formed" students who only responded to the teaching they had received and the personality of their master. In turn, these musicians applied the same methods of teaching to their own students. Thus "chapels" or "channels" have appeared in France over the last thirty years. Once inside, one remained closed in, either for lack of curiosity or for fear of being labeled as a "traitor."

I am not here to judge or put the blame on anybody! All of the teachers have done their job and passed on their knowledge in an admirable way. I am a pure product of this teaching, and I do not complain about it. However, the parochialism that has appeared in certain musical institutions and among certain students has given them a false sense of superiority and has kept them from opening up to the outside world.

The direct consequences of this situation have been not only the isolation of these schools and the lack of fruitful exchanges inside the country, but it also cut off the French percussionists from the rest of the world. Gone was their role of beacon for the others, and almost gone was the interest in French percussion and percussionists from the world. Abroad, percussionists have joined in creating associations or societies. Yet there are no such meetings taking place in France. French memberships in the Percussive Arts Society are very scarce. In a country that can boast of 110 national and regional schools of music, the French magazine



Conservatoire Supérieur de Paris

Percussions has too few subscribers.

But the situation is finally starting to move in the right direction: French percussion is opening up inside and outside. The key figure was François Dupin. A professor at the Conservatoire National Supérieur de Musique de Lyon, solo percussionist at the Orchestre de Paris and a rare French member of the PAS, he was curious and an idealist. For close to twenty years he crisscrossed the United States in order to discover "what was done there." A close friend of Michael Rosen and Leigh Howard Stevens, Dupin imported the latter's grip and technique into France, translated Stevens' marimba method and invited him to workshops. François fought until the end of his life for the Union of French Percussionists. He wished so much that a common space and spirit could be developed. François, who died three years ago, never had the pleasure to see his most important wish fulfilled. But he was able to "plant" this idea in the minds of others, some of whom, like myself, had been his colleagues and friends in the Orchestre de Paris. And, what is particularly important, this idea is growing.

Lately, things have also changed greatly as far as music is concerned in France, as with virtually everywhere else. The mixing of people and cultures, the new methods of communication, the easy and frequent travels have brought about awareness of different music styles from non-European traditions. Obviously, an interest has been developed for these musics by more classical percussionists. For instance, classes in digital percussion have been created in some Conservatoires.

In addition, younger teachers, replacing the retiring ones, have had a major impact. They are more curious—eager to know others and break down some barriers. They suffocate inside the old protectionist system and they want to get out of it. Throughout their travels and encounters, they have not only changed but have understood what is necessary to make the system change. Thanks to them, percussion again finds a more active role in the Conservatoires, where it had become dormant after the wave of "new music" of the 1970s. I can only mention a few of those who have adopted this new frame of mind. Among them, and first, is Claude Giot, teacher at the Conservatoire National de Région (C.N.R.) of Clermont Ferrand, and tireless manager of the International Percussion Forum in Auvergne (in the center of France), who has organized many meetings and fruitful discussions. I must also mention Emmanuel Séjourné who, at the C.N.R. of Strasbourg, shares the responsibility of a percussion department with six teachers (timpani, keyboards, drums, hand drumming, etc.), and Patrice Lefevre from the C.N.R of Aubervilliers (three teachers: percussion/drums, drums, Afro-Cuban percussion). Finally, Jean-Baptiste Couturier from the C.N.R. in Tours, and myself at the Conservatoire Superieur de Paris—C.N.R. Of course, everyone works and teaches with his or her own personality, pedagogical options and in slightly different directions, but always with an openness of mind, a respect for diversity and a willingness to exchange ideas.

As an example, in my class of the Conservatoire Supérieur de Paris (the Superior Music School of the City of Paris), we have created a system of pedagogic exchanges with other schools, not only in France, but also in other countries. Such links already exist with the C.N.R. of Tours, and another one with the C.N.R. of Strasbourg is in the planning. In the same spirit, an exchange was established in 1996–97 between our Conservatoire and the Conservatoire Superieur of Geneva, and another one will be realized with the Royal College of Music of London in 1998. Upon audition, we welcome students from everywhere: Europe, Japan, South America, etc., and their studies are (as they are for French students in our school) totally free of charge.

In the same way of being open and communicating, and despite very limited means, we invite many French and foreign teachers (Kevin Hathway, Graham C. Johns, Rainer Seegers, Emmanuel Séjourné, Eric Sammut, Steve Shehan, Jamey Haddad, Vic Firth, Sylvio Gualda, etc.) to present masterclasses, clinics or workshops. Additionally, once a month we organize a concert with percussion as its focus, with students and invited artists. These events are free of charge and open to everybody.

But these initiatives were not sufficient in the eyes of the new percussionists. They did not go far enough to allow the union our visionary friend François Dupin wished. This is why, faithful to his ideas, and convinced that the right moment had finally come, I made a few contacts and took some advice from foreign countries (mainly in London with Michael Skinner from the PAS UK). I then gathered several percussionists from different horizons in order to reflect on the creation and the purpose of a society in France. This society has been founded under the name of "Association Française pour la Percussion" (A.F.P.). Its President is Jean-Guillaume Cattin, its General Secretary is Jean Geoffroy, and its Treasurer is Jean-Baptiste Couturier. Still in its early stage, its members are becoming more numerous, proving that there was a real need for it, not only from the "classical" percussionists but also from drummers, "ethnics," jazz players, etc.

Of course, the task is enormous, and everybody knows that the road is very long. But the beginnings are very promising, and we have many examples to follow, particularly in countries around us. We have been fortunate to receive the effective and friendly support from Amy-Lynn Barber, who came to Paris for the Pedagogical Meetings about percussion, where the A.F.P. has been introduced. The first General Assembly, a kind of National Convention, took place March 7, 1998 in Paris.

Eric Sammut

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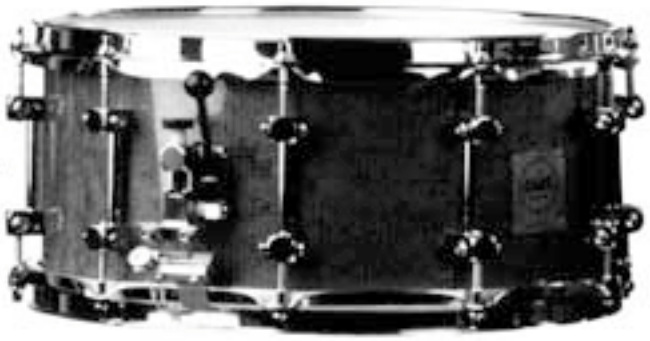

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A question arises: Will this French Society be independent or will it be affiliated with the PAS? As a private writer here, and not as a member of the Committee of the A.F.P., I hope that our Society will be the French division of the PAS. I cannot understand the interest of French to stay out of the world movement; I cannot believe that they will do so. But this question does not have an answer yet and it will be discussed soon among the board members of the Society.

Whatever the results may be, we are on the way to progress. Contacts are being made and ties will develop further between teachers at different locations, musicians of different horizons or style, and between percussionists and composers, companies, producers, etc. But also, and just as importantly, between French percussionists and their colleagues in foreign countries. Now French musicians travel more easily, and are more present around the globe.

Emmanuel Séjourné travels all around Europe, as does Eric Sammut, who won the First Prize at the Leigh Howard Stevens International Marimba Competition in 1995 and is performing often in the United States. In my travels around the world, either with the Orchestre de Paris or for masterclasses, concerts or recitals, I never miss the opportunity to meet percussionists in different countries and to create ties with them. This way, France will get out of its "isolation" and will find again a place in the universe of world percussion.

Other important developments have to be expected in France. Soon, the professors at the two Conservatoires Nationaux Supérieurs of Paris and Lyon, the State superior music schools (among the most important in the country) will retire. My colleague Jacques Delécluse, timpanist at the Orchestre de Paris and teacher at the CNSM of Paris, will retire in July 1998. The retirement of Georges Van Gucht, who was manager of Les Percussions de Strasbourg and who is the teacher at the CNSM of Lyon, will follow shortly after. The renewal of these jobs will, no doubt, have a major impact on percussion in France. It is obvious that these two positions will be awarded to personalities who are part of the present and desired evolution in our country. These important nominations will support and amplify the movement that has begun, and which are joined by more and more of our colleagues.

Finally, because I have started this text by quoting François Dupin, I would like to end it by paying tribute to him, in an indirect but so obvious manner. As mentioned earlier, the first International Leigh Howard Stevens Marimba Competition was won in 1995 by a French percussionist, Eric Sammut. He is a former student of Dupin at the C.N.S.M. of Lyon. Could we find better proof of the benefits of our becoming open to the world? Could there be a better reward for our regretfully departed friend?

Frederic Macarez studied percussion with Jacques Delécluse at the CNSM of Paris and won the First Prize in 1981. First percussionist and timpanist of the Orchestre de la Suisse Roman (de Geneva) from 1981 to 1987, he was appointed solo percussionist of the Orchestre de Paris by Daniel Barenboim in 1987. Since 1994 he has been solo timpanist of this orchestra. He presents masterclasses and performs recitals and concerts as a soloist and with ensembles in France, Europe, Japan, Korea and South America, and has recorded for radio, television and compact disc. He has been a member of the faculty at the Conservatoire Superieur de Paris—CNR since 1990, and also teaches in different summer academies. His pedagogical compositions are published by Alphonse Leduc, Gérard Billaudot and Alphonce Productions. PN

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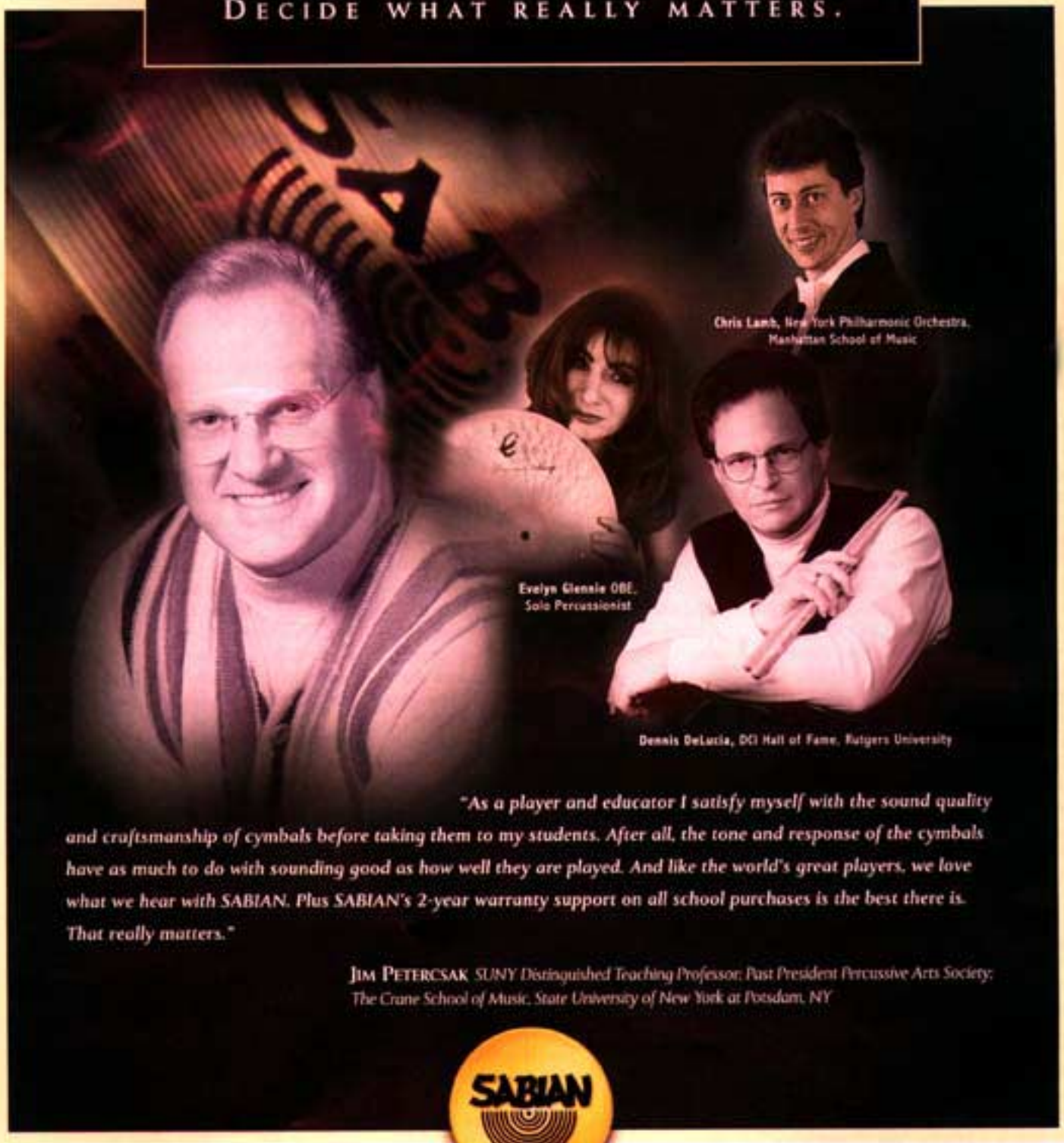

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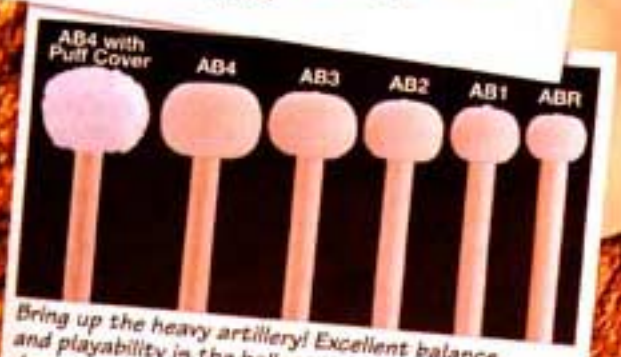

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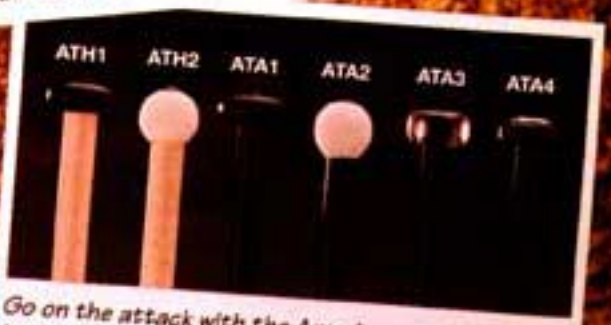

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On Stage: The Art of Performing

Part III: Creative Practice

BY LINDA MAXEY

The word "practice" immediately suggests an image of being alone in a practice room with your instrument, playing music over and over again in seemingly endless repetition. There are ways to practice creatively, however, which may help to maintain a fresh, alert and focused attitude toward what could otherwise become a tedious and boring task. The first thing is to know what you want to accomplish during the practice time. With each piece or portion thereof, your list of objectives may include any combination of the following:

1. Accuracy of pitches
2. Accuracy of rhythm
3. Feeling and expressing the mood
4. Playing the proper tempo
5. Playing from memory
6. Developing muscle memory
7. Developing confidence for performing
8. Developing technique
9. Improving your ability to hear every note and nuance
10. Improving sight reading

When you have an idea of what you want to accomplish, you will be able to concentrate and focus better as you work toward each goal. Some goals can be achieved immediately, such as being able to accurately play a specific section at a slow tempo. Other goals need time to mature, as in the development of muscle memory. This requires days of accurate repetition of the music in order to train the muscles to respond automatically. Therefore, it is important to establish a time frame for goals to be accomplished: daily, weekly and long range.

Repetition alone is not necessarily the way to improve because you could be repeating the music with the same mistakes, thereby sending the wrong message to the brain and into your muscle memory. Therefore, set a goal and then vary the routine in order to keep your mind alert.

ACCURACY

In practicing for accuracy, first determine why you are having a problem with a specific run or section. Is it mental or technical? If it is mental, check the following:

1. Is there another section that is similar but slightly different?
2. Are you using the same sticking for identical or similar runs?
3. Has an established pattern been broken? If so, why?
4. Are you clear in your mind how you want to play the music?
5. Negative thinking: Are you afraid you can't do it?
6. Concentration: Are you listening to what you are playing or are you allowing your mind to wander and think of other things?
7. Can you visualize the layout of a difficult passage on the keyboard? Can you see a graph of the outline the music makes as it moves from the lower to the upper keyboard?

TECHNICAL PROBLEMS

If the problem is related to technique, analyze why.

1. Is the sticking awkward? If so, try another way. Experiment with unusual stickings. Be creative.
2. Is the tempo too fast? Practice slowly and always with relaxed muscles. Gradually increase the tempo, but only as fast as you can play accurately and with relaxed muscles. Playing at tempo is a long-range goal.
3. Are there big leaps? The octaves in the first movement of Paul Creston's "Concertino for Marimba" are not easy to play, but if you minimize the physical motion you can increase the chance for accuracy. Are you moving your arms from the shoulders or elbows? Try pivoting from the wrist to bring the music to life. When you are able to play without thinking about the technique or without having to concentrate on the mechanics of playing the music, you are able to enjoy expressing the emotion and the inner spirit of the music. Give yourself the freedom to play the piece straight through without stopping to correct mistakes. Once you begin to play, do not stop to correct anything. Keep going, just as you would in the real performance so that you can practice feeling the mood and expressing the character of the piece. After all, this is why we practice for accuracy in the first place—to bring the music to life.

PLAYING WHAT IS *NOT* WRITTEN

Practicing is the foundation that enables us to begin to create music. Once you are comfortable with the music, you can then move into the realm of art, bringing insight to the music by playing what does not appear on the printed page. The performer has the task to not only present the music in its external form with the notes and dynamic expression properly in place, but also to reveal the inner life of the work, to play the spirit of the music, to play what is not written. It is important to connect with the music in a deep and personal way.

So much time and hard work goes into practicing that it is easy to lose sight of the purpose of music. When you think you are ready to perform, why should the audience come to hear you play? What do you have to offer the listener? Are you more concerned with selling the audience on you, the performer, or with communicating the music? As you think about the purpose of music, ask yourself this question: Does the music exist for you, the performer, or is it possible that we, as performers, exist for the music?

Linda Maxey has performed hundreds of concerts throughout the U.S. and in Canada and Europe. She was the first marimbist to perform at the International Festival de Musica in Portugal (1995) and to concertize in Lithuania (1996), where she played concerts with orchestras and conducted masterclasses. She was an adjudicator for the national MTNA competition in percussion (1996) and a featured soloist at PASIC in Philadelphia (1990) and San Antonio (1988). PN

Improvising with Interval Sets

BY PETE ELLINGSON

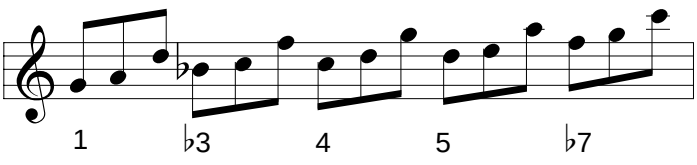
Like swing and bebop, modern jazz has its own sound of improvisation. It is a more modal, "fourthy" and often polytonal type of sound. Many jazz players hear this in the music, but do not have the vocabulary to use it in their own playing. This article will explain one common technique of modern improvisation called interval sets. Using this technique, you can develop a vocabulary of ideas to give your improvisation a modern sound.

NOTE CHOICE

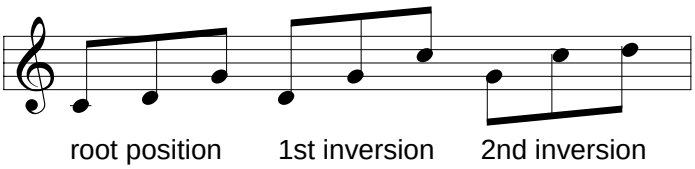
Traditionally, chord arpeggios and scales have been used as guidelines for note choice; this method yields phrases that sound very linear. One way to still play over the changes, but move away from this linear sound, is to use interval sets that fit into the chord structures. This technique yields a more modern sound by using the notes in a particular scale in a way that avoids traditional scalar patterns and does not outline the important chord tones in the traditional way. In the same way that an improviser can choose different scales over a given chord to yield a more "inside" or "outside" sound, one can choose different interval sets to yield different sounds. For the sake of simplicity, this article will focus on only diatonic sets.

Interval sets aren't considered to be in a key, but they are derived in relation to a single note so that you can have a point of reference for the interval set. One of the most common interval sets in modern improvisation consists of scale degrees 1, 2 and 5. For this interval set, which will be referred to as Interval Set 1, if the reference pitch were C, the set would be C, D and G. It is important to note that this set is derived from C, but it can be used in any key.

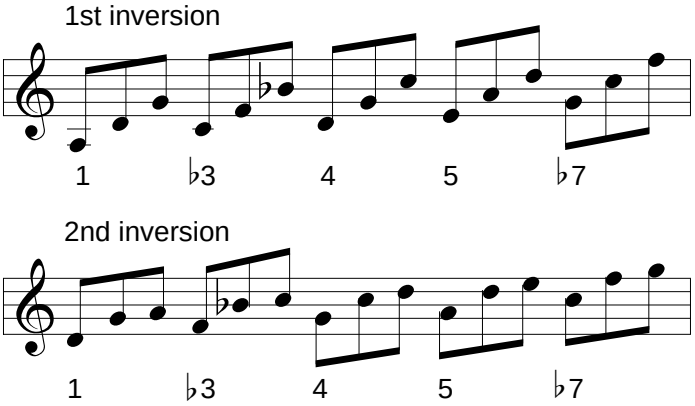
If an improviser were looking at a Gm7 chord that was functioning as a ii chord, the most diatonic choice for a scale would be the G Dorian scale. In order to use an interval set over a particular scale, it is necessary to find how the set fits into the scale. Notice that if you begin Interval Set 1 on scale degrees 1, ♭3, 4, 5 or ♭7 (which happens to be the minor pentatonic scale), you would only play notes in the G Dorian scale.



Interval sets can also be inverted to create other shapes while keeping the same notes. Interval Set 1 in C has two inversions:

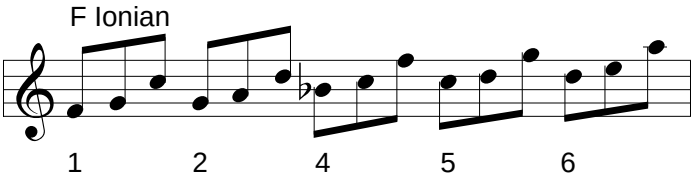


Each of these inversions will still diatonically fit into any Dorian scale on scale degrees 1, ♭3, 4, 5, or ♭7, as shown in the following example, which is in G Dorian.



Notice that the scale degree is referring to the reference pitch of the set, which is not necessarily the bottom note of the group. For 1st inversion, the reference pitch is the top note; for 2nd inversion, the reference pitch is the middle note.

The pattern of scale degrees that Interval Set 1 uses over the Dorian scale can be used over any of the modes. G Dorian can use the set on the notes G, B♭, C, D or F. Because G Dorian uses the same notes as F Ionian, A Phrygian, B♭ Lydian, etc., they will all use Interval Set 1 on the notes G, B♭, C, D or F. Look at the following example, which is in F Ionian. Notice that it still uses the set on the notes F, G, B♭, C and D, but these notes are now the scale degrees 1, 2, 4, 5 and 6 in the key of F.

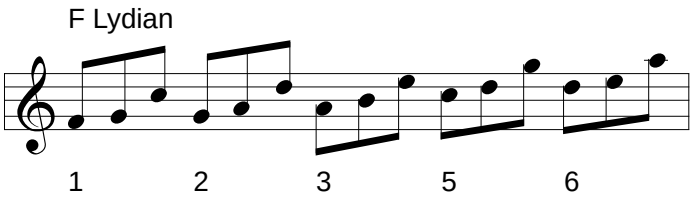


In order to use any interval set in a performance situation, it is necessary to remember the scale degrees that the interval set will be on for each mode. The following table shows these relationships.

Scale Name	Scale Degrees
Ionian	1, 2, 4, 5, 6
Dorian	1, ♭3, 4, 5, ♭7
Phrygian	♭2, ♭3, 4, 5, ♭7
Lydian	1, 2, 3, 5, 6
Mixolydian	1, 2, 4, 5, ♭7
Aeolian	1, ♭3, 4, ♭6, ♭7
Locrian	♭2, ♭3, ♭5, ♭6, ♭7

In bebop improvisation, it is common for a player to use a Lydian scale over a major chord where the Ionian scale might

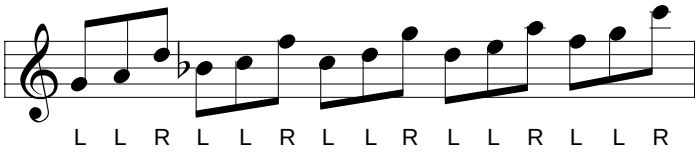
be the more "correct" choice. Interval sets can also be substituted in this same way. One can improvise over a major chord using the interval sets that fit into the Lydian scale rather than the ones that fit into the Ionian scale in order to get a different sound.



The sets on the Dorian and Aeolian scales can also be tastefully interchanged.

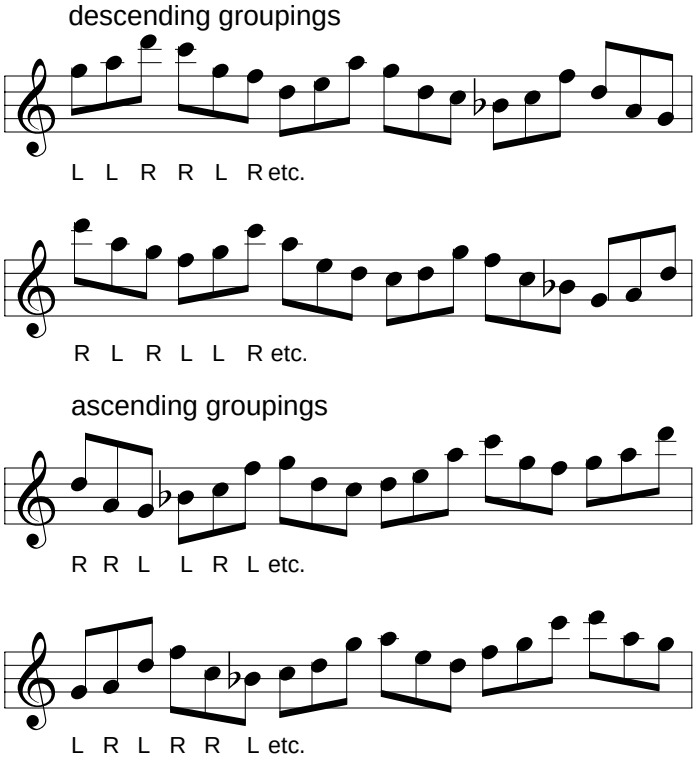
APPLICATIONS AND STICKINGS

In order to avoid sounding like you are simply playing an exercise when improvising, it is necessary to practice all of these patterns backwards, upside-down and any other way that will help you to internalize the sets. One difficulty in working with patterns of three notes such as Interval Set 1 is that they do not lay well on mallet instruments. The following example is a very basic way to execute Interval Set 1 over G minor. If you try to play it at a medium to fast tempo using alternating sticking, you will find that it is very difficult to achieve a smooth line because the hands must cross so much. Instead, try LLR for all of the three-note groupings. This sticking allows the phrase to have a better rhythmic feel, makes it easier to avoid unwanted accents, and makes it easier to insert the accents that should be played.

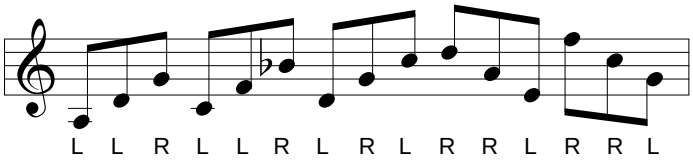


I found it necessary to create a set of stickings that allows for a smoother execution of this style of improvisation. The first rule is that almost any ascending three-note group is easiest to execute using LLR, because for most people it is easier to execute a double moving inward than outward. Likewise, almost any descending three-note group would use the sticking RRL. For many Burton-grip players, the right-hand double is stronger than the left-hand double, causing us to want to use more right-hand doublings. However, I find it much easier to execute and remember stickings if the ascending and descending stickings are symmetrical, causing the left hand to double just like the right hand.

One of the best ways to practice these sets is to alternate the direction of the sets—playing one ascending and the next descending. By doing this you force yourself to learn the notes well, because changing the direction of the set makes you visualize the entire set, allowing you to play any note in the set first. The following example is Interval Set 1 over the G Dorian scale, as before, but each measure changes the direction of the groupings in a different way. The first measure is the basic pattern; the second measure is shifted so that the descending set is played first, but keeps the same basic sticking; the third measure is the symmetrical pattern for alternating groupings moving in an ascending manner; and the fourth measure is shifted so that the ascending set is played first.



The final example demonstrates the last important sticking to learn. In order to reverse the direction of a particular pattern, use alternate sticking for one interval set. This example uses Interval Set 1 in 1st inversion over the G Dorian scale.



As you familiarize yourself with these patterns, it will become much easier to combine them in musical ways, just as linear patterns can be combined to create musical lines. Additionally, as the stickings become second nature, musical phrases using these sets will begin to come out in your improvisation much more naturally.

TUNES AND PLAYERS

The best tunes with which to begin applying this technique are modal tunes with few changes such as John Coltrane's "Impressions," Miles Davis' "So What" and McCoy Tyner's "Passion Dance." Interval sets sound good with these tunes because interval sets are a modal concept, and these are modal tunes, written with that sound in mind. These tunes are also a good starting point because they have very few chords, allowing you to fully experiment with the possibilities rather than struggle to find the interval sets for a more complicated tune.

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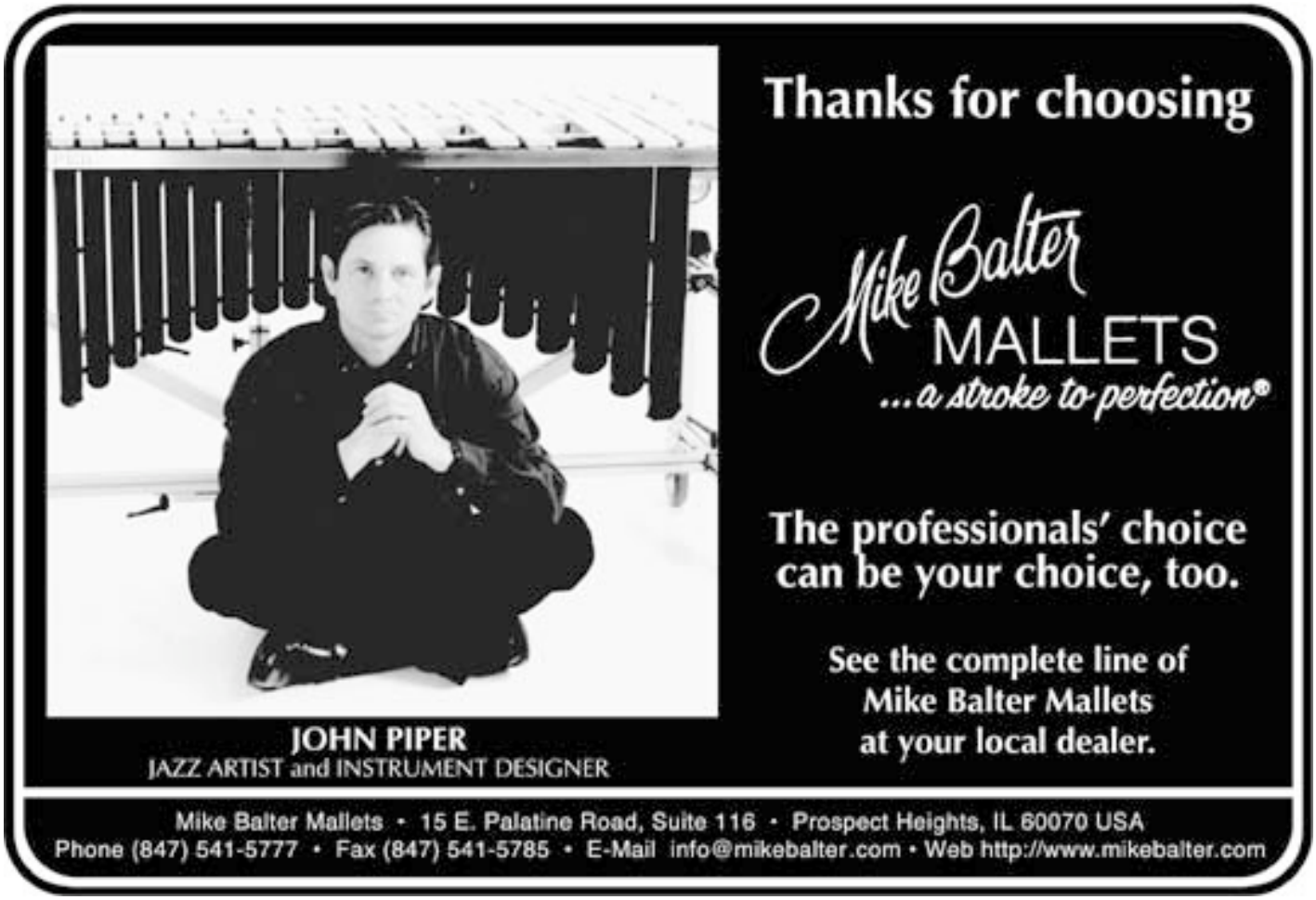
It is also important to listen to experienced improvisers play these tunes. One of the best players using this style of improvisation is McCoy Tyner. He plays on several John Coltrane albums as well as his own albums. "Impressions" can be heard on John Coltrane's *Newport '63* (Impulse GRD-128) and McCoy Tyner's *Trident* (Milestone OJCCD-720-2). "Passion Dance" can be heard on McCoy Tyner's *The Real McCoy* (Blue Note CDP-7-46512-2).

Other players in this style include Chick Corea, Dave Liebman, Joe Lovano, Walt Weiskopf and John Scofield. Listen to these players and try to analyze how they're using interval sets and other modern concepts, then try to apply these ideas in your own playing. Most importantly, let your ear guide your improvisation.

FOR FURTHER READING

Gary Campbell, *Expansions*, Houston Publishing Inc., 1988
Walt Weiskopf, *Intervallic Improvisation*, Jamey Aebersold Jazz, Inc., 1995

Pete Ellingson is an undergraduate performance major in percussion at Northern Illinois University. His teaching experiences include the Reggie Schive Jazz Camp and five years experience as a private instructor on percussion and jazz piano. He currently teaches through the NIU Community School of the Arts and freelances in Illinois on percussion and piano. PN



Fine Tuning the Snare Drum Roll

BY PAT PFIFFNER

Two aspects of the snare drum roll seem to be universally problematic to inexperienced drummers. This article will explore these two areas and suggest some solutions.

1. The roll in general—loud as opposed to soft, and how one attains a solid roll at different dynamic levels.

2. The difference between tied and untied rolls, with specific ideas on ending the untied roll.

ROLLS IN GENERAL

Start with a solid, consistent grip. The grip should be the same for all situations and all dynamics. I encounter many students who change their grip for a soft roll. If grip is a problem, get a good teacher and establish a solid grip first. It is imperative that the same grip be used for everything.

Many schooled drummers maintain that one cannot perform a top-notch *fortissimo* roll without using your arms; I agree. Using wrists alone will limit the upper dynamic range. With that in mind, why not establish the same technique for *pianissimo* and *fortissimo*? Use the same arm motion at *ppp* as you do for *fff*. The *size* of the motion is the only change that need be made.

One of the things that separates the real professional from the student is the ability to go smoothly from *ppp* to *fff* or vice-versa while maintaining a solid roll sound. This ability is tested in most orchestral auditions. The ultimate application of this technique is in Rimsky-Korsakov's "Capriccio Espagnol." The fourth movement opens with a snare drum roll—*forte* and solo. Immediately following that opening roll, there is a trumpet fanfare and the drummer must make some dynamic adjustments that coincide with the brass. The trumpets are then cut off and, without stopping, the drummer is asked to drop down to *ppp* (again solo). At this point, the violin soloist plays a cadenza over the *ppp* roll. The roll must be flawless! Even though there is a violin cadenza, the snare drum is very exposed. Here is where everyone finds out if you have a good roll or not. At the end of the cadenza, the conductor invariably asks the percussionist to fade to nothing before starting the next section.

Having played this piece numerous times with the San Diego Symphony, it is my opinion that one should not change the technique in the middle of the roll. The technique should be the same throughout. That said, I still believe that the arm technique gets the best soft roll by itself.

What exactly, is the difference between using wrist and arm technique? A wrist stroke is accomplished by raising the stick while "breaking" the wrist and not raising the arm at all. An arm stroke, in our roll application, is accomplished by raising the arm but not breaking the wrist.

Roll Speed

How does one achieve a solid sound and make a smooth transition from *pianissimo* to *fortissimo* (or vice versa)? The answer is to adjust the speed of the roll to match the dynamics.

Here's the key: dynamics, or volume, dictate speed; tempo does not.

What is roll speed? Roll speed is how fast you alternate your sticks from left to right. Most students, whether they realize it or not, are playing their rolls in tempo; that is, they are rolling in sixteenth or eighth notes. A quarter-note roll at quarter note = 120 would probably be played as four sixteenth-note roll (buzz) strokes regardless of dynamics. The problem is that most students use the same four strokes when they slow the tempo to quarter note = 96 or 72. While this tends to work at soft to medium dynamics, there are not enough strokes to fill up the space at louder dynamics.

To fill up that space, one must increase the speed of the roll. Let's start thinking of the roll in terms of sound or tone quality rather than a series of strokes that are buzzed. Rather than go through the motions of playing buzzed sixteenth notes, fill up the space with a great sound. Roll as fast as you need to make the roll sound even. This doesn't mean that you can't or shouldn't measure your rolls. Measuring rolls is to play an exact number of strokes from the beginning of the roll to the end and to know exactly how many you are playing. You still must understand the principal of more strokes for louder volume.

Starting the Roll

First, your right and left hands must achieve the same length and buzz quality. Practice each hand separately starting with your strong hand and try to achieve maximum duration of buzz. Next, match the sound of your weak hand to the other. (Usually the strong hand will have a good sound and it will take a while to match the weak hand to the strong one). Listen again to your strong hand, then alternate one stroke at a time, slowly, and match the duration and speed of each bounce. Now gradually increase your speed until you have an even roll. This is a slow process and is accomplished over a long period of time.

The next step is to start with a roll at about *mp* (out of tempo) and gradually increase your volume. Instead of just playing louder, also slightly increase the speed of your roll at the same time. As you get louder continue to increase your speed. Remember to make sure you are using your arms. When you get to *forte*, you might also try raising your elbows a bit. This will raise the fulcrum point and allow you to go up to the next dynamic level. When playing *forte* and louder, make sure you are playing slightly off center on the drum. That's where the best sound is for these louder dynamics.

Going from *fortissimo* to *pianissimo* and softer, one must reverse the process discussed above. To achieve an excellent soft roll, slow down the speed of the roll as you decrease in volume. This will keep the roll from sounding "frantic" and allow you to create that elusive soft, even roll that all snare drummers strive to achieve. As you continue to get softer, move toward the edge of the drum while making sure to keep the sticks exactly the same distance from the edge.

I suggest using exercises 9 and 10 on page 13 of George Lawrence Stone's *Stick*

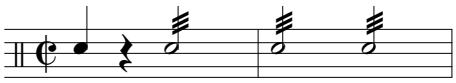
Control to practice your roll. Practice slowly at softer dynamics and faster at louder dynamics. This is a good way to zero-in on the problems that come with the extremes in dynamics. The practice pad is fine for most of the work, but make sure to do it on a drum so you can listen to the response.

TIED AND UNTIED ROLLS

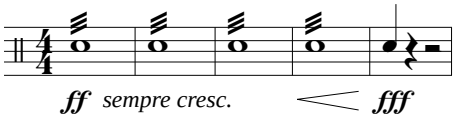
When you look at a snare drum part that has rolls in it, you may notice that some are tied over to single notes or other rolls, and some are untied. If the roll is tied over to a single note, then you simply finish on a single stroke, but if there is no tie, a number of questions arise. Does the composer really mean for the roll to be separated, was the tie simply forgotten, or did the composer just assume that the drummer would play it as though it were tied?

There are no clear answers for this except *experience* and *listening*. Use your ears to determine what the band or orchestra is playing when you play the roll. Every musician must listen carefully when playing. However, the percussionist must often make judgments on how to play a particular passage that other instrumentalists need not consider, such as how to end rolls.

Another aid in interpreting untied rolls is to be familiar with the style of music that you are playing. This is the experience part. For instance, if you are playing a march and the snare drum part looks like this:



chances are the band is playing the exact same figure, and they would play marcato with a slight separation between the half notes. In this case, the part is played exactly as written; that is, the snare drum must also have a pause between rolls. But how about a series of whole note rolls without ties?

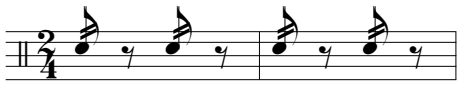


There are numerous examples of this type of writing. This particular excerpt is taken from Carl Orff's "Carmina Burana." It's pretty likely that the composer wants a continuous roll throughout. Incidentally, the percussionist is frequently asked to interpret the music due to inexact or ambiguous writing by composers and orchestrators.

So, how do we make the untied roll sound musical? We do it by making a clear cutoff, or separation, before the next attack. Most drummers end all their rolls with a single tap. This technique is encouraged in the *Stick Control* roll section where Stone has all the untied rolls end with the single tap. Instead of a tap, why not end all untied rolls with a buzz? That way, you have an even sound to the very end of the note value.

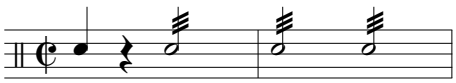
A fine application of this technique would be at the end of a piece where the snare drummer has a *fortissimo* roll and there is a cutoff but no final attack note. The sound of the band/orchestra simply stops. The winds or strings merely stop the sound; why not have the snare drum imitate them and just stop the roll with the last buzz? Unless a final attack is indicated, adding a stroke on the snare drum does not blend well with the rest of the ensemble.

In order to develop this technique we start with the old crush roll. You'll find it on page 38, number 15 of Benjamin Podemski's snare drum method.

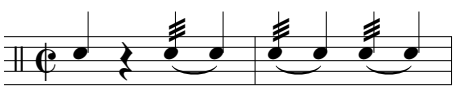


I perform this like a flam, right to left, only buzzing each stroke. This will give you the feeling of finishing the roll on a buzz. Next, merely extend the number of strokes to 3, 4, 5, etc. Pretty soon it will become natural. Listen to the sound of each buzz and make sure each one is the same. Be especially conscious of that last one. That's the one that will give you the most trouble.

Let's return to the march we mentioned earlier. A chronic mistake made by young players is to play this



as quarter-note rolls tied to quarter notes.



This, of course, changes the rhythm completely, and goes against the intent of the composer. Later, as the percussionist develops, that single tap is delayed and becomes less rhythmic so it works a little better, but it is still not what the composer intended.

Let's take it to the next level and make music, not just play drums. You've heard other instrumentalists speak of tone. Being able to match the exact length and tone quality the band or orchestra achieves with a snare drum is the ultimate on our instrument. You want to blend in with the orchestra or band—not make the snare drum stick out.

Podemski, Goldenberg and many other authors included examples of untied rolls in their snare drum method books. Those writers *meant* for those rolls to be untied so students can develop this technique. Don't make the mistake of automatically tying all the rolls over to the next note. (Don't feel bad if you do, though; this is a very common mistake.) This is another good reason to be studying with a good teacher. Use any of the roll examples in these books to practice this technique.

Ultimately, you must listen to the band or orchestra in order to produce a snare drum sound that matches the articulations of the other instruments and blends better into the overall sound.

Pat Pfiffner is a freelance percussionist/drummer whose classical credits include The San Diego Chamber Orchestra, San Diego Symphony, Joffrey Ballet and Moscow Ballet. He performs with touring Broadway shows and has worked with artists such as Sammy Davis Jr., Bob Hope, Lena Horne, Henry Mancini, Tony Bennett and Natalie Cole. **PN**

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Orchestral Basics

BY MAGGIE COTTON

Percussionists are the salt on the egg, the icing on the cake, the foundations of the building, the dreams and clouds of magic.

We can die of boredom or terror—but no one must know. We can also support or destroy an orchestra. When in doubt the rest will follow the beat of the drum—just like the army, even if they don't realize it. We have been told that "All percussionists are neurotic. They are either waiting to dive off the cliff, or they have dived." No half measures; take no prisoners.

As we percussionists have undeniable and unique responsibilities, it is important that as much preparation is made as possible, so that we can concentrate on the actual music. Our problems are many, and although some of the following observations may seem too obvious to mention, all have been noted as real problems, particularly by inexperienced players.

We go to college and learn how to play exotic and difficult recital pieces, but rarely are the basic practicalities of working in an orchestra spelled out to us. Such considerations make the difference between an *amateur* or a *professional* approach to the task in hand.

LISTENING

The Golden Rule at all times is: listen, listen, listen!—not only so that you do not drown out the orchestra, but so that you play *with* your colleagues, as one instrument. Phrase the music, and if you are playing with more than one person, there should be an homogeneous sound. Be sensitive and as aware as possible of what is happening within the section.

For instance, if you are the supporting player (e.g., *crescendo* bass drum or suspended cymbal roll) leading up to a huge cymbal crash, make sure that you give the gutsy dynamics needed for your cymbal colleague to pick up on. The conductor will always flag you down if it is too loud, but the cymbal player will only secretly grumble if you give a disappointing lead.

Make as much as possible of whatever you have to play. We too are musicians, not just the "thud and blunder" merchants!

Listen again! Meticulously follow dynamic markings, balancing what you see with what you are doing at all times.

Take pride in what you are doing. Every percussion instrument deserves to be played with a certain amount of style and panache. For instance, tall young lads can be embarrassed about playing the small humble triangle, but remember what Berlioz, an innovative and masterful orchestrator, said: "The addition of a triangle roll/trill to a red-hot orchestral sound turns it to white-hot." This is an instrument that can always be heard throughout the loudest orchestra, and needs to be played with great care, attention, and affection.

Many composers know how to use the simple triangle to great effect; it is a trick of their trade. Compare the final part of Stravinsky's *Firebird* complete ballet music (no triangle trill) to the almost identical final part of the *Firebird Suite* in which the composer has added a triangle trill. This particular afterthought is magical and hair-raising. Also keep an ear open for Mahler symphonies, Dvorak's *New World Symphony* (scherzo), Falla's *Three-Cornered Hat* dances, and numerous other examples, all of which are a delight to play.

MUSIC STANDS

One of the basic things you can do to make life easier in the orchestra is to site your music stand at the optimum height for seeing your music and the conductor. You do not have to look directly at the maestro, but you must be able to see him or her at all times. This is often forgotten until it is too late, and you find yourself dodging around the music or peering over instruments to see properly. It is only too easy to forget that you may have to

Maggie Cotton with "death-defying" chimes. "Try to play them in such a way that you can see the conductor, music and chimes." (Note the music pinned to the frame.)

lower your head to play a gong, or pick up something from the floor at a crucial part in the proceedings. Just be aware of this; it is half the battle.

Orchestral chimes are the real nightmare, and there seems to be no solution to the problems they bring. You cannot take them home to practice, and it is not until the actual rehearsal that you can try to place them in such a way that you can see the conductor, music and chimes. Three eyes would seem to be the only answer—so grin, bear it and do your best.

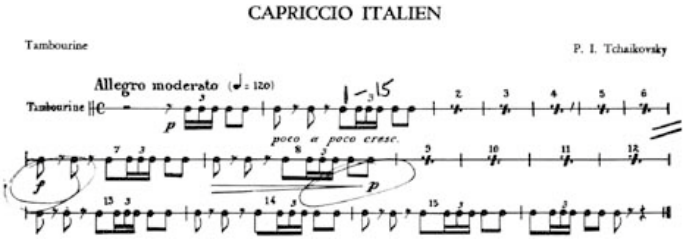
MARKING PARTS

Mark your part with discretion and a soft pencil. It is permissible to mark *neatly* anything that will help you towards a better performance. No "names" or scribbles though; these are messy indulgences usually perpetrated by youth orchestras, who know no better.

In a complicated, composite percussion score, carefully mark your own instrument line(s). You will really appreciate your own handwriting when it comes to the performance—comfort blankets for years to come. "Go to"…"stay"…"V.S."…"Time"—it all helps.

It is useful too, to note any change of instrument before a page turn, rather than giving the game away by peeping coyly over the page before you get to it. Similarly, indicate any mallet changes well ahead of time. Mark which hand starts a passage (L.H./R.H), then just follow through logically; you should not need to overstate.

If there are many repeated lines on a page, it helps to draw parallel strokes (tram-lines) between the beginning or end of some of the staves so that you can more easily keep an eye on where you are. Number your own tacet bars on a percussion score. This helps if you are changing instruments or beaters; all you need do then is doggedly count, and you will spot the place of re-entry much more easily. Or at the beginning of a lot of repeated bars, denote the number to go (e.g., 1–24) and then you can take your eyes off the paper and stare at the conductor while playing and secretly counting.

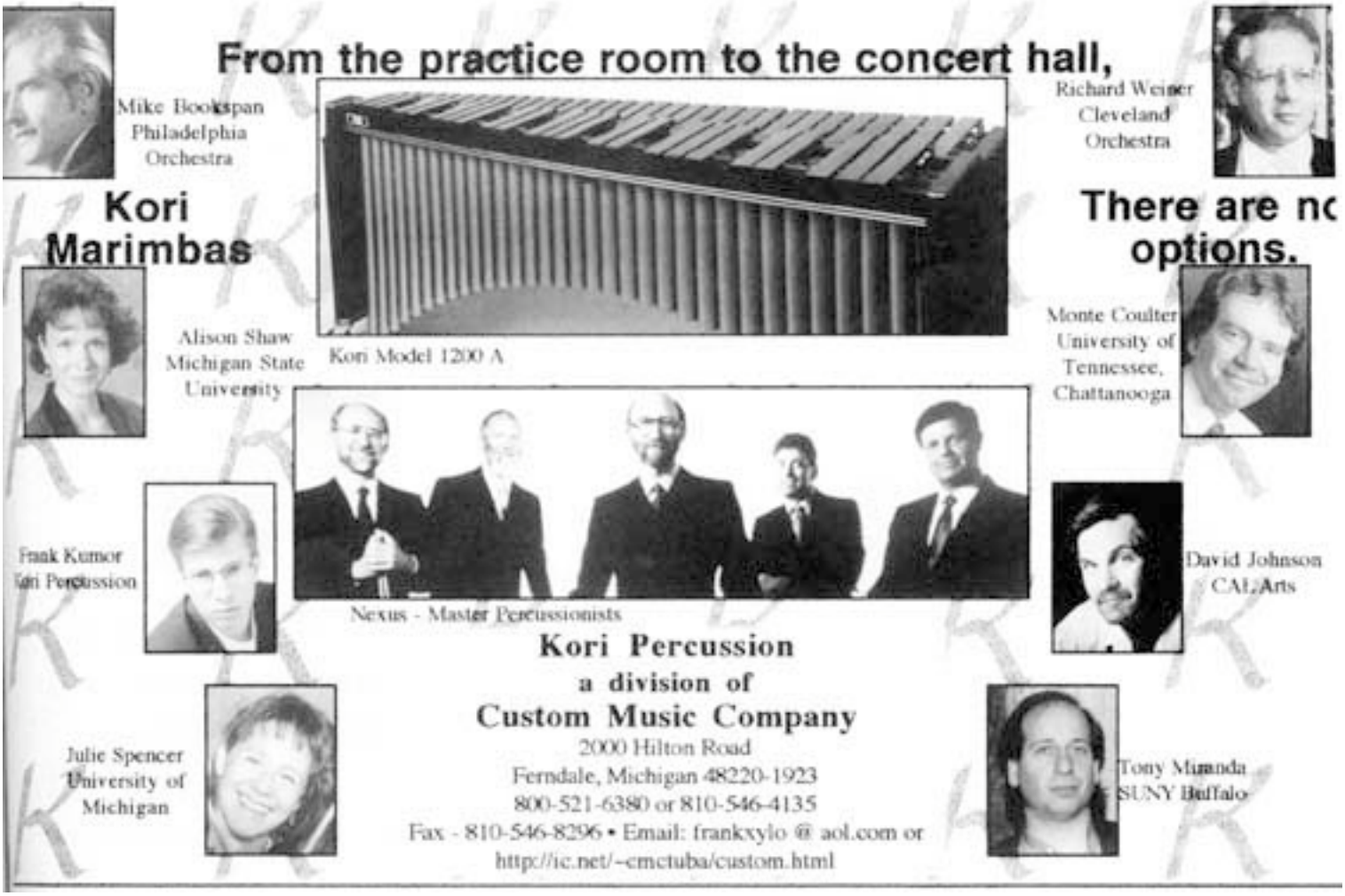


Pencilled bar numbers, and eye-catching "tram-lines"—not forgetting the dynamics.

Cue in instrumental solos (e.g., flt/clar), which you can hear, at the start of tacet sections, but only if this will help. Otherwise, try to keep your music free from extraneous markings.

USING TWO PARTS

If using more than one part, mark each "exit" and "entry"



with a discreet arrow/star, so that you can pinpoint the "new" place on the other sheet of music—like following a trail. Mark page turns from one to the other. Think ahead.

COUNTING

Count the bars rest as they appear on the music; do not be tempted to add small numbers together. This is when the mind wanders and then you cannot remember whether you have added together or not, or even where you are if the conductor stops in the middle of your calculations.

If you keep to a golden rule of counting everything as it comes, then you will be safe. Have a method (fingers, toes), then *in extremis* your "automatic pilot" will not let you down. Some count one in a bar (measure) through gritted teeth. Be advised to count all Tchaikovsky's music; he is full of deceptive little pitfalls.

Some sections work on the premise that the next person "in" does the counting. This can be unfair if it is always the poor old bass drummer. However, be wary of relying on your immediate colleagues for entries in a new piece. They may be lost, too! You may find it helpful if you all make a discreet finger movement at rehearsal numbers/letters in an unfamiliar piece; it's a great comfort when you all agree.

ORGANIZATION

Organize your music before the performance. This is time well spent and particularly crucial if there are lots of short pieces in a program. Make sure that the appropriate parts are on the appropriate stands. It is no good having a xylophone part buried in the pile on the stand for bass drum and cymbals.

Next, organize your instruments before the performance. Agree with your colleagues about when and where everything will be placed on the concert platform. You sometimes will have to pick up instruments or sticks without first looking to see where they are. Trust each other; it is called teamwork.

Always be meticulous about not making extraneous noises when picking things up and putting them down. We all know about making sure that the tambourine is the right side up for the next entry, but you could be doubly careful and mark the part accordingly. Please be aware that sticks and beaters click when they are picked up or put down clumsily, and always switch off snares even in loud *tutti* passages—otherwise, someone will inevitably be driven mad by them. Avoid loud, "snappy" snare releases, and meticulously hand "damp" (muffle) the gong and suspended cymbal, and both sides of the bass drum wherever possible. Put a black cloth over the gong when it is not in use; it has a sneaky habit of ringing after loud passages if given half a chance. There is a strong case for placing the gong as far away from loud instruments as possible. This can make the difference between a "messy amateur" or an "aware professional" approach.

COMMUNICATION

Try not to let conductors or composers intimidate you. You are the specialist; be polite but firm. Sometimes it takes time to get a point across, but it may have to be done tactfully if you are to be faithful to a composer who cannot speak for himself.

It is wise to tell the maestro if you cannot see the beat, or you cannot hear the rehearsal instructions, and do ask for a cue (or at least an eyebrow) for such cliff-hangers as scary, *fortissimo* solo-cymbal entries. However, it is a courtesy to communicate via your section principal unless you are directly addressed from the podium.

PERFORMANCE POISE

Stand up straight, try not to fidget or lean on large instruments, and never give the game away if you are feeling nervous. It is not our job to make the audience nervous on our behalf ("You look so serene"). Take deep breaths and tell yourself that it was perfectly fine at the rehearsal. If it wasn't, then do something about it before the concert.

When you stand to play remember that, no matter what is going on in the orchestra at that moment, someone will catch the movement and look at *you*. Try not to leap to your feet at the last minute; it is good practice to stand at the same time as others if your entries are close together. When appropriate, follow the lead of your section principal in terms of sitting and standing; then there are fewer distracting movements. Try to move smoothly within the section with calm deliberation, unless there is a panic on, and then you just have to go for it. If necessary, practice the moves you will have to do in the specific places in the piece. "If you dive for the tam tam there, I can get that last bass drum note, and I'll try to remember to turn your music for you. Okay?" You know the sort of thing.

Try not to look bored, but you are allowed to look interested. You are also allowed a lump in the throat, and even to shed the odd tear. Sometimes you will have a fit of giggles (lion's roar, cuckoo, bull roarer), but try to control this. It is all called music, however, and the audience will love it.

Two contradictory maxims to bear in mind: "When in doubt, leave it out," and "If you are going to make a mistake, make it a good one!"

OTHER TIPS

When you are engaged to play in an orchestra, whether amateur or professional, get to rehearsal in time to help with the setting up of the instruments and stands. Players have been known to lose work because of laziness in this respect, apart from which the section principal will need some time to hand out the music and to discuss any relevant details.

Percussionists also soon learn to contrive to be the first players in the intermission's refreshment line, and don't forget to have enough to keep you occupied in the interminable rehearsal tacets in Bruckner symphonies and other noble works. Now you really are a member of a team.

Keep smiling and enjoy your music. This is only the beginning, and you haven't played a note yet!

Maggie Cotton is a percussionist with the City of Birmingham Symphony Orchestra in England. PN

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John Cage: Professor, Maestro, Percussionist, Composer

BY B. MICHAEL WILLIAMS

Throughout John Cage's early career, his mother kept scrapbooks to document his activities and accomplishments. She preserved photographs, newspaper clippings, letters, and concert programs in simply bound volumes that she aptly titled "John Cage: Professor, Maestro, Percussionist, Composer." These scrapbooks, now housed in the John Cage Archive at Northwestern University, provide a poignant view of Cage's early career in music.

Between 1935 and 1943, Cage composed fifteen works for percussion. Many of these works were written for and performed by percussion ensembles organized by the composer on the West Coast and later in Chicago and New York. The historical significance of Cage's early work in percussion and the four compositional procedures found in his percussion music contain the seeds of development for his later work with chance operations, indeterminacy and electronic media. In addition, insight into Cage's philosophy and discussion of his work in experimental music provide more information about the man and his music.

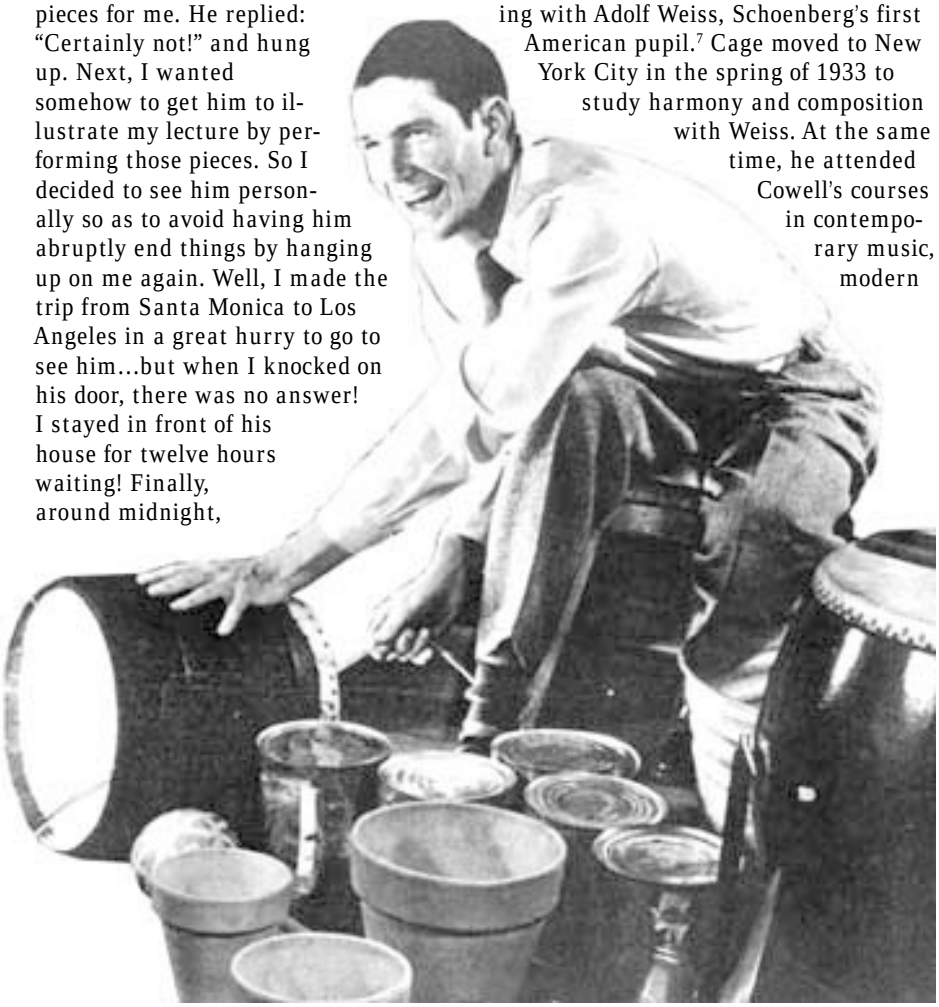
John Cage was born in Los Angeles, California in 1912. His earliest experience with music came through piano lessons with his Aunt Phoebe James. Cage recalled,

> She introduced me to Moskowski and what you might call "Piano Music the Whole World Loves to Play." I started taking piano lessons when I was in the fourth grade at school but I became more interested in sight-reading than in running up and down the scales. Being a virtuoso didn't interest me at all.[1]

After graduating as class valedictorian from Los Angeles High School in 1928, Cage entered Pomona College in Claremont, California, where he remained for two years.[2] In 1930, he left for Europe, where he studied architecture,[3] wrote poetry, painted, and first composed music.[4] Cage returned to California in the fall of 1931 and settled in Santa Monica, where he worked as a gardener in an auto court in exchange for his rent and gave lectures on modern painting and music to local housewives.[5] During this period, Cage began studying composition with pianist Richard Buhlig. According to Cage:

> The week came when I was to speak about Schoenberg. I had learned, some time earlier, Richard Buhlig has been the first to play Opus 11—Schoenberg's first three piano pieces—and it suddenly occurred to me that he might be living in Los Angeles…so I ran to the telephone book. His name was listed! I phoned him, and asked him if he would agree to play Schoenberg's pieces for me. He replied: "Certainly not!" and hung up. Next, I wanted somehow to get him to illustrate my lecture by performing those pieces. So I decided to see him personally so as to avoid having him abruptly end things by hanging up on me again. Well, I made the trip from Santa Monica to Los Angeles in a great hurry to go to see him…but when I knocked on his door, there was no answer! I stayed in front of his house for twelve hours waiting! Finally, around midnight, he returned home, and when I explained to him that I had waited at his door for twelve hours, he agreed to see me. I asked him to play the Schoenberg pieces at the next lecture. He again answered, "Certainly not!" So then I asked him to teach me composition. He replied that he did not teach composition, but piano, but that he would, nevertheless, agree to do his best. After several months of work with him, he told me he couldn't help me anymore, and that I should send my compositions to Henry Cowell.[6]

Cowell suggested that Cage study composition with Schoenberg, but added that he should first prepare himself by studying with Adolf Weiss, Schoenberg's first American pupil.[7] Cage moved to New York City in the spring of 1933 to study harmony and composition with Weiss. At the same time, he attended Cowell's courses in contemporary music, modern



harmony, and music of the world's peoples at the New School for Social Research.[8] Cage studied counterpoint, form and analysis with Schoenberg from 1935 to 1937.[9] It was during this time that Cage's interest in percussion music and the use of noise in musical composition surfaced. Schoenberg had impressed upon his students the importance of the structural function of tonality. Cage recalls a now-famous encounter with the Austrian composer:

> After I had been studying music with him for two years, Schoenberg said, "In order to write music, you must have a feeling for harmony." I explained to him that I had no feeling for harmony. He then said that I would always encounter an obstacle, that it would be as though I came to a wall through which I could not pass. I said, "In that case I will devote my life to beating my head against that wall."[10]

In 1936, Cage became acquainted with Oscar Fischinger, an abstract film-maker who engaged the young composer to write new music for his visual projects. The association with Fischinger would profoundly influence Cage's direction in music:

> When I was introduced to him, he began to talk with me about the spirit which is inside each of the objects in this world. So, he told me, all we need to do to liberate that spirit is to brush past the object, and to draw forth its sound. That's the idea which led me to percussion.[11]

Fischinger had given Cage the means whereby the young composer could overcome his lack of feeling for tonality. Cage began composing music for percussion instruments and, consequently, began questioning Schoenberg's teachings on the structural character of tonality. He explains:

> What struck me all the more was [Schoenberg's] insistence on teaching tonality as structure, as a structural means. When you think about it, composing with twelve tones is only a "method." But I found the obligation to continually submit to that theory to be exaggeratedly constraining...I only truly detached myself from Schoenberg's teachings on the structural character of tonality once I began to work with percussion. Only then did I begin to make structures. But structure then became rhythmic; it was no longer a tonal structure in Schoenberg's sense.[12]

Cage became increasingly interested in the possibility of utilizing noise in musical composition. Peter Yates has suggested that Cage's percussion music represents an extension of Schoenberg's philosophy of the emancipation of dissonance: "Cage said that Schoenberg, when he emancipated the dissonance, should have gone farther and emancipated music from its notes."[13] Cage clarified his philosophy in the 1937 statement, "The Future of Music: Credo":

> ...whereas, in the past, the point of disagreement has been between dissonance and consonance, it will be, in the immediate future, between noise and so-called musical sounds. The present methods of writing music, principally those which employ harmony and its reference to particular steps in the field of sound, will be inadequate for the composer, who will be faced with the entire field of sound. New methods will be discovered, bearing a definite relation to Schoenberg's twelve-tone system and present methods of writing percussion music and any other methods which are free from the concept of a fundamental tone. The principle of form will be our only connection with the past...[14]

During the summer of 1937, while also working as an accompanist at the Demonstration School of the University of California at Los Angeles, Cage held the position of instructor in percussion at the

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Virginia Hall Johnson School of Dance in Beverly Hills.[15] In the academic year 1937 to 1938, he served as accompanist in the Santa Monica public schools. Also, during the spring semester of 1938, Cage and his aunt, Phoebe James, taught an extension course at UCLA entitled, "Musical Accompaniments for Rhythmic Expression."[16]

Cage moved to Seattle in late 1938 to join the faculty at the Cornish School. The time he had spent in California in 1935 through 1937 had yielded two compositions for percussion: the "Quartet" (1935) and "Trio" (1936), each based on fixed rhythmic patterns for unspecified instruments. Cage's compositional output for percussion and his continued interest in the medium increased dramatically in the years following his move to Seattle. Cage chose to move to Seattle in part because of a large collection of percussion instruments he found in a closet at the Cornish School.[17] The instruments had been left there by a German dancer who had used them to accompany his choreography.[18] Cage used these instruments as the foundation for his own collection of percussion instruments, which would eventually number over three hundred.[19]

With his newly-found collection of instruments, Cage organized a percussion orchestra comprised of faculty members, students and dancers. Cage's wife, Xenia, and dancer Merce Cunningham were among those who played in the ensemble.[20] In addition to providing accompaniment to the dance, the percussion orchestra presented many of the earliest performances of experimental works for percussion. On December 9, 1938, at the Cornish School in Seattle, Cage presented a concert of percussion music, the first complete concert of its kind in America.[21]

Cage remained in Seattle for two years, during which time his percussion group presented several successful concerts. In addition to Cage's own compositions, the ensemble performed works by William Russell, Henry Cowell, Lou Harrison, Johanna Beyer and others. It should be emphasized that the players in Cage's percussion group were not formally trained percussionists; neither was Cage himself. Cage explained: "We could do anything in the way of counting, but we couldn't roll. So, some of the pieces, like those sent to use by Chavez, we were unable to play." Cage also pointed out that while the early percussion performances were well received by the dance community, there was no interest among trained percussionists.[22]

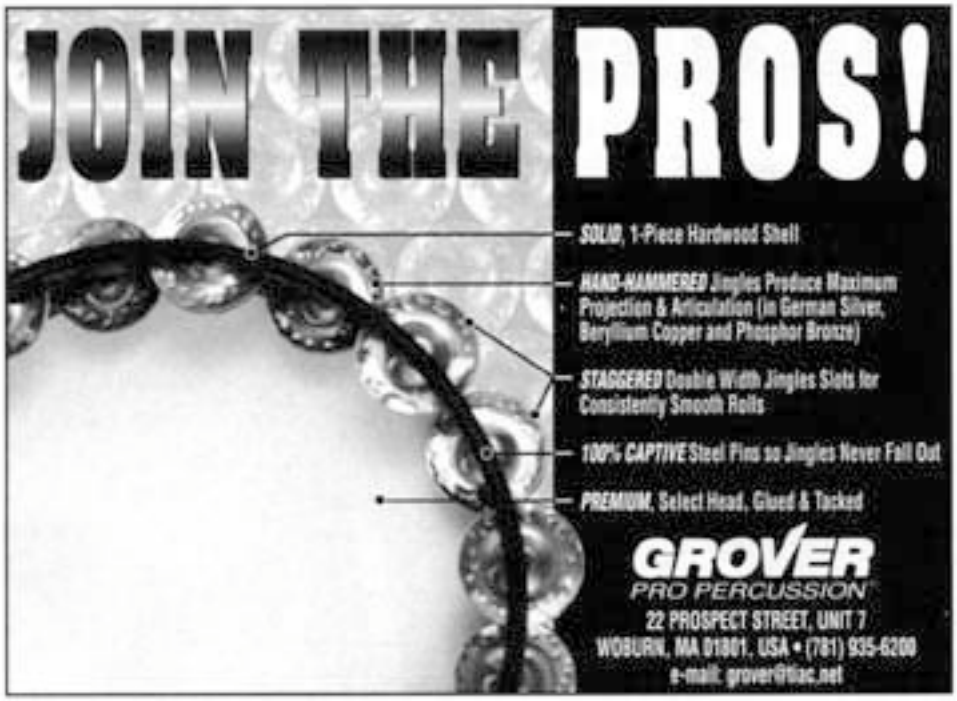
During 1939 and 1940, Cage expanded his compositional output for percussion. "Imaginary Landscape No. 1," for phonograph records of constant and variable frequency, large Chinese cymbal, and string piano (a term borrowed from Henry Cowell denoting an instrument played from its interior) is considered to be among the first compositions of electronic music.

In "Imaginary Landscape No. 1," Cage first employed a structure that would accommodate both noise and so-called musical sound. He began with a pre-compositional time frame in which four sections of three-times-five measures appear. Each fifteen-measure section is separated by interludes of one, two and then three measures. The work concludes with a four-measure coda. By constructing first the time frame, then filling it with musical events (both pitched and non-pitched), Cage began to realize the ideas of non-discrimination between noise and tonality he had predicted in his 1937 statement, "The Future of Music: Credo."

Cage extended his rhythmic structure in "First Construction (In Metal)" for percussion sextet. This work consists of sixteen large sections (the macrostructure), each of which comprises sixteen measures based on the durational proportions 4:3:2:3:4 (the microstructure). A similar structural process was followed in "Second Construction," which also employs a rhythmic structure of sixteen times sixteen measures. The technique of fashioning a rhythmic structure to be filled with musical events became known as the "square-root" formula. Cage would rely on the "square-root" formula of rhythmic structuring in his composition over the following twelve years.[23]

Cage taught at Mills College during the summer session of 1940. He, along with Lou Harrison, served as instructor in a dance accompaniment course that dealt with percussion, techniques and problems of accompaniment, and composition of dance.[24] On July 18, 1940, Cage, Harrison and Russell presented a concert of percussion music, including three premiere performances: "Chicago Sketches" by Russell, "Canticle" by Harrison, and "Suite" by Jose Ardevol.[25] Additional performances included "Pulse" by Cowell, "Second Construction" by Cage and "Ritmicas V and VI" by Roldan.[26] The performance received a favorable, though light-hearted, review in *Time* magazine:

> With ordered gusto they banged, rattled, beat, blew, stomped, and rang their way through Henry Cowell's "Pulse," John Cage's "Second Construction," William Russell's "Chicago Sketches," Lou Harrison's "Canticle," Amadeo Roldan's "Ritmicas V and VI."



When they had finished, the audience gave percussive approval.[27]

Rather than return to Seattle in the fall of 1940, Cage elected to remain at Mills College in order to establish a research laboratory of percussion and electrical instruments.[28] Cage's work at Mills was favorably received by columnist Peter Yates, who, in March, 1941, wrote:

> So today in the midst of us in California is being written a new technological and meaningful chapter in the history of the creative organization of sound, out of which comes music.[29]

While at Mills, in the spring and summer of 1941, Cage continued to concentrate on music for the dance. He and Lou Harrison accompanied the Marian Van Tuyl Dance Company in a concert for percussion and dance presented at Mills on July 26, 1941. Although Cage's music at this time was enthusiastically received by the dance community, music critics continued to take it lightly. A program of percussion music by Cage and Lou Harrison, presented May 14, 1941, was announced by the *San Francisco Chronicle* in the following manner: "...the orchestra will be composed of drums, gongs, bell, brake drums, and sheet metal and all selections will be original compositions of Cage and Harrison... You'd think they could at least play 'Old Man River,' ho ho."[30]

Further evidence of Cage's struggle for recognition as a bona fide composer and musician appeared in the summer of 1941, when he applied for a position with the Works Progress Administration. According to Cage: "When I applied to the W.P.A., they put me not in the music department, but in the recreation department. They didn't consider my work as music."[31] In the fall of 1941, Cage moved to Chicago to join the faculty of the School of Design. At this institution of related arts, Cage taught a class in improvisation and "sound experiments."[32] He also established a percussion ensemble that performed several concerts worthy of note.

Cage's first percussion concert in Chicago was presented March 1, 1942, under the auspices of the Arts Club of Chicago. The program received much advance publicity, as evidenced by the unusual number of newspaper articles and columns heralding the event. The program included William Russell's "March Suite" and "Three Dance Movements," Lou Harrison's "Counterdance in the Spring" and "Canticle," and Cage's "Construction in Metal" and "Imaginary Landscape No. 3." The concert received much public attention, both in Chicago and elsewhere. An unidentified New York critic began his article in the following manner: "For the first time in the history of the Arts Club of Chicago, a beer bottle was broken in its auditorium last night and called music."[33] The critic was referring to the last of William Russell's "Three Dance Movements," which requires the player to break a glass bottle into a metal washtub. Cecil Smith, of the *Chicago Tribune*, gave this summary:

> Of the final artistic result, I can only say that we went thru [sic] all this once before in the 1920s, when George Antheil and Edgar Varèse were at work, and I suppose we can go through it again.[34]

On March 18, 1942, Cage's percussion ensemble performed for the first time on a mixed program shared with the University of Chicago Symphony Orchestra, under the direction of Frederick Stock and Charles Buckley. The program featured the music of Holst, Beethoven, Bach, Saint-Saëns and Dvorák. Within the program were interspersed two selections of Cage's ensemble: Lou Harrison's "Canticle" and Will Russell's "Three Dance Movements."

Again, Cage's performance received a number of public reactions. Most critics reported on the novelty of a percussion orchestra that used such unconventional "instruments" as flowerpots, automobile brake drums, thundersheets and beer bottles. Cage explained that, although there was some amount of attention given the ensemble's work in Chicago, it never ventured beyond the aspect of novelty. He said: "No one really took my music seriously. I think they much preferred the Dvorák."[35]

By December of 1942, Cage had moved to New York, where he continued to work with the dance and with music for percussion ensemble. One of his most notable performances was presented at the Museum of Modern Art on February 7, 1943, under the auspices of the League of Composers.[36] The program included Cage's "Construction in Metal," "Amores," and "Imaginary Landscape No. 3," as well as works by Lou Harrison, Henry Cowell, Jose Ardevol and Amadeo Roldan. The Museum of Modern Art performance received immediate notoriety among critics and established Cage as a leading exponent of experimental music. Although initially criticized as unmusical by a number of music journalists, many of the works presented by Cage's ensemble in 1943 remain staples of the percussion repertory today.

Soon after the concert at the Museum of Modern Art, Cage began to move away from percussion in order to focus on his works for prepared piano. Because of logistical problems with instruments and rehearsal space in New York City, Cage eventually disbanded his percussion ensemble and donated his extensive collection of instruments to Paul Price, then percussion instructor at the University of

Illinois.[37]

Between 1940 and 1943, Cage continued to employ the compositional techniques he had developed in his "First Construction (In Metal)" and "Imaginary Landscape No. 1," both composed in 1939. The "Construction" series eventually numbered three, and was based exclusively on the "square-root" formula. The "Imaginary Landscape" series, which eventually included five works, continued to use elements of rhythmic structuring, but began to move toward indeterminacy after the third work in the series. Each of the works entitled "Imaginary Landscape" employed some type of electronic devices in addition to percussion instruments.

Other works from this time period include "Living Room Music" (1940) for unspecified instruments; "Double Music" (1941) for percussion quartet, written in collaboration with Lou Harrison; "Credo In US" (1942) for percussion quartet with electric devices, written for dancers Merce Cunningham and Jean Erdman; "Forever and Sunsmell" (1942) for voice and percussion duo; "The Wonderful Widow of Eighteen Springs" (1942) for voice and closed piano; "She is Asleep" (1943) for voice, prepared piano, and quartet of twelve tom-toms; and "Amores" (1943) for prepared piano and percussion trio. Cage did not write another work for percussion alone until 1956, when he composed a solo work entitled "27' 10.554" for a Percussionist."

Cage utilized four different compositional procedures in the fifteen works for percussion composed between 1935 and 1943. The earliest percussion pieces ("Quartet," "Trio" and movement III of "Amores") consist of fixed rhythmic patterns that are continually recycled, appearing in various locations within a given measure (or unit of time) throughout the work. The patterns, or motives, remain static and do not undergo any developmental manipulation other than placement within a given unit of time.

The "square-root" formula provided a structural framework, based on duration, within which motives or silences could occur. Each work employing this procedure is based on a given number of measures having a square root, so that the large structural divisions (the macrostructure) have the same relationship with the whole that the small structural divisions (the microstructure) have within a unit of it. The majority of Cage's percussion works employ this procedure in some form.

In two works composed in 1943 ("She is Asleep" and movement II of "Amores"), Cage utilized a compositional procedure known as "icti-controls," in which he predetermined the number of attacks (or "icti") per player within a given phrase-length. This procedure was applied within a structure of phrase lengths similar to that employed in the "square-root" formula.

Three works involving either dance or voice ("Credo In US," "Forever and Sunsmell" and "The Wonderful Widow of Eighteen Springs," all composed in 1942) employ a more freely-structured compositional style based on the framework of the dance or vocal line. These works utilize the contraposition of periodic and

aperiodic rhythms.

Cage has said that his goal in composition is to allow sounds to be themselves, unhampered by the stringent laws of harmony and tonality. Although his early percussion music is often highly structured and organized (as in those compositions using "icti-controls"), it is open to any sound that might be placed within such a structure. Hence, Cage was able to explore a myriad of percussive sounds in his music. Often, a work explores a particular type of sound such as that produced by metal instruments ("First Construction" and "Double Music," for example), or electronics (in "Credo In US" and the "Imaginary Landscapes"). In "Living Room Music," he allowed the performer to choose the instruments to be played from among items found in an ordinary living room. In "Quartet," he made no specification at all as to the sound sources (the title reads: "For percussion: no instruments specified"), leaving the performers absolute freedom of choice.

Cage collaborated with Lou Harrison, Henry Cowell and others in his search for new percussive sounds. Many of his instruments are of non-Western origin, reflecting the influence of both Harrison and Cowell, who also experimented with such instruments. In addition to sharing ideas on sound materials, the composers also influenced one another in their compositional procedures. Cowell's "Ostinato Pianissimo" (1934) uses fixed rhythmic patterns in a manner similar to that employed by Cage in his "Quartet" (1935) and "Trio" (1936). In "Pulse" (1939), Cowell employed a structure consisting of twenty-five segments of five measures each, a procedure similar to Cage's "square-root" formula. Cage has said that he derived his use of "icti-controls" from Lou Harrison, who employed the procedure in several works prior to 1943.

Cage's work in percussion certainly has precedents in the music of earlier composers, such as Varèse, and in artistic movements such as Dadaism and Futurism, but direct influences are difficult to discern. In an article he wrote in 1959 entitled "The History of Experimental Music in the United States," Cage addressed the notion of influences by quoting painter Willem de Kooning: "The past does not influence me; I influence it."[38] Cage once asked a question of Varèse concerning the latter composer's views on the future of music. "His answer," Cage said, "was that neither the past nor the future interested him; that his concern was with the present."[39] Cage is equally enigmatic concerning influences on his own music.

It is a prevalent assumption that Cage's early percussion music was greatly influenced by non-Western music. The sounds of his prepared piano have been compared to those of the Balinese gamelan, and indeed, they are strikingly similar. Cage has accumulated, and employed in his music, instruments from many different world cultures. It has been suggested that his rhythmic structures are akin to the tala found in Indian music.[40]

It has already been established that Cage had been exposed to non-Western music through his association with Henry Cowell, yet Cage himself denied any direct influences on his work. "As I mentioned, I attended some of Henry Cowell's classes in New York where I heard some music of that type," he said. "If there were any influences, I was not conscious of them; anyway, at that time I had not seriously studied the theories of Indian or Indonesian music."[41]

Cage was interested in sounds themselves. Through his association with colleagues such as Cowell and Harrison, who were quite familiar with music of non-Western cultures, Cage became acquainted with the sounds associated with such cultures, and he freely employed those sounds in his music. In "First Construction (In Metal)," for example, he used muted gongs, oxen bells and Japanese temple gongs, but he also employed such "found" instruments as automobile brake drums and thundersheets, in addition to ordinary orchestra bells and Cowell's "string piano"—"sounds themselves," Cage has said, "pure and simple."

Immediately following the early works for percussion, Cage concentrated on compositions for prepared piano and later experimented with chance operations, indeterminacy, and both live and recorded electronic music. The early compositions for percussion, while seemingly far-removed from Cage's later musical directions, contain the seeds of development for many of his most controversial processes of composition. The prepared piano was invented as an extension of Cage's work with percussion instruments. Not only did the instrument itself reproduce the sounds of a percussion ensemble, but the compositions for prepared piano contained the same type of rhythmic structures found in the works for percussion.

Cage's work with chance operations seems a natural outgrowth of the precompositional procedures utilized in the early works for percussion. William Brooks has suggested that, for Cage, the use of chance was simply another way of extending his determination to accept refused elements, much in the same way that the rhythmic structures in his early works provided a means of acceptance for noise.[42] Cage himself has said that variations in the sounds of percussion instruments and the effects of preparations on pianos prepared him for the renunciation of intention.[43]

Cage's work with indeterminacy can likewise be traced, in part, to his early work in percussion. The use of unspecified percussion instruments in "Quartet," his first effort in that medium, is among the earliest examples of indeterminacy in Cage's work. The employment of a radio in "Credo In US" opened the composition to indeterminate sounds, as they were to intended sounds. "4'33"," a totally indeterminate composition, could be viewed quite simply as an "empty" rhythmic structure.

Cage's later work in electronic music had its origins in the "Imaginary Landscapes" for percussion and electronic devices. The frequency recordings used in these works were precursors to Cage's work with magnetic tape in the 1950s and 1960s. The amplified coil of wire and the electric buzzer employed in the "Landscapes" prefigured the amplified sounds used in later works such as "Car-

tridge Music" and "Child of Tree."

The initial idea that prompted John Cage to write music for percussion instruments was, quite simply, to make available to music any sound that could be heard, whether or not that sound was considered "musical." It was this idea that eventually led Cage beyond percussion and into the realm of new musical resources: the prepared piano, chance operations, indeterminacy, electronic music and "music of contingency." In the process of his own musical evolution, Cage influenced the worlds of percussion, music and art. Indeed, he revolutionized twentieth century aesthetics, opening new doors of artistic thought to those who followed him.

For Cage, the revolution began with the acceptance of noise as material for music. It was through his efforts to create music that would open to noises that Cage became interested in percussion, organized his percussion ensemble, composed music for the group, and encouraged other composers to do the same. The results were seminal to the development of percussion literature and became a vital catalyst in the ongoing evolution of one of the most imaginative minds of the twentieth century.

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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. Publications to his credit include "Four Solos for Frame Drums," "Three Shona Songs" for marimba ensemble, "Recital Suite for Djembe" and "Learning Mbira," all published by HoneyRock Publications. His doctoral dissertation, *The Early Percussion Music of John Cage, 1935–1943*, is available through University Microfilms. PN

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Difficulty Rating Scale

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

REFERENCE TEXTS

Musicians and the Internet
David S. Mash
$9.95
Warner Bros. Publications
David Mash, vice president for Information Technology at the Berklee College of Music in Boston, has written a book for the novice Internet user. It contains basic explanations of how the Internet works, a brief history of the "Net," common terminology and jargon (e.g., HTML, URL) traits of various search engines and software, and some valuable Web site addresses for musician-oriented material. Although it does not provide the same step-by-step detail of, say, the *Internet for Dummies* books, it is a solid introduction to the latest tool of mass communication.

—Terry O'Mahoney

Sequencing Basics
Don Muro
$9.95
Warner Bros. Publications
I'm an acoustic kind of guy at heart, but have always been interested and somewhat mystified by electronic musical instruments, especially sequencers. This is a simple, easy-to-understand book that explains all the basics of sequencing without a lot of technical mumbo-jumbo.

This forty-page book starts right at the beginning—a very good place to start for someone like me who probably couldn't find the on/off switch! The author gives a clear definition of MIDI and compares and contrasts the sequencer with the tape recorder. This chapter also deals with types of sequencers (hardware, software and integrated) and how a sequencer works, complete with clear, helpful diagrams.

Chapter two is divided into three sections: basic sequencer controls and playback features; recording a sequencer (this is presented in 11 easy-to-understand steps); and editing a sequence. Chapter three discusses digital audio, pitch correction and video synchronization, and includes helpful information on the selection of a software sequencer. Also included is a General MIDI Chart of Sounds.

This is a very practical introduction written by someone with much experience teaching these concepts. The focus is on doing, not just on information. If I can understand it, anyone ought to be able to benefit from this excellent book.

—Tom Morgan

KEYBOARD PERCUSSION

Le Xylothon **I–III**
Christophe Guichard
$19.10
Alfonce Productions
This is a collection of nine etudes for various keyboard-percussion instruments with piano accompaniment. The instruments include xylophone, vibraphone, marimba, glockenspiel and tubular bells. Several of the pieces involve moving between two or more instruments. The pieces are written in a light-classic style and are very accessible to young players. They are presented in a progressive order, with the first piece, written for xylophone, using much repetition and limited rhythmic complexity. Not until the seventh etude is the student required to play more than one instrument. Plenty of time is provided to move from instrument to instrument.

This collection would make an excellent addition to a traditional keyboard curriculum. Especially valuable is the multiple-instrument component, which will help students develop the skill of moving smoothly between several instruments. The pieces are interesting and well-written, and students will be motivated to work their way through the sequence.

—Tom Morgan

Solos & Etudes For Marimba **II–III**
Mark Johnson
$22.00
HoneyRock
This collection of traditional two-mallet training pieces features a variety of folk melodies and songs in many different styles by a number of composers. A variety of key signatures and meters are also covered in this 136-page collection. All of the solos and etudes are written for 2-mallet performance, but there are several places in which double stops occur. The print is large and easy to read, and there are only a few page-turn problems. In addition to being appropriate for young students, this collection will provide great sight-reading material for students at all levels.

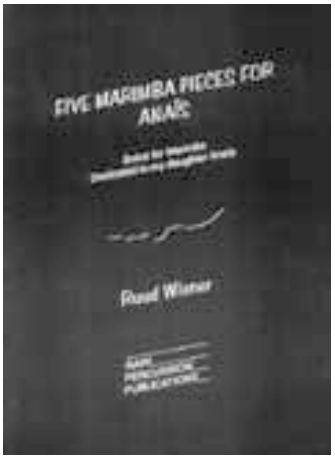
—George Frock

Ten Preludes for Vibraphone **III+**
Terry Winter Owens
$12.95
C. Alan Publications
Most of the preludes in this collection for solo vibraphone employ four mallets; however, some could employ only two, such as "Prelude No. III." To perform this work, a performer must be technically proficient with double vertical strokes, single independent strokes and single alternating strokes. Due to the relative short length and tonal link of each prelude, the work should probably be performed in its entirety for an effective performance.

Owens tends to utilize the intervals of major and minor sevenths and major and minor seconds as his tonal basis in each prelude. Therefore, each prelude is linked to the next one through intervallic repetition. Additionally, Owens provides excellent performance instructions and pedaling indications for each prelude. Pedaling is very symmetrical in nature throughout, occurring at each measure or phrase, which makes this work very accessible to the inexperienced vibist. Some of Owens's performance instructions worthy of note include: accidentals apply only to a given note and not the entire measure, motor on/off at various speeds is left to the discretion of the performer, and double-voiced notes provide the performer with a sense of melodic structure that guide in shaping melodic phrases.

—Lisa Rogers

Five Marimba Pieces for Anais **III–IV**
Ruud Wiener
$12.60
RAWI Percussion Publications
Composers from Bach to Bartok have written literature that is pedagogically valuable and musically satisfying, thus developing students' musical instincts as well as their technical abilities. This also seems to be Wiener's goal. The



five pieces in this collection are particularly suited to a student marimbist who is new to four-mallet performance. Numbers 1, 2 and 4 feature single alternating strokes; numbers 3 and 5 utilize double vertical strokes. Although each piece focuses on a specific stroke type, each of the five, written in piano-score format, offers opportunities for expressive playing in a wide range of dynamic levels.

—John R. Raush

Ghanaia **III–IV**
Matthias Schmitt
$12.00
Matthias Schmitt Publications
This four-mallet marimba solo is influenced by and written to depict the rhythms and music of Ghana. The solo begins with a single-note structure of a 12/8 rhythm, which occurs throughout much of the composition. The layering of the rhythmic syncopations present an interesting freshness, which must be accurate but with good feel. The solo can be performed on a 4-octave instrument and lasts approximately seven minutes. Single and double vertical strokes and rotation strokes are utilized in this solo. This is an excellent solo with which to teach four-mallet marimba technique, and audience reaction should be positive.

—George Frock

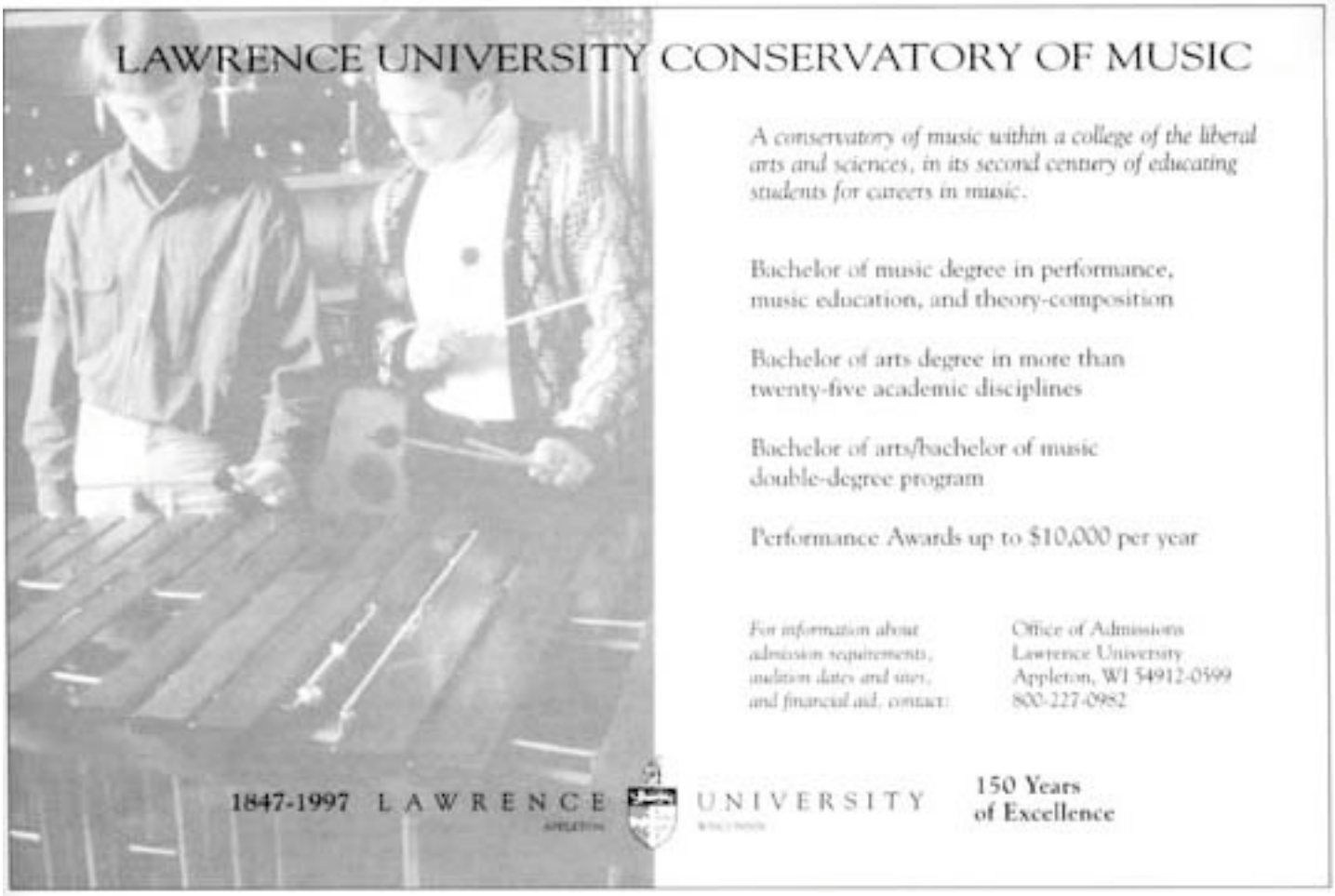
Les Claviers a Percussion Parcourt le Monde **III–IV**
Emmanuel Sejourne
Philippe Velluet
$19.10
Alfonce Productions
This is a collection of fifteen student pieces in a variety of popular styles. Some of the titles include "Buenos Tango," "Bossa Variation," "Grizzly Funk," and "Syncopop." The book comes with a CD, which provides synthesized accompaniment tracks that can be played with or without the keyboard-percussion part by simply turning the balance knob on your stereo. Each piece is one page in length, except for the last two. There is no space for improvisation, but each piece contains a section written in an improvisational style. This music is very creative and students will enjoy playing the pieces. This could motivate an otherwise moderately interested student to practice marimba or vibes. The pieces are presented in a progressive order, and all of the selections will appeal to younger students.

—Tom Morgan

Two More Such Etudes **IV**
Josh Gottry
$5.00
Gottry Percussion Publications
The two etudes of *Two More Such Etudes* are numbered "4" and "5"; these pieces serve as an extension of another Gottry publication, *Three Such Etudes*. Etudes 4 and 5 were written, in the words of the composer, "to isolate and strategically combine all four of the stroke types typically identified in four-mallet keyboard percussion." In fact, Etude 5 uses all stroke types (double vertical, single independent, single alternating, and double lateral), and Etude 4 uses all types except single alternating strokes. Both etudes are quite brief; both rely on repetitious melodic and rhythmic patterns; and probably most important from a student's point of view, both are written in a light, popularly styled musical idiom, which should make the daily practice of the basic techniques more palatable.

—John R. Raush

Chaconne from Partita in D minor for violin **V+**
J. S. Bach
Transcribed by Jean Geoffroy
$14.00
Editions Henry Lemoine/Theodore Presser Co.
Geoffroy's transcription of Bach's "Chaconne from Partita in D minor" provides the advanced four-mallet marimbist with a technically and musically challenging experience. Ideally, the piece requires a 5-octave marimba, but everything but the final note can be played on a 4 1/2-octave instrument. This transcription employs double vertical strokes, single independent strokes, single alternating/double lateral



strokes and triple lateral strokes. Because Geoffroy does not provide sticking suggestions, the performer must take care in finding stickings that will produce a flowing and lyrical melodic line. According to Geoffroy's preface to the transcription: "Bach is the great teacher, no matter what the instrument, and working on his music allows a performer…to know himself or herself better."

—Lisa Rogers

...as if time would heal by its passing **VI**
Stuart Saunders Smith
$20.00
Smith Publications
Stuart Saunders Smith's "...as if time would heal by its passing" is a work for solo marimba based on musical inspiration that is not in the least dependent upon idiomatic techniques, such as those that prompt the repetitious patterns that dominate much contemporary marimba music. Smith writes in a contemporary idiom, and uses a contrapuntal setting throughout. The performer is forced to confront feats of rhythmic coordination between the two parts that transcend the difficulties encountered by a pianist playing the counterpoint found in a Bach fugue. For example, the marimbist must handle the performance of seven notes against eight-note groups, five notes against four notes, and four notes against three.

In much of the music of the latter half of the twentieth century, the element of sound has been elevated to a position of eminence, which is manifested in the great emphasis composers have placed on the production and control of tones. This tendency is revealed in Smith's attempt to notate exactly the most desirable duration of each non-rolled note. This has resulted in some interesting notational embellishments, such as the use of a hollow dot that lengthens the duration of a note by 1/4 of the preceding note's duration. Similarly, the attempt to exact precise dynamic control is revealed in his use of dynamics such as *mf+* and *p+*. An extremely wide dynamic range runs the gamut from *pppp* to *ffff*.

If the marimba is to retain the foothold it has established in the recital and concert hall, it will need performance literature of the calibre found in this work.

—John R. Raush

Concerto for Marimba and Orchestra **VI**
Anders Koppel
$31.75
Norsk Musikforlag A/S
"Concerto for Marimba and Orchestra" was commissioned in 1995 by the Luxembourg International Percussion Competition. The orchestral instrumentation includes: flute, piccolo, two oboes, two clarinets in A, two bassoons, two horns in F, timpani and strings. The marimba soloist will need an instrument with a low E. The duration of the three-movement work is approximately 13.5 minutes.

Koppel's concerto employs four-mallet technique throughout and is demanding technically as well as musically. The techniques employed include: double vertical strokes, single independent strokes, single alternating/double lateral strokes and triple lateral strokes. A well-written marimba concerto is a valuable commodity and Koppel's new concerto fits the bill!

—Lisa Rogers

Concerto for Vibraphone and Percussion Ensemble **VI**
Ney Rosauro
$31.95
Pro Percussao/Brazil
Distributed by Malletworks Music
One of Brazilian composer Ney Rosauro's most popular works is his "Concerto for Marimba," which was published in 1992. Rosauro has produced another excellent concerto with his new "Concerto for Vibraphone and Percussion Ensemble"—a traditional three-movement composition featuring a solo vibraphonist with a percussion ensemble of six performers playing xylophone, glockenspiel, marimba (4 1/3-octave), chimes, drumset, timpani, tambourine and bass marimba (which could be played on a five-octave marimba). The ensemble adds energy and color to the music, and none of the ensemble parts are technically difficult. The bass marimba part plays a crucial role in all of the movements as it establishes different moods with walking bass lines. At ECU we used five timpani (an extra 26") for ease of tuning, but the timpani part could be played on four drums. The drumset part is used for establishing grooves and color. It is more like a multi-percussion setup rather than a traditional drumset part.

The first movement opens with a *dolce* statement of the main theme with the vibraphone. This leads to a mini-cadenza and the main body of the movement, an allegro 7/8 meter. This movement is dance-like and fun to play with its jazz harmonies and syncopated lines. The second movement is a haunting *maestoso* that contains a beautiful (but short) vibraphone cadenza. This movement is a bit long and care needs to be taken with the xylophone part. Rosauro requires that the xylophone be played loudly with yarn mallets; I had difficulty achieving a good balance and blend with the rest of the ensemble. However, after experimenting with a variety of mallets and instruments, I found the part to be effective. The final movement is a charging multi-meter work containing an extended cadenza and an explosive conclusion.

"Concerto for Vibraphone and Percussion Ensemble" is an excellent showcase for a solo vibist, and it is also available with a piano reduction accompaniment and a chamber orchestra version. The four-mallet vibraphone part is challenging and musical, but not impossible for an advanced performer. Audiences will find it enjoyable and exciting!

—Mark Ford

Hammer **VI**
Sydney Hodkinson
$18.50
Smith Publications
To many composers, the marimba has served as a vehicle for the expression of subtle emotions—for music that is evocative, even evanescent in nature. But Sydney Hodkinson designed this aptly titled solo marimba piece to serve as "roughly 450 seconds of 'test' for the stamina and dexterity of the performer." He explains that it was prompted by a "dream revealing a percussive keyboard soloist whacking away on B naturals," which is exactly how Hodkinson has his marimbist begin—by "whacking away" on B naturals for 25 measures, playing them *fortissimo* with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sforzandi and accents liberally sprinkled throughout. The entire 7- to 8-minute piece is set almost entirely in driving sixteenth notes at quarter note = 126–132, and the composer suggests that "if you can handle a m.m. of 138, go for it!"

Designed for a 4 1/3-octave marimba played with two hard mallets, the piece sets virtuosic demands for accuracy as well as stamina, as the performer must negotiate large leaps and use a variety of sticking patterns mixing alternating and doubled strokes played at soft as well as loud dynamic levels. Composed for the Percussive Arts Society and dedicated to John Beck, "Hammer" is written in an A-B-A form, with a contrasting "B" section that utilizes the lower register played softly. Mature college-level marimbists may find it interesting to see if they live up to the physical challenges of this music; in the process, however, they are sure to discover that they are also making some interesting and exciting music.

—John R. Raush

Limb **VI**
Sydney Hodkinson
$30.00
Smith Publications
"Limb" is a 4-mallet solo for low-A marimba. Each of its four movements is three to four minutes in length. Movement one, "Prelude," is an expressive display of contrasting flourishes, making extensive use of the major-seventh interval. Specific mallet suggestions are notated, but the performer may want to try different sequences or rotations. The second movement, "Scherzo," is a rapid 9/8 setting consisting of tone rows with contrasting dynamics. The third movement, "Arioso," is a chorale dedicated to the memory of the late Jacob Druckman. It contains notated phrases that are to be hummed by the performer while playing the four-note harmonization. The final movement is a quote of the first, and is very rapid with additional leaps in register. This challenging solo is exciting and contains much expression.

—George Frock

KEYBOARD PERCUSSION ENSEMBLES

On Hearing the First Cuckoo in Spring **III+/III**
Frederik Delius/arr. Emil Richards
$10.00/$35.00
Emil Richards Music
Emil Richards has arranged "On Hearing the First Cuckoo in Spring" by Frederik Delius for the four-mallet marimba or vibraphone soloist as well as for marimba sextet. The piece establishes tonality by emphasizing the interval of a fourth moving in parallel motion. Delius was reportedly influenced by Debussy, and this work definitely has a Debussy flavor.

Richards' solo arrangement of this work can be performed on a four-octave marimba or a vibraphone. The arrangement employs four-mallet technique at the intermediate level utilizing mainly double vertical strokes and independent strokes. If performing this work on marimba, the performer may wish to roll all notes that are a half note and longer. If performing this work on vibraphone, clean pedaling between chord changes is essential. Richards has provided chord changes above notes, which can be very helpful to the performer.

The ensemble arrangement of this work for marimba sextet requires five 4-octave marimbas and one 5-octave marimba. Richards specifies that all notes are to be rolled, and all parts employ two-mallet technique only. (I believe there is one mistake in measure twenty-two in the fourth marimba part. The note should be a C-sharp, not an E-sharp.) Special attention should be given to all dynamic markings in all parts.

—Lisa Rogers

Sacred Quartets for All **III**
Compiled and arranged by
William Ryden
$5.95
Warner Bros. Publications
Even though the title of this collection of thirteen works indicates quartets, the actual arrangements for most of the pieces employ five percussionists. Some of the arrangements included are: "Adoramus Te," "Onward, Christian Soldiers," "God of Our Fathers" and "Gloria Patri."

All arrangements are written in score format and use a slightly different instrumentation. The first two staves of each arrangement are for keyboard instruments, which can be of any combination (bells and xylophone, bells and vibes, marimba and vibes, bells and bells, etc.). The third staff is designated for auxiliary/accessory percussion instruments that include crash cymbals, triangle, gong, suspended cymbal and tambourine. The fourth staff usually denotes snare drum and bass drum parts.

This is a welcome and needed addition to percussion ensemble literature. Many percussion students and church music ministers have asked me for ideas regarding percussion literature that would be appropriate and enjoyable in a church setting. *Sacred Quartets for All* will fit perfectly in a church setting and would be appropriate for intermediate percussionists to perform in any sacred or secular setting.

—Lisa Rogers

Winter Joy **III+**
Ruud Wiener
$13.30

Spring Joy **III**
Ruud Wiener
$9.30

Summer Joy **III**
Ruud Wiener
$9.90

Autumn Joy **III+**
Ruud Wiener
$11.90

Seasons Joy **III+**
Ruud Wiener
$7.90
RAWI Percussion Publications
Composed by Ruud Wiener, who has served as mallet instructor at the Rotterdam and Maastricht Conservatory, these five duets for vibraphone and marimba for the developing young mallet student were obviously written as a labor of love for a very special percussionist—the composer's own daughter, to whom the pieces are all dedicated.

Both the vibe and marimba parts in these pieces, which are ideally suited for teacher/student duos, will provide valuable learning opportunities for the student. Pedaling and mallet dampening directions are notated in all the vibe parts. The duets are perfect for students who are making the transition from two- to three- and four-mallet performance. Although in some cases the music can be played with only two mallets, the teacher has an excellent opportunity to explain the advantages of using three and four mallets. In each of these

publications, Wiener exhibits a knack for creating material that fulfills a valuable pedagogical purpose while also maintaining its musical integrity.

—John R. Raush

Celesta #2 **IV+**
Emil Richards
$25.00
Emil Richards Music
This marimba quartet is scored in a colorful, jazz-inspired harmonic idiom. The music is set in chordal style with close-position chords that move homorhythmically throughout. Players use two mallets, occasionally contributing double stops to the voicings of structures such as seventh and ninth chords. All notes are rolled throughout. Within the 3/4 meter, Richards incorporates measures of quadruplets notated as four dotted-eighth notes. The end result is an attractive piece for high school or college groups, reminiscent of the tightly-knit harmonizations of vocal groups such as the Four Freshman.

—John R. Raush

What's the Cost-A-Rica (Solo for Marimba or Vibraphone) **IV+**
Emil Richards
$10.00

What's the Cost-A-Rica (Marimba Quartet) **IV**
Emil Richards
$25.00
Emil Richards Music
In you are a fan of Mexican or Guatemalan marimba music and are looking for an entertaining four-mallet solo that is not too difficult, "What's the Cost-A-Rica," with its lilting Latin rhythm and colorful harmonic scheme will fill the bill. And if you want a light, entertaining ensemble piece, Richards has provided an arrangement of the same piece for marimba quartet.

Although the four-mallet solo is scored as a right-hand melody with left-hand accompaniment, the technical difficulties are kept to a minimum by using fixed-interval thirds in both hands to handle a melodic line set in thirds, and a simple triadic harmonization. The four-mallet soloist must be able to coordinate left-hand quarter notes with right-hand afterbeats, which gives the music its Latin "lilt." Richards has "kicked" the tempo up from quarter note = 120 in the solo version to quarter note = 160 in the ensemble rendition. However, college mallet groups will have no problem putting the quartet together in short order. And they should have a great time doing it.

—John R. Raush

Toccata for Vibraphone and Marimba **V+**
Anders Koppel
$15.93
Norsk Musikforlag A/S
Both parts of this advanced mallet-keyboard duet require four-mallet techniques including double vertical strokes, independent strokes and single alternating/double lateral strokes. The marimbist needs a low-E or five-octave marimba. Koppel dedicated this work to the Safri Duo, and it is also published for vibraphone, marimba and orchestra. The duration of the work (with or without orchestral accompaniment) is approximately thirteen minutes. The form is a loose ABAC(A codetta). Precise, rhythmic playing between vibraphone and marimba is required throughout in order for the essence of the toccata to be achieved. "Toccata for Vibraphone and Marimba" is a wonderfully exciting work.

—Lisa Rogers

SNARE DRUM

Advanced Etudes for Snare Drum **IV+–V+**
Keith Aleo
$15.95
HoneyRock
This 50-page text, tailor-made for those who have established a solid foundation in snare drum technique, contains 25 etudes that present musical and technical challenges of the type found in the orchestral repertoire and in other contemporary writing for the instrument. Included are etudes that require performance in all dynamic levels and in very rapid tempi, and that incorporate rhythms with intricate subdivisions (including problematic patterns such as dotted sixteenth/thirty-second note figures), and the use of a wide variety of meters, including etudes with changing and alternating meters. In addition, examples are included that address the contemporary practice of treating the instrument as a multiple sound source through the use of multiple beating spots and a number of implements, including fingers. Enhancing its value is the inclusion of four pages of text that provide the student and teacher with general information for all etudes and specific material relative to the performance of each of the 25 etudes. This collection should be enthusiastically embraced not only for its pedagogical value, but for use as board exam, studio recital and audition material.

—John R. Raush

MIXED INSTRUMENTATION

Foundations **IV+**
Josh Gottry
$12.00
Gottry Percussion Publications
This composition for marimba and flute requires a low-A marimba and four-mallet technique. Although there are no difficult technical passages or one–handed rolls required, a solid intermediate keyboard-percussion technique would be helpful. "Foundations" is a melodic composition with the flute providing the melody and the marimba acting as an accompaniment. Moving eighth or sixteenth notes in the marimba provide a solid base for the flute melody. The composition starts in two and quickly moves to a 12/8 meter. This section ends with a fermata followed by a brief 4/4 section marked "Romantically." The 12/8 section returns and the composition ends. "Foundations" is a fine composition that is quite accessible to a wide range of marimba techniques.

—John Beck

Auf Dem Letzten Hugel… **V**
Terry Winter Owens
$10.00
Terry Winter Owens
Inspired by the poetry of the German mystic poet Rainer Maria Rilke, Terry Winter Owens has chosen violin and marimba to express the musical ideas stirred by Rilke's poetry. The latter is so germane to the music that Owens stipulates that the poem must form an "integral rather than optional part of the work." Six lines (which have been translated into English) are to be read aloud, "expressively and with wonder," by one of the instrumentalists before each performance.

As befits the contemplative, evocative mood of the poetry, Owens has woven a subtle tapestry in which both instruments are equal partners in the musical discourse. The marimbist contributes a rolled, chordal underpinning for the violin as well as melodic figurations that feature leaps of sevenths and ninths set in streams of eighth notes moving over the keyboard in large interval leaps and covering more than four octaves from low C.

Technique takes a back seat in this work. This is introspective music in which the player's musical maturity, control of balance and subtle shadings, and the ability to function as a suitable duet partner, is quintessential. This piece merits the attention of two serious, musically mature college players.

—John R. Raush

A Gospel Meditation **V**
Stuart Sacks
$15.00
HoneyRock
This is a lovely duet for vibraphone and flute. The composer states that the flute melody can also be transposed down one or two octaves so as to be performed on cello. The piece comes complete with a score as well as individual parts for vibes and flute.

Beginning with the John T. Grape hymn "Jesus Paid it All," this arrangement presents several well-known gospel numbers in a lush, almost jazz-ballad style. Both the flute and the vibes have melodic passages, but the vibes function mostly as accompaniment. There are many meter and key changes to keep things interesting. A good performance would require sensitivity to dynamics and phrasing to bring out the subtle nuances of the piece. This piece would work well in a church setting, and is musically substantial enough to be an excellent addition to a college percussion recital. As an educational piece it would be wonderful for teaching the art of accompanying on vibes.

—Tom Morgan

Tarantella For Violin & Marimba **V–VI**
Andrew Koppel
$13.24
Norsk Musikforlag A/S
"Tarantella" is a duo for violin and

PERCUSSIONS

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a 5-octave marimba. The violin part is printed separately, but the marimbist must read from a score, thus a page-turner may be helpful. A wide range of registers present a challenge right from the onset of this energetic work, some with leaps of three to four octaves between the hands. Several unusual rhythmic groupings appear throughout the piece. There is no key signature but accidentals appear throughout the work. Most of the common technical strokes found in contemporary marimba literature are required. This is an excellent selection for advanced performers.

—George Frock

Nightshade **VI+**
Stuart Saunders Smith
$40.00 (set of three scores)
Smith Publications
According to the composer, this composition for voice or violin and two percussionists represents: "Nightshade, A. any of a genus typifying a family of strong–scented, often narcotic, herbs, shrubs, and trees including the black nightshade, a weed with poisonous leaves, white flowers, and black berries B. The belladonna C. The henbane." A detailed information sheet provides a list of instruments needed and some staff considerations for easier reading. Each percussionist needs orchestra bells, one gong, two cymbals, two triangles and two coathanger mallets.

"Nightshade" features serious interplay among the percussion and voice (or violin). Smith points out that the voice or violin part is not a solo part but one of three. Besides being a complex composition, it is a difficult one. Practically every measure has artificial groupings, sometimes in unison and sometimes played against each other. Dynamics range from *pp* to *f* with two new ones *mf+* and *pp–*. Three performers would have to devote many hours rehearsing it in order to bring this excellent composition to fruition. Its slow tempo (quarter note = 48) gives it an improvised feeling that flows much like the translucent Nightshade weed in a gentle breeze.

—John Beck

Quest **VI+**
George Crumb
$25.00
C.F. Peters
This multi-section composition for acoustic guitar, soprano saxophone, harp, contrabass and two percussionists was written for guitarist David Starobin and features a soloistic guitar part. The list of percussion instruments is large—38 instruments—and covers the world, requiring African talking drum, Chinese temple gong and Mexican rain stick to name a few.

"Quest" is a complex composition. Each performer is required to play with impeccable precision, with both solo and ensemble awareness. The range of dynamics is from *pppp* to *ff*. The individual parts are demanding and filled with detail and the interplay among the instruments is critical to a good performance. Many hours of rehearsal would be necessary to bring it to fruition. "Quest" is an excellent composition that would be appropriate for a professional guitar or chamber music recital.

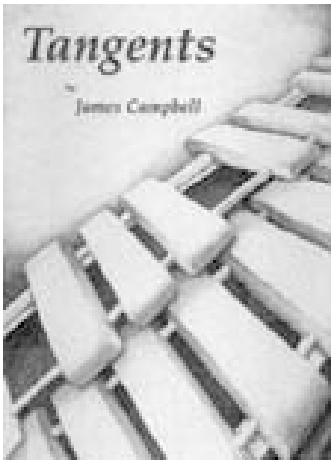
—John Beck

TIMPANI

Three Pieces For Piano & Timpani **IV**
Terry Winter Owens
$16.00
C. Alan Publications
In this collection of three duets for piano and timpani, each performer has equal responsibility. The solos are written in measure groupings, but each lacks a time signature. Most measures have three or four beats, but some have groupings with five or six sixteenth notes per beat. Each of the three solos is similar in tempo (quarter note = 54). There are no performance suggestions or guidelines, and no pitch assignments or tuning changes are notated. Solos I and III require three drums, while Solo II needs four. Although the timpani part is not a solo or feature, this work provides good interaction for a timpanist.

—George Frock

Tangents **V**
James Campbell
$10.00
Innovative Percussion
This piece may hold the distinction of being the sole example of a solo for timpani and hi-hat. Campbell's piece requires five timpani, and accommodating the placement of these instruments prompts a suggestion by the composer that, although a conventional hi-hat could be used, "a remote hi-hat and pedal would make the performance more efficient." If this latter suggestion is followed, the pedal is placed near



the lowest drums and the cymbals near the highest drum.

Much of the hi-hat part is executed by the foot alone. The hand/foot dexterity of a good drumset player is required throughout. For example, the player must maintain a rhythmic ostinato in the right hand on one drum while the left adds a two-drum commentary and the hi-hat embellishes the right-hand pattern. The timpani part requires the showmanship worthy of the drumset artist with its cross-over sticking patterns. Notated effects include closed, half-open and open hi-hat, playing in the center of the head, and a "slow vibrato" realized by wiping the head with the mallet after the attack in rapid, repetitive motions.

This piece proves that percussion techniques and instruments commonly utilized in two different performance areas can be successfully combined to produce entertaining and exciting solo literature.

—John R. Raush

MULTIPLE PERCUSSION

Test **III–IV**
Siegfried Fink
$20.00
Musikverlag Zimmermann
Siegfried Fink was direct and to the point when he titled this collection of 20 etudes for percussion. Each one is very appropriate for some type of musical test—as sightreading or intermediate examinations. There are four snare drum etudes, three etudes for four timpani, one for six timpani, two for multi-percussion (three toms/woodblock, two congas/two bongos), and two each for drumset, bells, xylophone, vibes and marimba. The snare etudes are rhythmically challenging for the intermediate player (using thirty-second-note triplets and 7/8 time signatures), the timpani etudes are rhythmically simple but require fast tuning changes, and the drumset pieces are studies in independence. The mallet etudes offer the most challenges through the use of accidentals, meter changes and fast tempos. Only one marimba piece calls for four mallets. The intermediate to advanced student would be well served to play through this book.

—Terry O'Mahoney

Family Portraits: Delbert (great-grandfather) **V+**
Stuart Saunders Smith
$17.95
Smith Publications
"Family Portraits: Delbert" is a multiple-percussion solo employing a woodblock, crumpled newspapers and two logs. The performer will also employ whistling and reading text. Smith provides clear and specific instructions regarding instrumentation, setup, notation and performance. The piece will challenge even advanced performers due to metric modulations and rhythmic complexities, as well as in terms of musical content that must be communicated effectively to the audience for a memorable performance. "Family Portraits: Delbert" is an emotionally moving work for the advanced percussionist and a welcome addition to the percussion repertoire.

—Lisa Rogers

Lignumvitae **VI**
Daniel Adams
$10.00
Daniel Adams
This multiple-percussion solo is scored for a low-A marimba, xylophone, temple blocks and a variety of wood textures including log drums, woodblock, guiro, maracas and rainstick. A diagram for a suggested setup is provided. Adams uses all of the textures of this collection of wood instruments as one unified palate rather than shifting voices or groupings. The rhythms are complex and a variety of meter changes are employed as well. There are five metric modulations in which a combination of notes creates a new pulse or tempo. This short solo is playable by an advanced college student.

—George Frock

Un Chien Dehors **VI**
Jean-Pierre Drouet
$28.25
Gérard Billaudot Editeur/Theodore Presser Co.
"Un Chien Dehors," or "An Outside Dog," is a solo piece for marimba (low F) and four tuned tom-toms. In addition, the performer must make several different vocal sounds at various points in the piece. Four mallets are required, and the composer calls for the outside mallets to be medium hard and the inside mallets to be medium soft.

The musical vocabulary is a mixture of minimalism and free, non-tonal writing. Major sections of the piece are quite abstract both tonally and rhythmically. There is some non-traditional notation used to indicate the vocal parts. All annotations are in French. One of the major difficulties in performing this work will be coordinating the vocal sounds with the marimba and tom-tom parts. Often the parts are very independent both rhythmically and dynamically. This creative and unique piece will challenge an accomplished marimbist.

—Tom Morgan

DRUMSET

Encyclopedia of Reading Rhythms **I–III+**
Gary Hess
$19.95
Hal Leonard Corporation
The Encyclopedia of Reading Rhythms could serve as an excellent drum book or musical theory book that concentrates exclusively on rhythm. Its 270 pages contain concise explanations and illustrations of counting, tables for recording one's progress according to tempo, and over 200 reading etudes. All basic time signatures (4/4, 6/8, 2/2) and concepts (endings, rests, D.S.) are included.

—Terry O'Mahoney

Fantastic Fills for Drum Set **I–III**
Murray Houllif
$10.00
Kendor Music, Inc.
Students are frequently hesitant when it comes to "making up" their own fills, either during a song or in a lesson. For the the student who says "I don't know what to play" when asked to improvise some fills, *Fantastic Fills for Drum Set* should be an invaluable resource. Each of the 30 lessons features a different "suggested" groove that is played three times followed by the new fill idea. The "suggested grooves" feature Latin beats, rock patterns, jazz patterns, shuffles and a brush pattern. The fills begin with simple, one-bar eighth-note fills, include triplets and sextuplets and contain a great deal of variety. The beginner to intermediate drummer would benefit from this book as a main course of study or as occasional reading/supplemental material.

—Terry O'Mahoney

Mel Bay's Rock Drumming and Soloing Methods **II–IV**
Rob Leytham
$9.95
Mel Bay Publications
This 37-page book contains most of the material commonly found in beginner rock drumset books but adds a few new items. It contains basic patterns, four-bar fill exercises, ghost-note grooves, sextuplet sixteenth-note fill figures, fills using rolls (an unusual feature) and eight drumset solos of various degrees of difficulty. It is keyed to a standard five-piece drumset. With the inclusion of a corresponding compact disc, this is a good educational package for students who do not require extensive repetition of a concept. It would also make excellent supplemental material for many students.

—Terry O'Mahoney

Vier kurze Soli fur den jungen Schlagzueger **II–III**
Leander Kaiser
$10.00
Otto Wrede
This is a collection of four, two-page drumset solos in contrasting styles (rock, samba, hip-hop half-time shuffle and swing). The solos consist of commonly found eighth and sixteenth-note figures (with the exception of the sextuplet shuffle figures) and often call for the player to solo over a bass drum/hi-hat ostinato. Intermediate students with good reading skills will benefit from these solos, either as a course

of study or as an occasional special project.

—Terry O'Mahoney

25 Partitions Progressives Pour Batterie **III–IV**
Various composers
$23.20
Alphonse Leduc/Robert King Music
This is a CD play-along package with a difference. The composers present five basic songs (with fully notated charts) and gradually alter the tempo, style and technical level of each tune four times (with each successive version offering a new challenge with regard to tempo and/or note density/rhythm complexity). The tune styles vary (soul/funk, Latin/fusion, swing, hard rock, blues), primarily focusing on time playing with a few fills (primarily sixteenth notes or triplets). The most outstanding quality of this package is its concept—that one song may be played in a variety of different ways by changing the tempo, style, underlying note subdivision (e.g., straight eighth note to triplet) or complexity level.

—Terry O'Mahoney

Mel Bay's Jazz & Blues Drumming **III–IV**
Rob Leytham
$9.95
Mel Bay Publications
This book contains many of the common patterns associated with jazz and blues contained in other books (jazz ride patterns with shifting left-hand patterns, various shuffle permutations, etc.) but has updated the vocabulary with half-time shuffle hip-hop patterns, four-bar fill exercises, shuffles with ghost notes, fills containing flams and double strokes, and five solos that vary in degree of difficulty. The book progresses quickly but would benefit intermediate or adult students with good reading skills who are looking for blues/jazz concepts to add to their repertoire.

—Terry O'Mahoney

Mel Bay's Progressive Rock Drumming & Soloing Methods **III–IV**
Rob Leytham
$9.95
Mel Bay Publications
For the drummer influenced by and seeking to learn about progressive rock drummers like Neil Peart, Bill Bruford, and a host of other drummers who choose to stray from the safety of the 4/4 time signature, this is a good primer. The book contains grooves, fill exercises, and five solos in 5/4, 7/4, 6/4, 5/8 and 7/8. Good reading skills and the ability to execute sixteenth note triplets are required. The accompanying CD should prove helpful as well as inspirational to students of progressive rock.

—Terry O'Mahoney

Chart Reading Workbook for Drummers **IV**
Bobby Gabriele
$14.95
Hal Leonard Corporation

Here's a book that will help take the mystery out of reading big band charts for the drummer who has little or no chart-reading experience. This excellent text starts at the beginning and explains the different notation styles used in drum charts (e.g., slash notation) and the difference between ensemble and section figures. It offers practical advice and a real-world approach to interpreting commonly found rhythmic figures. The play-along CD contains numerous exercises designed to illustrate how one figure may be played in a variety of different ways, as well as several complete charts. The thorough conceptual explanations would benefit band directors who need to understand the role of the drummer in a big band as well as students wishing to develop their chart-interpretation skills.

—Terry O'Mahoney

Their Time Was the Greatest **IV**
Louie Bellson
$19.95
Warner Bros. Publications
Louie Bellson performs tunes dedicated to 12 of his drumming contemporaries (Buddy Rich, Chick Webb, Big Sid Catlett, Jo Jones, Max Roach, Tony Williams, Dennis Chambers, Elvin Jones, Gene Krupa, Art Blakey, Shelly Manne, Steve Gadd) in this CD/book package. Using the exact charts from the recording sessions and mixing the drums very softly on the CD, Bellson has provided the student with an opportunity to play *real* charts with a big band.

Although the bulk of the tunes have a traditional big band swing feel, each chart incorporates elements of the drummer to whom it is dedicated. The charts are well written, feature different feels and time signatures (Latin, 3/4) and a few time signature changes (cut time to 4/4). Bellson is mixed loud enough to serve as a reference throughout the tune, but soft enough to be covered up when one plays along. This concept really tests the player's ability to keep good time (especially during the solos). Good reading skills and previous chart-reading abilities are required, as there is only a brief "talk down" before each tune. The player must also understand standard big band notation, stylistic considerations and soloing around band "shots."

—Terry O'Mahoney

The Drum Yellow Pages **IV–V**
Boo Boo McAfee
$10.95
Centerstream Publishing/Hal Leonard Corporation
In the never-ending search for new practice ideas, Boo Boo McAfee had to look no further that the telephone Yellow Pages. Using any telephone number as a numerical basis, McAfee added one number to a common telephone number (to create a symmetrically pleasing total of eight numbers), assigned note values to each number (e.g., septuplets to the number 7), and orchestrated each resulting phrase around the drums, thus producing a system of infinite musical possibilities. Expanding on this concept, he has developed a similar system that results in very challenging hand/foot patterns set against right-hand ride patterns. This approach only serves to support the notion that inspiration may be found in our everyday lives.

—Terry O'Mahoney

Buddy Rich—Jazz Legend 1917–1987 **V**
Howard Fields
$16.95
Warner Bros. Publications
This book of transcriptions is the companion to the double video collection of the same name (also produced by Warner Bros. Publications). It contains transcriptions and analyses of the solos on the video. Howard Fields adds a different twist to the usual transcription book concept, however, by isolating specific techniques and cross-referencing them to the video.

Fields has distilled Rich's playing into eight categories—left/hand bass drum coordination, drumset crossovers, cymbal patterns, left-hand or right-hand singles, left-hand time patterns, hi-hat work, blisteringly fast single strokes, and other nuances. The book contains 19 solos from the videos, and each solo transcription is notated with a "real time" number that allows the viewer/reader to pinpoint what technique Rich is using during that part of the solo. This approach proves particularly effective when attempting to transcribe the work of Buddy Rich, who was noted for his extremely fast and almost indecipherable solo passages.

The solos contain some of Rich's famous techniques, including cymbal upstrokes, cross-over tom patterns, double-handed hi-hat patterns and brush strokes. Intermediate to advanced drummers who want to more closely emulate Rich will find this book (in addition to the videos) very insightful.

—Terry O'Mahoney

The Complete Drumset Rudiments V
Peter Magadini
$14.95
Hal Leonard Corporation
Peter Magadini, best known for his innovative *Polyrhythms* book, set himself the task of applying the rudiments to the drumset. After demonstrating 28 "selected" rudiments (from the 40 PAS International Rudiments), he applies them to the drumset by "breaking them up" between the hands and the bass drum (or double drum if desired).

The most interesting section of the book involves playing rudiments as polyrhythms superimposed over bass drum/hi-hat ostinatos. For example, an "easy" passage uses three five-stroke rolls phrased as quarter-note triplets against four bass drum notes (in 4/4 time). The exercises quickly begin to involve other, more difficult groupings (e.g., nine-stroke rolls phrased as septuplets). These concepts offer some excellent possibilities as solo material.

Magadini includes the basic rudiments, the applied drumset rudiments and several solos that illustrate his concepts on the accompanying compact disc. These exercises will strengthen advanced students' rhythmic foundation and ability to "feel" polyrhythms and offer some interesting new solo or fill ideas.

—Terry O'Mahoney

INSTRUCTIONAL VIDEO

The Drum Set Artists of Cuba
Chuck Silverman
$29.95
Palito Productions
This video is both a documentation of some of the greatest drummers playing today in Cuba and an extremely valuable educational tool. The drummers featured are Raul Pindea, Jose Sanchez, Samuel Formell and Jimmy Branly. Most of the video footage was shot in actual club situations in Cuba. Because of this, the video quality is not always up to standard, but that is a small price to pay to be able to see these drummers performing in their natural habitat.

The drumming is absolutely wonderful. Those who are experienced in the Afro-Cuban style, as well as those who are just discovering it, will be able to find much inspiration and practical help and instruction. An accompanying booklet, which includes transcriptions of many of the patterns played on the video, is very well done. The complex beats are broken down so the student can see what each hand is doing as well as how the beat relates to the clave pattern.

This is a very valuable work that should be part of every serious drumset player's library. Bravo to Chuck Silverman and Terry O'Mahoney for documenting this music in such a clear and organized fashion.

—Tom Morgan

The Contemporary Percussionist III
Glen Caruba
$19.95
Centerstream Publishing/Hal Leonard Corporation

This 60-minute video demonstrates the basic strokes and patterns on congas (tumbao, bolero, cha-cha), bongos (martillo), timbales (cascara) and djembe. Caruba also demonstrates how one can "thicken up" a percussion track by overdubbing various percussion instruments (shaker, triangle, cowbell, tambourine). There is no accompanying booklet, so the viewer must obtain the information visually from the video. The explanations and examples are very clear, however, and would benefit the novice percussionist or educator who needs to understand the basics of contemporary percussion techniques.

—Terry O'Mahoney

ETHNIC PERCUSSION

Modern Percussion Grooves IV–V
Glen Caruba
$16.95
Centerstream Publishing/Hal Leonard Corporation

Modern Percussion Grooves is a book and play-along CD designed for the percussionist interested in the popular styles likely to be encountered in a recording studio. Caruba deals with a number of the most commonly used instruments including congas, bongos, timbales, tambourine, cowbells, cymbals, woodblocks, shakers, triangle, cabasa, djembe, guiro and "ethereal effects" such as wind chimes.

After a brief introduction to the instruments and a quick primer on basic notation, the student is directed to listen to the first cut on the CD, which is a funk groove with no added percussion. The same short excerpt is presented four more times, with a new percussion part added each time (just as it would be done by a percussionist in a recording situation). The student can hear how each new instrument adds to the rhythmic feel and enhances the music. Five other musical excerpts, titled pop ballad, Afro-Cuban 6/8, funk shuffle, jazz-fusion groove and cha-cha pop, are presented in the same manner. The CD concludes with all the tracks presented again without added percussion, to be used as play-alongs.

While there are many fine play-along resources for drumset players, this book fills a gap with quality material for the percussionist. It is well put together with clear, insightful comments from Caruba as to why he chose to use a particular instrument in each musical situation. Students will find this book informative and fun.

—Tom Morgan

PERCUSSION ENSEMBLE

Kolbenfresser I–III
Leander Kaiser
$31.00
K.O.M. Buhnen und Musikverlag/ Steve Weiss Music
This is a collection of five trios written in traditional percussion ensemble style using instruments commonly found in most junior high school percussion sections (drumset, snare drum, woodblock, etc.). Most of the pieces are in 4/4 time, involve eighth and sixteenth-note rhythms, and feature some improvisation sections. The German text and labels for instruments will help introduce students to the names of percussion instruments in other languages (in this case, German).

—Terry O'Mahoney

Conversations II+
Samantha Roberts
$24.00
Kastuck Percussion Studio, Inc.
"Conversations" is a wonderful new addition to percussion ensemble literature for second-year beginners. Roberts' work employs nine players and utilizes bongos, two woodblocks, two triangles, snare drum, field drum, large tom-tom, tambourine, bass drum, suspended cymbal and two timpani (29" and 26" drums). Roberts provides very specific performance notes in the score and precise markings such as open and closed rolls in the parts.

The title of the work is programmatic, as the piece employs strettolike patterns as well as unison rhythmic sections between various instruments in a dialogue format. Rhythmically, the work will be challenging for beginners due to the syncopated nature of some rhythms. Also, "Conversations" employs a waltz style at letter C and extreme dynamic changes through-

out, which will stimulate a musical approach to performing this ensemble.

—Lisa Rogers

Boo Woo Ti **III**
Elisabeth Amandi
$15.00
Elisabeth Amandi
This swing-style percussion ensemble for seven players requires xylophone, vibraphone, a 4-octave marimba, a 4 1/2-octave marimba, four temple blocks, bongos, congas, drumset and four Roto-toms tuned to specific pitches. All keyboard parts employ two-mallet technique, and the work is approximately four minutes long.

The piece starts with a four-bar, rhythmically unison motive in all parts at a *fortissimo* dynamic. The melodic unit then enters and lasts for 20 measures. The keyboard instruments provide the melody, counter-lines and accompaniment while the temple blocks, congas, bongos, drumset and Roto-toms supply accompaniment lines that support and color. During the first statement of the melody, the xylophone provides the main melody. After the 20-bar statement, the introductory bars return at a *forte* level and the melody appears again in the vibraphone part. This 24-bar introduction and melodic statement repeats, with each keyboard instrument employing the melody at least once. Each statement changes dynamic from *fortissimo* to *forte* to *mezzo-forte* to *mezzo-piano* to *piano* and finally ends *fortissimo* at the coda.

"Boo Woo Ti" will be an enjoyable experience for performers and audience members alike. This work would be an excellent closer for any intermediate percussion ensemble concert.

—Lisa Rogers

Korkenzieher **III**
Leander Kaiser
$15.00
K.O.M Buhnen und Musikverlag/ Steve Weiss Music
Korkenzieher is a collection of four pieces for two percussionists, one playing a five-piece drumkit and the other playing two tom-toms and cowbell. Duos I and II are in duple feel, Duo III is in 6/8 meter and the Duo IV is a medium Latin feel in common time. Each duo is filled with repeated ostinato patterns that have little change or development. The fourth duo offers an opportunity for each player to improvise over four- to eight-bar patterns. Other than working out the coordination necessary to perform the rhythms, there are few technical challenges. These duos could be fun for young students, or could be used by a teacher and student performing together. A score and two parts are provided.

—George Frock

Latin-Duo for Drums and 4 Roto-toms **III**
Leander Kaiser
$18.00
Beurskens Muziekuitgeverij
This duet for drumset and multiple percussion is based on Latin styles such as the samba and bossa nova and provides both performers with opportunities for improvisation. Both a score and separate parts are provided. The score contains a notational legend for both parts. The drumset performer uses a brush in the right hand and stick in the left hand. This is a fantastic duet for intermediate performers wanting to explore Latin styles.

—Lisa Rogers

Batu-Calu **III–IV**
Frederic Macarez
$15.28
Alfonce Production
This ensemble for 12 percussionists calls for guiro, claves, cabasa, maracas, vibraslap, shaker, bells, bongos, xylophone, two temple blocks, vibraphone, congas, marimba (low A), snare drum, timbales, cowbell and bass drum. The ensemble is written in a Brazilian flavor with syncopated patterns that are layered over one another. The keyboard parts are not difficult and can easily be prepared by less experienced players. The piece is written with repeated ostinato patterns, and a good groove must be maintained to be successful. The energy and syncopated rhythms of this five- to six-minute piece should be well received by an audience.

—George Frock

Basement Music **IV**
Bertil Palmar Johansen
$12.00
Norsk Musikforlag A/S
Each performer in this percussion quartet is responsible for two instruments or instrument types selected from bongos, tom-toms, snare and bass drum, two suspended cymbals, triangle, woodblock, maracas and vibraslap. Players are required to negotiate swift implement or instrument changes. Set at a moderate tempo in 4/4, Johansen's score reveals an active texture that keeps all five percussionists busy. However, rhythms and technical requirements are such that capable high school percussionists should have no difficulty in handling them.

This is ideal for an ensemble of less-experienced players. It provides opportunities to work on balance, dynamics and ensemble precision, and to do so in the context of a satisfying performance experience.

—John R. Raush

Song of Joy **IV**
David Mancini
$19.00
Kendor Music, Inc.
"Song of Joy" is dedicated to Jim Sewrey and the Project Create Percussion Ensemble. Although only five minutes long, a great amount of intensity is developed through the nine percussionists assigned to the following parts: two marimbas, vibraphone, orchestra bells and woodblock, triangle and snare drum, agogo bells, tamborim, concert tom-toms, and timpani and metal shaker.

The Mancini-style samba starts with a layering of the instruments beginning with the triangle and concert tom-toms. The agogo bells and tamborim then set up the keyboard percussion, which is highlighted by the xylophone, vibraphone and two marimbas. The exclusive use of two-mallet technique makes the keyboard percussion parts quite accessible to the high school ensemble.

—Jim Lambert

Troika **IV**
Sergei Prokofiev
Arranged by Sherrie Maricle
$21.00
Kendor Music, Inc.
Perhaps the hardest job facing someone who decides to arrange an orchestral piece for percussion ensemble is selecting music that can be adequately played on the mallet-keyboard instruments. The excerpt featured in this publication, from Prokofiev's "Lt. Kije," is ideally suited for the mallet-keyboard instruments and for a large inventory of idiophones such as sleighbells, finger cymbals, and large and small triangles, as well as snare drum, crash cymbals and bass drum. This arrangement, scored for a large ensemble of twelve or more percussionists, utilizes a full contingent of mallet-keyboard instruments (orchestra bells, two vibes, two marimbas, xylophone) and timpani. Hearing the orchestral version of this piece should be all the motivation a high school or college group needs to tackle this entertaining arrangement.

—John R. Raush

Caribbean Festival **V**
David Mancini
$17.00
Kendor Music, Inc.
"Caribbean Festival" was commissioned for the Fairport, New York, High School Percussion Ensemble. It is scored for seven percussionists (1—marimba and xylophone; 2—vibes; 3—xylophone, orchestra bells and maracas; 4—maracas and large cowbell; 5—bongos; 6—vibraslap, timbales and mounted cowbell; 7—congas, chime tree), electric bass and piano.

The piece begins with piano, which, with the electric bass, creates the underpinning necessary for this ensemble to succeed. None of the mallet-keyboard or accessory percussion parts are overly demanding, but the interpretation of the calypso style must be foremost in a proper performance of this work. This arrangement is appropriate for the advanced high school percussion ensemble.

—Jim Lambert

For Regndansere **V**
Maja S. Kjelstrup Ratkje
$13.24
Norsk Musikforlag A/S
Based on a poem "The Rain Falls to Free You" by Bertrand Besigye, "For Regndansere" ("For Raindancers") for four multi-percussionists blends metallic sounds (triangle, sleigh bells, two crotales, and suspended cymbals) with membranophones (congas, tom-toms, two bass drums, and six timpani played by two players). A stormplate, ratchet, vibraslap, washboard, slapstick, woodblock and anvil complete the instrumentation. With the exception of the beginning and ending, and several

brief sections throughout the work that give the impression of metrically free material (although it is metered throughout), the composer maintains something of a rhythmic ostinato in one or more of the four parts. At times, the patterns of two players set up a rhythmic dissonance, such as three against two. Ratkje uses a variety of techniques in creating a dramatic, engaging listening experience of approximately 12 minutes. The rhythmic parameter is effectively manipulated through the use of *accelerandi* and increases in surface rhythm. The excitement of climatic moments is heightened by the use of a dense, rhythmically animated texture. The more one "gets into" this piece, the more small details are noticed, which attests to the skillful workmanship of the composer.

—John R. Raush

PERCUSSION RECORDINGS

The Art Of Trumpet and Percussion
Thomas "Tony" McCutchen and Edward Sandor
$15.00
Digital Records Inc./Steve Weiss Music
This compact disc presents seven works for trumpet and percussion, wonderfully performed by Edward Sandor, trumpet, and Thomas McCutchen, percussion. Two of the works are by Roger Vogel; each features the percussion in a variety of textures including an extended section for steel drum on "Voyages." "Flashes" by Alain Beney treats the drumset as a multiple percussion instrument. Other tracks include Anthony Cirone's "Sonata No. 2 for Trumpet and Percussion," Donald Erb's "Diversions for Two," Stanley Leonard's "Fanfare & Allegro," which features timpani in a melodic fashion, and "Encounters II" by William Kraft. The sound and performance are brilliant, and this CD will be a valuable resource and listening experience for teachers and performers.

—George Frock

Chopin Meets Streisand
Elisabeth Amandi
$15.95
Accordata GMBH
The music on *Chopin Meets Streisand* is performed by Elisabeth Amandi, marimba, and Corinna Zirkelbach, harp. The arrangements are by Amandi and include fifteen compositions ranging from "Valse op 64 Nr. 1" by Frederic Chopin to "Evergreen" by Barbra Streisand. Other works include "Czardas" by Vittorio Monti, "Der Schwan" by Camille Saint–Saens, "Entr 'Acte" by Jacques Ibert, "Meditation" by Jules Marsenet, "Memory" by Andrew Webber, "Harry Lime Theme" by Anton Karas, "Night Music" by Dimitri Shostakovitch, "Bowery Rag" by Tom Turpin, "Dreaming" by Siegfried Fink, "Tango Argentino" by Joaquin Valverde, "Ricordanza" by Herbert Baumann, "Rondo Fabuloso" by Elisabeth Amandi and "Spiegel Im Spiegel" by Arvo Pärt.

Chopin Meets Streisand is well performed and recorded, with arrangements that flatter both instruments. None of the pieces are technical in nature but rather are laid back and produce an easy-listening CD that is more commercial than academic.

—John Beck

Duets For Percussion
Brad Dutz and John Holmes
$15.95
TrueMedia
Brad Dutz and John Holmes use an extensive array of percussion instruments to create 13 percussion "soundscapes" that are subtly different, yet, when heard as a group, combine to form a cohesive recording. From the opening hand drum scratches and fingers strokes of "Spit It Out" to the final cartoon-like piece, "No, It's Fern," Dutz and Holmes demonstrate their ability to use collective improvisation, exacting unisons and every other compositional approach to create music that most percussionists will find very interesting. The musical communication and understanding are evident in each tune, and the nuances achieved by the performers is outstanding. The "tunes" run the gamut from the frantic ("Strong Coffee"), to the ethereal ("Beyond the Ancient") to a dirge ("Coup"), and should be heard by anyone who can appreciate listening to two talented percussionist "speak" through their instruments.

—Terry O'Mahoney

Kalamazoo
Kalamazoo Percussion Trio
$15.95
CordAria
The percussion trio Kalamazoo is a German-American artistic collaboration that showcases the talents of Marcus Linke (Hannover, Germany), Heiko Schafer (Hagen, Germany) and Steve Fitch (Phoenix, Arizona). The group was founded in 1993 by Linke and combines improvisation, original compositions by group members and interpretations

of works by other composers.

Three drum pieces frame the program—J. David Moore's "Skins," Fitch's "Over the Edge" and Russell Peck's "Lift Off," the latter bringing the CD to a close with an exciting, visceral experience. Much of the music on the disc is devoted to two composers—John Cage and Chick Corea. Tracks 2 through 6 group Cage's "First Interlude" and "Sonata #2," both for solo prepared piano and brilliantly played by Tim Ovens, and Cage's "Trio for Nine Tomtoms and Podrattle" from "Amores" with Kalamazoo's sensitive and imaginative performances of their own "Improvisation" and Koos Terpstra's "Snow in Kalamazoo." In the context of their ensemble performances, Cage's prepared piano fits in admirably, functioning as a sensitively played percussion ensemble.

Cage's "Credo in Us—Music for the Dance," one of the highlights on the disc, sounds as novel today as it must have sounded in 1942. Included in this clever musical collage are such events as the last movement of the "New World Symphony," a radio broadcast, a buzzer and the boogie-woogie piano playing of Ovens.

Lightening up the program are performances of songs 2, 4, 6, 11, 14 and 15 from Chick Corea's "Children's Songs," set in simple, effective arrangements by Kalamazoo. Two tracks representing non-Western musical influences—Bob Becker's "Bell Pairings" and Marcus Linke's "Melela" for three players on one marimba—round out the disc.

If for no other reason than the fact that it contains the Cage and Peck pieces, which are now "classics" in the percussion ensemble repertoire, this disc can be considered a priority acquisition. However, it also provides almost 70 minutes of entertaining and well-made music.

—John R. Raush

Rhythms of Innocence
William Hill
$15.95
Raggoon Hollar Music
Composer/percussionist William Hill takes a musical trip around the world on this compact disc recording. African hand drumming ("Rhythms of Innocence"), Irish bodhran ("Two Minstrels Jammin' On A Slip Jig"), lyrical Gypsy vibe melodies ("Simple Waltz"), Peruvian/Indonesian-fused recorder music ("Song of the Earth"), European classical music (several Bach pieces performed on marimba), and Brazilian dances (samba and bossa nova) provide the means for traveling around the globe through Hill's original compositions.

—Terry O'Mahoney

Symbiosis
Gunther Schuller
$15.95
GM Recordings/Allegro Corporation
Symbiosis is an excellent CD of a varied nature featuring Thomas Oboe Lee's "The Mad Frog" performed by Collage, Lee's "Third String Quartet" performed by the Kronos Quartet, and Gunther Schuller's "Symbiosis" performed by Anahid Ajemian (violin), Maro Ajemian (piano) and Walter Rosenberger (percussion). This review will deal only with "Symbiosis," which was originally conceived for a quartet of violin, piano, percussion and dancer and written for Joseph Malfitano, a member of the Metropolitan Opera Orchestra. This is an extremely complex composition with interplay among the instruments—lyric lines of the violin at times becoming more percussive in nature while the percussion becomes more lyric and the piano moves in both directions. (The dancer could react to either sound to fulfill the visual aspect of the composition.) "Symbiosis" is an excellent composition and superbly performed.

—John Beck

Tempus Fugit
$15.95
Tempus Fugit
Tempus Fugit is the Percussion Ensemble in Residence at Duquesne University. The members of the ensemble are: Brett W. Dietz, Shawn Galvin, P.J. Gatch, R.J. Heid and Dennis Hoffmann. The six works on the CD include: "Prelude No. 1," George Gershwin; "Mudra," Bob Becker; "Symphony No. 36 in C Major, K.425 Linz," Wolfgang Amadeus Mozart; "Ogoun Badagris," Christopher Rouse; "Around the Moon," Andrew Knox; and "Dream Catcher," Brett W. Dietz.

This is a well-performed CD offering a varied selection of compositions recorded with excellent sound and providing good listening. Each member contributes strong talent with a good feeling of ensemble performing. Hoffmann deserves special recognition for his prepared drum playing in "Mudra." Dietz's arrangement of "Prelude No. 1" and Gatch's arrangement of "Symphony No. 36" are excellent, as is Dietz's composition, "Dream Catcher."

—John Beck

Third Time's A Charm
Panama Steel featuring Mark Ford
$15.00
Panyard, Inc.
Third Time's A Charm features East Carolina University percussion professor Mark Ford on lead pan, marimba, vocals, congas and percussion. Members of Panama Steel include: George Knott, bass guitar; Mary Landers, cello pans and vocals; Jeremy Sandoval, double second pans; Dan Weiner, cello pans, extra percussion, and vocals; and Wayne Viar, drumset. Fifteen guest musicians also perform on this CD, which includes a mixture of Ford originals—"Third Time's A Charm," "Night Watch" and "Kain Road"—and pan classics: "Rhythm is Gonna Get You," "Volcano," "Smooth Operator," "Day-O," "Marianne," "Oyelo que te Conviene," "The Hammer" and "The Last One." This CD celebrates Panama Steel's 10th anniversary and reflects Ford's superb versatility as a percussion composer, arranger, performer and CD producer.

—Jim Lambert

Union
Hobgood/Torff/Wertico
$15.95
Naim Audio Ltd.
Union features the music of pianist Laurence Hobgood, bassist Brian Torff and drummer Paul Wertico. It was recorded in Union Church in Hinsdale, Illinois; the recording engineer used only a pair of stereo microphones and was able to capture a very acoustic effect in which the musicians control the balance and dynamics.

Wertico, well-known as the drummer with Pat Metheny, is clearly at home in both traditional straight-ahead and free contexts. His accompanying is impeccable throughout. The trio performs several standards, including "Star Crossed Lovers," "The Very Thought of You" and "What Am I Here For," along with the lesser-known Milt Jackson tune "The Late, Late Blues." Each musician contributes a solo number, with Wertico's being an improvised drum solo with vocal sounds entitled "Inflections." "Free Lunch" and "Laurel House" feature group improvisation and indicate the high level of communication this group has achieved. In this electronic, high-tech world it is great to hear music played in the acoustic jazz tradition. This is very refreshing recording.

—Tom Morgan

Windsong
Steve Houghton
$15.95
SHPERC Records
Over the years, Steve Houghton has sought to expand the solo literature for percussionists whose abilities lie with both drumset *and* percussion. To this end, he has recorded a series of his most recent endeavors entitled *Windsong*. It showcases Houghton on both drumset and percussion in a variety of musical situations.

Through the magic of overdubbing, Houghton and woodwind player Dan Higgins handle all of the parts for the title track—a three-movement piece that begins with a playful mallet section, is followed by a lush swing-inspired section and concludes with a

memorable 3/4 melodic motive. Pat Metheny's ballad "Farmer's Trust" is beautifully performed by a mallet ensemble, with Houghton again performing all percussion tracks. "Accents of Eccentricity" is an 11-minute percussion duet by Andrew Bishop that pairs Houghton with J.C. Combs. Interesting instrumental pairings (steel drums/vibes, two drumsets), solid musical concepts (an ethereal vibe solo tribute to Sun Ra) and strong performances give this piece a great deal of variety and appeal.

"Toccata and Tango" by David Hanson puts Houghton in front of the Wichita State University Chamber Ensemble. They are an excellent foil for Houghton's percussion playing as they deliver a performance that is reminiscent of Bartok as well as Bernstein's "West Side Story." The last three works on the CD feature Houghton as a member of a jazz rhythm section. Emil Richards joins Houghton in a rollicking rendition of Fats Waller's "Jitterbug Waltz" and the jazz standard "Green Dolphin Street." Trumpeter Tim Hagans joins the ensemble to play a beautiful version of Kenny Wheeler's "S'Matter." Houghton swings, colors and solos his way through each of these last three charts with ease and grace.

Houghton has clearly demonstrated that it is possible to be equally talented on traditional percussion instruments as well as drumset. His contribution to the solo literature, through his performances and commissioning of new works, should serve as both a model and inspiration to all percussion soloists.

—Terry O'Mahoney

World Drum Festival '97
Various artists
$15.95
Percussion Creativ E.V

This two-CD set contains highlights from the 1997 World Drum Festival held in Hamburg, Germany. Performers include the Exhausted Groove Orchestra (similar to North America's group Hip Pickles), Mark Schulman playing a funkified version of the Beatles' "Drive My Car," Hakim Ludin/Manni von Bohr (playing two drumset/percussion duets), Jost Nickel (doing a funk-inspired swing version of "Oleo") and Martin Verdonk (percussion) and Rene Creemers (drums) doing

some contemporary world percussion similar to the jazz group the Yellowjackets. The Bruno Genero Ensemble delivers some modern Afro-pop tunes, Alex Acuna performs on a variety of percussion instruments, and Nexus contributes some African inspired works.

This CD captures only a small part of this annual event and affords the listener a chance to hear some excellent North American, European and African artists.

—Terry O'Mahoney

World Influences
Wichita State University
Percussion Department
$15.95
C. Alan Publications

J. C. Combs and the Wichita State University Percussion Department have produced a compact disc that transports the listener to places and sounds all over the world; hence, the title *World Influences*. The recording quality of every selection is exquisite, as is the playing. The first two works employ a more traditional percussion ensemble. On the third track, the listener gets to enjoy the sounds of the Afro-Cuban Ensemble. The fourth track displays the talents of the Djembe Ensemble and the last two tracks feature the Steel Drum Band.

The first work, Walter Mays' "Six Invocations to the Svara Mandala," incorporates traditional

percussion instruments such as vibraphone, vibraslap and cymbals while transporting the listener to the world of Indian classical music. The second work, "Shapes," by David Baker, explores the styles of various musical idioms.

Next, the Afro-Cuban Ensemble presents approximately ten minutes of music. One of my favorite parts of their performance incorporates "When the Saints Go Marching In." The Djembe Ensemble is impressive in their precision and drumming mastery. The last two tracks feature the Steel Drum Band. Both selections are impeccable in terms of balance and blend. Phil Hawkin's soloing on both selections is fabulous and worthy of note. Darren Dyke's "Close Friends" is a great samba tune for the band.

World Influences showcases great compositions and great performances. Don't walk—run to get your copy!

—Lisa Rogers

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Jack O'Grady

BY JAMES A. STRAIN

While researching the instrument featured on this issue's museum page, a colorful history emerged regarding its original owner. The editors felt it appropriate to share the life of Jack O'Grady with our readers, as his life reflects the achievements characteristic of many musicians who made their early living as entertainers, then went on to succeed in other endeavors as live entertainment gave way to recordings, motion pictures and television.—Lisa Rogers and James A. Strain, PAS Historians

Born July 6, 1889, in Kewanee, Illinois, John James "Jack" O'Grady was of Irish ancestry. After graduating from Kewanee High School, he attended the Illinois Conservatory of Music as a percussionist, concentrating on xylophone and drums. During World War I, O'Grady served in General Pershing's American Expeditionary Forces Army Band as a percussionist and xylophone soloist. Stationed with "Pershing's Own" Band in Chaumont, France, from 1917 to 1919, he performed for many dignitaries including the Prince of Wales, and kings and queens of England, Belgium and Italy.

At the conclusion of World War I, O'Grady settled in Terre Haute, Indiana, becoming the drummer for the Orpheum theater orchestra for a period of eight years. He also regularly performed in orchestras for Terre Haute's Grand Opera House and the Indiana Theatre.

O'Grady's Varsity Entertainers, organized in 1920, performed throughout the Midwest United States, performing on college campuses and at concert halls, and served as the house orchestra for the Grand Theater from 1926 to 1928. In 1928, O'Grady organized an eleven-piece group named Jack O'Grady and the Beau Monde Orchestra. During this same time period, O'Grady managed and taught music lessons at Sam Sterchi's Terre Haute Conservatory of Music and broadcast a highly-popular, Saturday-evening radio program on station WOC in Davenport, Iowa.

Jack O'Grady, right of center

In 1936, while still maintaining an active performance schedule, O'Grady entered politics. He first served as a state representative in the Indiana House of Representatives for Vigo county (1937–42), then as a state Senator for Sullivan and Vigo counties (1943–55). He also founded the Indiana State Legislators Club and served as its president from 1937 to 1949. In 1948, O'Grady ran an unsuccessful campaign for the United States Congress, losing to Cecil Harden. After leaving the legislature, he worked as a salesman for two Indianapolis liquor firms, retiring in 1970.

O'Grady was a member of the American Legion, the Veterans of Foreign Wars, the World War I Barracks, the Izaak Walton League, and the United Commercial League. He was also an active member of the Elks, Moose, Eagles and Lions clubs, as well as the American Federation of Musicians. O'Grady passed away in Terre Haute on June 4, 1971 from complications resulting from a fall in his home. PN

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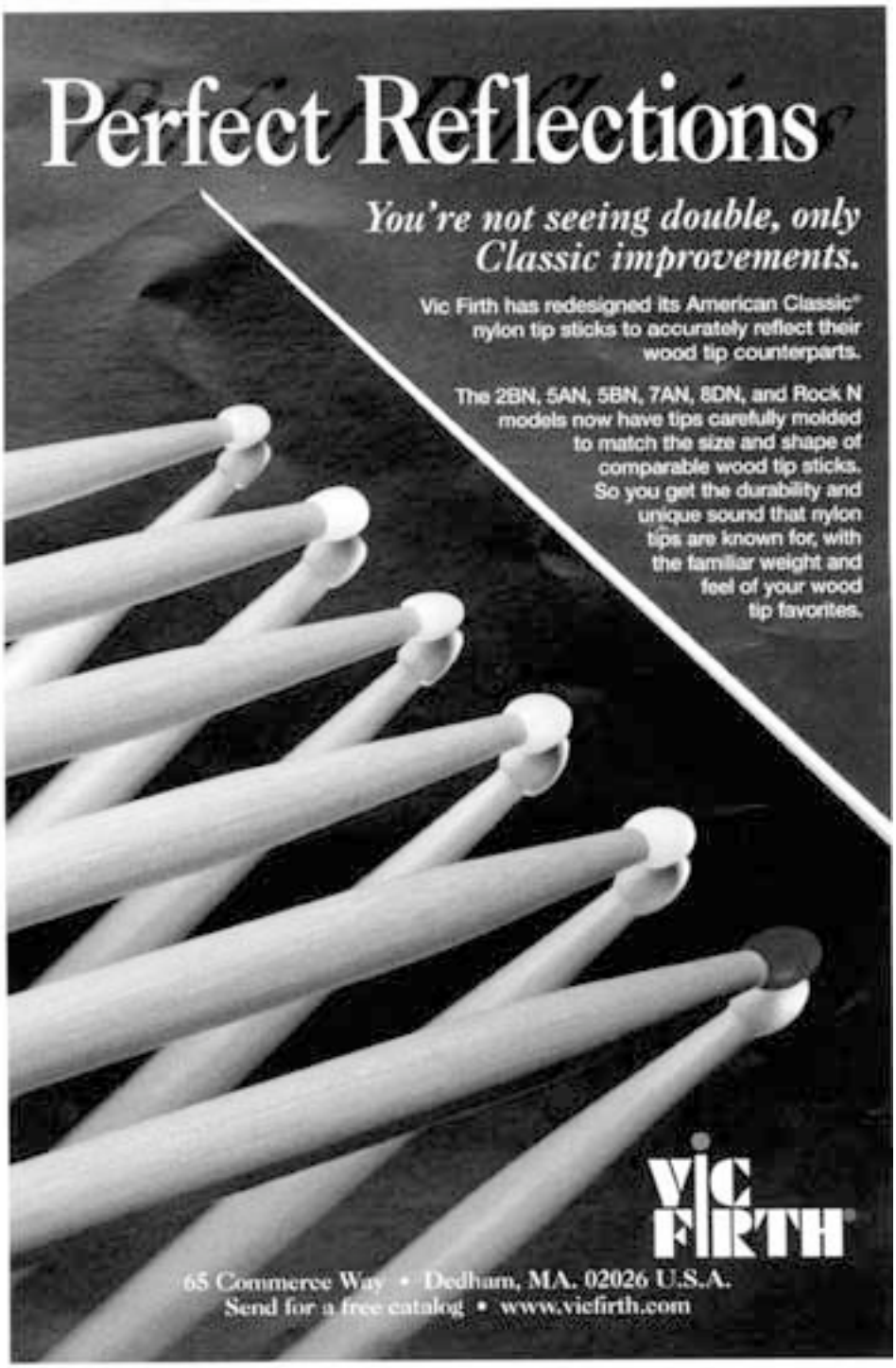


Ludwig & Ludwig 14 x 27 "Genuine Stipelgold" Bass Drum, decorated with "Cabin Scene" painting. A cymbal is attached to the wood rim of the drum, as is a wire mallet holder with sticks and mallets inserted.

LUDWIG & LUDWIG "STIPELGOLD" BASS DRUM

Donated by Joel Leach

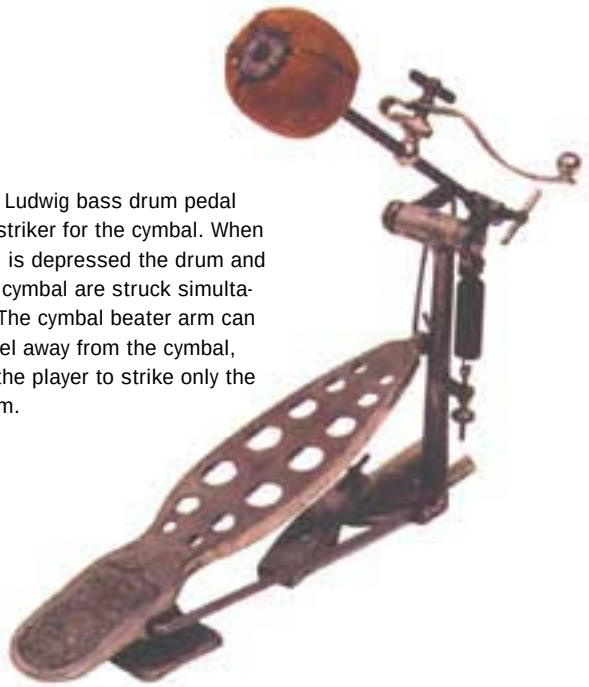
This bass drum was the centerpiece of the trap set used during the twenties and thirties by Jack O'Grady's Varsity Entertainers in Terre Haute, Indiana. John J. "Jack" O'Grady was both the drummer and leader of the band/orchestra. (See *Historically Speaking* on page 77 of this issue.)

Typical of bass drums from that time period, this 14 x 27 single-tension drum with calfskin heads was manufactured by Ludwig & Ludwig. It is finished in "Genuine Stipelgold," which was introduced in 1926, then renamed "Ludwigold" around 1929. Stipelgold shells had a gold-flake, stucco finish, and most drums also had "De Luxe" gold-plated tension rods and posts.

Also typical of the era is the painted scene on the front drumhead. Many scenes were available from Ludwig and other companies, the most popular being landscapes representing the seasons. An electric light inside the bass drum illuminated the scene and helped reduce humidity in the calfskin heads.

Included with this set are two cymbals: a 9 3/4-inch Zenjian (sold by Ludwig) and a 7-inch, unmarked cymbal. The smaller cymbal was mounted vertically in order to be struck by a small beater attached to the bass drum pedal. O'Grady's bass drum pedal is an improved version of the original 1909 Ludwig drum pedal and bears the date 7/15/24.

This drum from the PAS collection is currently on loan to the National Association of Music Merchants' (NAMM) Museum of Making Music in Carlsbad, California.



Ludwig & Ludwig bass drum pedal showing striker for the cymbal. When the pedal is depressed the drum and attached cymbal are struck simultaneously. The cymbal beater arm can also swivel away from the cymbal, allowing the player to strike only the bass drum.

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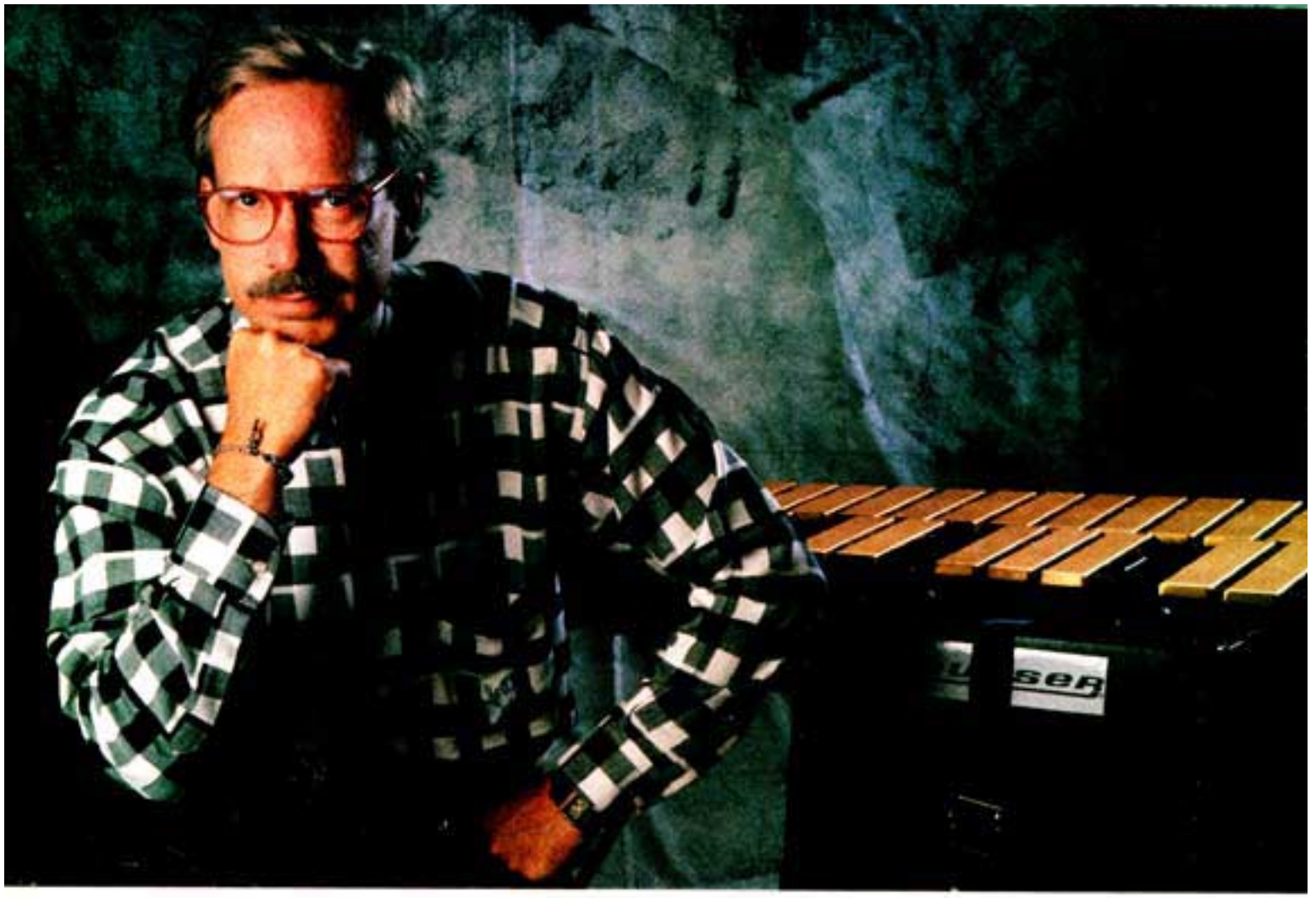

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