Periodical

Percussive Notes

The journal of the Percussive Arts Society • Vol. 38, No. 6 • December 2000

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Elliot Carter's
Eight Pieces for Timpani

Drum Line Exercise Routines

Developing Samba on Drumset

Top Ten Tips for Productive Practicing

FROM THE PODIUM...TO THE BACK OF THE STAGE.

Standing - Left to Right Anthony Maiello - *George Mason University* • Mallory Thompson - *Northwestern University* • Jerry F. Junkin - *University of Texas* • Ray Cramer - *Indiana University* • Eugene Corporon - *University of North Texas* • James Keene - *University of Illinois*
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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 PAS Web site, the Percussive Arts Society International Headquarters/Museum and the annual Percussive Arts Society International Convention (PASIC®).

FROM THE PRESIDENT

Reflections

BY ROBERT BREITHAUPT

The time has come for me to reflect upon my tenure as President of the Percussive Arts Society. I knew that the honor of serving in this role would be rewarding, but I had no idea how much I would learn in the process. First, as I have noted in the past, the commitment and skill of Randy Eyles and the Lawton staff is extraordinary. PAS is a service organization, and these individuals epitomize the word "service" in the extra time, effort, and care they put into their positions on behalf of the members.

Next, the members of the Executive Committee have been of great assistance and support. Their recent involvement in the development of the PAS Strategic Plan is only one example of their willingness to do what is necessary for the growth of the Society. Furthermore, the various committee chairs, chapter presidents, and volunteers have been gracious and willing to contribute beyond what I had anticipated on all levels.

During the past two years we have accomplished a great deal. The conception, development, and launch of the redesigned PAS Web site, www.pas.org, amounted to the "reinvention" of PAS in many ways. We are just beginning to see the benefits of the by-products of this effort: lower cost memberships through the ePAS memberships, the new format of *Percussion News*, the ability to survey our members, the chat sessions and conference centers, and the scanned products yet to be released are just a few of the benefits.

Our fund-raising initiatives have netted significant contributions, highlighted in the generous donation from Fred Gruber, scholarship funding in the name of a number of other individuals that are in the planning stages, outreach efforts, the Lawton community, and finally, another major gift from the McMahon Foundation, allowing us to construct another addition to the headquarters. Major changes in the profile of the PAS Museum are about to unfold as well. PASIC continues to expand its scope and present events that are produced professionally in more appropriate venues, while not sacrificing the spirit of community that is such an important element.

Our interest and commitment to connecting with members and non-members outside the United States have led to "official" representation by PAS at percussion events and gatherings in Brazil, Korea, Taiwan, and Hong Kong.

On the administrative side, committee activities, by-laws revision, communication with chapters, and the comprehensive involvement of PAS members in the development of the PAS Strategic Plan have helped to lay the groundwork for an organization that is vital, vibrant, and important to its members and the world percussion community.

I must also thank the administration at Capital University for seeing the "big picture" through their support. Finally, I would like to acknowledge my family: my wife, Barbara, and my daughters, Anna and Allison, for their patience, acceptance, and understanding that there is a price to pay for volunteering.

Thanks to all the members of PAS; I only hope my leadership has affected each of you in a positive way.

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FROM THE EDITOR

The Lighter Side of Percussion

BY RICK MATTINGLY

Most musicians I know love a good joke, and drummers and percussionists seem to have the best sense of humor of all. We may feign hurt feelings when someone who plays another instrument tells us a "drummer joke," but most of the drummer jokes I've heard have been told to me by fellow percussionists, and we always enjoy a good laugh at our own expense. (Of course, we're also pretty good at getting revenge via jokes about guitar players, violinists, conductors, et al.)

But I learned many years ago that humor often works better through oral tradition than through the written word. As soon as you put it in print, someone gets upset.

My first lesson came during my tenure as Senior Editor at *Modern Drummer*. Our publisher, Ron Spagnardi, wrote an editorial for the November 1985 issue titled "The Drum Bug," which poked fun at some of the behavior drummers often exhibit. The "symptoms" included such things as spending excessive amounts of time looking at drum catalogs and hanging out in drum shops, sketching "dream drumsets" during idle moments, and constantly tapping out paradiddles with your fingers on any available surface.

Ron was by no means putting anyone down. The overall tone of the article was, "If you are guilty of any of this behavior, welcome to the club!"

Everyone in the office was in hysterics when a proof of the article was circulating. We were sure that this editorial was going to be a big hit with MD readers. And we were right—mostly. Ron got so many letters from people who identified with the article that he eventually wrote a follow-up piece with additional traits supplied by the readers themselves.

But he also got letters from people who were outraged. They felt that the editorial was ridiculing drummers for being so in love with drumming. Some didn't seem to understand that the article was meant to be humorous; others understood the intent, but made it clear that their love of drumming was no laughing matter.

The positive reactions greatly outweighed the negative responses, but it taught us a lesson about using humor. We already had a semi-regular column titled "Slightly Offbeat" in which we ran amusing articles about various facets of drumming, and I don't recall anyone complaining about those articles. Perhaps

the fact that those were flagged as being humor made the difference. Ron's article, on the other hand, appeared on the page where he typically wrote a serious editorial.

Fast-forward to the recent past—Autumn 1999, to be precise. Tom Morgan submitted an article to *Percussive Notes* titled "Eat to the Beat." The article took a lighthearted look at the "problem" of trying to eat snacks while playing certain types of "casual" gigs. PN drumset editor Jim Coffin saw the article first, liked it, and forwarded it to me. I thought the article was clever, and it reminded me of humorous articles written years ago by jazz drummer Dave Tough for *Metronome* magazine. But as a result of "The Drum Bug" incident, I wasn't sure if we should run it. After all, *Percussive Notes* was supposed to be a "scholarly" publication compared to rock 'n' rollin' *Modern Drummer*. So I told Jim I would have to think about it.

I was still thinking when we got to PASIC '99. From what I gather, the article was passed around at the PAS Drumset Committee meeting. Subsequently, I was accosted by several prominent drumset players and educators who had seen Morgan's article and loved it, and who hoped that PN would publish it. A common phrase heard during these encounters was, "PAS needs to lighten up and laugh once in a while."

Considering the fact that I always come away from PASIC with a fresh supply of jokes, and that a huge percentage of the jokes that turn up in my e-mail comes from PAS colleagues, I can't accept the contention that PAS is a humorless organization. But I do acknowledge that very little humor has found its way into *Percussive Notes*. So "Eat to the Beat" appeared in the February 2000 issue.

The results were not unlike what happened with "The Drum Bug." The majority of the response was positive. In fact, Bill Tillery responded with a follow-up article to "Eat to the Beat" titled "Cram While You Jam." But we also heard from people who felt that such a piece was not appropriate for a scholarly publication.

There was also a concern that, because PAS is an international organization with members whose first language is not English, the article might be misunderstood. This is not to imply that non-U.S. members don't have a sense of humor, but that humor often is one of the first elements to, literally, "get lost in the translation."

Ultimately, after discussions with PAS President Bob Breithaupt and PAS Executive Director Randy Eyles, it was agreed that there is a place for humor within our publication, but we need to make sure that people understand the intent. Thus, "Cram While You Jam" appears in this issue as the debut article in a new PN department: "Drumshtick." We won't necessarily be running this department in every issue, but it will turn up whenever we have an article we feel will amuse PAS members. We trust that the new column title will ensure that readers understand that these articles are meant to be humorous.

Ultimately, the decision to include humor was based on simple democracy. If we stopped printing certain types of articles every time a minority of readers complained that a specific topic didn't belong in PN, pretty soon there wouldn't be much left. Since becoming PN editor five years ago, I've heard from individuals who contend that *Percussive Notes* shouldn't be dealing with such topics as drumset, electronics, drum circles, steel pans, jazz vibraphone, or "pagan rituals" (the latter was in response to articles by Layne Redmond and Alessandra Belloni concerning folk-music/percussive traditions of Brazil and Italy). Others have contended that everything that needs to be written about symphonic percussion repertoire has already been written, and PN should move forward and only cover "modern" topics such as drumset, electronics, etc.

The fact is, PAS is made up of people who are involved in a wide range of musical pursuits, and so we intend to cover as many areas of interest to our readers as possible. And since our perception is that many PAS members enjoy a good laugh, we'll include humor from time to time as well. **PN**

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FROM THE PASIC HOST

Plans Begin for PASIC 2001 in Nashville

BY GEORGE BARRETT

All who attended PASIC 2000 in Dallas were witness to a number of outstanding clinics, master classes, and concerts, and we all left Dallas with some newfound knowledge and memories that will stay with us for years to come. In the wake of another outstanding PASIC, planning and meetings have already begun for PASIC 2001 in Nashville.

There is quite a bit of PASIC history in Nashville, and for that matter in the state of Tennessee. One of the first PASICs was held in Knoxville in 1977, hosted by Michael Combs, who also hosted PASIC in Knoxville in 1983. Bill Wiggins then took the helm in Nashville for PASICs in 1989 and 1996, with 1996 being the largest and most well-attended PASIC on record.

I am honored and appreciative to have been asked to host this return trip to Nashville for PASIC 2001. I am also very fortunate to have a local planning committee whose members have either hosted previous PASIC conventions or worked as members of multiple local planning committees. This experienced and diverse team of percussionists and educators will undoubtedly be of tremendous assistance as we work together to plan the upcoming convention.

We are extremely fortunate to have Keiko Abe scheduled to perform for our Thursday evening concert. It has been a number of years since she has wowed us with one of her outstanding performances. Her concert will be held in either the Jackson Hall in the Tennessee Performing Arts Center or the historic Ryman Auditorium. We are still working out all of the details, but either hall will be an excellent venue for what should be a memorable evening.

Also performing during the convention, on both Friday and Saturday night, will be the Nashville Symphony Orchestra as they premiere a new concerto for orchestra and timpani by Daniel K. Sturm, featuring Principal Timpanist and two-time PASIC host Bill Wiggins. Both performances will be held in Jackson Hall in the Tennessee Performing Arts Center.

PASIC 1996 in Nashville was the site of one of the most successful PASIC Marching Percussion Festivals to date. We are excited to report that we are in final negotiations with the Gaylord Entertainment Center, better known as the Nashville Arena, for this year's Marching Percussion Festival. The facility is only a few years old, has excellent acoustics, plenty of room for the performance area, and should make load-in and load-out of drum line equipment and personnel very simple. To top it off, the arena is across the street from the Nashville Convention Center and is actually connected to the convention hall via an underground tunnel. This will make it easy for attendees to move quickly between the clinic rooms, exhibits, and the marching festival. We will keep you posted as we sort out the details with the Arena and the Nashville Predators hockey schedule.

We will keep you posted on additions to the schedule, and give you a preview into some of the other exciting events planned for PASIC 2001 as they come together. I look forward to seeing everyone in "Music City" on November 14–17, 2001 for what we hope will be another record-breaking and exciting PASIC.

George Barrett

Elliott Carter's "Eight Pieces for Timpani"—The 1966 Revisions

BY JAN WILLIAMS

In September 1997, I was honored to be a member of the jury for the 46th International Munich Competition. Headed by the distinguished German cellist Siegfried Palm, the jury for the instrumental category "Percussion" included Christoph Caskel, Sylvio Gualda, Anders Loguin, Mark Pekarsky, Robyn Schulkowsky, Ian Wright, and Sumira Yoshihara.

During the first round, each of the 52 entrants was required to perform one piece of his or her choice from "Eight Pieces for Four Timpani" by Elliott Carter (Associated Music Publishers, New York, 1968). My perspective on these particular pieces is unique, so it was both extremely interesting and enlightening to hear so many different performances of them in a relatively short period of time.

As I listened, I noticed that many of the performers did not fully grasp certain technical and musical details of the pieces. After discussing this with Ian Wright, he suggested I write an article that might help students who perform these pieces gain insight into their history, as well as answer some questions regarding their performance practice.

Elliott Carter and Jan Williams, October 1979

SIX PIECES FOR FOUR KETTLEDRUMS

As a student at the Manhattan School of Music from 1959–64, I, along with all of Paul Price's other students in the early 1960s, had to learn at least some of Elliott Carter's "Six Pieces for Four Kettledrums." Most students learned them all! At that time, only two of the eight, "Recitative" and "Improvisation" were published. The other four existed in manuscript only, but because Paul had a copy of them, we had the opportunity to study and perform all six pieces. It should be noted that these pieces were originally written as rhythmic studies for the composer's "String Quartet #1."

As a Creative Associate at the newly founded (1964) Center of the Creative and Performing Arts at the State University of New York at Buffalo, I proposed scheduling a performance of these pieces on one of the "Evenings for New Music" concerts regularly presented by the organization at the Albright-Knox Art Gallery in Buffalo and Carnegie Recital Hall in New York City. On May 9, 1965, I performed "Recitative," "Moto Perpetuo," and "Improvisation" at the Albright-Knox Art Gallery. On November 7, 1965, I performed "Saëta," "March," and "Canary" on the same series, then repeated the performance at Carnegie Recital Hall on December 21, 1965.

WORKING WITH CARTER

Elliot Carter was present at the New York performance. He thanked me for doing the pieces, and then expressed an interest in revising them and, as the published edition of "Recitative" and "Improvisation" would soon expire, having all six pieces published in revised versions. It seemed that he was interested in seeking ways to bring more varieties of timbre to these pieces and to make each a more effective performance vehicle for solo timpani. Scheduled to be in residence with the Buffalo Philharmonic Orchestra, and therefore in Buffalo, he asked if I would be willing to spend some time with him and the timpani in order to explore further ideas he had about possible revisions. Of

course, I agreed enthusiastically, eager to answer his questions about the instruments, beaters (sticks), articulation, tuning, etc.

As I recall, we spent about eight hours together that week. It is important to note that the instruments used for all sessions were Ludwig Professional Symphonic Timpani (32", 29", 26", 23") with stock plastic heads. At that time, the drums were two years old and in excellent condition. As a working process, I would play through one piece at a time, then field questions from the composer.

One of the first questions that arose concerned the different sounds obtainable relative to where the drum was struck. It was obvious that in spite of the type of beater that was used, there was a distinct difference in timbre between the "normal" striking area, the "center," and the extreme edge or "rim" of the head. After some experimentation, three specific striking areas were selected as the most practical for his purposes: 1. Normal (N), approximately 3.5 inches (10cm) from the rim; 2. Center (C), dead center; and 3. Rim (R), just at the point where the head meets the rim, not directly on the rim itself. Decisions regarding beaters were made on a per-piece basis, as discussed below.

HARMONICS

At one of our sessions, Carter asked if it were possible to play harmonics on timpani. I had never thought of that possibility, so we spent a considerable amount of time experimenting with a method to obtain a clear harmonic from each drum over its entire range. As it turned out, the solution was quite obvious. The description of the technique that emerged from our experimentation is as follows:

1. Straddle the center (node) of the drumhead, with the thumb and middle finger of either hand held about 4 to 6 inches apart, lightly touching the head.
2. Strike the drum at the very edge, but not directly on the rim of the bowl.
3. A split second after striking the drum, quickly lift the fingers from the head. The harmonic will sound one octave higher than the pitch to which the drum is tuned.

The reason for lightly touching the head, as described above, is to remove all of the fundamental pitch from the resulting harmonic. Striking the drum very close to the rim without touching the head will produce the harmonic, but there will be a vestige of the fundamental still present in the sound. This quick removal of the fingers from the head cannot be overemphasized. If the fingers remain on the head too long, the resonance of the harmonic will be greatly reduced.

In Munich, many of the performers executed the harmonics improperly. Most simply touched the head about halfway between the center and the rim and left their fingers on the drum.

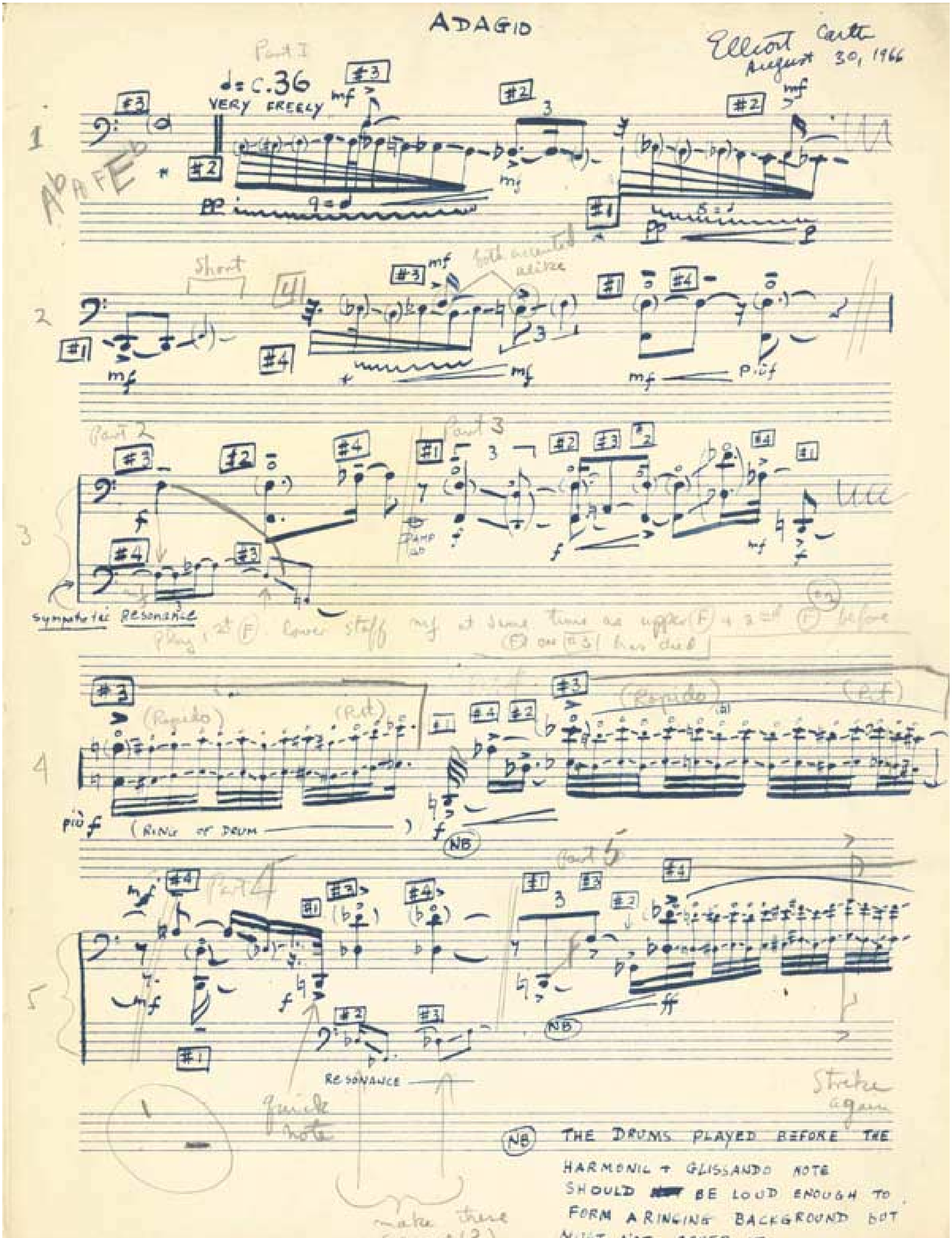
TWO NEW PIECES

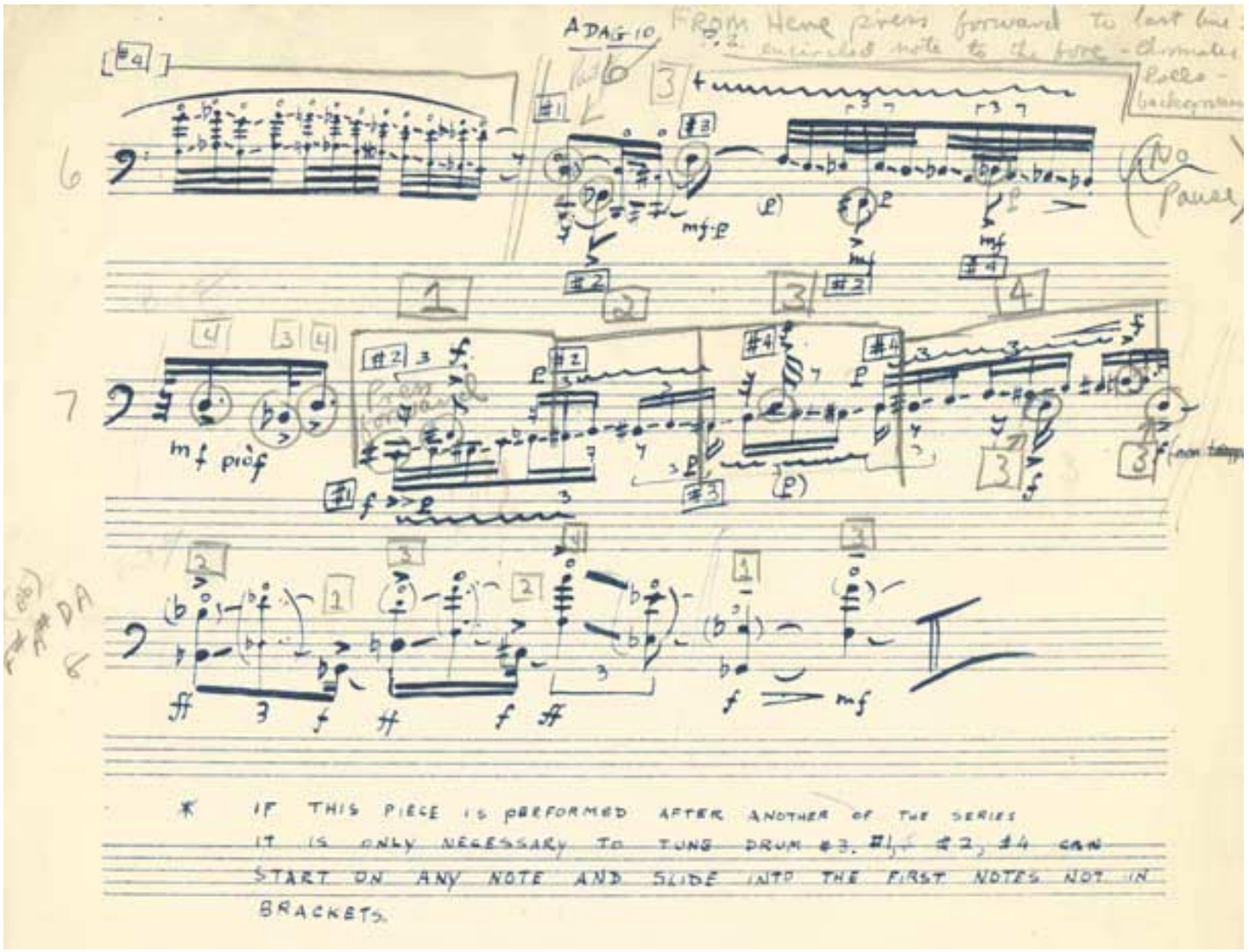
During one of our sessions, Carter expressed to me his interest in composing two additional pieces utilizing extensive pitch changes, which would result in a total of eight pieces. Some months after leaving Buffalo, he sent me the manuscripts for "Adagio" and "Canto," and had decided that no more than four of the eight pieces should be performed on any one occasion. Carter envisioned performance situations in which there would be one of the new pieces, with almost constantly changing pitches, surrounded by pieces with fixed pitches.

I remember that he did not particularly like the pauses between pieces during which the drums had to be retuned for the next piece, regardless of how quickly these pitch changes were executed. "Adagio," in particular, works very well as a means of helping to solve this problem. As the performer need only tune one drum before playing "Adagio," the other drums can be tuned after starting, thus minimizing the pause between pieces.

PERFORMANCE SUGGESTIONS

A brief discussion of each of the "Eight Pieces for Four Timpani" follows, based on my perspective as a performer who has performed each one numerous times. I presented the first performances of the 1966 revised versions of the origi-


ADAGIO
Elliott Carter
August 30, 1966
VERY FREELY
sympathetic resonance
(RING OF DRUM
RESONANCE
NB THE DRUMS PLAYED BEFORE THE HARMONIC + GLISSANDO NOTE SHOULD BE LOUD ENOUGH TO FORM A RINGING BACKGROUND BUT MUST NOT COVER IT.



nal six pieces, as well as "Adagio" and "Canto." I hasten to add that these are my thoughts and interpretations, not the composer's, unless I quote directly from his correspondence with me. I recommend that one have a copy of the "Eight Pieces" at hand for reference while reading this section.

I. Saëta

A "saëta" is an Andalusian song of lamentation that is normally sung on Good Friday. It is clear from the inclusion of tenuto markings throughout that the piece should have a gentle "lilt" and should "dance."

Carter's performance notes state that sticks "should be chosen to bring out the character" of this piece. I have found that medium-hard sticks work well, although there can be considerable latitude in stick choice. I would err on the too-soft rather than the too-hard side for this piece.

Based on what I observed in Munich, there seems to be some confusion regarding whether both hands should be used for notes that are on the same drum and have both upward and downward facing stems. It seems to me that using both hands simultaneously is only required when two different beating areas are indicated (N and C). This occurs on the first and third pages of the piece. Where only one beating area is called for (N), as on the second page and the beginning of the third page, it is not necessary to double-stick these notes, but only to assure that their individual dynamics are respected. Notice that these notes have either their own dynamic or a tenuto mark.

Metric modulation is the compositional technique of changing tempi, while maintaining the exact ratio of old tempo to new. One finds metric modulations in many of these pieces. Again, using what I heard in Munich as a point of departure, I would say that the importance of accurately executing these modulations is not fully appreciated by many performers. In my view, in order to maximize the musical effect of these modulations, one must maintain rather strict tempi throughout a given piece. Too much rubato negates the composer's intentions.

For example, in "Saëta," the marvelous metric modulation that begins in measure 21 and culminates at measure 26 loses much of its impact if the eighth-note speed beforehand is not steady. On the other hand, one has to know where a slight give-and-take of tempo can be employed to allow for nuances that come under the general heading of "musicality." Striking this mid-ground is one of the most challenging performance aspects of these pieces, and unfortunately, many performers do not meet that challenge.

In spite of a performer's best intentions regarding the accuracy of tempo changes through metric modulations, it has been my experience that, because of the inherent energy and forward motion that develops as one moves through "Saëta," by the time measure 74 is reached, the tempo will have ended up somewhat faster than quarter note = 50, which is the opening tempo. I

solve this problem by relaxing the tempo in measure 75 in order to "scrub off" the accumulated tempo and thereby return to the correct da capo tempo.

Hand damping in this and all other pieces, as indicated by the "x" notehead (except in "Canto"), must be executed precisely where indicated rhythmically.

II. Moto Perpetuo

A drawing in the score illustrates how to make sticks for this piece. These sticks were my idea, a concept I borrowed from Michael Colgrass, who had used cloth-covered snare drum sticks in several of his pieces in the 1960s. Snare drum sticks being too heavy for this piece, I decided to try thin rattan. The reason the composer mentions corduroy is because, at the time of our sessions together, that was the material I had on hand. I simply cut a small circle of corduroy, placed it over the end of the rattan, and tied it around the shaft with strong fishing line. This meant that there was a single layer of material at the tip, but around the shaft the gathering of the material made it thicker. This worked fine at the time, allowing for a marked difference in softness between the tip (tp) and the shaft (Hd-head).

I believe there is now a simpler and better solution for making sticks for this piece. I suggest using thin, adhesive backed material (Dr. Scholl's Moleskin, for example), commonly used to protect and cushion sensitive parts of one's feet. Cover the tip of the rattan with a single layer and, about 1/4 to 3/8 inch from the tip, wrap the rattan with several layers of narrow strips of the material. This allows one to raise the butt end of the stick to strike the head with the very tip of the stick (tp) and to lower the butt end in order to strike the head using the softer shoulder (Hd) of the stick.

As with all eight pieces, "Moto Perpetuo" is very clearly and elegantly notated. All essential technical and musical elements required by a performer are clearly provided. I have found that the tempo marking of quarter note = 120 can be too fast for certain acoustical situations, such as a particularly resonant performance space. A tempo that results in a blurring of the melodic line in this piece should be adjusted downward. I often play the piece at quarter note = ca. 96.

The importance of making the various degrees of articulation clearly audible cannot be over-emphasized. Careful attention to this important facet will result in a performance in which the formal design of the piece is extremely clear.

III. Adagio

The "Adagio" was written on August 29–30, 1966, and features harmonics on the timpani. A letter to me from the composer dated September 1966 states, "I don't want the piece to sound any louder than is necessary to produce the harmonics and the long chromatically changing ringing sounds" and "this piece should use whatever stick produces harmonics best."

"Adagio" is probably the most abstract of the eight pieces, but I think it is one of the most beautiful timpani pieces in the repertoire. It is certainly the least performed, and no one played it in Munich. One has to develop the technique of playing the harmonics and be able to execute them consistently. This is no easy task, but attainable with practice (see description of the technique above). While the piece is extremely rubato, one must sustain the forward motion of the piece and not allow any "dead air." One needs excellent drums with good quality plastic heads that do not squeak when the pitch is changed.

I have found that in most performance venues the desired "sympathetic resonance" is not audible to the audience. This requires using the technique as explained in the "Performance Notes" (number 6, III) at the beginning of the published music.

IV. Recitative

"Recitative" and "Improvisation" were the only two of the original six pieces that were published initially. They are, therefore, the best known and widely performed. As is the case with all six of the original pieces, the 1966 revisions resulted in very few, if any, changed pitches or rhythms.

Although there is little elaboration necessary for the "Recitative," I should point out an error in the score that, to my knowledge, has not been corrected by the publisher in subsequent printings. In measure 10, a beam is missing from the second triplet of beat two.

This piece is often performed at a tempo faster than indicated and with more tempo flexibility than compositionally acceptable. The composed rubato only works if strict tempi are maintained throughout. The opening tempo of quarter note = 49 should be maintained until the quarter note = 63 appears on the third page. Likewise, this second tempo should be strictly adhered to until the end.

The precise execution of the hand damping, both rhythmically and sequentially, is very important. Also, the hand damping should be done without an audible contact sound by the fingers on the drumhead.

Because of the rhythmic detail in this piece, too soft a stick should be avoided. The indication of a "soft bass drum stick" for the last note should be taken seriously. However, in order for this note to sound full, the stick, while soft, should have a rather hard core.

V. Improvisation

Musically, the composer's intent when performing "Improvisation" is quite clear and the piece is uncomplicated in terms of special techniques and rhythmic scheme. I believe there is a typographical error between measures 26 and 27. The printed indication of "double dotted quarter = half = 60" should read, "double dotted half = half = 60."

VI. Canto

In the same letter from which I quoted above, the composer writes: "I am having my publisher send you two little pieces—one called 'Canto' (provisionally) which I intended to be for snare drum sticks—with a kind of glissando melody that is interrupted by bits of recitative. The melodic idea interested me the most."

At some point during our sessions together, probably during the general discussion of beaters, the question of using snare drum sticks on timpani arose. Obviously, Carter was impressed by the sound of a very tight, closed roll, coupled with a glissando, since that is the primary technique used in "Canto." Initially, he was not convinced that snare drum sticks would be the best choice, so I sent him a recording of the piece on which I used both snare drum and hard felt sticks. His concern was that the "patter" of the sticks might be

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more prominent than the pitch of the drum. After hearing the tape, we both agreed that snare drum sticks were the better choice.

No one in Munich chose to play "Canto." This was unfortunate, since it is clearly a brilliant piece and is unlike any of the other "Eight Pieces"—musically, technically, or aurally. "Canto," with its constantly changing pitches and melodic character, contrasts very effectively with the fixed-pitch pieces in a suite comprised of four of these pieces.

Devoid of metric modulations and with composed ritardandi and accellerandi, "Canto" should be played in a fairly strict tempo of quarter note = 66. Again, excessive rubati will distort the rhythmic continuity of the piece.

I continue to marvel at Carter's success, as a non-percussionist, in having found a notational system that provides the performer with exactly the right information with which to elicit the desired result—neither over- nor under-notated. I find his notation and explanatory notes, in both "Adagio" and "Canto," to be eminently clear, precise, and easy to understand.

To say that I was thrilled to receive these new pieces in the mail, study them, and have the opportunity to perform them many times over the past thirty years would be a huge understatement. I knew at the time that they were extremely important additions to the repertoire and destined to become classics of the genre.

VII. Canaries (originally Canary)

I have often used "Canaries" as the final piece in a suite comprising four of these pieces. It was one of the most popular in Munich, and for good reason. Its intensity, rhythmic and technical complexity, and broad dynamic range make it an extremely effective closer.

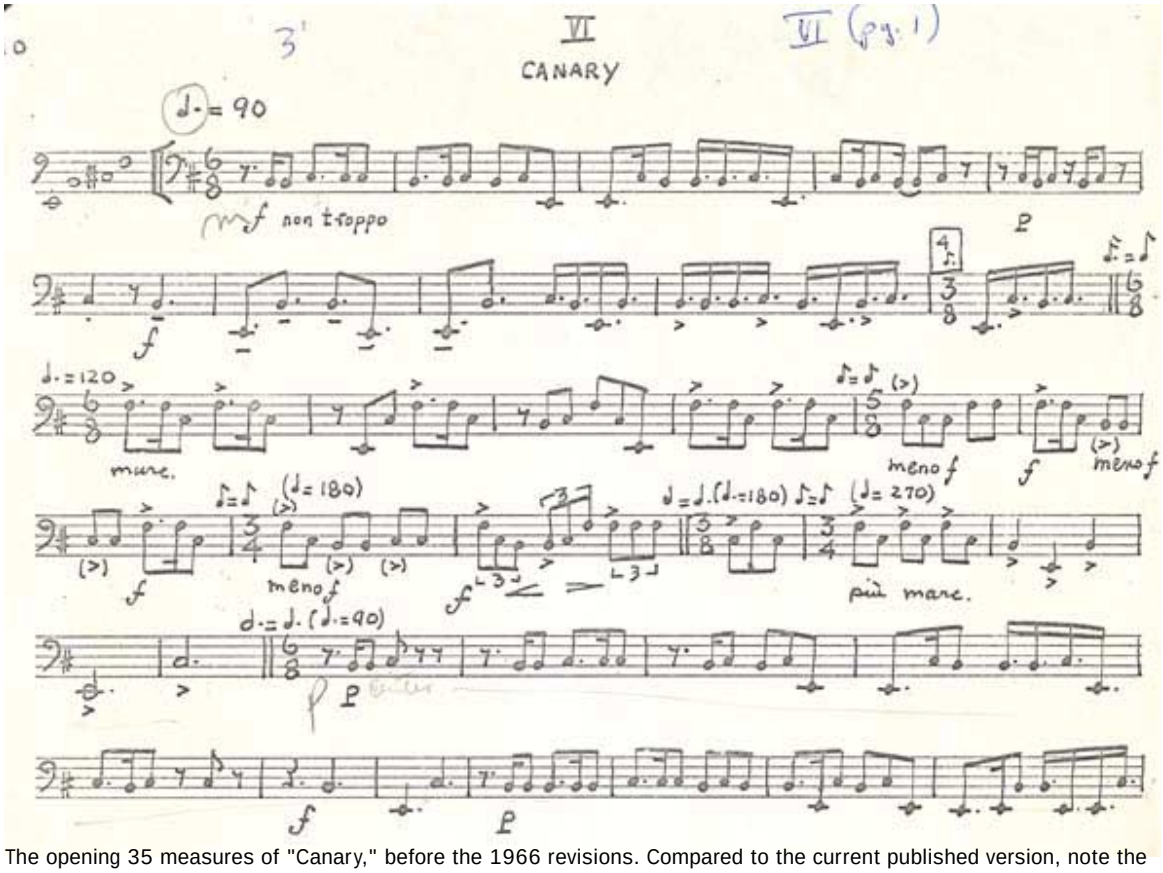
One has to be very careful that the opening tempo is not faster than the indicated dotted-quarter note = 90; otherwise, due to the metric modulations, subsequent tempi will be too fast, making it very difficult to perform the piece cleanly. Also, if too fast, the clarity of line will be lost in the resonance of the drums. Likewise, selection of sticks that assure this clarity in performance is a must.

There is no better example of metric modulation than the first 25 measures of this piece. I have, on many occasions, used this excerpt to demonstrate how metric modulation works or can be used by a composer. The complete cycle of tempi in these 25 measures, from the opening dotted-quarter note = 90 to the return to this tempo in measure 25, is nothing short of brilliant.

When presenting workshops, I often demonstrate how the 1966 revisions altered these pieces by playing excerpts from both original and revised versions. "Canaries" is particularly effective when used in this manner, demonstrating just how masterful the revisions are.

VIII. March

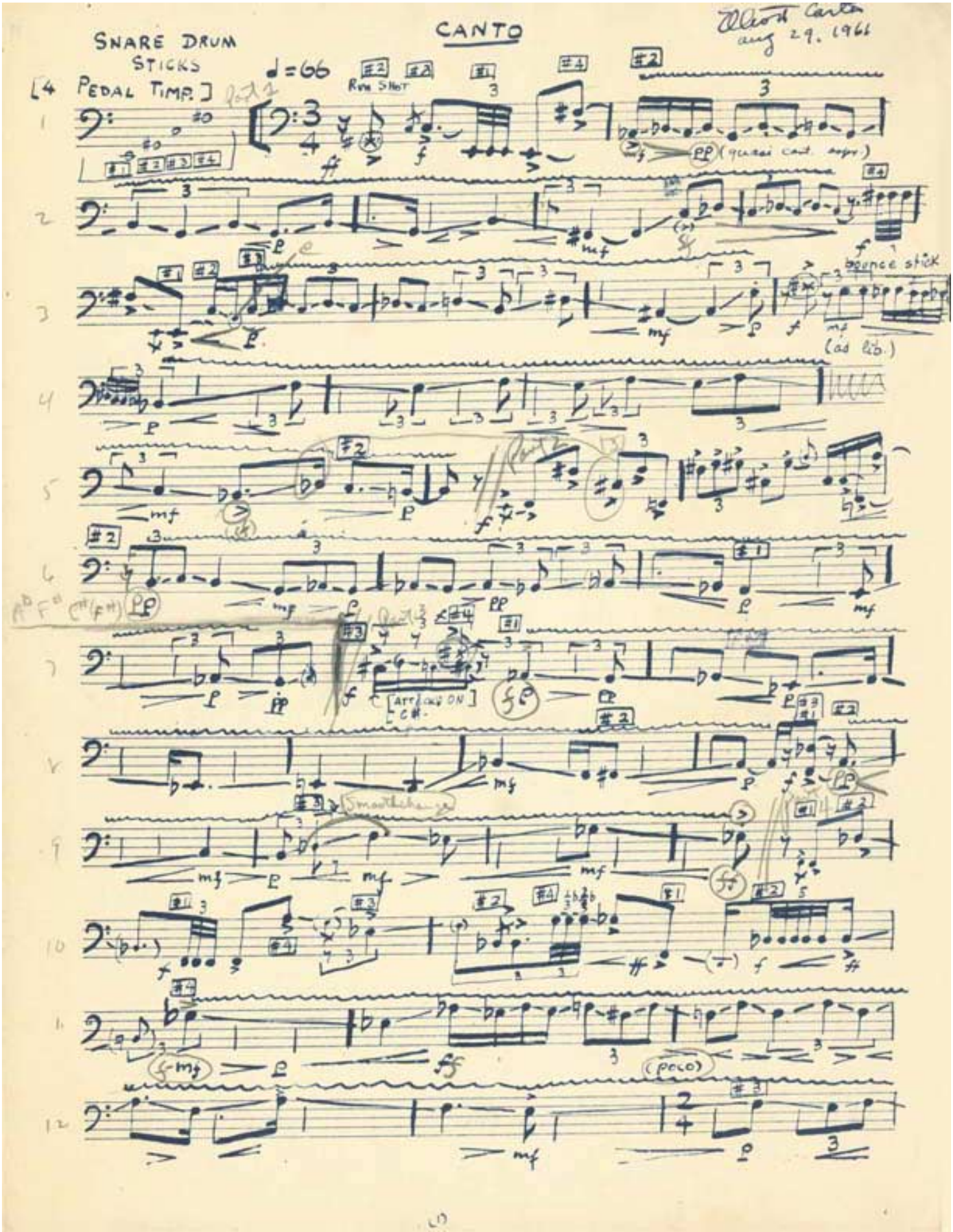
In Munich, a large majority of the contestants played "March." It was wonderful to hear so many interpretations of this piece. Some of the performances were more to my taste than others, but on the whole, the performances were accurate and musically appropriate.

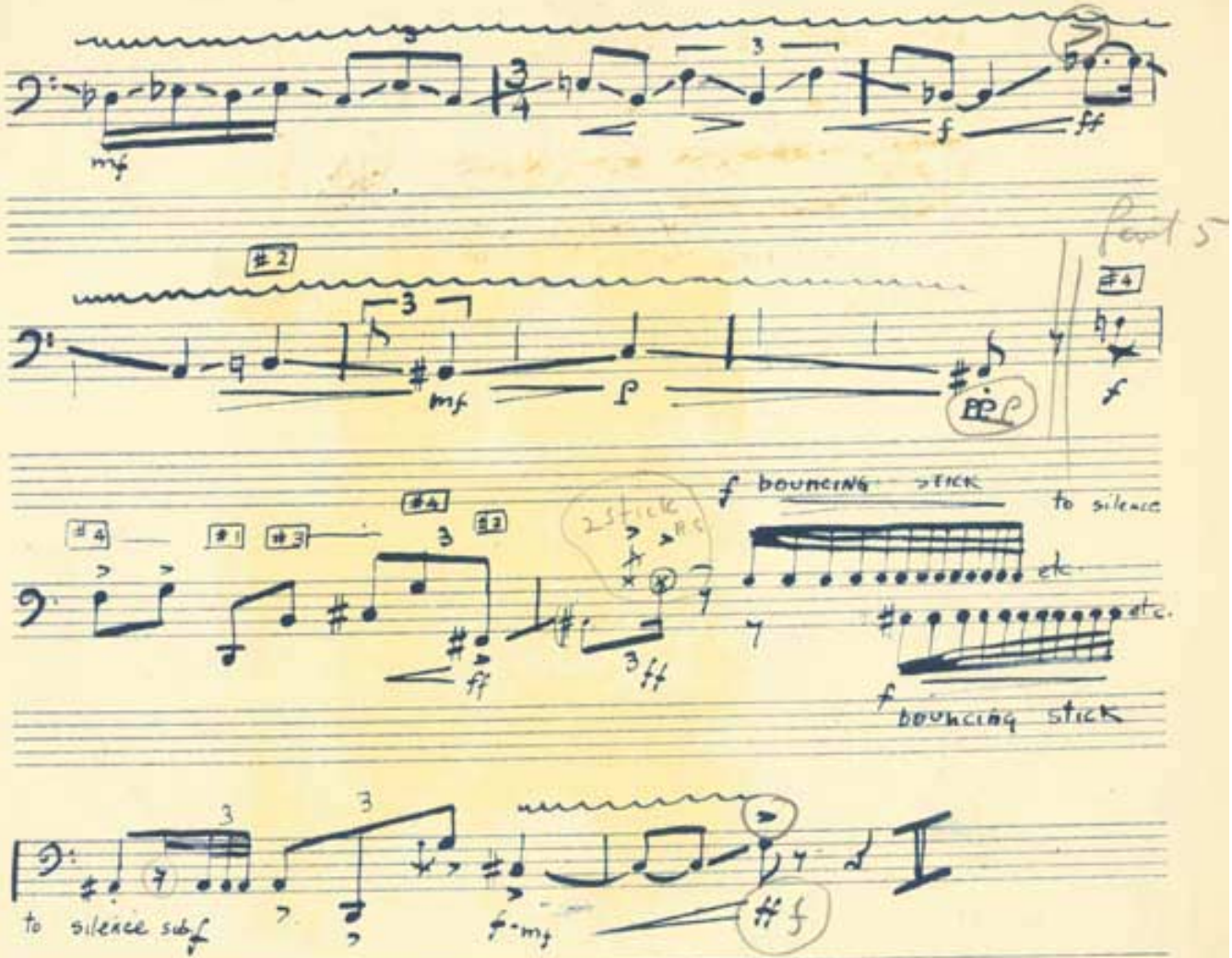


The opening 35 measures of "Canary," before the 1966 revisions. Compared to the current published version, note the absence of (1) specified striking areas, (2) staccato articulation markings, (3) a crescendo in measure 4, (4) designated hand damping, and (5) two notes in measures 23-24.

As a teacher I have observed that, as soon as students have learned all the notes of this piece, the tempo generally begins to creep upwards. Most of the time this goes unnoticed by the player. It was interesting for me to find that this trend affected the Munich performers as well. Many did not take the opening tempo seriously and/or were affected by nervousness, which usually resulted in a faster-than-intended tempo.

As with "Canaries," too bright an opening tempo will, if the metric modulations are executed correctly, result in unrealistically fast tempi later in the piece. This is be-


SNARE DRUM
STICKS
[4 PEDAL TIMP.]
CANTO
Albert Carter
aug 29. 1966
♩=66
Rim Shot
bounce stick
(as lib.)
(poco)



Bouncing Stick: (Snare drum sticks or back of timp sticks) — Hold stick loosely between thumb and 2nd finger and let drop very close to rim of drum. The length of time the stick bounces can be lengthened slightly assisting the bounce with finger or forearm movement.

cause a performer is stuck with the opening tempo as the standard upon which all the tempi for the rest of the piece are related. Technically, the flipping of the sticks also increases in difficulty with increased tempo. So, my advice is to be vigilant, in order that the tempo of quarter note = 105 for the opening is not exceeded by more than a couple of metronome marks.

The fundamental issue regarding the tempo of this piece is that the ending tempo is supposed to be the same as the beginning tempo. Obviously, if all the metric modulations are executed precisely (mechanically), this is not a problem. But given human nature and the natural, unconscious tendency for performance energy to increase as the piece develops, it has been my experience (and that of every student that I have coached on this piece) that when you reach the two-measure transition back to the material of the opening, the tempo will be too fast. This is the same problem discussed above in "Saëta" and requires the same solution, i.e., a slight relaxing of the tempo in those two bars. Keeping in mind that there is strong potential for this tempo fluctuation to happen helps keep the problem in check.

In Munich, I saw and heard many different solutions to the problem of effectively muting the drums during the final portion of the piece. The most ingenious system, which was employed by several of the contestants, involved the construction of a flip-down, hinged pad, which is clamped to the rim of the drum. This method is less cumbersome than the method I have used for years, and that many in Munich used as well. Two flat music stands are positioned between the timpani with mutes placed on their corners; the mutes can simply be flicked off the music stand onto the drumhead with one of the sticks. The clamped-on device is more elegant, just as effective, and visually less obtrusive.

Finally, there is that nagging question of whether the tremolo in the final measure should be single strokes or a closed (buzz) roll. I have heard it done convincingly both ways. My preference is for a tight, closed roll because of the accelerando and the fermata. Although it is in parenthesis, I believe the fermata is necessary to effectively execute the diminuendo. Although the roll is not tied to the last note, I do tie it, making sure that the last note is articulated clearly, but without accent.

I hope the information and comments I have provided in this article will be of some use to percussion students who perform these pieces, and perhaps even to musicologists. For those who have studied and performed all, or some, of the "Eight Pieces," perhaps the historical information I have provided will be of interest. For those who have not yet undertaken the challenge of learning these pieces, I hope that I have encouraged you to do so.

As with any composition, there is no single "correct" way to perform these pieces. Any great piece of music can accommodate vastly different approaches to its performance. Particularly with the music of our time, questions will arise. Since I was extremely fortunate to have had a close relationship to these pieces, it seemed appropriate that I elaborate on their history, and in doing so, offer my thoughts on certain technical aspects relating to their performance.

The original Carter manuscripts reproduced in this article and on the cover are housed in the Jan Williams Archive at the Music Library at the State University of New York at Buffalo. Thanks to John Bewley, Archivist at the library, for his assistance.

Jan Williams is a percussion soloist and conductor. Composers who have written works especially for him include Lukas Foss, John Cage, Elliott Carter, Joel Chadabe, Morton Feldman, Orlando Garcia, Gustavo Matamoros, Luis de Pablo, Frederic Rzewski, Nils Vigeland, and Iannis Xenakis. He is Professor Emeritus at the University at Buffalo, where he directed the percussion program for 30 years and served as Chair of the Music Department from 1980–84. He is Trustee of the Yvar Mikhashoff Trust for New Music. **PN**

From Stone to Samba

BY MICHAEL KINGAN

I developed the following practice routine to solve technical deficiencies encountered while working on samba patterns. I was going about it in the typical way, using the suggested beats found in many fine method books. But my hands and feet were not aligned, and I was not satisfied with the balance or overall sound I was getting. As I started breaking things down, I found a methodical way to apply George Lawrence Stone's *Stick Control* exercises to various standard foot patterns. I have shared this approach with all levels of players with much success.

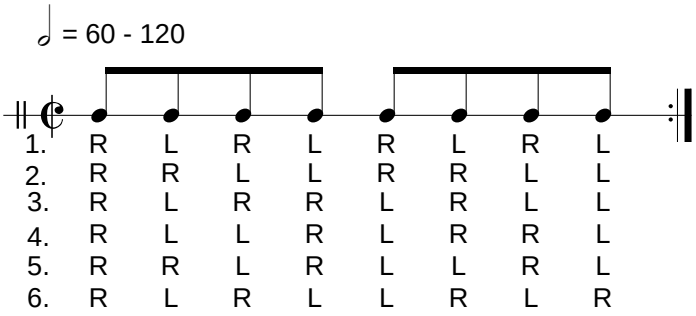
These exercises require playing singles and doubles on the bass drum and consistent 2 and 4 on the hi-hat. Since there are a variety of techniques for either foot, such as flat-foot or heel-up, decide (with the help of your teacher) which technique is appropriate for you and then stay with it. Avoid changing techniques from exercise to exercise, or from one stage to the next, just because your first attempts feel awkward. Also, volume control is important, so I recommend that the bass drum beater comes off of the head after each stroke, and that you use a hi-hat technique that produces a solid, crisp sound.

If you've worked out of the *Stick Control* book, you know to strive for consistency, avoiding the "inflections" of one predominant hand. However, some of these exercises groove more when inflections are allowed. So, first play all stickings as evenly as possible with no accents in order to develop technique; then allow some natural inflections and slight accents that make the patterns sound more Latin-like and musical. Practice with a metronome, start slowly, and gradually gain speed.

PRIMARY STICKING COMPONENTS

Example 1 shows six right-hand-lead *Stick Control* patterns, which I call the Primary Sticking Components. Repeat each sticking pattern one to two minutes until mastered. Play them first at a medium volume without accents and then with inflections. It is more important to play the repetitions with consistency than to go from one pattern to the next.

Example 1

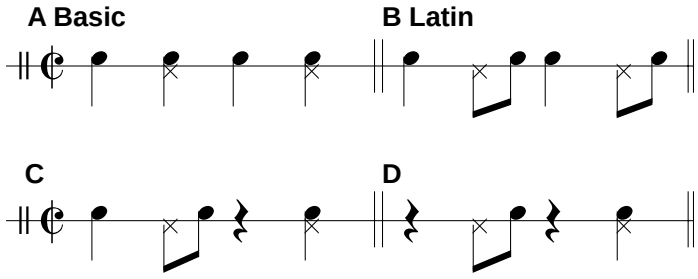


FOOT PATTERNS

Once you are comfortable with the sticking patterns, begin to incorporate the foot patterns shown in Example 2. Start with Basic pattern A. Add this to each sticking pattern at a comfortable tempo, medium volume, while constantly evaluating the alignment between your hands and feet. For balance, your hi-hat should be strong and crisp, and your bass drum should be medium soft. Play each pattern over and over; don't go from one sticking to the next.

After you are confident and comfortable with these combinations, try the primary sticking components with the Latin foot pattern B. Always check your hands-to-feet alignment, not only with the hands as they match each of the bass drum strokes, but with the hi-hat beat, too. This fundamental point will determine if your samba sounds good, so develop this foundation at a comfortable bossa nova speed before accelerating to a faster samba tempo. Eventually, after you complete some of the following steps, you should go back to the basic sticking components and play them with foot patterns C and D.

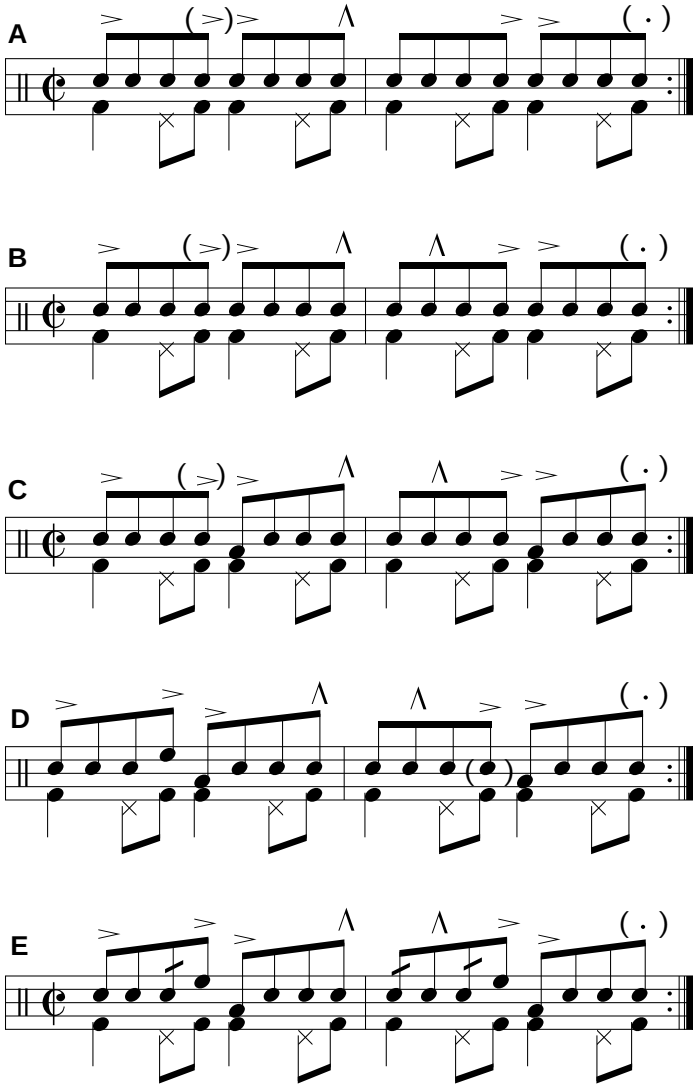
Example 2



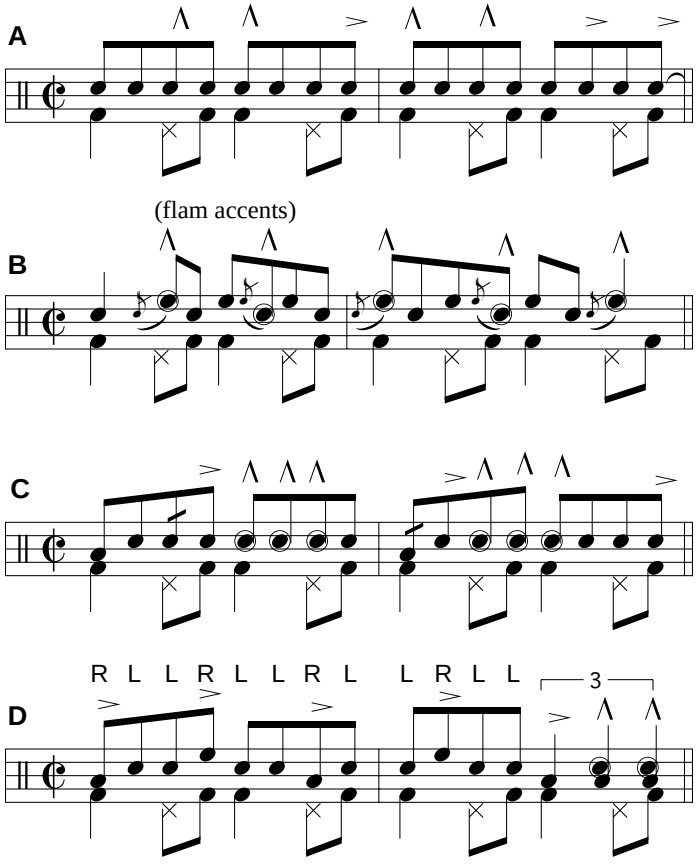
STREET BEAT GROOVE AND IMPROVISATION

A samba was once described to me as "a two-bar phrase with a 'push' or an anticipation accent to the second bar." Keeping this in mind, let's break with the technical exercises and start working on two-bar grooves. Remember to constantly monitor hands/feet alignment and don't let the bass drum volume overbalance the rest of the kit. Playing with appropriate inflections and accents is now encouraged. I have suggested and notated these inflections with different types of accents, staccato dots, and parenthesis (slight or optional).

Example 3



Example 4



Pattern 3A is the basic groove—don't make it sound too technical or "like a textbook." Note the "push" to the second measure (the marcato accent on the last eighth note of measure 1). Pattern 3B is a slight variation. Note the marcato accents that straddle the middle barline and the inflection at the end that makes the pattern roll over onto itself. Pattern 3C uses the floor tom to create a surdo effect. Pattern 3D adds the mounted tom. The note in the second measure in parenthesis indicates that it is optional or could be played softer every other time for variety.

Finally, pattern 3E has a nice samba "street beat" sound. Use it as a starting point to explore your own ideas. Add diddles or buzzes to any or all of the indicated notes. Try bouncing any unaccented note. Use different playing spots on the drumhead or experiment with light rimshots and flams.

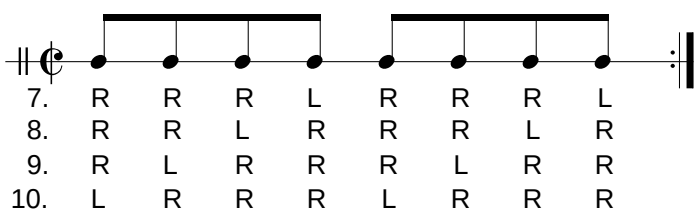
FILLS

Next, try pattern 3E in conjunction with the 2-bar fills shown in Example 4. Play two bars of street beat and two bars of fill (a 4-bar phrase) or six bars of street beat and two bars of fill (an 8-bar phrase).

TRIPLE RIGHTS

The next four sticking patterns all have three consecutive right-hand notes in common. At first, they each may feel slightly different, but mechanically they are identical. The three rights should be made with one throw and two open rebounds whether they start on the beat (7) or just after it (10). Likewise, the single left should feel like an easily played half-note whether it is on the beat (10) or just before the beat (7). The most common mistake (made with 7–9) is to "poke" the left stroke in place rather than place it correctly with an easy, flowing stroke. Follow the practice advice given earlier for these four patterns, always checking for smooth left-hand strokes and three continuous rights, even if the pattern starts in the middle of the triplet.

Example 5



After these are mastered, add the foot patterns from Example 2. Start with foot pattern A and remember to check your

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Address _____

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

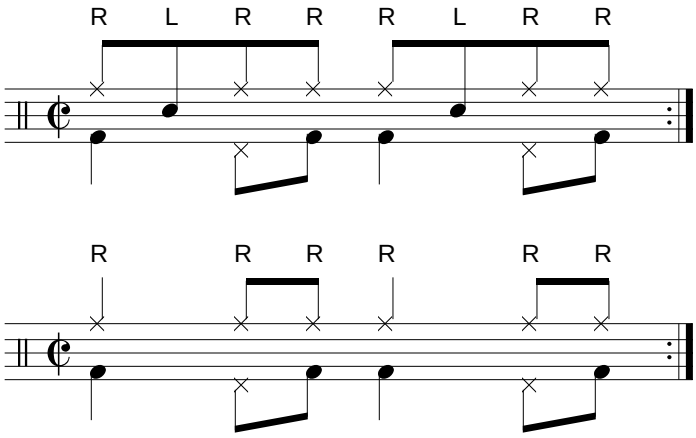
Signature of Composer _____

alignment and balance (don't play the bass drum too loud). When you are comfortable with this combination, use these same four sticking patterns with foot pattern B.

RIGHT HAND ON RIDE

Let's apply this alignment to the samba by moving right-hand sticking pattern 9 to the ride cymbal. (See Example 6.) Your right hand is now playing the samba ride pattern and your left hand is filling up the space on the snare. Do not play on the bell of the cymbal at this time; that will come later. Remember to play your three rights as one throw with two rebounds and don't "poke" the left hand into its spot. Constantly check your hands/feet alignment. In terms of balance, the left hand should be softer than the right, and don't let your bass drum doubles be too loud. Work this at different tempos, starting at bossa nova speed and gradually working toward a samba tempo. This is an important "arrival point."

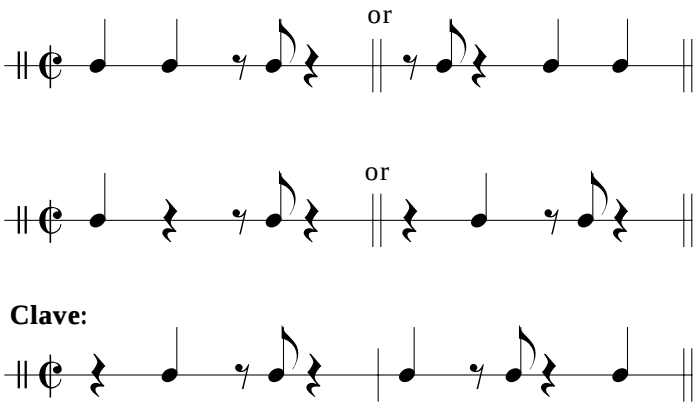
Example 6



LEFT-HAND VARIATIONS

The next step is to develop left-hand independence. You can draw from sticking pattern 9 by varying your left hand slightly. Try the next four rhythms with the basic samba ostinato. You can play stick-on-head or cross-stick on rim. You can also play a clave pattern in your left hand. As before, use these patterns as a point of departure to explore your own ideas. Strive to make these grooves feel good and sound authentic at all tempos.

Example 7

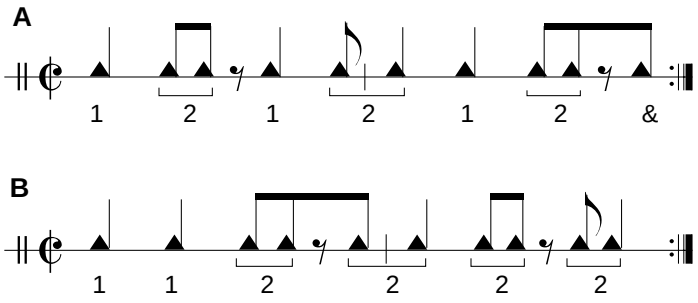


BELL PATTERNS

Another way to produce Latin beats is using what I call "1's and 2's." A former teacher of mine once showed me that having your hands play a unison pattern while your feet plays foot pattern B can sound very rhythmically satisfying. When you examine two standard bell patterns you notice that they are made up of one- and two-note groupings. Play the two patterns shown in Example 8 over and over at different tempos until they groove. Use your right hand on the ride area or the bell of the cymbal, and the left hand plays the snare drum with either snares on, off, or cross-stick.

Example 8

(Play with Latin foot pattern B)



For keeping time during a song or accompanying a solo, these are great grooves to start with. As the solo progresses, you can

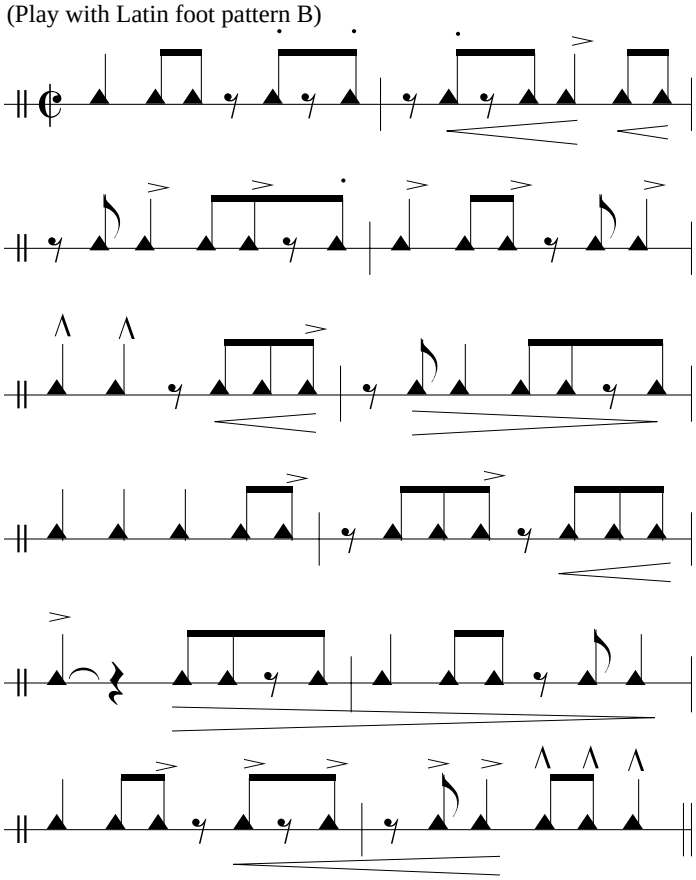
develop your own beat by using combinations of 1's and 2's, with an occasional 3 (or maybe even a 4!).

Try the etude shown in Example 9 with no inflections, then with the suggested ones, and then with your own. Pick any one or two measures you like and make your own groove out of it. Explore—the combinations are endless. As long as your tempo is steady, your alignment and balance are in check, and you can repeat the patterns consistently, you and the musicians you play with will be satisfied.

I hope this approach is an aid to you as you develop your Latin-style playing, and remember to go back and work foot patterns C and D.

Example 9

(Play with Latin foot pattern B)



Michael Kingan is Assistant Professor of Percussion at Louisiana State University. He is an active clinician and freelances as a drummer and percussionist in the Baton Rouge/New Orleans area. He is former President and current Secretary/Treasurer of the Louisiana PAS Chapter. **PN**

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Cram While You Jam, Opus 1

BY BILL TILLERY

Tom Morgan's divulgence of classified grazing techniques in a hungry business ("Eat to the Beat," *Percussive Notes*: Feb. 2000) really stirred up the memories. Now that the cat is out of the bag and all drummers are challenged with a new discipline, I wish to add a few notes.

If the young cats think it's tough getting a six-figure contract today, consider that early swing drummers—most of whom had to scratch their heads to save the seat of their britches—grabbed everything edible *de rigueur* just to summon up the blood for the night: The pantry at home was bare. Those were late depression days and World War II hadn't yet catalyzed the prosperity everyone later took for granted. The battle cry was, "Load up before you load up!"

I remember when I was introduced to the idea. It was about 1938 and, even though I owned only a pair of drumsticks at the time, newly-discovered *Down Beat* magazine was opening my mind to the wonders that lay ahead. I recall a news item with the head "Krupa Thrush Cuts Out to Clambake." Sounded like really cool stuff to a junior-high schooler.

FILL WHILE YOU SWILL

I also recall a cartoon showing a drummer serving the band members a heady potion from a spigot protruding from his floor tom. What a magnificent idea—only from the mind of a drummer! (If you're an old-timer who finds the revealing of long-held trade secrets deplorable, just skip the following, report me to the authorities, and lay out for a few paragraphs.) If you're interested in adding such a device to your kit's special effects, listen up.

The idea can be put into play by having a custom-made tank to fit inside your floor tom, which will rest on an O-ring-type doughnut placed inside the bottom head, with the tank connected to an industrial-grade spigot that fits to the bottom outside of the tom, just above the counterhoop. The tank diameter should be slightly undersized—15" for a 16" tom, for example—and preferably in stainless steel; the joints in other metals could, in time, become poisonous. A depth of about six inches should provide the capacity (approx. 4 1/2 gallons) to adapt to the needs of everything from a 14-piece band and drum roadie on a 3-hour/2-break gig, to the solo lounge drummer and everything in between, for about what you'd make on a couple of scale-plus gigs.

But this is about the limit. Anything beyond could be grounds for this being considered your primary job, requiring you to buy a beverage license.

Incidentally, if your floor tom is a 14-incher, a 13" diameter tank will hold as much as a 15" one if you increase depth by 33 percent, or eight inches. For other sizes you'll just have to interpolate. But that shouldn't be any problem. You're a drummer; if you weren't smart, you'd be playing another instrument.

Because installation of the spigot will necessitate drilling into the tom as well as fitting it to the tank, it would be wise to pick up an old, cheap, second-hand tom and match the outside finish as closely as possible. For each gig you could load up the tank with lemonade, cranberry juice, Ripple—whatever the gang is on—sell it for less than they would be charged at the bar, and if you're no worse than second call with a reasonably busy group(s), you'll pay off your initial investment within a few months. Everything is then clear profit for the rest of your union career. Not bad, huh?

TUXEDO POCKETS

If you plan to fill your pockets with food during the breaks, buy an oversized tux. Better get an XL if you plan to gig much on cruise ships. And it would be wise to buy at least two. Accidents can (and will) happen. Buy deep, plastic-lined pockets and have a seamstress replace your regulars with these. Plastic linings are a snap to clean after a gig you entered into in a comestibly challenged state.

BASS PLAYERS

The bass player traditionally sits or stands close to the drummer, the idea being that if either has trouble finding "1," the other can help track it down. Remember, bass players are important—at least those who help carry drums. (Remind the bassist—and anyone else within earshot—that the Lord has prepared a special place for those who help drummers.) You will have to feed yours. Both of his hands are busy (if he's conscious), and that means you will need to temper your own feeding routine with one that keeps the bass player's nourishment cycle happening, too.

SWING

One of the most difficult exercises in the swing catechism is to refrain from accenting the "and" between "3" and "4" on the snare every couple of measures ("ding ding-a-ling AND ding-a-ling"). I can remember working for months to hold myself down to one syncopation every four bars, and it was several years before I could hold off for a whole chorus.

Once this is mastered, though, one can cram quite a bit of food into the mouth with the left hand before picking up the tethered stick for that "and of 3," all the while maintaining "ding ding-a-ling" with the right hand. In the old days, this was played mainly on the sock cym... er, hi-hat, which meant crossing the right hand over the left. This is definitely inferior to straight ding-a-ling on the ride cymbal (to which we old guys hadn't yet been introduced), and that style of playing can precipitate knocking food out of your left hand on the way to your mouth. It's best to not get fancy if you want to have a happy dining experience. Straight ding-a-ling on the ride cymbal will carry the day.

Many modern drummers, conditioned to whacking "2" and "4" for hours sans syncopation should find the transition a snap. But old guys, even the greats (the Rays and Buddy and Sonny and Don and Davey and ones no one talks about any more like Bunny Shawker, Mickey Scrima, and Moe Purtill) had a problem: They had to sit on their left hands for whole choruses to keep from hitting "and" every four beats.

Well, not Frankie Carlson, of course.

He whacked his 10"/11" A's with his *left* hand, so it was his right hand he sat on. (And those skinny, corduroy-padded thrones could really lay some hurt on the fundament!) Northie or southie, though, controlling the snare hand was worse than trying to hold back a sneeze. Swing drummers, you must understand, didn't attend as many buffets as did society drummers, so they had to work much harder to finesse their on-the-job table manners.

For those who are having trouble reaching underneath the right arm in search of food placed on the floor tom, you might want to play 1930s/early '40s style: Forget about your ride cymbal for the repetitive pattern and play your hi-hat instead, holding your right arm crossed snugly against the body. Now, you can easily reach over or under your playing arm with your eating arm, depending on hi-hat height. But be warned—this can be tiring. So, alternate: i.e., play hi-hat/reach over; play ride cymbal/reach under. Sixteen bars of each is comfortable. A bonus is this also improves dexterity while fighting monotony.

Of course, one could always go for the Jo Jones setup, which included a floor tom on each side of the kit.

I don't understand why author Morgan considers sambas difficult to play while eating. For a guy like me, yes, for I learned "Latins" mainly with my hands. But today's drummers play the basic beat in the bass drum, and that's all you need for the wedding reception/bar mitzvah scene. Modern drummers are doing as much with the right foot as I'm doing with both hands. So only old guys should have trouble eating in a society band while playing a samba.

And there's the crux of the matter: Dedicated artists of all persuasions are usually hungry. If you would rather eat than play, a society band is the way to go. They get most of the calls for receptions, etc., anyway, where there's a much more expansive table than at almost any other venue. And for society music, all you really need is a bass drum and hi-hat. You can boom-chick the night away, freeing both hands for uninterrupted foraging and swilling.

And hey, isn't that worth an occasional departure from art?

Bill Tillery has an English degree from the University of Tennessee, Knoxville, and he attended the New England Conservatory of Music for three years as a vocal major. While there, he studied percussion with Joe Shapiro. He has worked mainly in the investment and magazine fields, but also played two years as percussionist with the Knoxville Symphony Orchestra and jobbed on drums with bands in South Carolina, New England, and Knoxville, Tenn. PN

The Logic of an Exercise Routine for Your Drum Line

BY ERIC WILLIE

Marching band season is now over and many of us have initiated practices for our Spring indoor drum line. You may notice that problems you encountered during the fall season are starting to re-occur. Why is the outside snare drummer not playing accurately with the drummer he or she is next to? Why is the double-beat exercise "clean," but paradiddles and rolls in the show music suffer? Below are some suggestions to fix some of these common problems.

You should go through a set routine each day: an eights exercise ("8's"), an Accent/Tap exercise, a Double Beat/Triple Beat exercise, a roll exercise (either in duple or triple base), and a flam exercise. Additionally, you may need other exercises that will fix certain problematic areas with the music, but for now, let's stick to the essentials.

The 8's exercise is the most essential for developing similar approaches to the drum from player to player. Play the exercise at all dynamic levels that will be incorporated in the show music (*ppp–fff*). First, play the exercise at 9"–12" level for a warm-up, then start varying the dynamics/heights. Play the full exercise at *mp–mf–f–ff*; then crescendo each hand; decrescendo each hand; decrescendo one hand and crescendo the other. Not only will this develop control at different dynamic levels, but it will also give you an opportunity to address balance issues within the line.

The second way to present 8's to the ensemble is called "listening 8's." Simply, the center snare drummer is your listening focus. Have the center snare vary eighth-note speeds while playing the exercise and have everyone listen to him or her. Also, work this exercise while the students' eyes are shut, so they are focused on listening skills. Next, have each section listen separately to their respective centers (i.e., the snares stay with their center, the quads stay with their center, and the basses stay with their center, with none of the three playing the same way). This will develop "center awareness" or "focused listening" and promote increased precision and uniformity.

With the Accent/Tap exercise, define how you are approaching the accents versus the taps (unaccented notes). Do you want the students to squeeze the stick on the accents and relax on the taps, or do you want them to use their wrist for both? Whichever technique you employ, you must make sure you are maintaining a consistent accent sound and a consistent tap sound.

You also need to run this exercise with varying dynamics/heights (e.g., accented notes at *f* and unaccented notes at *mp*; accented notes at *ff* and unaccented at *mf*, etc.). A common problem with this exercise is placing the note after the accent. Many times, students will try to pound the accent— squeezing the stick so hard they are "white-knuckled." What is the result? Bad sound quality and poor timing.

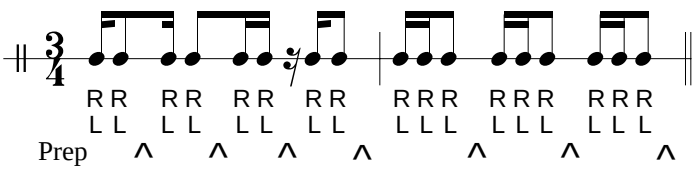
A solution to this problem is to slow the exercise down, use a metronome, and subdivide the rhythm. Encourage the students to learn to control the two heights at a slow tempo, without over-squeezing the stick, before they try to play the exercise fast.

Another consistent problem with young players is the inability to achieve control with the accented and unaccented heights. To create more flexibility, first play the exercise with only the wrist and the fulcrum. The student soon discovers that the stick rebounds easily, and it is hard to control the accented heights versus the unaccented heights. So, in opposition to that, have the students perform the exercise with only the back two fingers and the wrist. What they will discover is that the back of the hand is just as useful as the front, and using the back of the hand will allow the stick to remain low for the unaccented notes.

Next, we come to the Double Beat/Triple Beat exercise. This exercise will help establish proper rhythmic interpretation and consistency of sound with doubles (which also helps diddle interpretation in rolls and consistency in rebound of rudiments such as the paradiddle-diddles, etc.) and triple beats (which also helps Flam Taps, 3's, etc.).

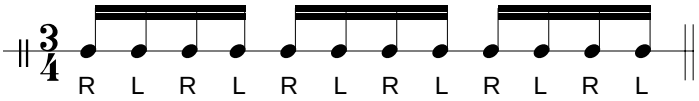
Of course, the first issue is to have consistent sounds. When played correctly, the exercise should sound as if individual notes were randomly removed from a flowing pattern of sixteenths. Make sure that the second note of the double and the second and third notes of the triple have the same intensity as the first note. Students should realize that in the rests (or, rather, longer note values) they need to have a preparatory motion. This concept is the same as the piston stroke, lifting to prepare for the next note you strike. This motion will help in achieving consistent sounding sixteenth notes because you are forcing the isolated note(s) to be lifted.

Also, reiterate to the students that on double beats, the first note is the initial stroke (with the wrist) and the second is the rebound (with fingers), and after the second note you have a preparatory motion. With triple beats, the first is the initial stroke, the second and third notes rebound, and after the third you prep.

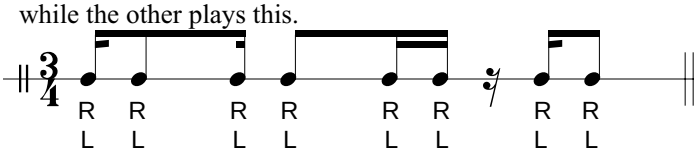


When working on this exercise as a drum line, I suggest having every other player perform straight sixteenths as a "check pattern" and the others perform the exercise as written to instill the correct interpretation of the double beats and triple beats.

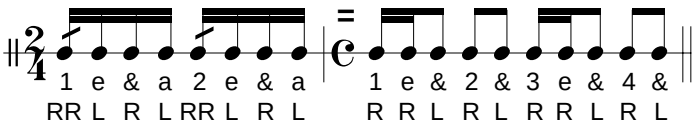
First section plays this...



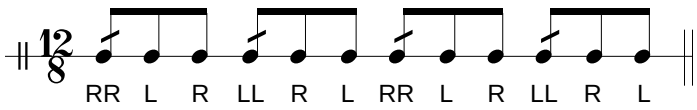
while the other plays this.



The focus for your roll exercise should rely on the number of duple based or triplet based rolls in your show music. If most of your show is in 12/8, then employ a triplet-based roll exercise. Whichever you choose, reinforce the correct interpretation of the diddles. The best way I have found to do this is to simplify the roll exercise into easier rhythms that the students can count.



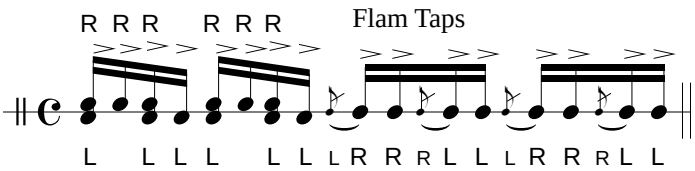
Doing this slowly and gradually instills in your students the correct interpretation at any tempo. Many drum lines have the problem of playing correct interpretation at slow tempi, but they "crush" at faster tempi. Again, we come back to the question of: Do my students know what part of the hand to use? Play this next exercise at 60 bpm using only your wrist with a relaxed fulcrum.

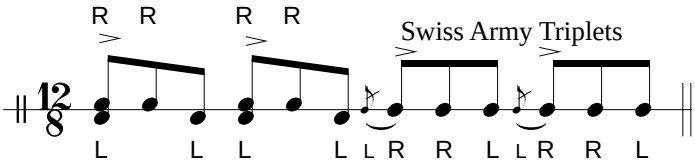


What do you discover? Using only the front of your hand causes the diddle to be heavily slurred. Now try the same example, but this time use your wrist and the back two fingers at 152 bpm. What do you discover? Slurred diddles! Result: The slower the roll, the more you employ your entire hand; the faster the roll, the more you employ the front of your hand toward the fulcrum.

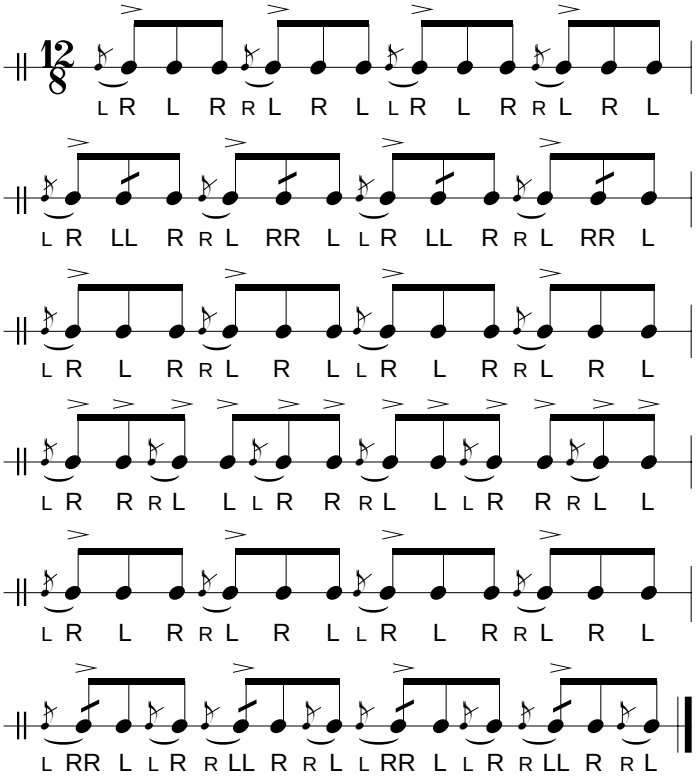
The last fundamental exercise I wish to discuss is the flam exercise. If most of your students are passionate about drumming, you will probably find them showing up every day with the hottest licks off the Internet. Moreover, it will have a section that will have a difficult flam part. Probably more times than not, the player needs additional work.

When playing these hybrid rudiments it is imperative to understand the basis of the rudiment. For example, when you break down each hand, Swiss-Army triplets are just overlapping doubles, and Flam-Taps are only overlapping triples.

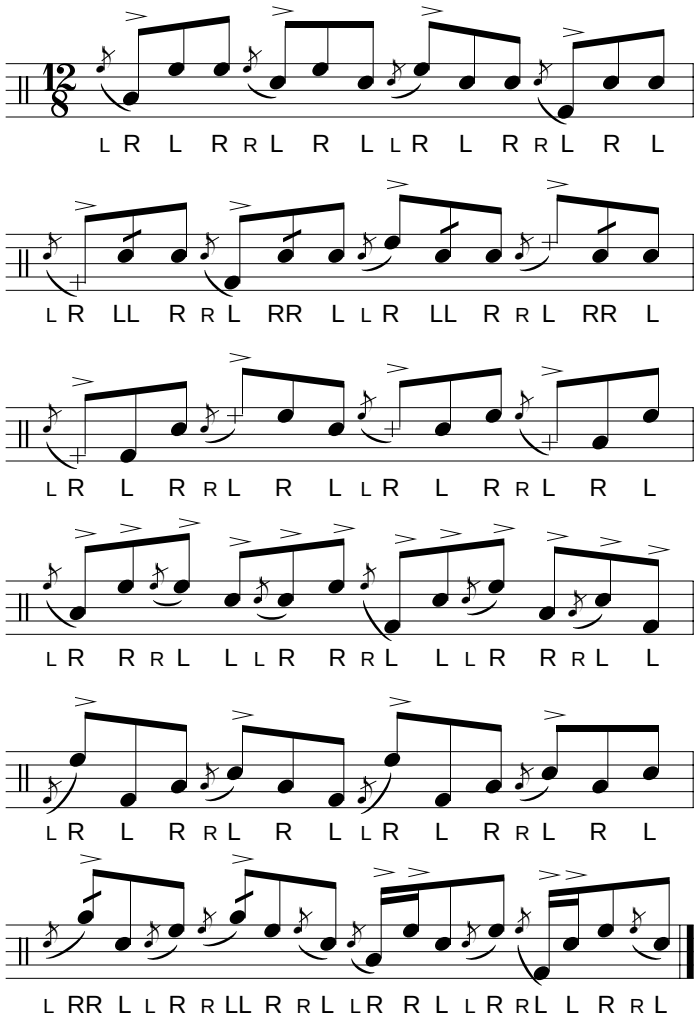




Encourage the students to learn what each hand does independently. The better the student understands the "hands separate" approach, the better the student will be able to execute the complete rudiment. If you are encountering flam rudiments in your show, establish an exercise that employs the use of all the variations from the show music (what some drum lines commonly refer to as the "Shopping Spree").



I highly recommend that not only the snares and quads practice these hybrid rudiments, but also the basses. Also, give the quads an around-the-drums pattern that applies your chosen rudiments to the drums.



I hope these concepts give some insight to common problems you may encounter during this upcoming indoor season. Teachers should constantly remind students to analyze what they are playing (e.g., check patterns, breaking down the exercise into less complicated exercises) and how they are playing it (e.g., what part of the hand to use). Now the fun part is to come up with your own permutations of these exercises!

Eric Willie is a master's candidate and teaching assistant at the University of Kentucky under the direction of Jim Campbell. This past Spring, he served as co-director and arranger for the University of Kentucky indoor drum line, which was named "Percussion Independent World Finalists" and "University Class World Champions" at the 2000 Winter Guard International Championships. He has served on the faculty of the Bands of America World Percussion Symposium and has instructed marching and concert ensembles throughout the Southeast. Currently, he plays with Blue Steel and is an extra percussionist with the Lexington Philharmonic Orchestra. **PN**

The Growth of an African Seed Rhythm

BY MATTHEW EDWARD HILL

After moving from West Texas to Santa Fe, New Mexico, I had the opportunity to explore African rhythm. Santa Fe offered many types of West African and Afro-Caribbean drumming, and each specialty was graced with an excellent instructor. Overwhelmed by such riches, I wondered if I could ever learn more than a haphazard smattering of isolated rhythms and incomplete arrangements. Sadly, I thought that my question was answered when, over a snowy weekend, I watched the *Djembefola* video in which Mamady Keita says that his ethnic group uses over 300 rhythms, and that "you must to be born into drumming."

Not having been born into such a lineage, I was relieved to learn that certain core patterns are used over and over again. For example, African origins of the "Caribbean tresillo" have been documented throughout a 2,800-mile span.[1] The "five-and-five" pattern is also quite ubiquitous and useful, though less frequently recorded. The five-and-five is basic both to Nigerian Fuji percussion and to the Ghanaian bell rhythm used in Randy Hogancamp's December 1999 *Percussive Notes* article, "Drumming in Kopeyia."

Underlying musical structures are common to both cultures, though each ethnic group dramatically re-engineers the Protean five-and-five. Basic rhythms such as tresillo and five-and-five are "seeds." They are the foundation of traditional instruction and performance—a necessary starting point for children born into drumming or for curious adults.

In my case, practicing and memorizing seed rhythms built my technique and repertory, which enabled me to sit in with advanced players. Later, familiarity with basic seeds quickened the internalization of traditional arrangements. Because seeds are easily ornamented, decorated, and elaborated, they continue to provide raw material for soloing. But the five-and-five seed is especially remarkable, and I continue to discover it interpreted in ways I never could have imagined. The more I learn, the more I realize how little I know!

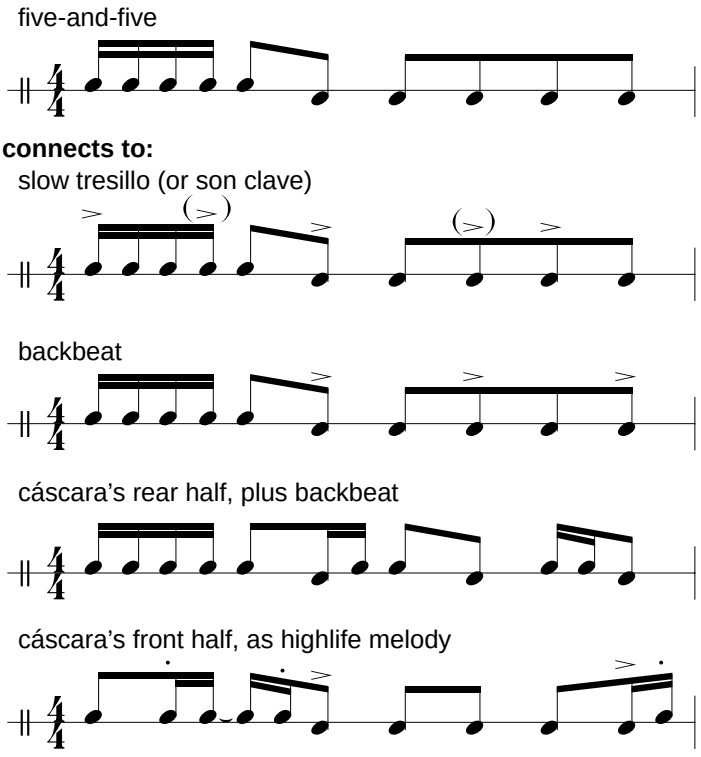
Santa Fe's Akeem Ayanniyi taught me the five-and-five so that I might develop strong hands.[2] The beat may be played on djembe, ashiko, conga, or just about anything.[3] Although five-and-five consists of four sixteenth notes followed by six eighth notes, aurally it divides into two groups of five notes, hence the nickname.[4]

First, play five open-tone strokes near the rim. Akeem's open strokes used only the index finger. Follow with five bass strokes; the whole hand strikes near the drum's center. Start with the right hand and alternate. Technique benefits from shifting between single-finger rim strokes versus whole-handed bass strokes. For other purposes, four-fingered open tones might be more appropriate.

In addition to the five-and-five's technical usefulness, the movement connects to many of the standard patterns implicit in binary-based African rhythm. Facility with these basic structures is prerequisite to the interpretation of many African and Caribbean rhythms. Thus, while playing a basic five-and-five, it is easy to quote either the *son* clave or the clave's inherent half-time tresillo.[5]

Also contained within the five-and-five is the West African backbeat, notably discussed by Schmalenberger.[6] A third link is the West African rhythm better known as the Afro-Cuban cáscara.[7] The cáscara is a remarkably powerful seed in its own right, and many of its variations are common to the five-and-five. Finally, the five-and-five offers several avenues for fleshing-out the two-tone, four-stroke melody found in both West African highlife and Afro-Cuban guaguancó.[8]

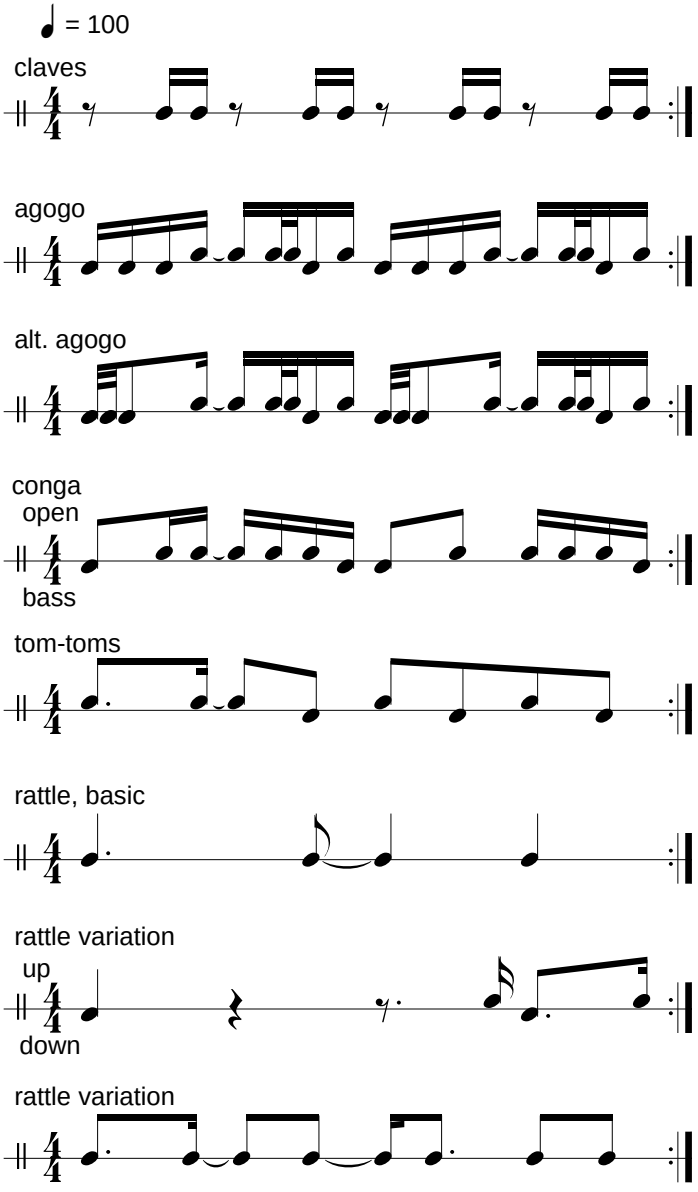
Example 1
Five-and-five connection to standard patterns



Many styles share identical structures such as clave, tresillo, backbeat, cáscara, and the four-stroke melody, but each genre re-interprets these elements according to specific conventions. Yoruba Fuji music provides one illustration of these creative possibilities.[9] As Akeem Ayanniyi explained, "Drums, bells, and rattles add to the spaces left by the other players," thereby creating a "quite traditional and melodic Yoruba percussion conversation."[10]

In the following arrangement, a conga drum voices the cáscara rhythm while toms play a characteristic highlife melody. Thus, conga and toms imply the *son* clave, a standard African timeline figure. The five-and-five is adapted to tenor and bass toms in order to recreate the authentic sound of sakara frame drums.[11] A backbeat pattern is articulated by the low tom, while a related double-time backbeat is inherent in the bell pattern. Likewise, the rattle's basic tresillo pattern is implied, at a faster pulse density, by the toms, congas, and low bell strokes. These are two examples of the grading technique of Ghana's Dr. J. H. Kwabena Nketia.[12]

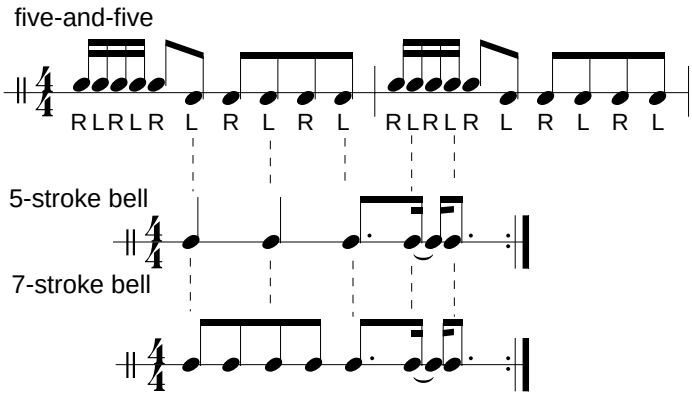
Example 2



As I explored five-and-five, I saw its connection to Fuji's generative deep structures. But African music often staggers a rhythm's entry point, and a spaced five-and-five might align differently in other genres, or might "begin" at a different place.[13] An example came while vacationing in Seattle, where I met a Ghanaian palmwine guitarist who taught me an eclectic and idiosyncratic highlife arrangement. The groove centered around a seven-stroke bell, and in my lesson notes I recorded the name of this bell as pronounced by my teacher: "PAH-cha."

I could not relate the pattern to any previous teachings, and had no idea that the five-and-five was hiding beneath my nose. After almost a year, I realized that the five-and-five's left-hand attacks produced a five-stroke reduction of this new bell. From five strokes, it was easy to connect to the original seven-stroke version. Thus, the "PAH-cha" bell was inherent in Akeem's five-and-five, and vice-versa.

Example 3



When I received the December 1999 *Percussive Notes*, I recognized the seven-stroke Tokoe bell in Randy Hogancamp's article, "Drumming in Kopeyia." Once I made this connection, many questions presented themselves. For example, I had heard the track "Kpatsa/Toke" on the *Okropong* CD by Portland's Obo Addy. I surmised that "Kpatsa" was "PAH-cha" and wondered if Addy's "Toke" was the same as Hogancamp's "Tokoe." At the very least, similar bells and names connected these sources, as well as Tom Klower's published Kpatsa notation[14] and Lyrichord's *African Rhythms and Instruments, vol. 1*.[15] Did the Ghanaian rhythms use the same deep structures found in Yoruba drumming? If so, the five-and-five's reinterpretation would be that much more dramatic. My curiosity whetted, I wanted to learn as much as I could about Kpatsa and Tokoe, their shared bell pattern, and the Protean five-and-five movement.

According to Ewe Master Drummer C.K. Ladzekpo of Oakland, California, Kpatsa and Tokoe are two very different rhythms, both of Ga Adangme origin. Distinguished from the Western Ga, the Adangme group has absorbed many Ewe influences. The Adangme homeland is east of Accra, the beautiful seaside capital of Ghana. Kpatsa and Tokoe are connected with the "Dipo," the females' rite of puberty.[16] Tokoe begins the ceremony, when qualified young women enter "the forest" to learn certain secrets. Tokoe honors these women's commencement. At the rite's conclusion, Kpatsa is played as the young women leave the forest and return to the village. At this time, Kpatsa also calls the village's young men, so that they and the females "might get better acquainted."

The Adangme's mixture of influences is apparent in the two rhythms' instrumentation. Tokoe shows the Ewe influence, and

PERCUSSION ENSEMBLE 2001 CALL FOR TAPES

PURPOSE: The purpose of the Percussive Arts Society Percussion Ensemble—Call for Tapes is to encourage, promote and reward musical excellence in percussion ensemble performance and compositions by selecting the most qualified high school and college/university percussion ensembles to appear at PASIC.

AWARDS: Three percussion ensembles will be invited to perform at PASIC 2001 (November 14–17) in Nashville, Tennessee. Each ensemble will be featured in a showcase concert (no less than 45 minutes in length) on separate days of the convention.

ELIGIBILITY: Ensemble Directors and/or Professional Soloists are not allowed to participate as players on the tape. All ensemble members (excluding non-percussionists, e.g. pianists) must be members of PAS and currently enrolled in school. This will be verified when application materials are received. Ensembles which have been chosen to perform at PASIC may not apply again for three years (resting out 2 PASICs).

PROCEDURES: 1. Send three (3) identical non-edited tapes (cassette only) to PAS, 701 NW Ferris Ave., Lawton, OK 73507-5442. Tapes should demonstrate literature that you feel is appropriate and not exceed 30 minutes in length. Tapes should include only works that have been performed by the ensemble since January 2000. Include program copy for verification. All compositions and/or movements of music must be performed in their entirety. Tapes become the property of PAS and will not be returned. Scores (three identical copies) may be included (optional) to assist the evaluation process. It is the director's responsibility to obtain permission from the publisher(s) for all photocopies of scores. Original scores can be returned only if a prepaid mailer is included. 2. The tapes and scores (optional) will be numbered to ensure anonymity. The tapes will then be evaluated by a panel of judges. 3. Invited groups are expected to assume all financial commitments (room, board, travel), organizational responsibilities and to furnish their own equipment. One piano will be provided (if requested) as well as an adequate number of music stands and chairs. PAS will provide an announcement microphone. 4. Ensembles will be notified of the results in June.

PERCUSSION ENSEMBLE 2001 CALL FOR TAPES

(form may be photocopied)

CATEGORY: ❑ **High school** ❑ **College/University**

ENSEMBLE'S NAME _____

SCHOOL NAME _____

ENSEMBLE DIRECTOR'S NAME _____

ADDRESS _____

CITY _____ **COUNTRY** _____

STATE/PROVINCE _____ **ZIP/POSTAL CODE** _____

TELEPHONE NUMBER *(include area code)* _____

ENSEMBLE DIRECTOR'S PAS MEMBERSHIP CODE NUMBER: _____

ON A SEPARATE PAGE LIST ENSEMBLE MEMBERS AND THEIR PAS MEMBERSHIP CODE NUMBERS.

TO ENSURE THE SAME QUALITY AS THE PERFORMANCE TAPE, PLEASE INDICATE THE NUMBER OF RETURNING ENSEMBLE MEMBERS: _____

PLEASE INCLUDE A $25 U.S. CONTEST APPLICATION FEE; MAKE CHECKS PAYABLE TO PERCUSSIVE ARTS SOCIETY.

I HEREBY CERTIFY THAT I HAVE READ THE REQUIREMENTS AND REGULATIONS STATED ABOVE AND UNDERSTAND THAT FAILURE TO ABIDE BY THESE REGULATIONS WILL RESULT IN THE DISQUALIFICATION OF OUR ENSEMBLE.

SIGNATURE OF ENSEMBLE DIRECTOR _____

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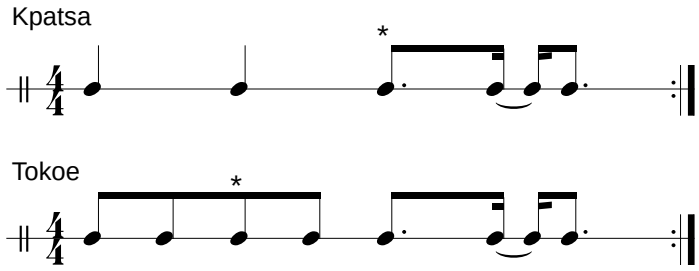
Kpatsa shows the Ga influence. For example, Tokoe requires a single bell player and the familiar Ewe drum ensemble of atsimevu, sogo, kidi, kagan, etc. Ladzekpo felt that in Tokoe's traditional context, extra bell players would be "too busy and thus distract from the choreography." But Kpatsa incorporates many bell players, a Ga sensibility observed and notated in 1958 by Dr. J. H. Kwabena Nketia. Further, Kpatsa's lead drum is the hand-played obrenton, the master drum of the Ga.[17]

During my time with C.K., he spoke very deliberately, and his voice was very quiet. Not wanting to miss anything, I closed a street-facing window and also the hall door. Then I asked C.K. about primary bell patterns: Didn't Tokoe and Kpatsa use similar "timelines"? According to Ladzekpo, Kpatsa always uses the five-stroke bell, Tokoe the seven-stroke version. C.K. confirmed that the five-stroke bell is indeed a "reduction" of the 7-stroke bell. "The rhythms share beat schemes and thus have a texture which is basically the same. However, the Kpatsa bell is unique in that it starts on the third beat, whereas the Tokoe bell could be thought of as beginning on the second beat."

A little later, C.K. sang a bell pattern: "ah - - - ah - - - ah - - ah - ah - - -." His voice was so steady and precise! There were no changes in tonality that might have distracted or misled. Although he sang the pattern very slowly and quietly, he did not rush or drag. He was not on the beat's front edge or back edge: he was right on. Only after C.K. stopped singing did I realize how far "lost" I had been. Such a groove! He had been fully engaged with this simple bell, and had given it the same drive and intensity that I would have expected from lead drum playing.

Example 4
Kpatsa and Tokoe bells (Ladzekpo)



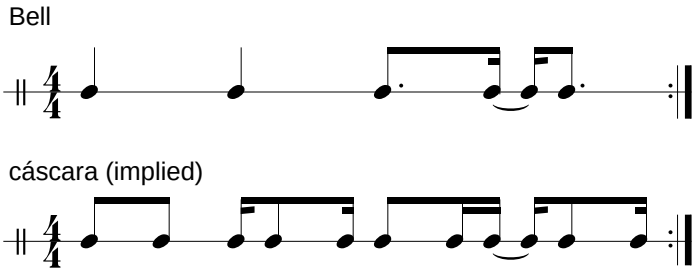
* = starting point

After talking to C. K. Ladzekpo, I realized the importance of African music's traditional context. Even for an African living in Africa, the mastery of one's own musical tradition is reckoned to be a lifetime's work. And language is as important as music. The lead drum speaks all the time, and the drummer is acknowledged to be as much poet and historian as musician. Years earlier, Akeem Ayanniyi had insisted that "drums talk, just like people."

With Ga bell patterns in mind, I called Obo Addy. I asked if the five-and-five could be used as a way of exploring the Ga bell. Obo replied, "I think that would be okay." He clarified that the Ga interpret Tokoe and Kpatsa using the five-stroke bell, while the seven-stroke bell is correct only for Otufo, a marriage rhythm. Support drum patterns for Tokoe, Kpatsa, and Otufo are "basically the same" and "boil-down to four or five drum parts." But unlike the Ewe interpretation, Ga gives the "ke - du - du - - -" pattern to a small drum—one of the ensemble's highest voices.[18]

Still thinking of bells, I asked Obo about cáscara, a beat played on both sides of the Atlantic.[19] At a skeletal and structural level, do cáscara and the Tokoe/Kpatsa bell imply each other? He confirmed that the two patterns do fit together in the manner shown. This gives many clues to the Ga conception of the primary bell.

Example 5
Ga bell with cáscara



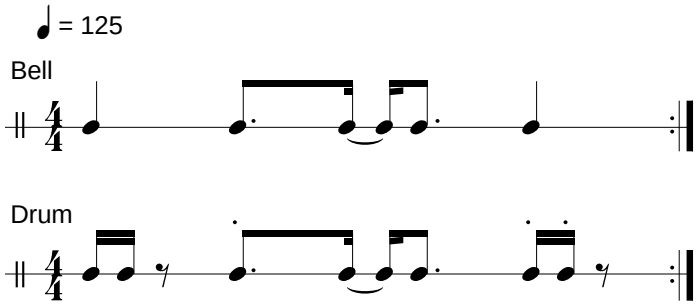
Obo Addy

Jon Klucker and Julie Keefe

"During the Dipo, the girls stay in the room for a week." I imagined the type of "room" discussed in Akpabot's *Ibibio* book, but before I could ask, Obo said, "When they come out, they are ready for marriage." Marriages take place at the end of the week, on the festival's final day. Obo continued: "For the Dipo, there is a huge procession, much like Carnaval. But people get married all the time. They don't always want to wait a year for the festival. For Dipo and for marriage, they play Otufo, Kpatsa, and Tokoe all together."

After thinking a bit, Obo said that the five-and-five could be used as a variation for Kpatsa's tenor drum, since "it would get boring to play the same thing over and over." To teach the traditional tenor part, he sang "pidi" for open tones and "pata" for closed tones. Notice that the bell has shifted. Obo insisted that this was the tenor drum's proper beginning point.

Example 6
Tenor support drum and shifted bell

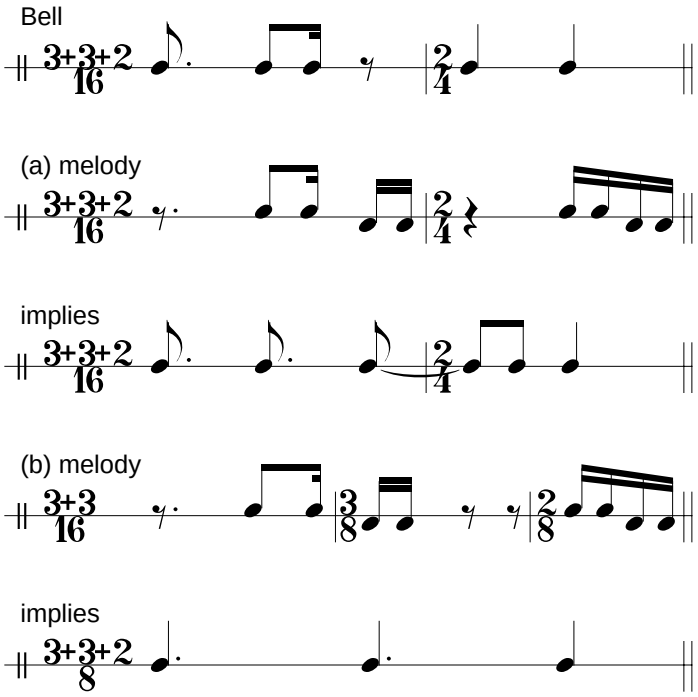


How instructive! Several authors used "shifted perspective" in their notation, but I had not yet embraced the idea. Were they attempting a simplification? Weren't they corrupting the tradition by reversing onbeat and offbeat?

After talking to Obo Addy and to C.K. Ladzekpo, I am sure that the answer is no. Any pattern may imply multiple interpretations, especially when considered in conjunction with different accompaniment parts. Although I have written the complete tenor drum pattern in 4/4, notation does not capture the inner experience of playing such a highly ambiguous rhythm. As observed by Gerhard Kubik, "African instrumental compositions are often like picture puzzles. There is not one but a number of ways of perception. From moment to moment the notes may form different groups, because they can be associated in more than one direction."

In the next example, open tones from the baritone and tenor drums combine to form a "melody" that implies deep structures. Note the shifted bell.

Example 7
Combined tenor and baritone support melody



What about lead drumming? Kpatsa's lead drum is the ensemble's lowest hand drum. The playing is "very straightforward" and "entirely improvised." However, Tokoe uses drum language that signals the dancers to turn, along with making other movements. But as regards Tokoe's borrowed Ewe instrumentation, Obo had quite a bit to say:

> When I play it, I bring the Ga drums! That's how I played it back in 1961, when I was on the Arts Council. Ghana's leader Kwame Nkrumah wanted to form a group to teach traditional music to the kids who were not in colleges. Nkrumah involved several scholars, and also the University of Ghana in Legon. Dr. J. H. Kwabena Nketia was studying in the U.S., but Nkrumah brought him back to Ghana, along with another fellow.
>
> Nkrumah also came to see me and my brothers, since we had grown up playing these things. We were very young, in our early twenties, and the people from the University were in their thirties, so they looked at us funny and didn't know what to make of us. We brothers got a show ready and Nkrumah came to see it, along with Dr. Nketia and many others. It was four hours of non-stop traditional African music, dance, and culture. For example, a "princess" was wearing two costumes, one beneath the other. We did Tokoe and when she turned, someone grabbed the end of the fabric, the Otufo outfit appeared, and we began that section.
>
> Nkrumah loved it, but the people from the University said it was too long. We were indignant! "How dare these University people come here and tell us to cut it down!" But finally we cut it back to two and a half hours and presented it many times, in order to educate Ghanaians about traditional culture. That was the Ghana/Legon Dance Ensemble, and "University" was not a part of the name.

Afterwards, the Addy brothers formed a second group, which presented traditional music in nightclubs.

By this time, I felt confused by conflicting information. However, Obo Addy explained that "throughout the area, accent and phrasing may differ. But Ga music, like the Ga language, stays the same. The Ga who live closer to Accra use Otufo as part of the Dipo." At this point he described festivals in Teshi and Labadi. "But farther East, the Ga from Ada have a slightly different festival." Furthermore, Obo gave descriptions of the festival in, among other places, Osu and Krobo.

Adding to the published Ewe interpretation of Tokoe, I respectfully submit Obo Addy's Ga perspective, as well as C.K. Ladzekpo's knowledge of the Adangme. Africa is immense in geography and in culture. And the five-and-five is only one of many seed patterns. At several junctures, I thought I had grasped the overview of African percussion, and had distilled the guiding principles and general rules. But the masters simply smiled, ignored my agenda, and led me deeper into their traditions, whispering "first gather a bit more information." Expectation conditioned my perception, but these patient teachers did not mind repeating themselves.

Their words and rhythms continue to grow on me. Feeling both sadness and joyful expectation, I realize there will be always one more piece to fit into the puzzle.

ENDNOTES

1. Space does not permit listing every link of this chain. To the East, the pattern is found in the Molimo music of the Mbuti (Turnbull, p. 150). To the West, Williams (1997) and Charry confirm the tresillo's importance among the Maninka and Susu. According to Ekwueme, the rhythm is one of two standard patterns for African music.

2. "Ayanniyi" is one of the families from the "House of Ayan," the only lineage to produce traditional Yoruba masters. See Bankole or Euba.

3. Hand technique, with photos, has appeared in several *Percussive Notes* articles. See Rasmussen or Yacub Addy. Williams (1996) contains many useful pointers, but no photos.

4. The nickname is my own. Akeem never named the pattern.

5. This terminology is from the Afro-Latin tradition. Yoruba refer to the son clave as the "highlife bell," the tresillo as the "palmwine" beat, and the cáscara as the "alujo" rhythm.

6. This backbeat pattern appears to be more common in Africa than in the Caribbean. Ghanaian highlife often features the backbeat played on claves or bell. In fact, the Yoruba name for the backbeat is "kpanlongo," a local pronunciation for the Ga "kpanlogo" rhythm. Kpanlogo is a form of highlife that spread throughout West Africa in the 1960s. An example is included on Mustapha Tettey Addy's CD.

7. Cáscara has been discussed in many *Percussive Notes* articles. Notably, Fall 1990 (vol. 29 no. 1) features "Multi-Cultural Drum Set Rhythms" with articles by Goldberg, Silverman, and Sabanovich. Further Afro-Latin information is to be found in O'Mahoney, Goldberg (1987), Auwarter, and Davila. For obscure patterns see Rendón and especially Holen.

8. Although guaguancó relates this melody to a different clave, a common structural foundation is inarguable. Interestingly enough, Guinea's "Fatou Abou" Camara often stressed the guaguancó's heavy Angolan influence. Camara has

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toured Cuba, Angola, Mozambique, and much of West Africa. For guaguancó patterns, see Goldberg (1992). Recommended listening: *Muñequitos de Matanzas*. For highlife, see Hartigan's article or Mustapha Tetty Addy's "kpanlogo." For additional instances of African drums and rhythms carried to the New World, see Cornelius and Amira, as well as Goldberg (1983).

9. As a thriving and viable cultural expression, Fuji manifests in contexts both traditional and commercial. Barrister "Barry Wonder!" and Adewale Ayuba "Mr. Johnson!" are two of commercial Fuji's biggest stars, both of whom have released CDs for the U.S. market.

10. African music and dance are closely related. Dance variations suggest drum variations, and vice-versa. See Nketia (1965). Several Yoruba informants said that Fuji is "danced just like Reggae." Dancing in place, feet touch the ground on the quarter-note pulse, stepping R-L-L-R-repeat. There are two basic movements: On beats 2 and 4, the foot moves backward and the toe touches the ground; on beats 1 and 3 the trailing foot is brought back to center and dropped with slight motor accent.

11. The combined tom pattern is similar to the bell used for Gahu and Kinka. Both are Ghanaian dances of Yoruba origin. For patterns, see Hartigan and Galeota, respectively.

12. Nketia (1974), p. 133.

13. Nketia (1974), p. 134.

14. Klower's source was Mustapha Tettey Addy.

15. The CD contains audio from the historic 1969 Pan-African Festival in Algiers, including an unidentified Ghanaian rhythm accompanied by a seven-stroke bell.

16. Correctly pronounced, "Dipo" rhymes with "hippo(potamus)" and has strong accent on the o. For further information on the Dipo, see Nketia (1974) p. 36–37. Additionally, Kpatsa and Dipo receive mention in Nketia (1963) p. 16–17

17. As spelled in the liner notes to Mustapha Tettey Addy's CD.

18. In Hogancamp's Ewe interpretation, the part is played by deep-voiced Sogo. Also compare Hartigan's Otufo transcribed for Ewe ensemble. For readers who do not have access to these sources: each syllable or dash indicates a sixteenth note, and the first "du" marks the downbeat. Obo did not specify the strokes used for "ke" or "du," although the former were of higher pitch than the latter. The rhythm hints at a tresillo, but the final "du" confounds this expectation.

19. For clarity, I have used the Afro-Cuban term. I do not know the Ga name. When interviewing Obo, I simply played the beat.

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Matthew Edward Hill studies music at U.C. Berkeley. In addition to the teachers mentioned in this article, he has studied with "Fatou Abou" Camara (current leader of Guinea's Wofa troupe and former leader of Joliba), Los Muñequitos de Matanzas, Afro-Cuba de Matanzas, Carlos Aldama Perez (Conjunto Folklórico Nacional de Cuba), and Los Hermanos Cepeda (Puerto Rico). PN

National Conference on Percussion Pedagogy

BY SCOTT HARRIS

The National Conference on Percussion Pedagogy is a new addition to the many performance workshops, seminars, and summer camps offered throughout the year, but in an area that typically does not get a lot of attention: percussion pedagogy. Last March, Dr. Cort McClaren (Percussion Director, University of North Carolina, Greensboro) hosted the first annual National Conference on Percussion Pedagogy at UNC–Greensboro. The three-day event included clinics, discussions, recitals, and concerts. Recently, I spoke with McClaren about the conference and the specific needs it addresses.

Scott Harris: *What does the National Conference on Percussion Pedagogy (NCPP) address?*

Cort McClaren: The National Conference on Percussion Pedagogy is designed to provide a forum for elementary and secondary music educators, university percussion pedagogues, professional percussionists, university music education specialists, and undergraduate and graduate students to explore the status of percussion pedagogy in the United States and outline strategies for improving the teaching and learning of percussion instruments. The conference provides a forum to increase awareness of what *is* happening in order to guide us toward identifying what *should* happen and to provide the means for making it happen.

Harris: *What kinds of events/clinics were offered at the first conference?*

McClaren: Selecting the topics for the first conference was a challenge. We attempted to create an agenda of interesting topics that were pertinent and at the center of what we do as educators. The NCPP is different than what we normally expect from a conference because everyone is a clinician. Everyone has an equal opportunity to offer information, advice, and to seek more information that might improve the way he or she approaches teaching and performing.

The topics at the 2000 conference included program diversity, equipment and facilities, beginning percussion, sequencing marimba literature, percussion from the podium, and percussion ensemble literature. In addition, we had two forums where the floor was open to any topic. The UNC–Greensboro percussion ensemble performed, Nathan Daughtrey played a solo marimba recital, and the Lenior-Rhyne Youth Percussion Program presented a concert of percussion literature.

I should mention that I am fortunate to work with a very distinguished Board of Advisors: Lance Drege [University of Oklahoma], Dennis Fisher [Associate Director of Bands, University of North Texas], Richard Gipson [University of Oklahoma], Robert Lee [Haven High School, retired], Laura Phillips [Brevard College], Lisa Rogers [Texas Tech University], P. Thomas Tallarico [Chair, music education at Bowling Green State University], Joe Shively [instrumental music education at UNC–Greensboro], and Bill Rice [James Madison University]. I hold the opinion of the Board in the highest regard. Without them, the first conference would not have been as successful.

Harris: *Did the first conference meet your expectations and the expectations of the participants?*

McClaren: I believe most participants in the 2000 Conference will agree that it exceeded all expectations. In the sense that we opened a dialogue that allowed everyone to discuss important issues that affect all of us, it was a huge success. It was exciting to hear diverse opinions and to listen to others voice similar concerns about teaching percussion.

It was also exhilarating simply to gather with other professionals in a non-commercial setting for the sole purpose of discussing and evaluating the process of teaching and learning percussion instruments. It was all possible because of the genuine interest in percussion pedagogy of the professionals who attended the conference.

Harris: *Is the conference designed just for percussion educators or is it open to performers and students as well?*

McClaren: It is designed for anyone, at any level, involved with teaching percussion instruments. When everyone is involved in a sharing-type dialogue, we increase the probability of seeing measured improvement. In order for appropriate information to reach every level, we must all be actively involved in discussions.

The NCPP seeks to involve independent percussion teachers, elementary, middle school, and high school teachers, university percussion teachers, university instrumental specialists, university band directors, and industry personnel. Ongoing discussions among these groups are essential for the healthy growth of percussion education in the United States. Whether people refer to themselves as teachers or performers is irrelevant. We all teach percussion in one setting or another.

Harris: *How did the concept for a specific conference in this area originate?*

McClaren: I have always been interested in the process of learning and teaching. I have been lucky enough to study with some of the best musicians and pedagogues in the business. The NCPP is a result of many individuals with mutual interests taking the risk to make a difference.

The conference is also a natural result of many years of discussions with interested school music teachers and university educators. Like most new initiatives, it developed from a need. The world of percussion has evolved so rapidly in the past twenty years that a need to review various aspects of

teaching and performing requires our attention.

Harris: *With that constant development and growth in the percussion field we have also seen a consistent growth in our annual PAS International Convention. Do you think there is a need for separate, discipline-specific events like the NCPP?*

McClaren: There is room for a variety of settings in which we seek to improve what we do. The NCPP makes no attempt to replace any other event. It is a non-membership event without commercial influence, and therefore has a slightly different focus. Almost everyone who attended the first conference is a member of PAS, and many are also members of MENC and other organizations.

The United States still produces high school graduates that cannot read pitched music and may never have the opportunity to play anything but snare drum. At the university level, we are seeking to find the right combination of traditional orchestral and ethnic training in addition to dealing with critical equipment and facilities issues. As long as these issues exist, a separate forum that addresses them in specific ways is appropriate.

It was obvious from the presentations and discussions at the 2000 NCPP that we need a forum that addresses our concerns in a more detailed format. That is the beauty of the NCPP.

Harris: *What do you have planned for this year's conference?*

McClaren: As I stated in the opening address of the 2000 Conference, "We seek to open an ongoing dialogue that gradually leads us toward finding better ways to teach percussion instruments." A gradual process focusing on important issues in a detailed format will remain the driving force of the conference.

The 2001 Conference is scheduled for March 1–3, 2001. We will continue to visit some of the ongoing issues such as selecting literature and program diversity, but we will also have a more hands-on approach to teaching methodology through demonstration. Beginning percussion will also be on the agenda. Open forums will again play an important role in the conference since there are many continuing issues that cannot be addressed in a single session.

We hope to get more middle school and high school directors involved this year. One really exciting aspect of conference programming is that, over time, the conference attendees will determine what the important issues are and, therefore, they will have more influence over the agenda. For now, we are focusing on attracting a diverse group of attendees. It is a very personal event for everyone because, after all, our profession in teaching music is very personal.

For more information about the National Conference on Percussion Pedagogy contact Dr. Cort McClaren at (336) 334-5186 or via e-mail at camcclar@uncg.edu.

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Percussive Arts Society Board Nominations

The deadline for nominations for members to the 2002 PAS Board of Directors is February 1, 2001. All PAS members are eligible for nomination. Self nominations are acceptable. Nominations must be made in writing and should include nominee's name, address, telephone number, fax number (if available) and e-mail address (if available). In May, official ballots will be included in *Percussion News* and sent to all PAS members. Send letters of nomination to PAS, Board of Directors Nominations, 701 NW Ferris Ave., Lawton, OK 73507-5442; fax: (580) 353-1456.

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The Devil's Interval

BY JERRY TACHOIR

The natural progression from consonance to dissonance and resolution helps make music interesting and satisfying. Music would be extremely bland without the use of dissonance. Imagine a world of parallel thirds and sixths and no dissonance/resolution.

The prime interval requiring resolution is the tritone—an augmented 4th or diminished 5th. Known in the early church as the "Devil's interval," tritones were actually prohibited in official church music. Imagine Bach's struggle to take music through its normal progression of tonic, subdominant, dominant, and back to tonic without the use of this interval.

The tritone is the characteristic interval of all dominant chords, created by the "guide tones," or the 3rd and 7th. The tritone interval can be resolved in two types of contrary motion: one in which both notes move in by half steps, and one in which both notes move out by half steps. This resolution of tritones is typical in traditional Western harmony when a V7 chord resolves to the I chord (e.g., G7 to C).

The guide tones of G7 (the 3rd, B and the 7th, F) resolve to the root and 3rd of the C chord (C and E). This is a normal V7 to I resolution. The G7 guide tones can also resolve to B-flat and F-sharp, enharmonically forming the root and 3rd of a G-flat chord. Hence, the two possible resolutions of a G7 chord are down a fifth to a C chord, or down a half step to a G-flat chord. All dominant chords have these two possible resolutions: down a fifth or down a half-step.

The two possible resolutions are a tritone apart. The primary dominant chord relative to G-flat is D-flat 7. The guide tones of a D-flat 7 are F (the 3rd) and B (enharmonic equivalent of C-flat, the 7th). Again, this forms a tritone interval. They are also the exact same notes as in the G7 chord, only reversed; the 3rd of one chord becomes the 7th of the other, and vice versa. In other words, the G7 chord and the D-flat chord—which are a tritone apart—contain the same tritone-related B and F notes.

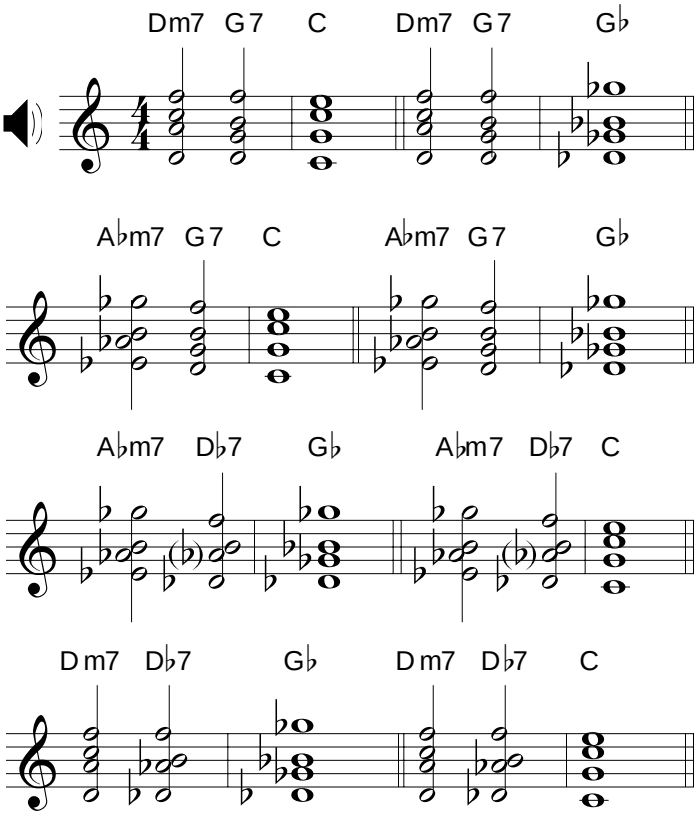
Since these two chords contain the same tritone, they have the same two points of primary resolution and, therefore, can substitute for each other. The G7 can resolve to C or G-flat, and D-flat 7 can resolve to G-flat or C. Each resolution is either down a 5th or down a half-step, which is known as substitute dominance (or dominant substitution).

When substitutions are made, a proper resolution of the tritones is heard. However, the bass motion creates a slight deception to our ear; the resolution is satisfied, yet the subtle movement of the bass line descending by a half-step creates interest.

Further interest is created when we take into consideration the ii7 chord associated with each dominant chord. Dm7 is the related ii7 to a G7 chord, and A-flat m7 is the related ii7 chord to the tritone-substitute chord D-flat 7. Consider the relationship of the two ii7 chords; they are a tritone apart. As you can see, the tritone tends to feed on itself.

If the two dominant chords can substitute for each other and satisfy the resolution, then we can also substitute their related ii7 chords. In other words, Dm7 to G7 can now be A-flat m7 to G7, and both can resolve to either a C or a G-flat. Using the other dominant chord, D-flat (with the basic ii7 to V7 of A-flat m7 to D-flat 7), we can substitute the other relative ii7 chord, creating the progression Dm7 to D-flat 7 which, again, can resolve to either a C or a G-flat.

Here are all the possibilities (Note: enharmonic spellings were used to simplify the spelling of some chords—e.g., B instead of C-flat):



Identification of a tritone substitute comes with noticing a descending half-step bass motion. This could be leading to the tonic chord, or with a minor 7th chord moving down a half step to a dominant chord—implying substitution of the relative ii7 chords.

The mathematics associated with harmony—especially tritones—is fascinating. Let's apply to our G7 chord a Lydian-flat-7 scale—which contains the notes G, A, B, C-sharp, D, E, and F—and let's also look at its tritone substitute of D-flat 7, to which we could apply an altered dominant scale: D-flat, D, E, F, G, A, and B. Observe that they are the same scale. This also works the other way around by using a G-altered-dominant scale and giving its tritone substitute D-flat a Lydian-flat-7 scale.

Diminished chords manifest these possibilities twofold. All diminished chords contain two tritones, which gives diminished 7th chords the haunting sound often associated with horror-movie music. If each tritone has two possible resolutions in contrary motion, then diminished chords have four possible points of resolution to create dominant functioning diminished chords.

If either of the two tritones of a diminished chord resolve as previously described, the diminished chord is considered a dominant functioning diminished. Should either of the tritones not resolve as expected—in contrary motion in or out by half-steps—the diminished chord is considered a passing or chromatic diminished, which provides a way of smoothly getting from one chord to another.

As you can see (and hear at www.pas.org), this is all very logical and mathematically interesting. Dominant and diminished chords are extremely important in Western music, providing satisfying resolutions from dissonant to consonant chords.

Jerry Tachoir is a Grammy-nominated jazz mallet artist who performs on vibraphone, marimba, and mallet synthesizer. He and Group Tachoir have released their fifth recording, *Beyond Stereotype*, on the Avita Records label. Group Tachoir has performed at major concert halls and jazz festivals throughout the U.S., Canada, and Europe, including the Northsea Jazz Festival in Holland, the Montreux Jazz Festival in Switzerland, the International Festival du Jazz de Montreal, and the Mellon Jazz Festival in Pittsburgh. Jerry Tachoir's Web site is www.Tachoir.com. PN

Top Ten Tips for Productive Practicing

BY MICHAEL J. BURRITT

There is no one best way to practice; you must find the system that works best for you. Here are some key ideas that have helped me and my students develop good practice habits.

1. Organize your practice time.

Weekly (e.g., Mon., Wed., Fri., Sun.: snare drum and marimba; Tues., Thurs., Sat.: timpani and drumset. Or, Mon., Wed., Fri., Sat.: Piece A; Tues., Thurs., Fri., Sun.: Piece B)

Weekly scheduling is very important when we have a lot of material to work on during a short amount of time. The above example is very unusual in that percussionists rarely work on this many areas at once. A better example might be to consider working on piece A every day while alternating between pieces B and C along with etude work on an every-other-day basis. The material you practice more often will be the more demanding music or the music you do not know as well.

I find this kind of scheduling especially helpful when I'm swamped with learning new music along with maintaining other repertoire. Laying out a practice schedule over a one- to two-month period can help take the stress out of your preparation by giving you a plan of attack.

Daily (warm-ups, etudes, solo music)

A daily practice schedule is extremely helpful when your schedule is busy and you must practice in between classes, rehearsals, and trips to the school pub. Schedule (and organize) practice time every day and treat it like a class you're required to attend. Some schools have practice room sign-up sheets that force students into a weekly practice schedule. This is usually a very good system.

Allow from 15 minutes to a half hour per day for warm-up exercises. Then schedule different pockets of the day for other practice needs. Consider the amount of time you have, and don't try to schedule a two-hour job into a one-hour slot.

2. Practice during your most productive times of day.

Many things go into making a practice session effective, and one of the most important is time of day. I work best when I get a chunk of work done in the morning for two reasons: (1) I usually concentrate best earlier in the day; (2) It helps me psychologically to get some practice time in early, rather than knowing I have to put in a long session later. Some people work best at night and some after lunch (a light lunch is advised). Some of your practicing should be prior to a rehearsal in preparation for that rehearsal.

There is no hard-and-fast rule for the best time of day to practice. For most people, two hours at a time is best. After two hours, concentration starts to go. Get to know your individual practice personality and work out a schedule that complements it.

3. Have a checklist of priorities for every practice session.

Post a "checklist" of issues you need to work on within your line of sight (e.g., consistent tempo, accuracy, stick position, beating spot, continuity). These can be issues you need to focus on for a particular session, or fundamental technique concepts you struggle with regularly. For example, some people have trouble with posture and don't recognize when it is poor. If you have posture on the checklist, it reminds you to check your posture every so often.

A checklist is also a helpful tool when performing large works. I sometimes make a list, either mentally or on paper, of the things I need to concentrate on to successfully perform a particular piece. It's good to go over it before practice sessions or concerts in order to focus your mind on the task.

Make sure you're spending more time in your sessions on the weak areas of your playing than on the strong ones. It's easy to practice the things we are good at.

4. Develop a comprehensive warm-up regimen, both physically and mentally.

A good practice session hinges on the effectiveness of your warm-up time, which serves three important purposes. First, it affords your muscles the opportunity to get loose and reacquainted with the necessary activity required for playing the instruments. Ignoring this aspect of practice can result in serious muscle and tendon problems, and even long-term damage.

Second, this is a time when you can pay close attention to the details of your technique (hand position, posture, sound, etc.). During the bulk of our practice time we concentrate on learning notes, achieving continuity, and other large-scale tasks that turn our attention away from the basics of technique. I firmly believe that the majority of our habits (good and bad) are formed during our warm-up time.

Lastly, warm-up time frequently serves as a filter between the rest of the world and the practice world. This is where I often use my checklist of priorities to help me concentrate on the instrument. If I don't focus my concentration during warm-up time, I will begin thinking about *The X-Files* episode I watched last night or some guy that cut me off in traffic. Getting the mind plugged in is key for a productive practice session.

5. Slow practice should be a regular part of all sessions.

I'll never forget the way I learned this very important lesson. I had prepared a rag by George Hamilton Green for a lesson during my first year of study with Gordon Stout at Ithaca College. I was sure it would impress him that I had learned this entire piece in one week and was playing it at a relatively quick tempo. Boy, was I wrong!

He told me not to return next week unless I was playing it at mm=60 with absolutely *no wrong notes*. I did, and as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a result I never prepared anything again without slow, continuous preparation.

This is beneficial in both the learning and reinforcement process. Our brains are no different than computers, in that the percentage of correct information coming out directly correlates to the amount of correct information that initially went in. This is also true when practicing something you have performed many times. Slow practice reminds our hands and brains of the correct process necessary to perform a piece. Slow practice not only reinforces correct notes but also breaks down the muscle memory developed as a result of playing something at the same tempo time and time again. It's a required method for memory reinforcement when preparing for a recital, competition, or audition.

6. Don't practice mistakes or bad habits, fix them.

Many musicians practice the same mistakes and bad habits over and over again. Whatever it is—a wrong note you never correct, poor posture, a tendency to rush—make sure your practice routine finds and corrects it. I put little "Post-it" notes on my stand or music to remind me of these issues. Wrong notes or incorrect dynamics can be remedied in short order; bigger problems, such as bad posture or rushing, will take consistent work.

7. Use, don't abuse, the metronome.

Have you ever turned off the metronome and felt insecure—like someone just removed the brakes from your car? It is normal to get overly comfortable with the metronome and use it as a crutch. We are instructed to use a metronome as part of our everyday work. The question is, how do we use it without becoming reliant on it? I have two suggestions:

1. Budget your time with the metronome by using it more at the beginning stages of learning a piece, and then gradually wean yourself from it. If you are learning a new marimba or snare drum etude in a week's time, use the metronome constantly the first three days, half the time the next two days, and not at all or very little the final two days.

2. Gradually make yourself more accountable for the tempo within each measure. For example, in 4/4 time begin with the metronome on every quarter note, then move to half notes, and then whole notes. This process gradually makes you responsible for larger chunks of the time.

8. Tape record your practicing and have others listen to you on a regular basis.

It is extremely helpful to record your practice sessions and performances on audio and video tape. You will learn a tremendous amount about your own playing when listening back to (or watching) these recordings. This will enable you to listen with a much greater sense of objectivity. I am usually surprised by the difference between my perception of how I sound and the reality of the playback.

This is a great way to identify tempo issues, dynamics, and overall expression. Once I identify issues on the tape, I find it much easier to hear them in my playing. There is nothing like self-discovery! Recording my run-throughs also tends to make me a little nervous, which helps me prepare for the adrenaline rush that comes when performing a recital or audition.

I also highly recommend having other students (percussion and non-percussion) listen to you frequently. I have learned a great deal from my colleagues—especially those with "virgin percussion or marimba ears." Other instrumentalists or vocalists don't have the bias toward our instruments that we have, and so they listen on a fresh level. They often make comments you would never think of, but that can affect your playing in a profound way. If you're studying the Bach cello suites, play them for cellists. They will give you a perspective that other percussionists could never provide.

9. Practice concentrating.

Concentrating is one of the most difficult areas for me to conquer. When I have been practicing the same material over a lengthy period of time, especially when preparing for a specific concert, I often stop concentrating and go on autopilot. But in performance we need to concentrate at a very high level, and we can't expect to just do it on demand.

The question is, how do we get back on track so we are concentrating on the music instead of daydreaming about that movie we saw last night? The most direct solution is to practice everything slowly. As discussed earlier, slow practice will break down your muscle memory and force you to concentrate.

Recording a run-through of a piece can help me focus. If I know I have to listen back to it, I get a little nervous and turn up the intensity.

I also suggest performing your recital program from top to bottom several times to get a feel for the amount of concentration necessary. It is usually much more than you thought. Like training for a marathon, you must get your brain ready for that kind of mental distance.

10. Schedule "throw-away time."

"Throw-away time" is your time to practice things you want to practice, but that you can't justify putting into your regular routine. In some ways, it's a kind of "warm-down" time. This can be improvising, brainstorming ideas for a new piece, sight-reading with a friend, reading through new repertoire, whatever! I make it my treat at the end of a week or a long session, giving me something to look forward to.

When I was in school, a bunch of us would get together at the end of practice nights and read duets to practice sight-reading. It was a blast, and we still felt we were accomplishing something. This is not wasted time at all; it's necessary to help fuel your creative energy.

Having strong, well-organized practice habits is the most important component in becoming a successful musician. Often, it's not the most talented individual who succeeds, but the one with the most discipline and well-developed practice techniques. Gordon Stout once told me, "When you learn something correctly, it stays with you forever." He was right—about a lot of stuff. Thanks, Gordon.

Michael J. Burritt is Associate Professor and Director of Percussion Studies at Northwestern University. He is a percussion soloist and pedagogue specializing in marimba, and has toured extensively throughout the United States, Europe, the Far East, and Canada. He has written etudes, solo works, and chamber works for marimba and percussion, and he has recorded two solo compact discs. Burritt is a member of the PAS Board of Directors and a contributing editor for *Percussive Notes*. PN

Interview with Salvatore Rabbio

BY TERRY BREESE, KEITH CLAEYS AND STEVE KEGLER

Salvatore ("Sal") Rabbio retired as timpanist from the Detroit Symphony Orchestra in November 1998 after an illustrious career of forty years in the orchestra. Those of us living in the Detroit area have had the privilege of hearing Mr. Rabbio demonstrate his mastery of the kettledrums on a weekly basis. Terry Breese, Keith Claeys, and Steve Kegler, former students at Wayne State University, had the opportunity to sit with the Master and ask him about his life with the DSO, impressions on percussion, teaching, and his long, fruitful performing career.

When did you join the Detroit Symphony Orchestra?

I came to Detroit from Boston and joined the DSO in October 1958. In those days, the audition procedure was not like it is now. A conductor, a series of conductors, or a teacher usually recommended players for positions. The audition would then take place with the conductor and personnel manager, either in the conductor's dressing room or, as in my case, on stage. There was no such thing as a play list; the conductor would usually ask for something off the top of his head. Some of the time would be spent talking about your experience, background, perhaps the music he asked you to play, or whatever came to his mind. Auditions could last from an hour to an hour-and-a-half in some cases. I had a one-year probation, like there is now, and I've been here ever since.

Did you have to play anything other than timpani for the audition?

No, only timpani. I was only the third timpanist to be hired by the DSO, which was organized in 1914. The first timpanist was a very famous timpani player by the name of Larry Manzer. Cloyd Duff once told me that Larry Manzer gave him the inspiration to become a timpanist when he saw the DSO on tour in Ohio. He was flabbergasted by Manzer's playing.

The Ludwig company produced timpani for Manzer. At that time, Ludwig made timpani that had rubber tubing underneath the counterhoop. Exerting pressure on the pedal would expand water in the tubing, which would lower or raise the head depending on the amount of pressure exerted. It worked fine until the rubber got old and dried up. Then, when you pressed on the pedal, the tubing would rip and water would squirt everywhere.

Who recommended you for the DSO?

Arthur Fiedler. My teacher, Charlie Smith, recommended me as well. Arthur Fiedler's reputation with the Boston Symphony made it a very strong recommendation.

Did you play with the Boston Pops before you came to Detroit?

Yes. When I was at Boston University I did a lot of timpani playing in orchestras with Aaron Copland, Igor Stravinsky, and several other well-known composers and conductors of the time. Then, in 1956, I won a competition at school. One of the prizes was a solo appearance with the Boston Pops. That got me invited by Fiedler to tour and play extra with the BSO. If they needed an extra percussionist, I would do that as well, but mostly I played timpani.

What did you play for your solo?

It was a piece called "Nagoma," which was written by a professor at Boston University, Molloy Miller, and based on Native American themes. Unfortunately, it was scored completely wrong for the timpani. You could tell that it was written from a piano part. There were times you had to use a higher drum for a lower note and a lower drum for a higher note. It was very unusual for the time, since there wasn't much solo music for timpani then.

You've said that the first timpanist who really impressed you was with the Boston Symphony Orchestra.

That's right. But I have to give credit to my high school music-education teacher, who was a very important influence in my life. One of the requirements for his music-appreciation class was that all his students had to go to a symphony concert. I was about fifteen, and it was the first time I had ever gone to Symphony Hall and heard classical music. The orchestra performed three excerpts from "The Damnation of Faust" by Berlioz. The timpanist was Roman Szulc, who had the most gorgeous sound of anybody I can remember.

In one piece, "The Dance of the Sylphs," in the last ten or twelve bars, the timpani plays a *pianissimo* D-natural. First the harp plays two notes and then the timpani answers the two notes as it gets softer and softer. I can still remember that he barely had any physical movement, but the sound was overwhelming; it just swallowed you up. I had never imagined the instrument could have that kind of effect played so softly—that it could get so much sound and be so pure and beautiful. Szulc was a very strong influence on me. The sound he produced left quite an impression.

The next classical piece I heard was the second movement of Beethoven's "Fifth Symphony." I never heard anything so thrilling. The sound of the timpani was magnificent. As I went along there were other players I admired and listened to. I'll be forever grateful to that teacher and Roman Szulc because they changed my whole way of thinking musically and put me in a new direction where I listened to things I didn't even know existed.

How did you develop your sound?

It all started with that sound I heard as a kid at Symphony Hall in Boston. I can still visualize what Szulc did and how he did it. I can still hear it: the projection, the style. Later, I studied with Charlie Smith, who was also a member of the Boston Symphony. One reason I went to Charlie was that my keyboard playing was not very good. I had never studied timpani, either, by the way. During my early years I was a drumset player. I needed to get some keyboard training, and since he was a great mallet player I went to him. Once in a while we would have a timpani lesson.

Now that I had this sound in my mind, the next question was, how was I going to achieve it? I would do all the mechanical things with Charlie like a good student, but it wasn't the sound I had in my mind. Early on I experimented with different grips, strokes, angles, movements. Of course, as I got more and more into it, I went to a lot more concerts to hear other timpanists. I would go hear Fred Hinger with the Philadelphia Orchestra, and he had a phenomenal sound! Cloyd Duff was another player who had a great sound. Each player had his own unique sound, and I would watch and see how each of them produced it. Then I would go home and work on developing my own sound.

Roman Szulc, former timpanist with the Boston Symphony, who had an enormous influence on Sal Rabbio

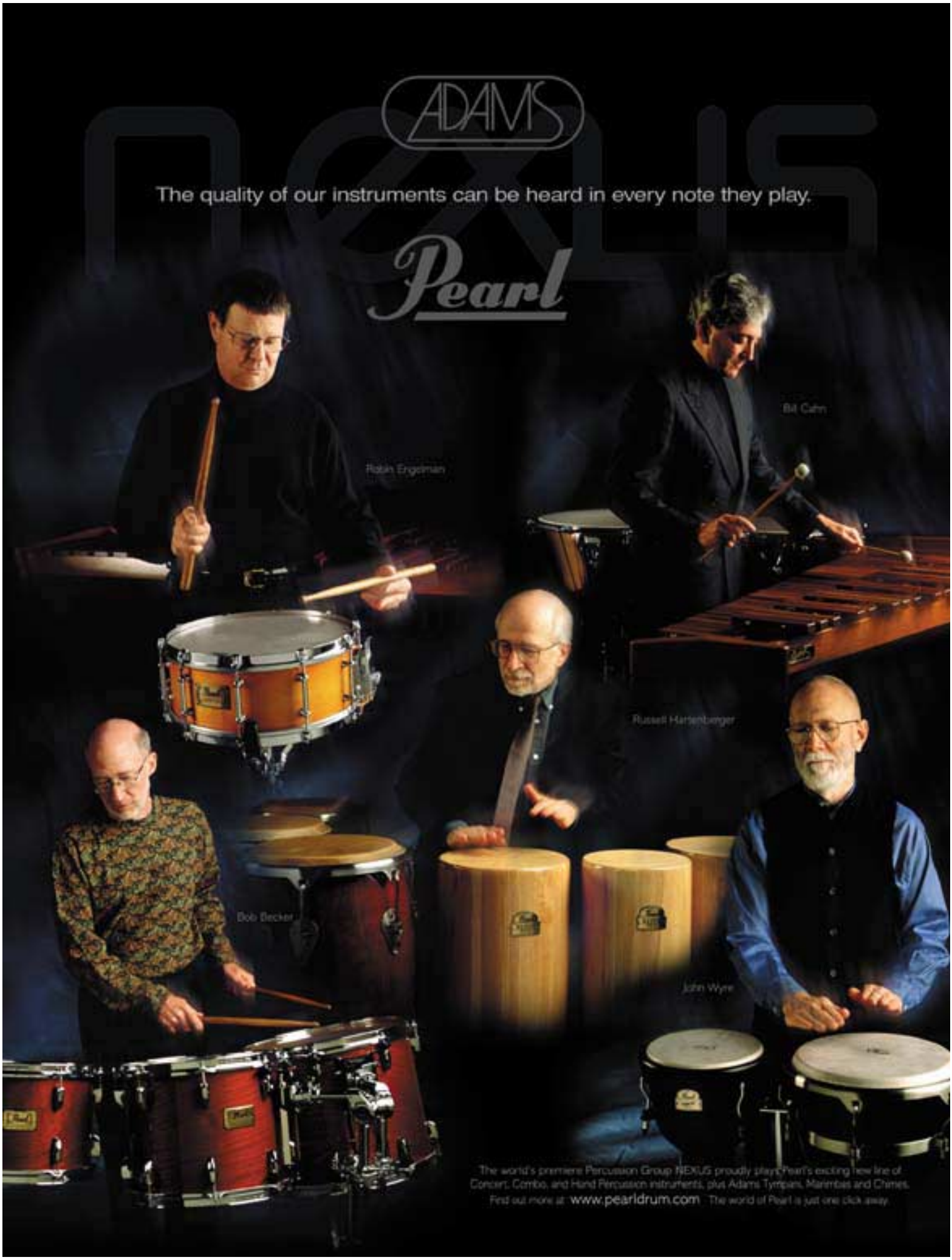
Do you think today's students listen to other players, as you did, or do they have more of an academic approach to becoming professional timpanists?

I find this academic or mechanical approach more and more in schools around the country—not so much in Europe yet. Playing all the *fortes forte* and all the notes in the right place is not enough. The sound is secondary today and not enough attention is given to phrasing. For example, if you play Beethoven's "Fifth Symphony," it's nothing but G's and C's, but every measure, every two measures, every four measures, are all musical phrases.

In order to do something with the music you have to think in terms of phrasing—not just playing the notes. That should be part of the training of a timpanist. The sound is sacrificed today because it takes a long time to develop. And the sound that one develops pretty much tells everything. It tells me what the player is all about.

Being from an Italian background where opera is so important, I think of singing when I play, and I always try to make the drums sing. You make the instrument sing by producing a beautiful sound. The great timpanists of the past were never known for their technique; they were always known for their unique sound. They just touched the drum and got a huge sound. And if they played *pianissimo* you could hear it in the last row of the hall.

Every player should have a concept of what they want the instrument to sound like. You can take lessons from very good teachers and they will show you how they do it, but you have to develop it yourself. In some cases, teachers are not flexible enough to help you develop your own sound. They show you how they do it and you become a clone. I mentioned Duff and Hinger; they were both terrific players and they each had a unique sound that I can recognize on a recording. I can tell if it's Boston or Philadelphia or Cleve-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land just from the sound of the timpani.

What method books did you use when you were a student?

The only book available when I was a student was the Saul Goodman timpani method. Then the Friese-Lepak book came out around 1954. We thought we were in heaven; now we had two books! Look in a Steve Weiss catalog now and it's page after page of all kinds of methods.

There was no such thing as solo books when I was a kid. You had to write your own solos. When I studied keyboards we used transcriptions of Fritz Kreisler pieces, violin concertos, and flute concertos. That's a lost art now. Charlie Smith used the Arban trumpet book, which I think he still uses in teaching today. It fits the marimba beautifully. There are hundreds of melodic exercises, and at the back of the book there are numerous solo pieces. You can really learn phrasing and style from this book. Shortly after that the Goldenberg book came out, which was special, too.

What brand of drums have you used in your career?

When I first came to Detroit, the DSO owned two Walter Light [now American Drum Company] pedal drums, which the orchestra still has. The orchestra also had a large cable drum that had a cable wound around the pedal and through the drum. That drum was made especially for Larry Manzer after the rubber-tubing thing I mentioned kept falling off. For a small drum, I had a 23-inch hand drum that was made by a small company from St. Louis named Duplex. The handles were taped up because they rattled so much. That's what I used for the first ten years.

Then I experimented with several different drums. I tried Rogers when they first came out with those timpani with the small bowls. None of them ever sounded any good, *but* you could get an octave-and-a-half range! I finally settled on the Hinger drums, which seemed to fit my style of playing like a glove. I've been using them ever since, except my large drum, which is 31 inches in diameter. Fred Hinger made it for me, modeled after the Anhier cable system. I use three pedal drums and one hand drum. Ninety-nine percent of the time you don't need a pedal on the low drum. If you have to gliss, you can just do it on some other drum.

I used calf heads then, on which the best beating spot has a tendency to change depending on the weather. Sometimes the thicker area sounds better; sometimes the thinner area sounds better. With the Hinger drums, if you need to change the beating spot, you just loosen the fine-tuner, put the pedal back, and spin the bowl around to a different beating spot. That was a great innovation at the time. Obviously, on drums that don't rotate, you have to find the best spot, take the head off, and remount it. There were times on the road when I would use one spot one night and a different spot the next. Some of the newer drums are good, too. I think the Walter Light drums are very good, especially the Mark 14 model. I like the new Adams drums, too.

What size drums do you use and why did you pick the sizes you have?

I use the standard 23-, 25-, 28-, and 31-inch drums, but I have extended collars, which helps support the sound. The excess head around the drum puts less strain on it. Any drum that has the extended collar always sounds far superior. The shape of the bowl has something to do with it as well. It's a combination of things.

For a while, Hinger stopped making the 23-inch drum and made a 22-inch. The 23-inch drum I have was the third timpani Hinger ever made. With the advent of plastic heads, the various manufacturers had to go one inch larger. Plastic heads sounded bad in the low range when they were first invented, especially on the 28-inch bowl. When you get down to the lower register on a 29-inch drum, you have a little more pressure on the head so it won't sound flappy. That's why the drum sizes were expanded to 26 and 29 inches.

How do plastic heads compare to calfskin?

I played on calfskin for almost thirty of my forty-year career. There were several reasons I changed to plastic. First of all, the quality of the calf was not as consistent as it had been. The only good heads you can get now are from Ireland, but the price is sky high. They

Rabbio with Leopold Stokowski (1955)

are beautifully shaved, tanned just right, and good-quality skin with a very strong backbone right in the middle—very straight. But a set of four is pretty close to a thousand dollars. That's a lot of money, and you never know how long they will last. You could put a brand-new head on and discover it's false. The heads on the two middle drums don't last as long because they get the most use. You may get a year out of them. Sometimes I would have the large drumhead last three to four years, depending on the quality.

If everything is right for a calf head—the atmospheric conditions, the humidity, the temperature—it's a special sound that's very unique. In new halls, the heating systems do not have any kind of humidity in them. Come January or February, when the heat is on, you might have 15 to 18 percent humidity, which is less than Las Vegas in the middle of the desert. No matter how many sponges you put in the drums, it's just not a sufficient amount of humidity to make calf sound good.

Meanwhile, plastic heads were improving. At one point there was quite a drop in the quality of plastic heads. But now, the [Remo] Renaissance heads, which I use and think are terrific, are the closest things to calf. I highly recommend them. They have that warm, dark sound. However, you do have to play a little differently on them than you do on a clear or milky plastic head; it's a different type of stroke. I find plastic much more satisfying and a hell of a lot less of a headache than calf.

You are considered an excellent teacher. When did you start teaching, and how many students have you had during your career?

I started teaching the second year I was in Detroit, about thirty-nine years ago. When I was a student at Boston University I also taught music-education classes, in addition to private lessons, as part of my scholarship. How many students have I had? I don't know, maybe five hundred, but out of that five hundred I've probably had only about twenty "real" students.

How have students changed over the years?

Years ago, students were much more meticulous. The time involved making something happen was not that important as long as it happened. I find that during the past five to ten years students don't have patience. I think its part of the instant-gratification society. Their attention span is short. When they listen to today's music, each tune doesn't last more than three or four minutes. As a result, when they go to an orchestra concert and hear a Mahler symphony, it seems endless. They don't understand that that's the point of the music. To be carried away by the emotion, the beauty, and the genius of the composer takes time. This takes too long for the "fast food" generation.

Students also try to do too much nowadays. They are interested in the electronic aspect and the business end. I don't know why they need to go in so many directions, but I guess they are afraid and want to end up with some sort of a job. I ask most new students what their goal in music is. Some say they want to be a symphony musician. Fine. Then I ask them when was the last time they went to a concert? Some tell me they've never been to an orchestra concert. I ask them what pieces they like to listen to, which composers are their favorites. Many times they tell me someone like John Williams. Right away I know I'm in trouble.

Twenty or thirty years ago, if you asked a student a question like that they would have responded with composers like Stravinsky or Bartok—mostly contemporary composers, not necessarily Bach or Mozart. At least they knew about them, though.

There are exceptions, but that seems to be the norm. It's because of the music they listen to, what they read, and what they watch on television and at the movies. It's not of high intellectual quality. They don't have the intellectual curiosity like students from years back had. It's all too easy now—easy in the sense that they have all the material things they want. They have a drumset. They have a marimba.

When I was a kid I had a pair of drumsticks and a drumset I had bought myself. My father was a factory worker and my mother worked in the garment district. This was shortly after the Depression and there was precious little money to be had. I can remember when I told my dad I needed five dollars to buy the Saul Goodman timpani book. Five dollars was a lot of money then. I've never forgotten what he said: "How many books are you going to buy?" You had to work hard for the things you needed. If you wanted it, you were forced to really dig deep and find ways to make it happen. Students today don't appreciate what they have. I think that has a lot to with what the difference between teaching now and teaching then.

Rabbio with Buddy Rich (1985)

Who were some of your most famous students and what orchestras do they play in?

I have students that play in orchestras all over the country. Some are regional, some are local, and some are major orchestras. One that comes to mind is Chris Lamb, who is Principal Percussionist with the New York Philharmonic. Here in Detroit, I felt great that all my students get the best jobs in town. It's nice to go to concerts and see my students playing. That's means a lot to me.

Could you offer some insight on teaching timpani?

Timpani, in my opinion, should be the last percussion instrument one studies. Everyone should start off with snare drum to develop technique. They should then go to the keyboard—whether it's piano, marimba, or vibraphone—to give them an idea of theory, harmony, pitch structure, chords, intervals, etc. Then, they can move on to timpani.

Not every percussion player can be a timpanist. It takes a certain amount of natural talent to overcome the problems of pitch coupled with the mechanics of counting. We are always fighting the orchestra because they are in the key you just left and you are tuning for the key that they are going to go into. I've been successful with many, but sometimes I know the students' limitations and I know they will never become first-rate timpanists because they just don't have what it takes. With the more talented students, I can really develop someone using my ideas of stroke, movement, and sound.

What do you see as the future of teaching?

That's a very big concern of mine. I remember something a good friend of mine, Andy Simco—former timpanist of the Oslo Philharmonic—said to me when news got out that I was going to retire. He called and said some very kind things, including, "I'm afraid that your retirement marks the end of an era."

There was a certain group of players from the past who produced a great deal of knowledge about timpani that I don't see being carried on. I think that also has to do with today's philosophy of teaching. Students do not dig deeply enough into the instrument. They are just preparing for the big audition.

Unfortunately, when they get a job, they don't know what to do with it because the musical part of their education was never developed. The only hope I have is that through all my years of teaching, some of my legacy of musicality will go on. I know Fred Hinger feels the same way, as did Cloyd Duff.

The great timpanists of the past were never known for their technique; they were always known for their unique sound.

Why should you study all the percussion instruments—like the triangle, for example? It all has to do with a concept of sound and of what music-making is all about. Here's a piece of metal you strike with another piece of metal. The potential of such a simple object like that is enormous. You have many things to think about when you play the triangle. You have to think about what's happening in the music, who the composer is, what's the style, what the harmony and color of the music is, and what is the composer trying to say at this particular point in the music? All this determines what size triangle to use, where to strike it, what type of beater to use, and how you fit in the music.

Numerous sounds can be made with a suspended cymbal, too. You don't just whack it. You try to put yourself into the music and understand what is happening. Then you experiment with getting just the right sound. Maybe you're right, maybe you're wrong, Then you try something else. You have to do the same thing with timpani. That's how you develop as a player.

Is there anything you do differently when recording as opposed to playing live?

I know a lot of very fine players that have a terrible problem with that simply because the hall or place they record in is not to the level of Detroit's Orchestra Hall. The way I play for concerts is exactly the same as for recordings. I remember Don Luizzi talking about his situation in Philadelphia. He told me he uses sticks that are two, three, four degrees harder when he records. I don't think Vic Firth has to change much in Symphony Hall. There may be an occasion when I'll use a stick that is one degree harder or I'll play a little more staccato, but as a rule, 95 percent of the time, I play exactly the same way.

Over the years I have had very little trouble with recording engineers. When I first recorded with the DSO, they used one microphone. There was the conductor's sound and the player's sound, and the recording engineer never touched the dials. Then, during the last five years of my tenure, we recorded with Neeme Järvi on Chandos Records. When I listen to the playback I say to myself, "I know I didn't play it that loud, and why is the other spot so much softer? I made a point to push it there." It's rather sad that the musicians and the conductor have so little say now about the sound. It's the recording engineers who decide how the orchestra will sound. That's a pity. Years ago, conductors would never let that happen.

The result is that all the orchestras are starting to sound the same. There's no more individuality in the players. It's rather frustrating because you try to teach your students what a beautiful sound is, and all they can relate it to is the sound coming from a speaker. They don't know what the live sound is. If you want more bass, you turn up the bass. If you want more highs, you turn up the treble. Kids grow up with that sound ideal and then come to me to study. I tell them what has to be done in order to produce a beautiful sound, but that takes too much time for them. So the entire concept of that kind of music-making is becoming less and less important, because no matter how beautifully you play, when you make a recording or a broadcast, it's not going to be your sound anyway.

You've played under some great conductors. What can the conductor do for the percussion section?

The best thing a conductor can do for the percussion section is leave us alone. It may sound as if I'm being facetious,

but most of the best conductors recognize the level of the players they are dealing with. They may request something such as a warmer sound or a drier sound, but most of the great conductors don't ask. When the lesser ones can't think of anything else, they ask you to use a harder stick. The good ones leave it up to the player. If you understand them and they understand you, and most of the better conductors are that way, you can do pretty much what you want—to a degree. When they get real fussy and picky, it's because they don't have any idea what they really want.

Have you ever had music directors ask for any big changes to your playing?

I have survived seven music directors here; notice how I put that—"survived." Some of my colleagues have gone through hell. They just couldn't satisfy the conductor. "This is too hard, this is too soft, that is too loud," on and on until they get to a point where they don't know what to do anymore. With guest conductors you just smile and agree, but you end up doing what you want in the long run. You have to look the part and they think it's great.

Many times I felt I was able to change *their* way of thinking. I've been doing it long enough and I know what I need to do with this orchestra, this hall, and the music, so they leave me alone. Good conductors tend to recognize experience when they see it. The best compliment one can get is if the conductor doesn't talk to you at all. If he wants to give you a bow, great, but as long as he doesn't say anything to you, that's fine.

Sometimes we'd get this guest conductor, and during the break in rehearsal, I'd see him heading my way. I'd get the hell off stage because I knew he was going to ask for something stupid. When it was time to go back on stage, I would avoid him. Once in a while, I'd get caught and he would ask, "Can you play this passage this way?" And I'd say, "Oh sure, I can do that." After I played it the way I wanted to he would smile at me and I would smile back.

Paul Paray with Rabbio (1974)

Do you have a favorite conductor?

I can tell you a lot of the conductors I *don't* like, and I can give some examples of positive influences, too. So far, the DSO has had four golden periods. One was with Ossip Gabrilowitsch, which was before my time; the second was with Paul Parry, and third was with Antal Dorati. We are currently in the fourth with Neeme Järvi. I've been lucky enough to have played for three of the four.

I learned an awful lot from Paul Paray. I think a lot of it is due to the fact that he was such a great teacher—so knowledgeable and so respectful of the music. During one rehearsal, he changed a *pianissimo* to a *piano* in a Mozart piece. He put his hands together as if in prayer, looked up to the heavens and said, "Forgive me Mozart." I never forgot that; it left such an impression on me.

Paray would get so carried away with the music. I remember once during a performance of "Polovestian Dances" the orchestra stopped and he kept conducting. The next night, just before we got to that point in the music, he looked at us and smiled. He worked with and knew Ravel and Debussy before he came to this country. When you did "Bolero" with Paray, you knew this is what Ravel wanted. He was such a phenomenal timekeeper. I never met a conductor who had the sense of time he did. He recorded "Bolero" around 1956 or 1957, one or two years before I got here. Then, in 1962, he recorded it again. A few years later, a critic was comparing the two. The timing was exactly the same: 14 minutes and 51 seconds. To this day it's still hard to believe because the tempo of that piece can wander. He embedded a solid pulse and drive in my playing.

Dorati was another great conductor. He knew and worked with Bartok, Kodaly, and Stravinsky. Sixten Ehrling was another conductor I liked very much. He knew a score better than anybody I ever worked with. He knew every instrument in the score, and if it

were missing he would immediately catch it—even a single triangle note. Some conductors don't know the difference if you use bells instead of xylophone. He knew the score so well that when one of my colleagues, either Sam or Norm, would sneak off because they didn't have to play for ten minutes, Ehrling would immediately jump ahead in the score to a few bars before their entrance. He would begin, then stop and say, "Where's the triangle?" The personnel manager would then have to call out, "Norm Fickett, Sam Tundo." They'd get on stage and he'd say, "Where were you? Why weren't you here?" This is a true story; it happened several times. He had a phenomenal ear. He was our music director for ten years; I worked for him for thirty years. I never remember him making a mistake.

Another conductor I loved working with was Sir John Barbaroli. He was in Detroit early in my career. He was another phenomenal musician. There have been so many in all these years. I've been blessed that I've had the opportunity to work with such great conductors who really knew music and were links to the past. That's pretty special.

Whether playing in Orchestra Hall or a high school gym, you are always perfectly balanced with the orchestra at any dynamic or articulation. How do you do that?

I did that to some degree forty years ago, but I do it much better now. It's all been part of my learning process. The way that I learned was through a lot of listening, score reading, knowing what to listen for and what to balance with, and knowing exactly what the drums really sound like in the audience. I used to study the recordings and broadcasts that we did on the radio and determine how I could improve my sound. I used to do things differently on certain pieces at certain times. I'd use a specific stick and play it a different way, and see how that came across on the recording. If something didn't work, I would change my stroke for the next performance. I would angle the stick a little bit more, get a bit more bottom sound or a little more overtones because it would balance better.

Through experience, you get to know what to listen for. One of the things I do, particularly on tour in a new hall, is listen to the violas. The timbre of the violas is similar to the timpani because of the register they play in. Their position in the orchestra is such that they have a tendency to be swallowed up. So, as soon as we start, if I do not hear the violas, then I know this is a very warm, mellow type of hall that really projects. Then I know I've got to play a little bit tighter with a little shorter stroke because there's enough hall resonance. In this case I want to cut down my bottom sound; I need a little bit more high overtones. If I hear a lot of violas, then I know it's a very dry hall because everybody's cutting through. Then I've got to stay on the head longer and produce a warmer sound, with much more bottom, because the hall is dry. So my advice is to listen to the violas. It's not the total answer, but at least it gives you an idea of what to do and how to work it out.

One more thing: A timpanist must really know the score because of the problems we have with tuning and counting. You have so many roles in the orchestra. Timpani is not only involved with rhythm like some of the percussion instruments, but is involved with harmony and sometimes even plays melody. I put all these aspects together, decide who I am playing with, what's going on, and decide why and how I have to balance.

If I can't hear somebody, I'm playing too loudly. If I can't hear myself, obviously I'm not playing loudly enough. *Forte* means one thing with one composer and something else with another. Dynamics are always dictated by the level of the orchestra. You need to find that level and become part of the overall sound. It's a question of studying—learning and keeping your ears open. That's the only way you can really make music. If you don't pay attention to what's going on around you, your music will suffer. That's the timpanist's function and responsibility.

When you are playing *piano*, everyone should hear you. When you're playing *forte*, everyone can hear you, and they should hear everyone else, too. The function of timpani is to establish the color and sound of the orchestra. The balance should be such that the timpani becomes part of the total sound and determines which way its going. Timpani can play softer or louder than any instrument in the orchestra. With that kind of dynamic range at our disposal, the timpanist has to make a crescendo as though there are a hundred people on those mallets and you're taking them all up to this level or bringing them back down to where they should be.

What do you think about the future of orchestras, orchestral music, and the audience?

I am very concerned about the future of live symphonic music. Frankly, one of the reasons I decided to retire was that I sensed that the whole picture of the symphony orchestra was changing. When I first came here the DSO did nothing but classical music. Pops was unheard of. It was unnecessary. The subscription base and audience was very intellectually cultured and wouldn't accept anything other than

the highest level of classical and symphonic music.

Much of the audience still had ties to European traditions. Classical music was part of their culture, and that's what they wanted to hear. As we lose these people to old age, coupled with a lack of music education and changing attitudes toward the arts from Washington, two-thirds of the future concerts will be pops concerts. The audiences for classical concerts just aren't there and pops concerts are an easy way for an orchestra to make money.

We used to do "light classical" music, which meant we did a Von Suppé overture or that sort of thing. Now, many of the subscription concerts are called light classical so the audience will come to the concert.

Many musicians of my era, and I can speak for my colleagues, are getting more concerned and disgusted by the way it's going. Oh, there will always be orchestras like Chicago, Cleveland, Boston, Philadelphia, and New York with most of their season devoted to classical music, but smaller orchestras like Pittsburgh, Cincinnati, Detroit, and Washington are going to have to do more and more pops because that's what the people want. At the same time, the audiences are diminishing. The loss of the classical music radio station here in Detroit has really hurt us as well. It's rather discouraging.

I'm afraid that some of the younger players coming up will never work with a conductor of the quality I was privileged to work with—a conductor who taught the joy of a Brahms symphony, a Mozart symphony, a piece by Bartok, or the joy of French music. They will never learn to play these pieces because, first of all, they won't play them very often and secondly, the conductors really don't know the music because they are too busy flying all over the world. Yes, I am terribly concerned about the future of this business. Some people can cope with the change, but I feel that I really can't.

Can you share a funny thing that happened in a performance?

Sure. Of course, at the time it wasn't very funny. Two situations come to mind and they both happened while we were on tour. We were playing Sibelius' "Second Symphony" with Paray. In the third movement, after the first part, there is a slow section. The introduction to the slow section is five or seven very soft timpani B-flats. Play… measure rest…play, get softer, more distance…three bars rest…play the final one, and then the strings come in and balance with the final note. I got to the final note and when I made the playing motion, at that exact instance, a lightbulb blew overhead—POW! It were as if I'd pushed a button and timed it perfectly. Everyone was expecting a single soft note. Everyone jumped and Paray broke up. I never saw him laugh so hard.

Another time, we were doing "Romeo and Juliet." I was using calf heads. In the last seven bars the timpani plays a solo roll from *piano* to a very *fortissimo* on a B-natural. I always play it on the 28-inch drum. What I usually do, so I don't have to force too hard, particularly with calf, is tune the 25-inch drum to the same note to get some resonance and a good bottom sound. Well, lo and behold, I'm about a third of the way through, playing extremely loud, and the head breaks. All you heard was a splat. I immediately went over to the 25-inch, since I had a B-natural waiting for me. Everybody knew something had happened, but no one would turn around to see. I just smiled and played my B-natural. When we finished, everybody looked. I took my mallet and put it through the hole in the head to show what happened. Fortunately, it was the last piece on the program.

Do you have any advice for aspiring timpanists?

Yeah, do something else! [laughter] There's some truth to that and I'll tell you why. When I was starting with Charlie Smith, back in the fifties, there was no such thing as a performance degree at any school in the country. First of all, there was no orchestra in the United States that had a full season like now. I remember him telling me to go into another field, just in case. I listened to him. If you wanted to go into performance you studied with a teacher, practiced, and went out and tried to get a job. There was no need to go to college. That's all changed.

So I went into music education. I think that type of training, in which I had to study all the instruments, had a very profound effect on my thinking. Since I knew a little something about all the instruments and how they functioned, it helped my understanding of the orchestra. I taught for my first two years out of school. It gave me something until I got here, so it wasn't such a bad idea.

You've got to be extremely dedicated and you have to love what you're doing to the point that this is all you want to do in life. You also have to be realistic in that you've got to give yourself a reasonable amount of time to make it. It is harder now than when I was a student because there are more students out there and less performing opportunities. I've had some students who studied with me thirty-nine years ago that are still waiting for their big break! There are other things in life, and you can still play.

My very first teacher, before Charlie, was a strong influence on me. He told me that if I were really serious about this business I would need the skin of a rhinoceros. He was right. You can't get discouraged. You have to expect to get kicked down, spit on, chewed up, and spit out, and you have to get up and go after it again. You've really got to put yourself in a situation where you are giving yourself a good shot at it and see what happens.

Versatility is very important, too. When you are jobbing you never know who is going to call. I played in circuses, ice shows, strip bars, for comics, and for burlesque shows. It was all great fun and I learned a lot. Don't just put yourself in a box and study Beethoven all the time. Get the job, then you can specialize.

Terry Breese has served as the President of the PAS Michigan Chapter of PAS, is co-owner of Huber-Breese music studio, and is a founding member of Golden Rain Percussion Ensemble. **Keith Claeys** is on the percussion faculty at Wayne State University in Detroit, first-call percussion sub with the DSO, and Principal Percussionist of the Fisher Theatre. **Steve Kegler** is a freelance percussionist in and around Detroit. All are former students of Salvatore Rabbio and members of PAS. PN

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PAS announces the 2001 PAS Larrie Londin Memorial Scholarship and the 2001 PAS Fred Hoey Memorial Scholarship awards. Applicant must be a PAS member to apply for either scholarship and send PAS an application form (listed below), a three-minute standard 1/2" VHS videotape of the applicant's performance with applicant's name printed on the spine, (OPTIONAL: a simultaneously recorded high quality audio cassette tape of your performance may be included in addition to but not instead of the videotape); a 100- to 200-word essay explaining how the scholarship would be used (college, summer camp, special course, private teacher, etc.); and why you qualify (financial need is **not** a consideration); and one supporting letter of recommendation, verifying age and school attendance. All application materials must be in the Lawton, Oklahoma PAS office no later than March 15, 2001. Winners will be notified in May, 2001.

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Send form with materials to **PAS, 701 NW Ferris, Lawton, OK 73507-5442**

FRED HOEY (1920-1994)

Fred Hoey's start in the music industry came at an early age upon winning the 1936 National Rudimental Drummer Competition. His illustrious career in the field of music as an author, clinician, and authority in the world of percussion afforded him many opportunities. In the mid 70s, Fred Hoey launched the CB 700 line of drums and percussion. This unique line was designed by Hoey to service the educational percussion market in a comprehensive way. As Vice President of Sales for C. Bruno in the early 1980s, Hoey created the Gibraltar brand name of drum hardware and initiated its first designs. The mid 80s brought Hoey to oversee the Remo, Inc. San Antonio Distribution Center where he participated in product design, development, and sales direction. Throughout his career, Fred Hoey remained active as a prominent Southwestern performing percussionist. He also wrote several drum methods still in distribution by Mel Bay Publications. He was a charter member of the Percussive Arts Society and an educator whose influence on percussionists continues with the PAS Fred Hoey Memorial Scholarship.

LARRIE LONDIN (1943-1992)

Larrie Londin was a popular session drummer for pop, country, and jazz artists. A member of the Detroit-based Headliners in the mid-60s, Londin was one of the first white musicians signed to Motown on its V.I.P. subsidiary label. As a session drummer, he played on a number of Motown hits by such artists as Marvin Gaye, the Supremes and the Temptations. In addition, Londin toured with Chet Atkins, Jerry Reed, Glen Campbell and Elvis Presley, including Presley's last two concerts in 1977. Following those tours, Londin began concentrating on studio work, recording with Waylon Jennings, B.B. King, Dolly Parton, Joe Cocker, Linda Ronstadt, Olivia Newton-John, Barbara Mandrell, Randy Travis, Reba McEntire, George Strait and many others. Mr. Londin received the "Most Valuable Player Award" for 1978, 1979 and 1980 from the National Academy of Recording Arts and Sciences; was voted "Best Drummer" for 1984 and 1986 by the Academy of Country Music; and was designated "Country Drummer of the Year" in 1985 and 1986 by *Modern Drummer* magazine. His influence on percussionists continues with the PAS Larrie Londin Memorial Scholarship.

For additional information call PAS at 580-353-1455

Sonic Foundry's Acid Pro 2.0

BY JOHN F. BEST

Sonic Foundry's Acid Pro 2.0 offers an enormous amount of creative potential with an intuitive, easy-to-use interface. The program bills itself as a "loop based music creation tool," and it performs admirably in this capacity. But there are also several other ways to utilize the program.

The complete package of software in the Acid Pro 2.0 bundle includes Sonic Foundry's Sound Forge XP 4.5 and XFX 1 as well as a CD-ROM containing several loops to get you started. These programs complement and augment the creative control you will find inherent in Acid Pro.

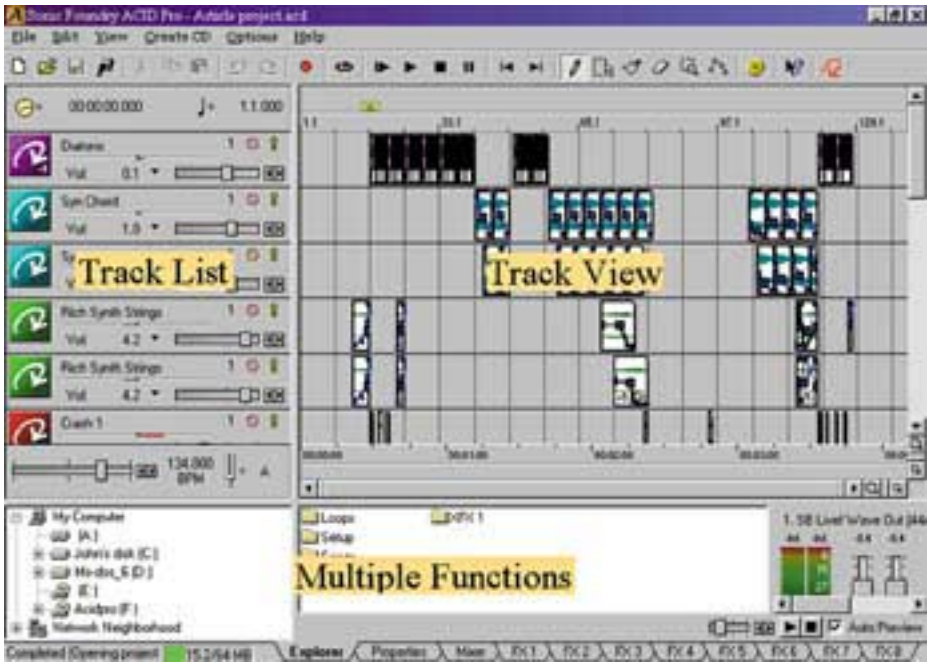
System requirements are a Pentium 133 MHz processor or faster, Windows 9x or NT, a Windows-compatible sound card, VGA display, CD-ROM drive, 32 MB of RAM, and 5 MB of hard disk space for program installation. The program depends heavily on the hardware you have in your system, so the performance could vary based on your configuration. I ran Acid Pro 2.0 on an AMD K6 2 450 MHz processor with 64 MB of memory, a Sound Blaster Live audio card, and plenty of hard disk space.

In all of my trials, I had no problems with the program's performance. The limitations one might encounter could be the number of loops that your system can handle at one time and/or the number of effects that can run simultaneously without degrading playback. Sonic Foundry has built in a latency control to try to accommodate possible performance problems.

GETTING STARTED

I found Acid Pro's interface incredibly intuitive, and one could have immediate success without any help at all. For those who like more instruction and information, the program has a flexible set of manuals (either hard copy or a CD-ROM version in .pdf format). For online help, you can hit (shift)(F1), click on anything you see, and a dialogue box will appear explaining the item in question. The manual also provides a 38-page tutorial that covers just about every feature of the program.

Acid comes with a number of royalty-free loops that you can use in your own compositions. You can find loops that you think will go together and mix and match them in the track view editor. Acid Pro allows you to adjust parameters such as pitch, pan, and volume without affecting the speed of the loop.



At the top of the track view is a ruler that corresponds to measures and beats. If you click on the magnifying glass on the horizontal scroll bar, you can subdivide the ruler from whole notes down to sixty-fourth notes. Acid Pro "snaps" the loop to the closest subdivision displayed, allowing you to fragment and displace the loops.

One drawback is that the ruler is always in common time (4/4) and only does binary subdivisions (quarter, eighth, sixteenth, etc.). Although it is possible to do other subdivisions manually by disabling the Snap To feature, it is not precise and involves some trial and error. If your creative juices spit out a motif in 5/8, you're going to have to do the math to know where the downbeats line up in relation to the 4/4 ruler.

GETTING THE MOST OUT OF YOUR LOOPS

Acid Pro 2.0 comes with a wide variety of loops, and there are various ways you can manipulate them. Several of these are normal compositional principles, and Acid Pro makes these processes easy to accomplish.

Fragmentation: Using the eraser tool, you can easily remove any part of a loop. Let's say you want to remove the tom on the "& of 4." You simply zoom in to eighth-note subdivisions and delete the "& of 4." If you want to make that pattern the new groove, simply copy-and-paste (just like any word processor) and you have a full groove without the tom. This same technique can be used to turn a one-bar pattern into a groove with variations over two, four, or eight measures.

Another way to use fragmentation is by making a "clip" of a specific sound—maybe the snare drum from beat four. Copy-and-paste that sixteenth-note clip three more times and you have a snare drum fill ("4 e & a"). Or maybe you want to add a bass drum pickup to the downbeat in the second bar. Copy a single bass drum note and paste it into the desired location. With the ability to place any snippet on any beat, you have endless

rhythmic possibilities.

You can also use fragmentation to develop a melodic or rhythmic motif. Also, you could treat the individual bars of a two-bar loop as motifs A and B, and save the second bar of the loop until the bridge. In my opinion, this is the most compositionally practical tool offered in Acid Pro 2.0.

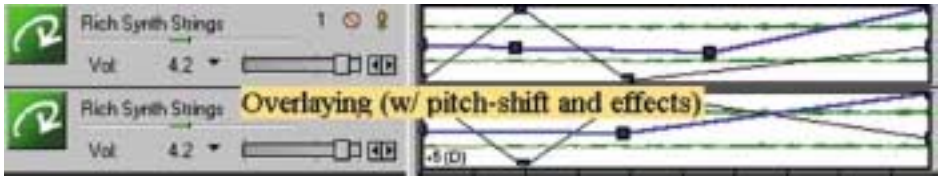
Augmentation/Diminution: With some limitations, Acid Pro 2.0 is able to time-stretch a sound file without changing the pitch, and pitch-adjust a sound file without changing the time. This is useful in several ways, but most importantly it can be used to play a loop in double-time or half-time, providing another compositional tool. You can stretch or compress a loop over a specified number of beats and adjust the logarithm by which the loop is stretched.

Displacement: Moving a loop to start on a subdivision of the measure can create some interesting effects. By displacing a loop forward or backward by various note values, you can take a relatively simple pattern and make it seem totally fresh.

Effects: Acid Pro 2.0 can use any DirectX 6.0 effects plug-in to create panning, fades, or anything else you can think of. Each track has master parameters for volume, pan, and effects sends, but by using DirectX envelopes you can create some very cool "rubber-band"-style effects. For example, you could begin a loop in the center of the sound spectrum and have it pan right, and increase the reverb as it fades out, making it sound as if it trails off in the distance. You could also add some "wah" at the end of a guitar riff. The possibilities are wide open.

Overlaying: What if you created a duplicate track of a loop (which is easy to do) and had one panned left and the other panned right? Or what if you displaced this new track by three eighth notes so it begins on the "& of 2"? By overlaying the same loop with different effects on it, you can mix down, or bounce, both loops onto a new track and then save that mix as a new loop. You can mix-and-match loops and layers to create extremely complex textures.

Pitch-shifting: You can easily transpose a loop up or down, adding variety to the song. An even cooler technique is switching pitch mid-loop or mid-event by creating semi-events. At any point in a piece, Acid Pro 2.0 allows you to force every track into a new pitch center and/or tempo. This is useful if you want to repeat a portion of the music with altered pitch or tempo.



PERCUSSIVE APPLICATIONS

The above techniques give you an incredible amount of control in the compositional process. However, not everyone dreams of becoming a loop-based composer. The strength of the program lies in its ability to time-stretch and pitch-shift audio data in a variety of formats and to loop this data, as well as having the editing capacity for creating new loops. Here are other ways that someone could use Acid Pro 2.0.

Transcription: You're transcribing one of Milt Jackson's solos but having trouble picking out all of the notes in the faster passages. You could convert the audio into an Acid-supported format (by converting the CD track to a .wav file, for instance), go into Sound Forge (included in the package) and crop the solo section, and then load the file into a track on Acid as a loop or a disk-based file. Once loaded into Acid, you can slow down the tempo without altering the pitch. (Although Acid does a good job of keeping the stretched sound's integrity, if tracks are stretched too far, sound deterioration will result.)

Practicing excerpts: You need to work on the fourth movement of "Scheherazade," but the recording you have is ridiculously slow. Again, you can convert the excerpt from your recording into a digital format that Acid can handle, load it in, and adjust the time accordingly. Better yet, set it to loop an excerpt over and over again, or create a track for each excerpt you need to practice and set it to play ten repetitions of each.

Using Acid as a Drum Machine: If you have enough samples of drum sounds, you can load in a whole kit of samples, then create a groove by placing each event at the correct subdivision. With Acid's ability to edit "on-the-fly" while other material is playing back, you could loop the region you are working on and add and delete sounds until you have the perfect groove. Then, mix down the entire groove to one track and save it as a loop. Program in that new style you've been working on, sit down behind your kit, and play along! You could create nice synth pads this way by stacking pitches, or get a really nice melodic ostinato by pitch-shifting short melodic events.

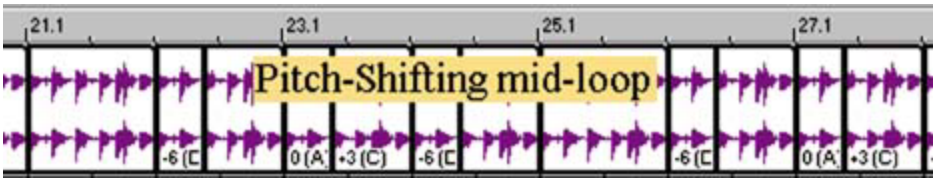
Practicing in all keys: Let's say you have a sample of a twelve-bar blues progression, or you isolate one solo verse off of a jazz play-along CD. Put it into a track on Acid and pitch-shift it to different keys. Now you can learn the head, work on soloing, practice scales, and comp in all twelve keys with a live rhythm section.

Practice ensemble parts: Acid Pro can record a track by itself or while playing back other tracks (depending on your hardware). Theoretically, you could have a percussion ensemble individually record each part as a separate disk-based track. Then, one of the members of the ensemble could mute out his or her own part and practice with all of the others (a Music-Minus-One approach). You would even have the ability to slow down a particular section for more meticulous practice, or loop a troublesome region of music and "woodshed" your part.

Creating practice CDs: Whether you are composing a new techno tune, working on a minimalist composition, or using Acid to practice, you can take any project you are working on and burn the file to CD (as long as you have a CD burner).

ACID PRO 2.0: NOT JUST LOOPS

Sonic Foundry's Acid Pro 2.0 provides



an enormous amount of creative control without requiring the user to learn a complicated interface. The few drawbacks I've found—such as the fact that its universe is structured around binary rhythms and 4/4 time—do hinder complete creative potential, but if you're willing to do some math you could probably work around these kinks.

The bottom line is that I rarely had trouble finding the tools I needed to create the sounds, effects, or sonic landscapes I was conceiving. The Web site AcidPlanet.com (where you can publish your own songs, listen to others' creations, and download loops) offers a nice resource for developing other creative ways to use the program and adds to the overall enjoyment of owning the product. At a price tag of $399 ($359.10 if downloaded), and with several lower-cost versions with limited functionality available, it is a good purchase for composers, performers or educators.

John F. Best is pursuing a Masters in Music Performance degree at the University of Arizona in Tucson. He received a Bachelor of Music Performance degree from the University of Kentucky. In 1998, Best won first place at the PAS International Solo Timpani Contest in Orlando, Florida. PN

Percussive Arts Society Hall of Fame Nominations

Nominations are now being accepted for 2000 inductees into the Percussive Arts Society Hall of Fame. This award is presented at the annual PASIC, next year to be held in Nashville, Tennessee, November 14–17, 2001. Please send all letters of nomination to PAS, 701 NW Ferris Ave., Lawton, OK 73507-5442. Deadline for nominations is February 1, 2001.

Child Abuse Through Music Education

BY DEAN WITTEN

For the past 20 years, at the beginning of every semester, I ask students in my college percussion methods classes, "How many of you can remember the percussion students in your high school band?" Usually, all of the hands go up.

Then I say, "Tell me if they exhibit the characteristics I am about to describe: good-behavior role models, patient, quiet, shy, well disciplined...." By then, my whole class is laughing or snickering. When I ask why, they always give the same answer: None of my descriptions fit the high school percussionists they remember. The percussion students they knew were rambunctious, fidgety, hyperactive, talkative, and all-around cut-ups during band rehearsals.

Is it possible that these behavior traits, common to high school percussion sections nationwide, are genetic? Could this common pattern of behavior be a coincidence? When carefully examined, these types of behavior can be readily explained: Percussion students are abused by the typical music-education system.

EARLY SIGNS OF ABUSE

This abuse starts when musical instruments are first presented to children in grade school. The scenario is almost always the same. A notice is sent home with the children announcing "instrument night," when the local or regional instrument dealer will be at the school to show all of the instruments and sign students up for rental or lease/purchase plans. Young prospective drummers nag their parents to take them so they can sign up to learn to play the drums.

Upon arriving at the gym or multi-purpose room, they see all the instruments waiting to be examined. A trumpet case lies open, resembling a blue velvet-lined treasure chest nestling a shiny brass trumpet, a mouthpiece in its very own slot, some valve oil (in a secret compartment), and perhaps a mute. Next to the trumpet is the clarinet, also displayed in a velvet-lined case with lots of compartments to hold the bell, the barrel, the mouthpiece, the ligature, two sections with lots of shiny silver keys, a box of reeds (perhaps in another secret compartment), a swabbing rag on a long cord, and cork grease.

The saxophone—even cooler than the clarinet because it is shiny brass with even more sparkly buttons to push—is nestled safely in another beautiful case, in lots of pieces, with cool stuff that saxophone players need. Then there are the flutes, which are all silver and so shiny that they glitter in the light. These cases are filled with three or four pieces that have to be masterfully assembled.

At the end of the table, the anxious students expect to see an equally fantastic display of drums. Instead, to their astonishment, there are only small cardboard boxes containing practice pads and sticks. "No way!" they think. "We don't want to play that thing! We want drums like we saw on television or at the concerts our parents take us to."

The next morning, as the neighborhood kids wait for the school bus, they are eagerly showing their awesome instruments to the other kids, who are admiring, touching, and/or playing them in turn. The young drummer sulks quietly, hoping to avoid displaying this stupid practice pad that doesn't even make a satisfactory noise, which all of the other kids will make fun of for sure. His or her initial disappointment is replaced with embarrassment. That's how thousands and thousands of us began.

And it gets worse.

THE PROBLEM UNRECOGNIZED

Inside the band room, the teacher says to the class, "Okay boys and girls, let's learn how to put our instruments together. Drummers, sit tight, I'll get to you shortly." End of band period.

Several days later, the band director says, "Okay boys and girls, we are going to learn how to play a B-flat. Sit tight, drummers, I'll get to you shortly." Soon, everyone else is learning about staff lines and spaces, sharps, flats, and clefs, and once more we drummers hear, "Sit tight, drummers, I'll get to you shortly." This goes on for several weeks without us getting any quality instruction or attention from the music teacher, until he or she realizes that it's November and the school is expecting a Christmas program in a few weeks.

Disappointment has become the drummer's way of life up to this point.

Now the "percussion" students are allowed to take their rightful place among the band, and the director puts out a triangle, some sleighbells, a tambourine, crash cymbals, a snare drum, a bass drum, and bass drum beaters. Ten kids surround the snare drum. No one has ever seen these other instruments, and they don't want to play them anyway. They signed up to play the *drums*.

The over-stressed band director gets impatient. "Why are you all standing behind the snare drum? One of you should play the sleighbells, one of you should play the triangle..." etc. The director has forgotten that these kids don't even know how to hold these instruments, let alone play them correctly. The impending performance of "Jingle Bells" in front of their friends is about to become a terrific embarrassment.

Although the percussionists have finally been given the opportunity to join the band, they are not equipped to have a positive experience. So begins the elementary school band adventure filled with disappointment, frustration, confusion, and a diminished sense of self-worth.

This is the introduction of almost every drum student in America to music—a sad and disappointing experience indeed.

THE DISEASE UNDIAGNOSED

The drummer's experience continues, as described above, throughout many middle-school bands. Often, middle

school band programs have very badly maintained percussion equipment, and in may cases, the students are not involved in a more meaningful way than they were in their previous bands.

When the kids get into high school and the prospect of marching band comes along, they are overjoyed. Almost every marching band features the percussion section in some fashion, and everyone knows you can't march a band without drums. But the drummers have already been molded psychologically, socially, and musically to exhibit all the negative traits described previously. The boredom and lack of self-esteem take time to assuage and can be lessened only by a very astute and caring band director.

PREVENTION: THE BEST MEDICINE

There is a solution for all of this. When elementary school students begin studying drums, they should be provided with a student percussion kit, now offered by most major percussion manufacturers. It should include a snare drum, stand, practice pad, and small set of bells. This allows every child to get a real instrument, not a noiseless substitute. Then, when the band director teaches the notes of the staff, the drummers can (and should) play them on the bells.

The drum is the only instrument that has been taught for decades, including the present, without giving the child a real instrument. No student gets a cardboard diagram of a piano keyboard, or a plastic trumpet, or a soundless saxophone. Does a beginning drummer sound less tolerable than a beginning trumpeter or violinist?

All percussion students want to make a sound and express themselves. The issuing of just a practice pad is an abusive act that has a lasting impact on these children. Parents are told to apply a philosophical tactic that requires aspiring drummers to prove their commitment to the instrument before being rewarded with a real drum. No other music student has to endure this.

Not long ago, a friend who started a job as an elementary school teacher asked me why more drummers were quitting his band than those who played any other instrument. I asked, "Did you give them drums or practice pads?" You guessed it: practice pads. Statistics show that more drum students quit music study than those involved with any other instrument family. Why? Because drummers are the only kids who do not get instruments—they get toys! No wonder they become rambunctious, fidgety, hyperactive, and begin cutting up during rehearsals. They're bored!

Some band directors have told me that their school districts will not spend the money to provide every child with a drum and a set of bells. My strategy is to tell the district music supervisor not to do business with any instrument vendor who will not rent or lease percussion kits to students, just like every other instrument they offer. The vendor will not want to lose the lucrative school district account, and quickly will accommodate the needs of these children.

To force one group of students to learn how to play on toy instruments that don't produce a musical tone has negative and abusive repercussions on the child's self-esteem. If these students are not provided with bells, they are forced into pitch illiteracy while the other students are absorbing important information that will build their musical education.

We call ourselves "enlightened educators" who are sensitive to the needs of our students and open to politically correct teaching techniques. Well, let's start showing that we care about *all* of our students.

Dean Witten is chairman of the music department and director of percussion studies at Rowan University (formerly Glassboro State College) in New Jersey, and an active freelance percussionist in New York City and Atlantic City, New Jersey. PN

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The Union's Notice on Membership and Dues

BY SAM DENOV

My sincere thanks to PAS members who responded to my debut article, "Employment Classifications," in "The Percussive Workplace" section of the June 2000 issue of *Percussive Notes*.

Not surprisingly, most responses related to the American Federation of Musicians' notice in the January 2000 issue of *International Musician*. (A request to the AFM for permission to reprint the notice here was denied. However, copies are available in many libraries.) The notice should be thoroughly read by all percussionists who are, or intend to become, professionals in the U.S. Even then, it applies *only* to those percussionists employed in states that do not have Right To Work laws. In Right To Work states, union membership and the payment of dues or fees is voluntary.

Obviously, no union can be thrilled with the federal requirement to annually notify its members that they are free to resign their memberships at any time, that they were free to have not joined in the first place, and that as non-members they can have the fees they owe the union reduced if they file a written protest.

The requirement to be a union member in order to keep one's job was done away with by the U.S. Supreme Court as far back as 1963 (*NLRB v. General Motors*, 373 U.S. 734). What has been required since then is the payment of dues or an equivalent fee, but not formal union membership.

The annual notice requirement originated from a 1995 case called *California Saw and Knife Works* (320 N.L.R.B. 224). Considering the requirement of an annual notice, you may well wonder why many, if not most, union contracts say that within 30 days after you become an employee, you must become a member of the union in good standing and remain such during the life of the contract, as a condition of employment. (That last phrase means "in order to keep your job.") Obviously, these contractual clauses do not mean what they say. The union notice is controlling, and *not* the wording of the contract.

This dichotomy of contradictory meanings was actually approved by the Supreme Court in a 1998 case, *Marquez v. Screen Actors Guild* (525 U.S. 33). The Court ruled that it was permissible for unions and employers to enter into contractual union security provisions that tracked the language of Section 8(a)(3) of the National Labor Relations Act (NLRA), even though that section of the law has been interpreted by the Court to have an entirely different meaning than what it says. The Court called those words a "term of art" because everyone now is supposed to know what those words actually mean.

While the use of this outmoded and deceptive language in union contracts has been ruled permissible, it is now counterbalanced by the requirement that, at least once a year, you will be told the truth about your financial obligations to the union.

Sadly, some unions and the employers they bargain with have jointly agreed to use this deceptive language, which requires union membership or forfeiting your job, for their mutual benefit. Remember, employers are under no obligation to agree to this deceptive language in their contracts with a union. They sometimes agree to cooperate with a union based upon the union's promise that doing so means there will be "labor peace." This permits the union to collect full dues from all employees, while the employers are assured that the union will make few demands of them. That is a "win-win" situation for the employer and the union. The employees are the ultimate losers in such cases.

The above practice is so pervasive and corrupting that it threatens the legitimacy of collective bargaining in the U.S. Chief Judge Richard Posner of the Seventh U.S. Circuit Court of Appeals perhaps said it best in a 1997 opinion in which he wrote, "[N]othing we have said has been intended to suggest that unions and employers have a privilege to incorporate the language of Section 8(a)(3) of the NLRA into their collective bargaining agreements if the consequence is to mislead the employees. This language does not mean what it says, and if its inclusion without appropriate qualification misleads employees, either by itself or in conjunction with other misleading representations, the union cannot hide behind the fact that it is, after all, the words of Congress that it is repeating" (*Wegscheid v. L.U. 2911, UAW*, 117 F.3d 986 [7th Cir. 1997]).

The union notice referred to in this article is called a *General Motors and Beck* notice. That is because the rights defined there originated in those two Supreme Court cases. The notice also contains the right to resign union membership at any time (*Pattern Makers v. NLRB*, 473 U.S. 95 [1985]). *Communications Workers of America (CWA) v. Beck* (487 U.S. 735 [1988]) established the right of non-members of a union to protest the payment of fees to their union beyond an employee's proportionate share of the union's proven expenses to bargain and administer their collective bargaining agreement and process grievances thereunder. That mandates the reduction of fees owed to the union by non-member employees from the equivalent of full union dues, providing the non-member files a written protest.

A strange phenomenon is that, at least in some symphony and opera orchestras, percussionists are frequently elected to union committees or as the union steward. Perhaps that is because their schedules are somewhat less hectic than many other members of the orchestra. To carry out such duties on behalf of your colleagues is a privilege and solemn responsibility that requires you to become fully informed about your rights and responsibilities.

Remember always, the views and opinions expressed here are those of the author and not necessarily those of the Percussive Arts Society, *Percussive Notes*, or any of their officers,

agents or employees. Your comments, pro or con, are always welcome here. You may write to "The Percussive Workplace" c/o *Percussive Notes*, 701 NW Ferris Ave., Lawton, OK 73507-5442, or send e-mail to percarts@pas.org.

Sam Denov was a percussionist and timpanist with the Chicago Symphony Orchestra for 31 years, retiring in 1985. Denov is the author of *The Art of Playing the Cymbals* and is featured in the video *Concert Percussion, A Performer's Guide*, both distributed by Warner Bros. He has performed on many Grammy Award winning recordings and been seen and heard on television, radio, and in live concerts throughout the world. He keeps busy performing, writing, and lecturing throughout the United States. PN

Moving?

Be sure to send PAS your current address.
Please mail all changes to:
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or e-mail: percarts@pas.org

New Percussion Literature and Recordings

Publishers and composers are invited to submit materials to Percussive Notes *to be considered for review. Selection of reviewers is the sole responsibility of the Review Editor of* Percussive Notes. *Comments about the works do not necessarily reflect the opinions of the Percussive Arts Society. Send two copies of each submission to:*
James Lambert
Percussive Arts Society
701 NW Ferris Avenue
Lawton OK 73507-5442 USA.
Note: *Whenever possible, please include a performance or rehearsal tape of ensemble music.*

Difficulty Rating Scale

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

PERCUSSION RESOURCE MATERIALS

La Traviata
Giuseppe Verdi
$28.00

The Nutcracker Ballet, Op. 71
Peter Tchaikovsky
$55.00

Suite from the Nutcracker Ballet, Op. 71a
Peter Tchaikovsky
$22.00
Edited by Theresa Dimond
Touchdown Publications
Many of the most significant challenges encountered in percussion performance are not of a technical or musical nature. Rather, percussionists face such predicaments as playing several instruments notated in separate parts, confronting messy, marked-up parts with few useful cues, or (especially in operas) dealing with long, unmeasured tacets.

These and similar difficulties are addressed in three publications that present the timpani and percussion parts to the opera "La Traviata," the music for the entire "Nutcracker Ballet," and the popular suite derived therefrom, in neat, immaculately printed, performance-ready copies. Each edition provides a set of three spiral-bound volumes—one devoted to the timpani parts, one that presents the percussion parts in score form, and a third one that combines the percussion and timpani parts into a timpani/percussion score.

In addition to organizing all parts into practical performance formats, other important objectives have been achieved. These include expanding upon the often meager cues provided in the original parts, correcting known errors, inserting tacet sheets for all scenes, providing complete equipment lists, and giving suggestions for part assignments. Also, suggestions regarding performance issues are found. For example, alternative timpani notes (written in parenthesis) are provided for notes in the original that clash with the harmonies.

One must generously applaud the practicality of these publications' objectives and the thorough manner in which they have been fulfilled. The result is an extremely valuable addition to the orchestral percussion literature.

—John R. Raush

Madama Butterfly
Giacomo Puccini
Edited by Theresa Dimond
$28.00
Touchdown Productions
This publication includes the percussion and timpani parts, plus a compilation score of both parts, to Puccini's opera "Madama Butterfly." These parts have been edited by Theresa Dimond as a result of her frustration regarding the ambiguity of the original parts. Anyone who has played an opera knows about those long tacets and the numerous mistakes. Dimond has produced a "user friendly" edition that contains all the proper vocal cues, rehearsal numbers, filled-in tacets, and an excellent "Notes" section that clarifies many instrument choices and conductor's wishes. The computer-generated music provides parts that are easily read. Congratulations to Theresa Dimond for a job well done.

—John Beck

MARCHING PERCUSSION FEATURES

Oye Como Va! **II+**
Tito Puente
Arranged by Thom Hannum
$45.00
Row-Loff Productions
Thom Hannum's arrangement of Tito Puente's Latin classic "Oye Como Va!" is a welcome addition to the repertoire for the beginning to intermediate drum line. The instrumentation includes bells, xylophone, vibes, two marimbas (4-octave), timpani, electric bass, snares, tenors (quads) with optional mounted cowbell, four bass drums, cymbals, timbales with mounted cowbell, vibraslap, congas, guiro, cowbell, shekere, China cymbal, concert bass drum, and vocal parts. Several passages require attention to ensemble precision, especially those with staggered entrances. Hannum includes short soli measures in the snares and basses. The vibraphone, xylophone, and marimba 1 parts utilize three-mallet technique. Overall, this is an educationally rewarding drum line feature.

—Lisa Rogers

1, 2, 3! **III**
Emilio Estefan
Arranged by Chris Crockarell and Jay Dawson
$45.00
Row-Loff Productions
Chris Crockarell's arrangement of "1, 2, 3!" for the intermediate drum line includes horn parts arranged by Jay Dawson. Instrumentation includes snares, tenors (quads), four bass drums, cymbals, bells, xylophone, marimba (4-octave), vibes, cowbell, hi-hat, agogo bells, shaker, surdo or large tom-tom, samba whistle, police whistle, two suspended cymbals, and congas. Horn parts are written for flute, clarinet, alto saxophone, tenor saxophone, trumpet, horn in F, trombone, baritone, and tuba.

The drum line is featured alone in mm. 13–20 and mm. 37–48. Additionally, soli sections for snare and tenor are found in this arrangement. As the note at the beginning of the arrangement states, "Party Dude!" This arrangement of "1, 2, 3!" is a winner.

—Lisa Rogers

Groove Machine **III**
Chris Brooks
$40.00
Row-Loff Productions
"Groove Machine" is an easy drum line feature for snares, quads, cymbals, four basses, and a pit with a minimum of three players who use bells, xylophone, vibraslap, siren whistle, shaker, cowbell, tambourine, and suspended cymbal.

The arrangement is based on a simple but effectively written funk tune that is full of syncopation, and yet it can be easily played by beginning mallet-keyboard players. The more syncopated parts of the piece are doubled by other sections of the ensemble and are usually played repetitively to make them more secure. The snare, tenor, and bass sections are featured with short solos. Stickings are provided when necessary. It is clear that Brooks thoroughly understands how to write for the young drum line. With "Groove Machine" he has crafted the perfect balance between musical challenge and playability.

—Tom Morgan

Hipster **III**
Chris Crockarell
$40.00
Row-Loff Productions
"Hipster" is a rock-oriented percussion ensemble piece written for a standard marching percussion line including snares, tenors, four basses, cymbals, and a pit consisting of bells, xylophones 1 and 2, ride cymbal, cowbell, vibraslap, and cabasa.

The feature begins with a repetitive bass drum pattern that leads into a similar pattern played on the xylophone. This forms the founda-

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tion for the melody, carried by the bells and second xylophone. The middle section shows off the battery, beginning with the bass drums, then the tenors and finally the snares. The snare soli features playing on adjacent drums. The piece ends with another statement of the basic tune.

"Hipster" is a well-written solo for the beginning marching percussion section. Students starting out in this genre will find this a fun and challenging piece, and audiences will enjoy it as well.

—Tom Morgan

Tequila **III**
Chris Crockarell
$40.00
Row-Loff Productions
This classic popular tune, with its repetitive melody, is a perfect vehicle for an easy-level marching percussion feature. "Tequila" is scored for snares, tenors, four basses, cymbals, and a pit that includes bells, xylophone, cowbell, ride cymbal, vibraslap, tambourine, and police whistle.

The arrangement begins with a short introduction played by the entire ensemble. The opening melody is played in unison by the bells and xylophone over the typical mambo-styled accompaniment. The bridge section flows into a swing feel, ending with everyone shouting the obligatory "Tequila!" The snares, tenors, and bass sections are each featured in two-measure solos that alternate with two-measure sections played by the entire group. A four-measure battery section leads into the final statement of the melody, including the swing bridge. The piece ends abruptly with a short coda.

This is an excellent arrangement, well within the range of a beginning marching line, that will still sound impressive to the audience. "Tequila" would make an excellent first feature for a junior high or small high school marching percussion section.

—Tom Morgan

Tell It to the Gov'nr **III+**
Bela Fleck
Arranged by Julie Davila
$50.00
Row-Loff Productions
Julie Davila's arrangement of Bela Fleck's "Tell It to the Gov'nr" is a feature for an intermediate drum line. Instrumentation includes snares, tenors (quints), five bass drums, cymbals, bells, xylophone, two marimbas (4 octave), vibes, chimes, timpani, electric bass, China cymbal, two suspended cymbals, hi-hat, concert bass drum, two egg shakers, shaker, and two cowbells. The difficult passages in this arrangement can be found in the tenor part and keyboard parts. Due to staggered entrances, fragmentation of melodic units and syncopation, the keyboard parts alone can be problematic in terms of ensemble precision. Davila's arrangement is a welcome addition to the repertoire.

—Lisa Rogers

Beyond the Start **IV**
Chris Brooks
$45.00

Soul City **IV**
John Wooton
$45.00
Row-Loff Productions
These two features for the high school marching drum line are both scored for snares, tenors, two cymbals, four bass drums, bells, xylophone, and marimba. In addition, the Latin-styled, up-tempo "Beyond the Stars" requires a timpanist and two percussionists playing hi-hat, suspended cymbal, gong, Chinese cymbal, mark tree, guiro, shaker, and concert snare drum.

The instrumentation of "Soul City" adds vibes to the contingent of mallet-keyboard instruments, and includes pit percussion parts for hi-hat, tambourine, cowbell, suspended cymbal, and surdo. Wooton manipulates a variety of rhythmic styles including funk; a section of swing in which all mallet players play ride cymbals; a samba embellished with agogo bells, tambourine, and surdo; and a 6/8 Afro-Cuban groove. The arrangement is brought to a flashy close as the snare drummers backstick and strike adjacent drums. Both publications should fulfill the expectations of directors for features that look and sound impressive, and are playable by a high school line.

—John R. Raush

Conundrum **IV**
Kennan Wylie
$50.00
Row-Loff Productions
"Conundrum" is a 4-minute marching percussion feature written for marching snare, tenors, five bass drums, cymbals, and a pit with bells, xylophone, vibes, two marimbas, five timpani, and auxiliary percussion (concert bass drum, triangle, suspended cymbal, chimes, and anvil or brake drum). Written in 12/8 (with occasional 6/8 measures) in the key of B minor, it is a driving tune (M.M. = 150–160) that demands four-mallet technique from the marimba player and two-mallet reading chops from the other mallet players. The melody has an anthem-like quality that suits the tempo. There are some duplets (against a triple pulse) in the snare and mallet parts and some drum-to-drum sticking for the snares. The snare part makes extensive use of doubles and buzz strokes. An advanced high school or college drum section with solid chops would be needed for a good performance of this work.

—Terry O'Mahoney

Lime Juice **V**
Arthur Lipner
Arranged by Jeff Moore/Michel Camillo
$49.95

On Fire **V+**
Arthur Lipner
Arranged by Jeff Moore and Taras Nahirniak
$54.95
MalletWorks Music
"Lime Juice" and "On Fire" are features for advanced drum lines. Both use extensive keyboard percussion as well as other auxiliary instruments. Instrumentation for "Lime Juice" includes snares, tenors (quints), six bass drums, cymbals, bells, xylophone, two vibraphones, two marimbas, timpani, vibraslap, congas, hi-hat, timbales, suspended cymbal, shaker, cowbell, large tom-tom, and crotales. Moore has included two separate tenor parts, with those players performing part two utilizing a cowbell mounted on the rim of the 13-inch drum.

Instrumentation for "On Fire" includes snares, tenors (quints), six bass drums, cymbals, bells, two xylophones, two vibraphones, two marimbas, timpani, hi-hat, two suspended cymbals, congas, two tom-toms, timbales, shaker, and a concert bass drum. Additionally, the snares employ jingle sticks and the basses employ jam blocks. Moore has written two tenor parts for this arrangement as well. The tenors utilize three-mallet technique at the beginning as well as bass drum pedals. Each tenor player will have a pedal part with either a bass drum or an auxiliary instrument attached to the pedal (blue jam block, red jam block, cowbell, tenor bell, alto bell, or soprano bell).

Both arrangements employ 4 1/3-octave marimbas as well as four-mallet technique. The vibraphone parts also require four-mallet technique. Moore provides a precise notational key for both arrangements.

In terms of ensemble precision and cleanliness, unison sections among the keyboard parts pose challenges for the performers in both arrangements. The tenor parts will need special attention due to split parts and the addition of auxiliary instruments.

—Lisa Rogers

KEYBOARD PERCUSSION SOLOS

18 Progressive Etudes For Xylophone, Vibes, Marimba **V–VI**
Jean-Pierre Drouet
$15.95
Gerard Billaudot Editions/ Theodore Presser Co.
This is a collection of 18 progressive, short solos or etudes for mallet-keyboard percussion and other miscellaneous textures, either cymbals, gong, or a second keyboard instrument. The player may perform the keyboard parts on xylophone, marimba, or vibraphone. The etudes provide experience with independence, with each hand performing on a different instrument.

Vocal elements with singing or spoken words are integrated with the melodic elements. The print is clear, the musical examples vary, and they provide excellent experience to prepare students for performing contemporary music.

—George Frock

Festival Songs **V**
Eckhard Kopetzki
$10.90
Ineke Wulf Verlag
"Festival Songs" is a solo for the advanced, four-mallet vibraphonist. The work can be divided into three sections or songs with related motivic material connecting one section to the next. Each song is further connected by key relationships. Kopetzki marks the first song with a *senza misura* indication allowing the performer some freedom. The second and third songs can be described as a fusion of jazz and rock styles with similar, syncopated accompaniment patterns employed in both.

Technically, the performer will be challenged by scissoring the left hand between single independent and double vertical strokes. Kopetzki has clearly indicated all dampening and pedaling as well as staccato and dynamic markings. This is a wonderful piece for a mature vibist to program on any recital or concert.

—Lisa Rogers

Time Traveler **V**
William L. Cahn
$45.00
William L. Cahn Publishing
"Time Traveler," for a marimba soloist (who also plays Ghanian squeeze drum) and percussion quartet, was written for Mika Yoshida, who premiered the work with the University of Toronto Percussion Ensemble. The title refers to implications of "time" and travel to other musical "time zones," where one finds different concepts of rhythm and beat. For example, Cahn juxtaposes a rhythmic pattern "roughly equivalent to the double-bell...patterns common to Ghanian drum ensemble music" and set in 9/8 meter, with the three-beat configuration of triple compound meter, as 9/8 is often used in Western music.

Cahn derives significant melodic reinforcement from the quartet of accompanying percussionists who, in addition to instruments of indefinite pitch, play vibes, tuned tambourim, four tuned tom-toms, and a tuned Chang-chiki. The soloist and ensemble join together in an exciting *perpetuum mobile* featuring a powerful rhythmic drive derived from constantly changing accent schemes. A strong addition to this publication is the piano accompaniment that can be used in lieu of a percussion quartet, making this piece even more accessible for performance by a college marimbist.

—John R. Raush

KEYBOARD PERCUSSION ENSEMBLES

Padabing **III**
Emil Richards and Camille Radocchia
$25.00
Emil Richards Music
This marimba-ensemble composition features the top two performers on harmonized tertial intervals, while part 6 provides the bass, and players 3, 4, and 5 the internal harmony. This three-part work has an indicated tempo of quarter note = 136 and would be quite accessible to the intermediate marimba sextet. The second section of the composition is a bass solo with accompaniment from the upper five parts. "Padabing" will certainly provide a whimsical contrast to more serious marimba ensemble literature.

—Jim Lambert

Circles of Ice **IV**
Eckhard Kopetzki
$16.40
Ineke Wulf Verlag
"Circles of Ice" is a marimba and vibraphone duet for intermediate, four-mallet performers. A 4 1/3-octave marimba is needed to perform the work. Technically, the duo should be proficient with double vertical strokes and rolls, single independent strokes, and single alternating strokes. Kopetzki provides a score, but no individual parts. Page turns are difficult, so memorization would be the best option.

The title of the work is programmatic, as the form of the work fits in cyclic or circular nature (A B [vibes solo] A B [vibes solo] A B [marimba solo] A). Additionally, the B sections are cyclic through the use of a repeating motivic unit every two measures in both parts. "Circles of Ice" would be a pleasant addition to any collegian recital or concert.

—Lisa Rogers

Siebentanz fur Vibraphone and Marimba Duet **IV–V**
Eckhard Kopetzki
$16.40
Inke Wulf Verlag
"Siebenranz" is a duo for a low-A marimba and vibraphone. The vibraphone player also moves to marimba in two sections of the work (both players can play on the same marimba, if desired). The work opens with a quick section in 5/4 meter and the style includes rhythmic-ostinato patterns. The main section concludes with a driving flurry of sixteenth notes. After a slow rolled chorale by the marimba, the work concludes with a return to the opening style. The rhythmic drive and melodic material should be pleasing to the audience.

—George Frock

Heaven's Devil Part I **V**
Christopher Vigneron
$25.00
Melodie Productions
This is the opening movement to a multi-movement piece for marimba duet. It is divided into three sections: 1. The character of the work; 2. Conflict of the movement; 3. The conflict is resolved somewhat, suggesting more movements will follow.

Section 1 is primarily about groups of seven eighth notes per beat at quarter note = 110. Each player performs these groups either alone or in unison for several measures until a 4/4 meter settles into sixteenth notes with a definite rhythm groove. This middle section features an interplay of sixteenth patterns between the performers, suggesting conflict. Section 3 settles down and rhythmic patterns become less active until the work ends with a unison pattern that recalls the first measure of the work.

"Heaven's Devil Part I" is an excellent marimba duet for two mature performers. Player 1 needs a 4 1/3-octave marimba, Player 2 needs a 5-octave marimba, and both players need advanced marimba technique.

—John Beck

PERCUSSION ENSEMBLES

Easy Latin **III**
Eckhard Kopetzki
$14.00

Rockin' High **III+**
Eckhard Kopetzki
$14.75
Ineke Wulf Verlag
Both of these ensembles are designed for percussionists at an elementary level. "Easy Latin," a mallet trio that can be expanded to accommodate as many as 12 mallet players, is scored for a variety of mallet-keyboard instruments. It keeps the beginning student in mind through the use of repetitious patterns and scaled-down technical and musical demands.

"Rockin' High," for four to six players, adds drumset, bongos, an optional cowbell part, and a rock-styled accompaniment to a mallet duo that can be expanded by adding an optional part for glockenspiel. Both ensembles provide excellent teaching opportunities in stylistic idioms to which students can easily relate.

—John R. Raush

Technology **III**
Jim Casella
$38.00
Tap Space Publications
This ensemble for eight percussionists is written in a rhythmic groove found in much pop music of the '90s. It only takes about four minutes to perform, yet each member of the ensemble plays important solos or motive patterns. The two keyboard parts are written for bells and xylophone, but each player also doubles on tom-toms. Drum textures include snare drum, four toms, three timpani, and muffled bass drum. Additional colors include triangle, cymbals, hi-hat, and temple blocks.

The piece opens with a solo introduction on closed hi-hat, and the hi-hat is the core throughout the piece. The rest of the piece consists of solo breaks by the players, who react to motives or ideas from each other. This is definitely written for young players, but the rhythmic drive and patterns will be of value to more advanced players as well.

—George Frock

Tiger Rag **III**
Original Dixieland Jazz Band
$14.00
Kendor Music, Inc.
This arrangement of the Original Dixieland Jazz Band tune "Tiger Rag" is scored for two marimbas, xylophone, timpani, and snare drum with brushes. Throughout the arrangement the timpani performs as a string bass. The melody is shared among the mallet percussion. The entire arrangement has a swing feel to it; however, because of the two-beat Dixie style and the fast tempo, the eighth notes are played straight.

This is a neat arrangement for a grade-three percussion ensemble. None of the parts are technically difficult, but capturing the style and feel would be the hallmark of this arrangement. All mallet parts are for two mallets, and except for a few high A-flats, a low E-flat, and some chromatic pedaling, the timpani part is easy. The players would have to familiarize themselves with the keys of B-flat, E-flat, and A-flat, as the arrangement moves through these keys.

Denis DiBlasio has done an excellent job of arranging "Tiger Rag" for a percussion ensemble, and he did it without requiring trombone, which is usually associated with the piece.

—John Beck

The Devil's Dance **V**
Igor Stravinsky
Arranged by James Ancona
$31.00
Top Space Publications
"The Devil's Dance" from "L'Histoire du Soldat" by Igor Stravinsky is arranged by James Ancona for two marimbas, two vibes, xylophone, bells, five timpani, snare drum, field drum, tambourine, and bass drum. This one-minute nineteen-second arrangement follows the Stravinsky score quite well, except it has been moved up a major second so that it fits on a 4 1/3-octave marimba. Four mallets are needed for the marimbas, two mallets for all the other mallet-keyboard instruments. Since the timpani part is capturing the string bass part from the original, there are many pedal changes. All parts are challenging at the suggested tempo of quarter note = 144. Unison lines and double stops have to be executed with technical precision, and hard mallets on all instruments are required. This is an excellent arrangement. The instruction page is clear and helpful.

—John Beck

SNARE DRUM

Winning Snare Drum Solos for the Beginner **I–III**
Thomas A. Brown
$9.00
Kendor Music, Inc.
This collection of 14 unaccompanied snare drum solos is perfect for students at the very beginning of their percussion careers. The solos are arranged in a progressive order, and the collection could be used as a supplement to any beginning snare drum method.

The grade I solos are mostly quarter notes and eighth notes, and they include flams, drags, and five- and nine-stroke rolls. Grade II solos introduce more sixteenth-note patterns along with the single paradiddle, flam taps, and the D.S. al Coda. Flam paradiddles appear in the Grade III solos along with more rhythmic complexity. All the solos are well-written with much dynamic contrast. Stickings are provided when needed. Some special effects are employed, such as playing the rims, playing on different areas of the head, and stick-on-stick rimshots.

Winning Snare Drum Solos will be very useful for teachers looking for quality material at an elementary level. Students performing these pieces will be well prepared to move on to more difficult music.

—Tom Morgan

MULTIPLE PERCUSSION

Contemporary Studies—Percussion **III**
Philippe Leroux
$12.95
Gerard Billaudot Editions/ Theodore Presser Co.
This is a collection of 20 progressive, short, multiple-percussion etudes, each scored for a small setup or collection of instruments. Several of the etudes are scored for two instruments such as two temple blocks or two toms. Other instruments include snare drum, woodblocks, triangle, suspended cymbal, tambourine, and maracas. The etudes are quite short but they cover a variety of tempi, styles, and dynamics. The etudes provide excellent experience and musical training for young percussion students.

—George Frock

DRUMSET

Dino's Dance **I–II**
Eckhard Kopetzki
$11.90
Ineke Wulf Verlag
This is a collection of 16 short drumset solos for beginners. Kopetzki approaches soloing slowly, beginning with etudes for only two hands, then incorporating ostinatos with one hand ("Barentanz," "Jim Diddle"), 6/8 time ("Sechsertanz"), rock rhythms ("Dino's Dance"), and march style ("Zwei Ubungen"). The rhythms are very straightforward, with sixteenth notes being the most demanding rhythmic subdivision. The solos are too short for contests, but would be suitable for introducing novice players to soloing concepts.

—Terry O'Mahoney

Basic Drumming **I–III**
Joel Rothman
$19.95
J.R. Publications
Fans of Joel Rothman's books will be excited to see this revised edition of *Basic Drumming*, which contains 30 pages of new material. The book is an attempt to provide a complete curriculum for the beginning to intermediate snare drum and drumset student.

Section One, "Reading Basic Rhythms," is a very complete study of reading, both in simple and compound meters. This flows well into Section Two, which deals with the application of rolls. A third section is devoted to technique exercises including repetitive exercises similar to *Stick Control*, as well as the 40 International Rudiments.

The first three sections serve as a foundation for the last three sections dealing with the drumset. The rock drumming and jazz drumming sections are very systematic presentations of exercises typical of Rothman's highly detailed approach. Timekeeping, fills (or "breaks," as he calls them), and solos are covered. The final section, "Dance Band Beats and Variations," is extremely practical. Rothman provides skeletal examples of a wide variety of beats a society drummer might be called upon to perform, including the common bossa nova, cha cha, tango, and waltz, along with the more obscure Greek beats, peabody, and Irish jig.

All in all, this book probably represents Rothman's best addition to the percussion education literature. In the hands of a good teacher, *Basic Drumming* would be an effective program with which to take a student from the beginning to the intermediate stage.

—Tom Morgan

Fata Morgana **II–III**
Eckhard Kopetzki
$11.90
Ineke Wulf Verlag
Fata Morgana, the second in a series of drumset solo books by Eckhard Kipetzi, contains 13 drumset solos in various styles (polka, march, rock, 6/8 time, cut-time, and Latin). Most are short, half-page etudes with a particular stylistic theme. Rhythms and techniques are easily attainable by any proficient student who can read a drumset score containing sixteenth notes. Each solo exposes students to different motions around the drums, something that young drummers need to fully develop their solo vocabulary. This book is recommended as supplemental material to a course of drumset study or as the beginning of developing a drummer's solo sensibilities.

—Terry O'Mahoney

Tasty Morsels **II–III**
Chuck and Jennifer Case
$7.00
Beaver Creek Publications
Tasty Morsels is a collection of ten easy drumset solos written for the beginning student. Each solo is a page or slightly longer in length and is entirely notated, with no space for improvisation. The notation system is designed to make reading easier for the novice, but it is a little different than more conventional notation with its use of triangle noteheads and the snare drum part placed on the second space from the bottom on the staff.

The solos are based on basic rock, swing, bossa nova, and samba patterns and include the beat along

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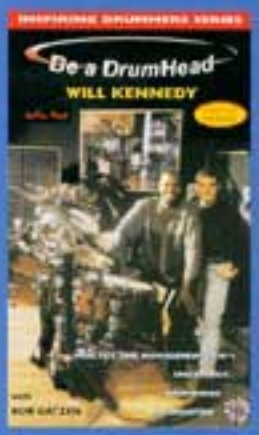

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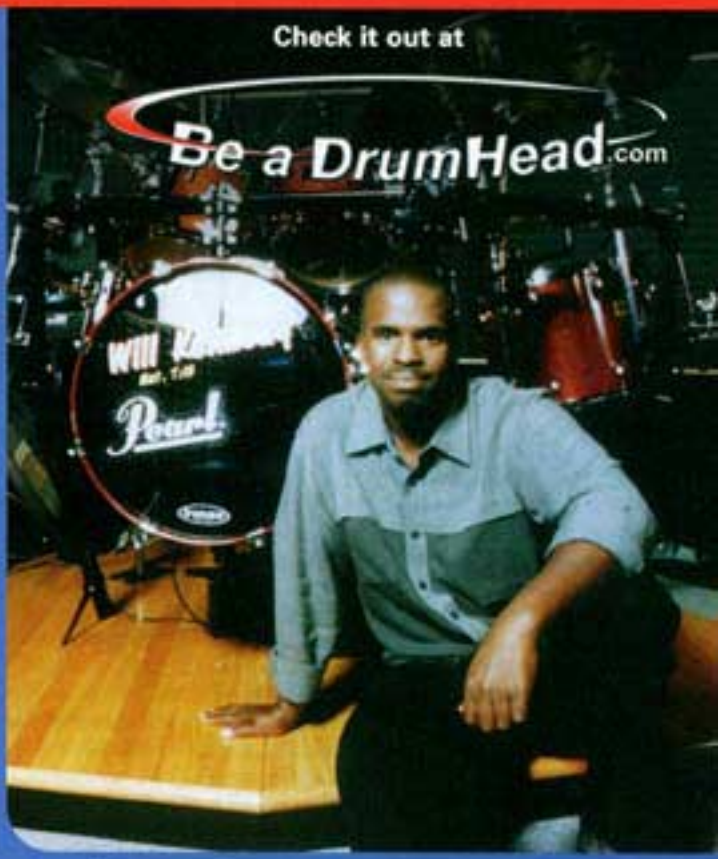

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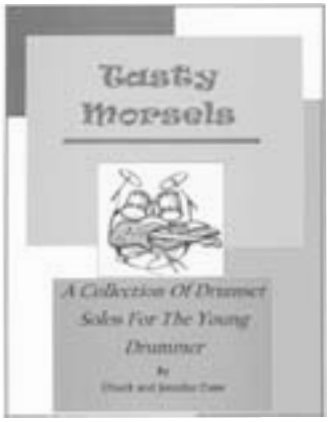

with some fills. They are short enough for very young students to handle, and yet they have enough variety to be challenging. This book would be particularly effective when used as a supplement to a beginning drumset method book. Young students will find these solos instructive and fun to play.

—Tom Morgan

Contest Solos for the Intermediate Drum Set Player **III–IV**
Murray Houllif
$10.00
Kendor Music, Inc.
Murray Houllif expands on an earlier book (*Contest Solos for the Young Drum Set Player)* with this collection of 10 solos for drumset. They cover a number of styles (rock, jazz, jazz waltz, 5/4 jazz, samba, boogaloo, hip-hop, mambo) and techniques (use of brushes, sticks, mallets, fills, player improvisation sections, open rolls, rudiments, hand/foot coordination patterns, etc.). All of the solos are well written from a compositional standpoint and are stylistically true to their respective titles.

Solos vary somewhat in difficulty level (primarily using triplet, eighth, and sixteenth notes), but include some septuplets and thirty-second notes in the more difficult pieces. Each solo is approximately two minutes in length, and is conveniently written on two pages that open to lay flat on the music stand. These pieces would give aspiring drumset players some "food for thought" regarding drum solos, expose them to different styles and time signatures, and provide some very good contest works.

—Terry O'Mahoney

Ready-Steady-Go **III**
Eckhard Kopetzki
$13.40
Ineke Wulf Verlag
The third installment in Kopetzki's drumset solo series, *Ready-Steady-Go*, contains 14 short solos for the intermediate player. Hand/foot coordination, dynamic control, and ability to control accents are essential for a good reading of these etudes. Most of the etudes fall into the rock genre, but several are written in time signatures such as 6/8 or 7/8. The emphasis on phrasing and the use of the drumset as a melodic instrument are the most important aspects of this collection. Nothing more difficult than sixteenth notes will be found in any of the pieces. *Ready-Steady-Go* would be suitable reference material for any intermediate drumset student.

—Terry O'Mahoney

Walk, Man! **IV**
Eckhard Kopetzki
$13.40
Ineke Wulf Verlag
Walk, Man! is the fourth in a series of drumset solo books by Eckhard Kopetzki. This is the most advanced book, which requires good reading skills, independence, and dynamic control. Some of the solos are one page in length, some are two pages (a good length for contest purposes). Each of the solos is based on musical theme (9/8 time, Cuban rhythms, rock, etc.). Sixteenth notes are the most difficult subdivision found in the etudes. No stickings are indicated, so the performer is free to make these important choices. For the intermediate drummer looking for solo material, this might fill the bill.

—Terry O'Mahoney

INSTRUCTIONAL VIDEO

My First Drum Set
Kalani
$9.95
Kalani Music
Percussionist/drummer Kalani shows the novice drummer the different parts of the drumset, how to assemble the kit, several mallet choices available to drummers (sticks, brushes, mallets, etc.), basic sounds (rimshot, cross-stick), how to strike cymbals, and basic strokes. He also directs students to his Web site, where they can see the notation for basic grooves and hear an audio and video sound bite. The graphics are a bit much, but Kalani's delivery is very relaxed and informative. Drumset dealers may want to provide this video to people (such as parents) who purchase a drumset but are confused about how to set it up.

—Terry O'Mahoney

Multiplicity
Cindy Blackman
$24.95
Rittor Music/Hal Leonard Corp.
Cindy Blackman, student of drummer Art Blakey and drummer for pop star Lenny Kravitz, discusses her influences, demonstrates exercises for developing independence in a jazz setting, plays six tunes with her own band, and shows how to work with both acoustic and electric bass players in this hour-long video. She admits to being heavily influenced by Tony Williams, and

definitely sounds a great deal like her idol. She plays a very muscular, aggressive style that bears many of Williams' trademark techniques.

There are some excellent overhead shots of Blackman playing, which enables the viewer to see what she's doing. The segments titled "Technical Tips" are good, but because there is no accompanying booklet, the viewer should be familiar with jazz in order to fully benefit from her advice.

Blackman shows several different ways for drummers and bass players to create grooves (e.g., broken feel, straight, syncopated funk, playing over an ostinato, etc.) The examples are brief but informative. Blackman prefers to instruct by example rather than lengthy explanation. She concludes the video with an extended solo. The intermediate to advanced jazz player would gain some insight into Blackman's style as well as some new ideas for drumset exercises from this video.

—Terry O'Mahoney

PERCUSSION RECORDINGS

African Fantasy
Trilok Gurtu
$15.95
Blue Thumb/Verve Music Group
Trilok Gurtu's music often draws from many musical traditions, including his native India, jazz, rock, and fusion, and usually features shifting time signatures and an esoteric aesthetic. But his latest offering, *African Fantasy*, breaks from

this tradition.

It has a definite Afro-pop sound and attitude combined with Indian melodic timbres and techniques. "Afro-Indian Fantasy" might have been a more descriptive title for this collection of tunes, as the traditional Indian sound and melodic tendencies are most prominent. Some pieces feature a backbeat ("You," "Remember This," "DJ Didgeridoo") or sound like a ballad ("African Fantasy"). Some sound like Arabic/African pop dance tunes. Gurtu doesn't really solo on this recording, preferring to provide the rhythmic underpinning and dense sonority of his many percussion instruments (including tabla) on all of the tracks. This is the most pop sounding record to date for Gurtu, so if you want to hear how an Indian/jazz/multi-percussionist writes and performs in this arena, check out *African Fantasy*.

—Terry O'Mahoney

Don't Be Scared Anymore
Paul Wertico Trio
$15.95
Premonition Records
Drummer/composer Paul Wertico leads a guitar trio through its jazz fusion paces on his latest offering. The players create a really full sound for just three guys! The tunes run the gamut from a New Orleans second-line inspired groove ("Clybourn Strut") to a 7/4 swing tune ("Liftoff"), a hypnotic driving samba ("Long Journey's End"), a 5/4 African tune ("African Sunset"), a Spanish waltz ("Taliaville"), a humorously out-of-tune waltz that sounds like a music box winding down ("Justa Little Tuna"), and a distorted funk/free tune ("Testament"). Wertico solos on several tunes, displaying a flowing, melodic style, but he can really lay out the chops when needed! (If memory serves, Wertico played several of these tracks at his PASIC '99 clinic.)

Guitarist John Moulder sounds great on extended solos throughout the recording, often using distortion to increase the intensity. Bassist Eric Holhberg grounds the group and really locks with the drums. Wertico shows a side of his playing that we don't get to see in his work with guitarist Pat Metheny. This is a good jazz-fusion guitar trio recording by one of today's leading drummers.

—Terry O'Mahoney

Eclipse
Matt Gordy Group
$15.95
Everafter Productions
With a trumpet/alto front line and

piano/bass/drums rhythm section, this recording by drummer/composer Matt Gordy is reminiscent of the great Blue Note recordings of the mid-1960s but with a more contemporary slant. This Boston-based quintet improvises over dark, modal harmonies in both the straight eighth note and swing styles on original compositions by the leader.

Gordy only solos on two tunes ("Frontiers," "Young and Foolish"), preferring to play a more supportive, but equally important, role. He is an excellent ensemble player who always supports and prods the soloists but never overpowers them. He really swings, sounds very modern, and has a great time flow, a nice warm sound, and great dynamic control. Marc Phaneuf (alto sax), Todd Baker (bass), Philo Grenadier (trumpet), and Ben Cook (piano), sound great as ensemble players and soloists. One can hear the maturity and experience of this group on every cut. Gordy is a talent deserving of wider recognition.

—Terry O'Mahoney

In Common
David Macbride
$15.95
Innova Recordings
Composer David Macbride finds the duet a particularly amiable medium for his musical imagination, which explains this CD's devotion to nothing but duets (six to be exact). Each reflects a unique sonic palette. Three of them ("A Round," "Shadows," "Madrigal") are scored for pairs of like instruments—alto saxes played by Mark Engebretson and Susan Fancher, baroque flutes

played by John Solum and Richard Wyton, and guitars played by the Goldspiel/Provost Classical Guitar Duo. The three remaining works feature a mixed instrumentation that includes a number of percussion instruments played by Benjamin Toth, who joins violinist Katie Lansdale on "In Common," and his colleague on the Hartt School faculty, pianist/composer Macbride, in "From Without" and "Conundrum."

Macbride draws on a vast array of musical resources from both Eastern and Western musical cultures, using tempered as well as non-tempered scales, and "inexact unisons" that impart the flavor of non-western tonal practices. Writing as he does for only two players, his music benefits from the spontaneity and intimacy of the collaborative process that can be best enjoyed in the confines of a duo.

Percussionists should be particularly interested in Macbride's "Conundrum," featuring the composer on piano and Toth playing marimba and xylophone. It is a musically rewarding performance that reveals effective, idiomatic writing for marimba and xylophone.

—John R. Raush

Mino Cinelu
Mino Cinelu
$15.95
Blue Thumb/Verve Music Group
Mino Cinelu, a percussionist known to many for his work with the late jazz trumpeter Miles Davis, plays a myriad of instruments as well as handling the vocal duties on his self-titled CD. With the strong influence of "world music" on recent pop music recordings, this recording bears a resemblance to some offerings by such artists as Sting and Peter Gabriel, but leaning more toward the esoteric. Cinelu's voice sounds a great deal like Sting's voice.

The recording contains a number of tunes that could conceivably cross over to a wider pop market (e.g., "See Yea-Salee Yea," "Confians"). Cinelu sings in French on most of the recording and covers a lot of different styles, accompanied by Mitch Stein on guitars and Richard Bona on electric bass and acoustic guitar.

Percussion is prominent throughout the recording, but percussion solos are not a part of every tune (with the exception of "Why Not" and "On Coming Horizons"). "Shibumi Dunes" has a mysterious, hypnotic, Arabic quality to it that is very enticing. "Will O The Wisp" and "Soon I Will be Home" are funk groove tunes. "Petit Prince" is a dreamy ballad. If you want to hear a percussionist stretching his composition, singing, and accompaniment chops in a world percussion vein, check out Mino Cinelu.

—Terry O'Mahoney

Roy Haynes Trio
Roy Haynes
$15.95
Verve Music Group
Drummer Roy Haynes has played with a roster of jazz artists that runs from Charlie Parker to Pat Metheny. At over 70 years of age, he's still going strong and sounding as fresh as ever. On his latest release, Haynes leads a trio with two of today's brightest rhythm section players—pianist Danilo Perez and bassist John Patitucci.

This CD includes tracks from two different recording sessions—one in a New York studio and one recorded live at Scullers nightclub in Boston. In the studio session, Haynes solos on "Wail" and "Dear Old Stockholm" and shows why he's one of the greats. Haynes displays his metric superimposition chops on Pat Metheny's "Question and Answer" and brush mastery on "Shulie a Bop," "Easy to Remember," and "Prelude To A Kiss." The live set reverberates with energy as Patitucci and Haynes square off for a series of trading choruses on "Sippin' at Bells." Haynes opens "Green Chimneys" with an extended drum solo that displays his enormous talent and melodic sense.

Perez and Patitucci are suitable foils for Haynes' rhythmic jabbing and sparring. Haynes swings hard, yet has a flowing, interactive time concept that is thoroughly modern.

This is a great record by a great drummer.

—Terry O'Mahoney

Scream
Chad Wackerman
$15.95
Wackerman Star Music/ Favored Nations

Scream, the latest solo recording by drummer Chad Wackerman, is reminiscent of recordings by such groups as Weather Report, Steps Ahead, and Alan Holdsworth. Its extensive use of synthesizers, vibes, and guitar (along with wide open, ambiently-miked drums) give this recording a spacious quality. Wackerman demonstrates his technical prowess, strong groove, familiarity with shifting meters, and ability to fill and accentuate highly syncopated melodies. When accompanying soloists (particularly guitarist James Muller), Wackerman fills in the spaces left by the soloist and provides a great deal of energy and texture with sixteenth and thirty-second note flourishes.

All of the tunes are Wackerman compositions, with the exception of two collective improvisation tunes created by the entire group. James Muller (guitar), Daryl Pratt (vibes, synths, percussion), Leom Gaer (bass), Jim Cox (organ, piano, synths), and Walt Fowler (fluegelhorn) all contribute their musical talents to the project. "Between the Dog" and "The Wolf and Cycles" have a nice half-time feel, while "The City" is a reggae-tinged work. The "Grey Choir" is a short vibes/drum duet. "Scream" and "My Two Worlds" are driving syncopated funk tunes punctuated by fills from Wackerman, who plays with the same power he used to drive Frank Zappa's band many years ago.

—Terry O'Mahoney

Shadow of the Vibe
Matthias Lupri Quartet
$15.95
Bird Leg Records/Chartmaker Jazz

Shadow of the Vibe is the second recording to feature the vibraphone virtuosity of Matthias Lupri. The other members of the quartet are George Garzone (saxophone), John Lockwood (acoustic bass), and Sebastiaan de Krom (drums). All selections on this disc were composed by Lupri, with the exception of "Beatrice" by Sam Rivers and "Intrusion" by Boris Weidenfeld. Lupri's compositions are "Investion," "Mirror," "Fast Corners," "Shadow of the Vibe," "Moonlamps," "Miles Through You," "Augies Blues," and "New Fall."

Garzone and Lupri provide the melodic statements of each tune and then trade solos. The overall ensemble precision of the quartet is truly amazing and outstanding. "Intrusion" features Lupri alone. His performance on this solo selection is exquisite, producing a full range of timbral possibilities from the vibraphone. *Shadow of the Vibe* is a "must buy" disc for all jazz vibists.

—Lisa Rogers

Percussion Goes Pop
Arnold F. Reidhammer
$17.00
Koch Classics

Arnold Reidhammer has done a remarkable job with this CD. Recorded at the Bayerischen Rundfunk in Munich, he overdubbed every instrument on this 15-track CD—some as many as 12 times! These include vibraphone, marimba, xylophone, glockenspiel, drumset, claves, cuica, cowbells, woodblocks, triangle, cabaza, congas, timbales, tam tam, agogo bells, ocean drum, windchimes, tenor drum, samba whistle, shakers, cymbals, snare drum and bass drum, as well as a Korg Trinity Plus synthesizer. He also wrote all the music and the arrangements. The recording is bright and the quality is good with a clean sound—except for the timpani, which comes across a bit muffled.

Here is a real fun CD. The tunes are not profound, but they are catchy, easy-going, and represent such styles as samba, jazz, funk, Latin, rudimental, and even a bit of new-age—something for everybody. "My idea was to bring percussion to the general public," says Reidhammer, "to show the average concert goer that percussion is not just rock and roll but that it can be music too."

Reidhammer is an American-born percussionist living in Germany who can be categorized as a cross-over musician—having performed with pop stars such as Liza Minelli and the Rolling Stones, and holding the position as Principal Percussionist with the Munich Philharmonic. He is well known in Europe for his many concerto appearances and clinics.

The CD performance is virtuostic, exciting, and strong—especially the drumming, where Reidhammer demonstrates a good technique. I find the last four cuts the most interesting, all of which are drums only and are titled "Rudimental," "Groovy," "Latin" and (my favorite) "Tribute to Switzerland," which is in the Basel drumming style—a kind of rudimental snare drumming that deserves more attention in the U.S. These pieces are improvisational in nature and free-flowing with unexpected turns of phrases.

The strongest thing about this CD is that it serves as an introduction to styles. The music will be published in the spring of 2001, including a play-along version that will be an enormously helpful tool for the younger player.

—Michael Rosen

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2000 PAS Composition Contest Winners

BY MARIO GAETANO

The Annual PAS Composition Contest is designed to encourage and reward those who create music for percussion instruments and to increase the number of quality compositions written for percussion. This year marked the 27th contest and featured two categories. Category I was for percussion soloist with band (wind ensemble to symphonic band), and Category II was for mallet ensemble (4–6 players). The first-place prize in each category was $1,000, with $300 and $200 going to second and third place, respectively. The winning composition in the percussion soloist with band category will be published by Studio 4 Music and the winning mallet ensemble will be published by MalletWorks Music.

There were 24 entries in this year's contest: nine entries in Category I and fifteen entries in Category II. The judges for the percussion soloist with band category were **Jack Stamp** (Indiana University of Pennsylvania, Indiana, PA), **Elliot DelBorgo** (Professor Emeritus, Crane School of Music, Potsdam, NY), and **Eugene Novotney** (Humboldt State University, Arcata, CA). The mallet ensemble category judges included **Norman Weinberg** (University of Arizona, Tucson, AZ), **Daniel McCarthy** (Indiana State University, Terre Haute, IN), and **Laurence Kaptain** (University of Missouri—Kansas City, Kansas, MO).

PERCUSSION SOLOIST WITH BAND

First Place: "Concerto for Percussion and Wind Ensemble" by Lynn Glassock (Durham, NC)

The work is scored for a full wind band (including parts for English horn, E-flat sopranino clarinet, soprano saxophone, and optional alto flute), and mallet keyboard soloist. The work is divided into three movements and follows the traditional fast-slow-fast format, with the soloist playing marimba (4 1/3 octaves) in movements 1 and 3, and vibraphone in movement 2.

Those familiar with the keyboard solo works of Lynn Glassock ("Off Axis," "Lydeka," etc.) will surely recognize the style. The mallet writing is extremely idiomatic, with four-mallet patterns carefully worked out as part of the overall compositional process. There are few awkward movements or hand positions, no polyphonic playing, and no "virtuoso" marimba techniques (e.g., one-handed rolls). The second movement, however, does require more advanced vibe technique including extensive mallet dampening, pedaling and half-pedaling, and some polyphonic writing. It should be noted that the use of idiomatic sticking patterns on the part of the composer in no way inhibits the musical integrity of the composition.

In a thorough set of program notes, Glassock addresses two key issues regarding balance in this piece. In many concertos involving marimba or vibraphone, the instruments have difficulty being adequately heard. Glassock is very careful in his scoring of this work: If the appropriate mallets are used, and the wind ensemble employs one person on a part, the soloist will have no problem being heard. There are numerous instances where the soloist plays alone, including extended marimba cadenzas in movements 1 and 3, and metered solo vibe passages in movement 2.

The other balance issue concerns the focus and proportion of presentation given by the soloist and ensemble. This is not a solo piece with accompaniment. Instead, the ensemble not only presents thematic ideas and their variations but is allowed to have an adequate amount of solo time. The ensemble is also very aggressive and even somewhat intrusive at times.

The work should be very straightforward and approachable by most university wind ensembles and advanced university percussion students. It is a very fine work deserving of many performances. The work lends itself well to a piano reduction, and the publisher (Studio 4 Music) plans to make one available for purchase, while the wind ensemble score and parts will be rented.

Second Place: "Odd Children" by Joey Sellers (Dekalb, IL)

This work is for solo marimba (4 1/3 octaves) and wind ensemble and is in one movement, approximately ten minutes in duration. The wind instrumentation is traditional, but the percussion section is rather extensive with nine players (eight suspended cymbals needed at one point, along with anvil, wind chimes, rainstick, three triangles, two cowbells, field drum, piccolo snare, etc.). The writing for the percussion section, in particular, is excellent, and the section is given many passages to play alone as an ensemble, sometimes interacting with the solo marimba part, sometimes effectively involved in the musical direction of the piece.

The work begins with a 22-bar slow introduction followed by an exciting allegro for the remainder of the piece. Numerous unconventional instrumental techniques are employed in the work including glissandi in trombones, flutes, and timpani (the timpani part uses rather extensive pedaling throughout), pouring marbles on the timpani heads and the anvil, bowed cymbals, etc. In one passage the marimbist must place "rattley" paper on the bottom octave of the instrument to produce a buzzing effect when playing a duet passage with a field drum. In addition to the use of dead strokes, the marimbist is asked at one point to hold three mallets in each hand and improvise three-note tone clusters to a notated rhythm.

Although a very contemporary sounding work in terms of harmony and instrumental color, the work uses simple rhythmic patterns and time signatures throughout and should be quite playable by any college ensemble.

The marimba solo part is not technically difficult, in my opinion. Although the player would most likely employ four

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mallets throughout to facilitate certain passages (except for the above mentioned six-mallet passage), much of the piece could be executed with two mallets. The essential four-mallet playing is limited to unrolled, block-style chords built mostly in fifths. There are a few notated chord voicings in which the hands cross, but these voicings are quite acceptable because they keep one hand on one keyboard (accidentals) and the other hand on the other keyboard (naturals). There is a great deal of playing in the extreme high register of the instrument; the player would have to carefully choose mallets capable of cutting through the thick texture of the ensemble when playing in this high register.

Third Place: "Isorhythmic Concerto" by Daniel Adams (Houston, TX)

Of the three winning concertos, this 12-minute, one-movement work is perhaps the most technically difficult and most musically involved. The soloist plays an array of non-pitched percussion instruments divided into three groups: wood (slit drum, woodblocks, temple blocks), skin (tom-toms, bass drum, bongos), and metal (cymbals, tam-tam, triangles, cowbells, wind chimes). Each instrument group is given its own staff: There is often a great deal of beaming across the three staves and the writing is often polyphonic. The player must hold four mallets and use them independently to properly execute this challenging solo. There is an extended cadenza toward the end of the work that can be either played as notated or improvised.

Upon glancing at the full score, one can easily see the isorhythmic principles at work. The piece begins with an isorhythm in the trombones, bass clarinet, and bassoons, which is based on a five-note color and a nine-beat talea. The isorhythm undergoes numerous rhythmic diminutions and later many intervallic permutations, and at times pervades the entire texture. One would have to do a careful analysis of the entire work to appreciate the treatment of the isorhythmic principle throughout this atonal, dissonant piece.

There are many changes of time signature, meter, and tempo throughout the piece, and the texture ranges from very thin, almost pointillistic, to thick and contrapuntal. This piece requires careful attention on the part of the listener, but the added visual dimension of the percussion soloist in a live performance would contribute much to the work's total effectiveness.

MALLET ENSEMBLE

First Place: "Machine Duck" by Scott Comanzo (Columbus, OH)

This work is scored for four players—two vibes and two marimbas (one low A and one low F)—and is in one movement, approximately eight minutes in duration. As a preface to the score, the composer quotes a short verse that describes the inspiration for the piece (there is no source given, so I assume the verse is original): "There once was a duck named Roger who grew more insane as he wandered, then he found a machine to make him feel clean and went back to the pond to ponder. He went to weekly sessions to the machine until he could successfully flip in and out of the water headfirst." The work, therefore, sounds very "machine-like" with its rapid chromatic scale fragments in all voices—sometimes in parallel motion, and other times in contrary motion; sometimes in consonant harmonic intervals of octaves, 4ths and 5ths, and other times in dissonant tritones, 2nds and 7ths; sometimes rhythmically aligned, and other times in rhythmic counterpoint.

The energy and harmonic tension in this piece is rather relentless. There are a couple of sections in which the tempo slows and the texture thins, however. The chromatic scale passages give way to chordal structures in all parts beginning with clusters of semitones and expanding to chords built in 3rds and then 4ths and 5ths.

All players must employ four mallets throughout. Although the individual parts are not technically difficult, much of the piece is very challenging because of its fast tempos and rapid passage work. I find this piece to be very creative and most interesting. I also appreciate the economy of the work and how musical ideas presented near the beginning of the work are carefully and effectively reworked as the piece progresses through its numerous sections.

Second Place: "Curios for Mallet Sextet" by Elyzabeth Meade (Eugene, OR)

This work is in two movements. (An additional movement was composed but not submitted for consideration in the PAS composition contest because doing so would have put the entire work outside the contest's time limit. Those interested in this piece may be able to obtain the additional movement from the composer.) The instrumentation is two marimbas, two vibraphones, xylophone, chimes, glock, two octaves of crotales, and a bass marimba. Four bass bows are also needed. The composer offers the following statement for the work: "Curios are odd and curiosity provoking artifacts. Thus each piece is a 'resonance' from looking at, or holding, various objects."

The first movement, "In the Palm is a Stone from Lourdes," employs some interesting tonal effects including playing the mallet instruments with brushes, bowing crotales and vibraphones, dipping a crotale in water to create a glissando, and singing. (The singing is used briefly at the beginning and the end of the movement, and the players are only asked to sing vowel sounds while playing the same pitches on the keyboard instruments.) Most of the movement employs legato playing on the marimba and vibes, punctuated with splashes of color from the crotales and glockenspiel. The music is profound and beautiful, beginning extremely slowly, becoming faster and more dense, and then returning to the opening tempo and texture at the end.

The second movement, "Gyroscope," is referred to by the composer as "a fun, spinning work that plays with the placement of downbeats, resulting in interlocking rhythms." This movement employs a very fast tempo, mixed meters, cross rhythms and much repetition. In the middle section, "a bit wobbly and precarious," an ostinato is employed in one voice while the other voices engage in motivic interplay. Although each player could execute the individual parts in this movement with two mallets, employing four mallets to facilitate the rapid three-note arpeggios throughout would be recommended.

Third Place: "Marimba Quartet" by Matthew Briggs (Bloomington, IN)

Although scored for four marimbas, the work could actually be played on three instruments, as suggested by the composer: Players 1 and 4 play on the same 5-octave instrument, player 2 uses a 4-octave instrument, and player 3 uses a 4 1/3-octave instrument. Players 1 and 4 often play in very close proximity, so if an additional instrument is available, one may want to use it. The work is in two movements and is approximately eleven minutes in total duration. This delightful, well-written piece could certainly be played by an advanced high school group.

The first movement, "Allegro," is rather conservative, employing well-defined meters (mostly 3/4 and 6/8 with some cross rhythms and superimposition of 4 against 3; the last section employs some mixed meters), simple themes that are well developed, a clear texture (mostly homophonic with some voice pairing and some imitation), clear formal structure, and well-defined tonal centers and tonal direction. Although each player must hold four mallets throughout, the four mallets are used only for simple chordal passages.

The second movement, "Scherzo Rhythmicus," utilizes some very creative effects. The work begins with an interplay of three non-pitched sounds: clicking the mallet handles together, tapping the foot, and buzzing the mallet handles against one another. One by one, the players gradually begin playing on the keyboards. The tempo throughout is fast and the meters are constantly alternating between 5/8, 7/8, and 8/8. The entire final section, in 3/8 meter, is reminiscent of a nineteenth-century scherzo. The mallet clicking, tapping and buzzing return to close the movement. This should be a very attractive piece for both players and audience alike.

2001 COMPOSITION CONTEST

The 2001 Composition Contest will include the following two categories: Category I: Large Percussion Ensemble (8–12 players), and Category II: Percussion (single instrument or small multiple setup) and Alto Saxophone (may also include Soprano Saxophone). The first-place prize in both categories will be $1,000, second place $300, and third place $200. The winning composition in the percussion ensemble category will be published by M Baker Publications, and the winning composition in the duet category will be published by Innovative Percussion, Inc.

The current PAS Composition Committee members, in addition to Gaetano, include Lynn Glassock, chairman (UNC—Chapel Hill), Steven Hemphill (Northern Arizona University), and Mark Dorr (Grinnell College).

Mario Gaetano is Professor of Percussion at Western Carolina University, Cullowhee, NC, and Principal Percussionist with the Asheville Symphony Orchestra. He is a Past President of the North Carolina PAS Chapter and a member of the PAS Composition Contest Committee. He also edits the percussion column of the *North Carolina Music Educator* (NCMEA journal). An accomplished composer of percussion music, he has over 25 published works to his credit, along with his method book, *The Complete Snare Drum Book*, published by Mel Bay. PN

The Modern Drummer

BY HARRY JOHNSON

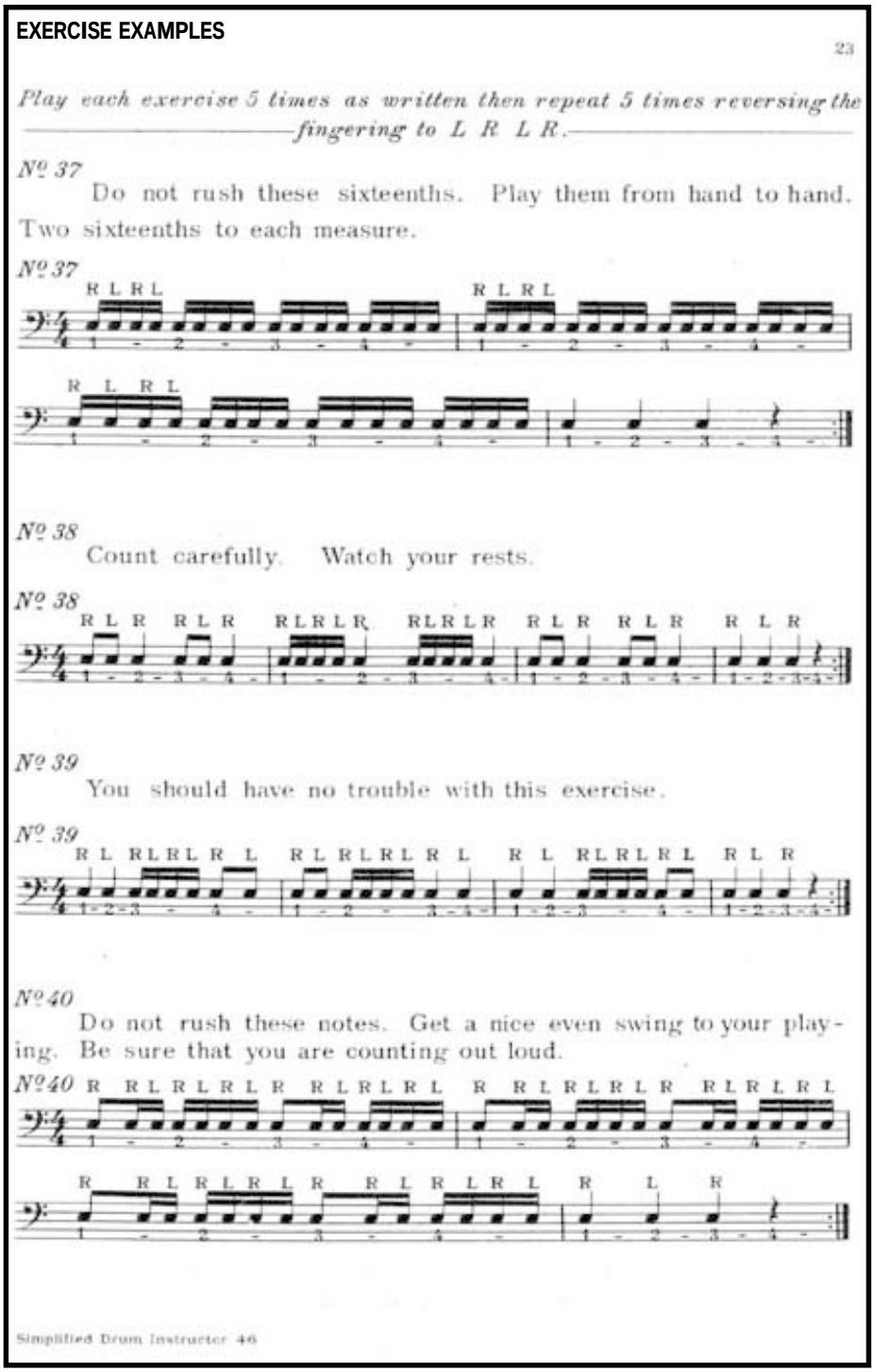
The following is from the 1924 method book by Harry Johnson titled The Modern Drummer, Vol. 1: A Complete and Simplified Self Instructor for the Professional and Amateur Drummer of Today—Not Yesterday.

Through the years of close and careful review of the final results obtained by the different schools and individual teachers of drum technique as materialized in their students, I have seen with wonder the amazing lack of present day requirements which now means everything to the performers. These modern requirements have been neglected or incompetently avoided and the very need of them is the only excuse I have in introducing this "Modern Drummer."

Old methods and old fashioned teachers of any instrument have retarded the progress of the student from the beginning, and although we know that some of their students have obtained success, it has been through unusual application and labor on the part of the pupil. Now why the necessity of all these tedious hours, this more or less unrewarded zeal? Why not bring you through a shorter, more direct and most practical way to master your instrument? This is why I have eliminated the old style flourishes, rolls, paradiddles and ancient army beats, and present to you what is the "backbone," the very fundamental principles, upon which the student can build his own progress, always conscious of the steady march towards the goal shown so clearly by these chosen exercises. These exercises you will find are never tedious (a task which I almost found insurmountable to the student, but which I have confidently done away with now) and you will feel a certain thrill of accomplishment by mastering one by one my exercises.

These exercises are written and fingered for the use of both hands, tending to develop an equal technique and doing away with the unreliability of one hand power. In the old system the Left hand has been left as it is, "the weakest," leaving the student handicapped in executing the rolls and astoundingly lacking in

EXERCISE EXAMPLES



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Play each exercise 5 times as written then repeat 5 times reversing the fingering to L R L R.

№ 37

Do not rush these sixteenths. Play them from hand to hand. Two sixteenths to each measure.

№ 38

Count carefully. Watch your rests.

№ 39

You should have no trouble with this exercise.

№ 40

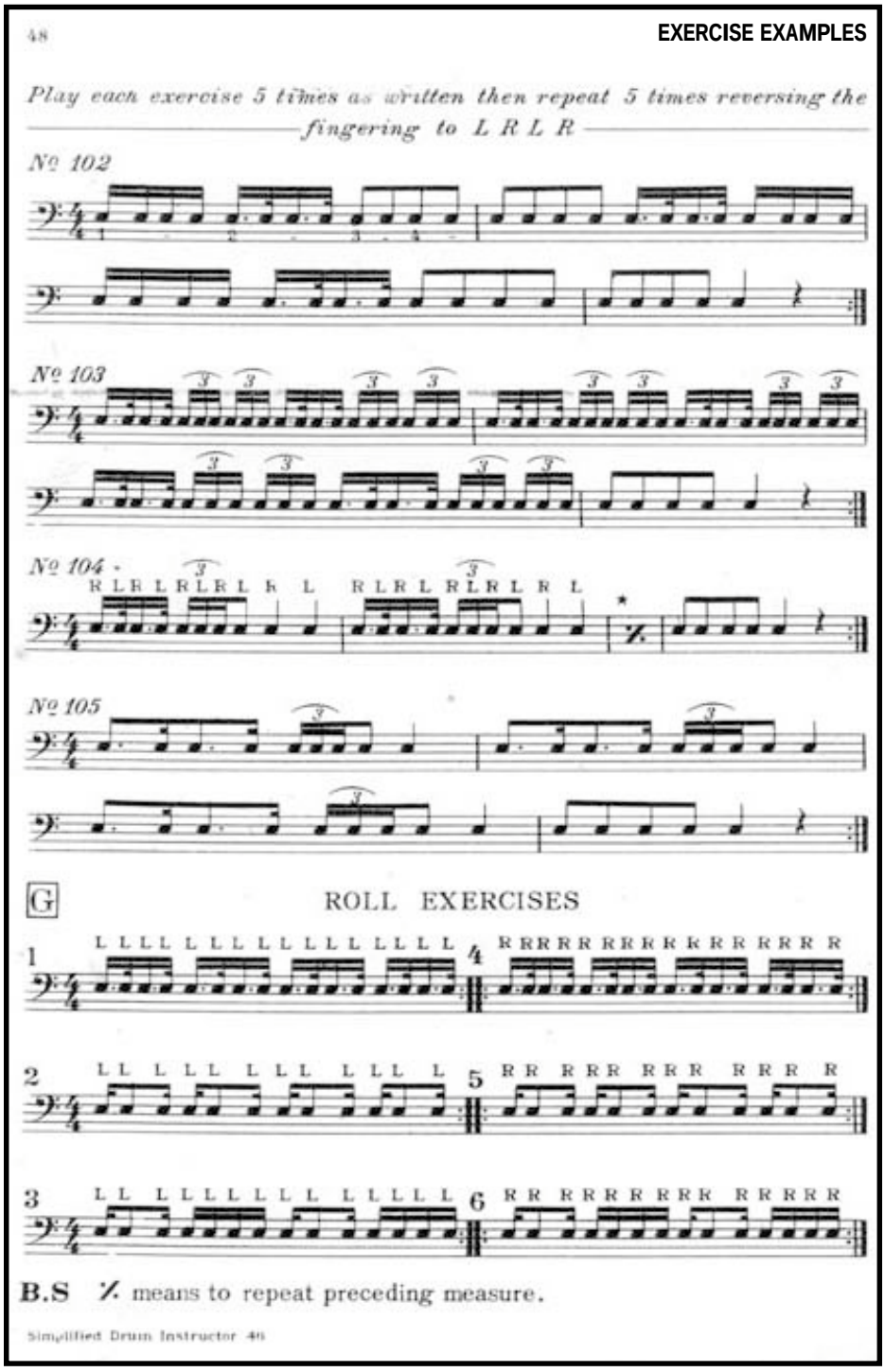
Do not rush these notes. Get a nice even swing to your playing. Be sure that you are counting out loud.

Simplified Drum Instructor 46

the rhythm. This two handed method corrects this fault and enables the student to develop an even rhythm in his playing.

This book is no work of experiment and is founded upon the practical results obtained by my pupils, many of whom are playing in recognized orchestras and jazz bands, to the unqualified praise of their leaders.

You will find the exercises in this book very pleasing to practice and so simple that you will enjoy every minute of your practice period. Start at the beginning and do not skip any of these exercises as each exercise prepares you for the following and if you skip around the book you are merely losing time.



Everything in this book has been simplified so that it would be a very hard thing for you to go wrong. However, I would recommend that you get in touch with the best drummer in your locality, as money spent in this way is an investment which will pay you a mighty high rate of return, but for those who cannot secure the services of such a teacher just follow directions and you will soon show results.

Practice with a Victrola on a practice pad which can be purchased in any music or drum supply house. My reason for suggesting that you practice on a pad for the present is that it is not so tiresome as it is to practice on a drum, the noise making it impossible for you to practice any length of time. Besides the noise annoying you, it will annoy everyone else within hearing distance, and the results can be obtained just as well on a pad until you have perfected a technique so that you have some control of the sticks. You will readily appreciate that in playing the Victrola during your practicing

you will not only develop your wrists, but at the same time will develop your ear for rhythm which is of course the most important thing of playing drums next to technique.

If you follow instructions here and practice with a Victrola you will notice when you commence playing with an orchestra that your ear will gauge the rhythm instantly, your experience with the Victrola therefore being a great help to you. REMEMBER loose wrists at all times. If your wrists become tired during your practice, by all means rest a few minutes before going ahead. Never, never, play with your wrists tight. It won't be long before you will have developed your wrists properly and will be able to roll and play most any number of parts without becoming the least bit tired, that is, providing you are practicing slowly and with loose wrists.

In practicing to perfect your roll bear in mind that evenness and not speed will do the trick. The speed takes care of itself. The wrists must be relaxed at all times. Do not relax the wrists so that they are limp, but rather have a controlled relaxation. You may as well make up your mind right now that in order to develop a clean technique on the snare drum, you have to practice and have lot of patience. Tightening your wrists and squeezing the sticks will hopelessly delay your progress.

All the studies in this book are to be practiced slowly. Speed will ruin everything. Before a child is able to run it has to learn to walk. Just as soon as it starts to run too soon, you know what happens, so therefore, in order to lay a solid foundation for your technique, take everything slowly and watch your wrist movement.

Be sure that your Left hand is working from the wrist and not being assisted by the arm. The Left hand stick should be swung just as high as the Right hand stick. You have no need for speed during this entire volume. Volume No. 2 will give you plenty chance for that. You will find that the Left hand usually needs about five times as much practice as the Right hand, and in this book in its proper place, I have given you these exercises.

One more word as to the amount of practice required each day. If you want to progress rapidly and tower head and shoulders over every average drummer who has not studied his instruments properly, you should practice at least one to two hours daily. With two hours of faithful practice each day, in a very short time, I can guarantee you results that you never dreamed of in the art of drumming.

All exercises in this book are to be played over slowly until you have learned them. Then play them with the Victrola using a slow Fox trot. Count one an, two an, three an, four an. Beat time with your foot on the count one, and on the count three. Do not be in a hurry to finish each page, as besides the reading experience, you have to give your hands a thorough training. Always play each exercise over five times beginning with the Right hand. Then reverse the fingering and play it five times more leading with the Left hand. This is very essential.

It is my purpose throughout this book to develop the pupils' wrists evenly. I can safely say that nine out of every ten drummers, especially those who have not studied their instruments, are what we call one handed drummers. In their actual experience and in their practice, they continually lead with one hand, thereby developing that hand the most. Now it is very evident that the hand you lead with becomes very limber and the other hand, being neglected, remains undeveloped. This is a very great handicap in executing drum music, not only in the

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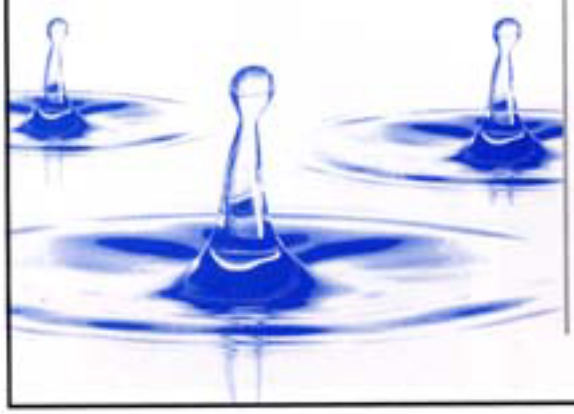

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various beats, but in the roll itself. In order to avoid this, I have arranged my exercises accordingly. You will find each exercise explained as you go along. All I ask is that the student do exactly as he is directed and he will not have to worry that one hand will be weaker than the other.

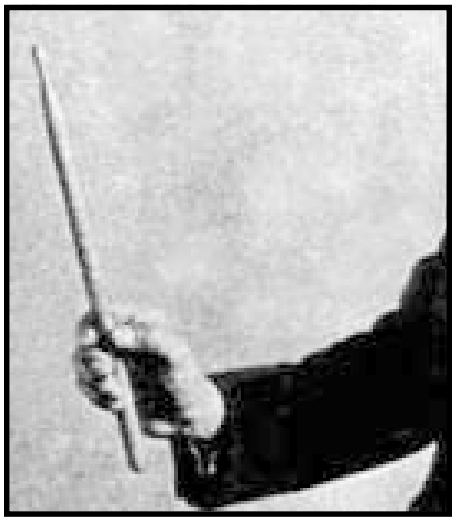
Be sure that you are holding your sticks correctly and work from the wrists up and down. Keep your arms close to your body and do not use the arms at all. Count slowly and regularly out loud. Form this habit from the very beginning. If you learn to count correctly you have half the battle won. You will appreciate this as you advance.

SHOWING THE CORRECT POSITION OF THE STICKS

The Left hand stick Fig. 1. Letter A is held by the thumb and fore-finger in the crotch of the thumb, the other three fingers acting as a guide. The first and second fingers rest above the stick. This is important. The student usually has a tendency to protrude the first and second fingers. This tightens the wrists, therefore it should be avoided.

Figure 1

Figure 2



Position of the Right stick. The Right stick, Fig. 2 (ready to strike) is held inside the tip of the thumb and the tip of the first finger. The remaining fingers rest upon the stick as though you were about to raise a hammer. Refer to these figures very often during the first few lessons so that you are sure of your position.

In practicing with the sticks use the wrists only, Figures 3 & 4. With the Right hand your stick works up as high as the wrist will go up Fig. 4, and down from the wrist only without raising the arms. The Left wrist Fig. 3 is worked sideways as high as the stick will go and down, the wrist acting as a pivot.

In modern drumming all the power that you can possibly need can be gotten with the wrist movement. For drum corps and street work, you can raise the arms as you have to do more open work, but at the present time we are trying to perfect ourselves for orchestra and band work, in fact all classes of work, and as I said before, all the power you can possibly need can be supplied from the wrist movement alone. PN

Figure 3

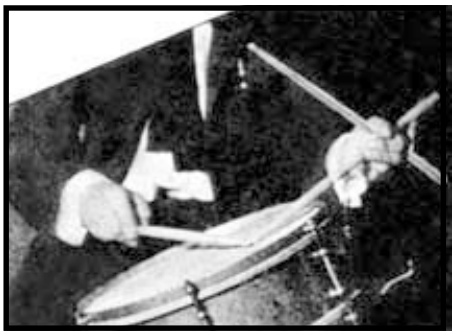
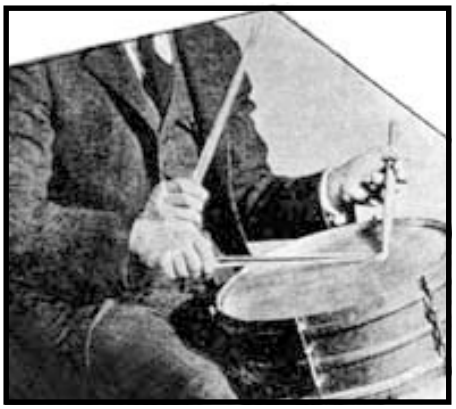


Figure 4



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CYLINDER RECORDINGS FROM THE GERHARDT COLLECTION

The technical and mechanical evolution for recording sounds began in 1877 when Thomas A. Edison was searching for a way to record the human voice for business dictation purposes. Although this venture failed to prosper, the use of the medium for recording and distributing music gradually captivated the public as a means for private entertainment.

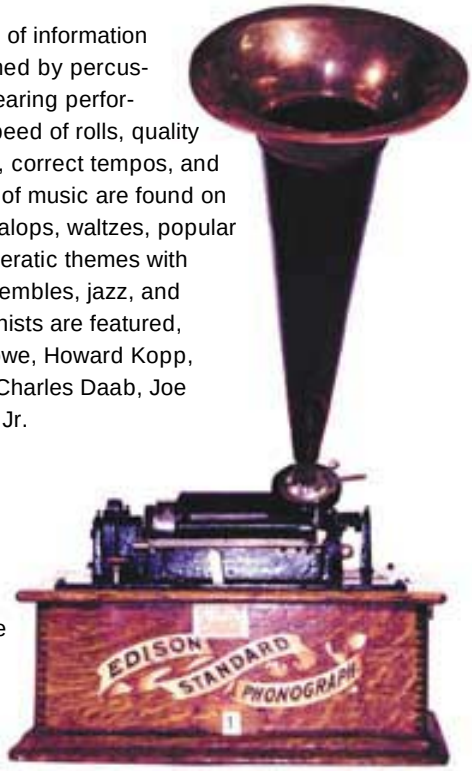
In the early stages of development, the recordings were produced on small cylinders that were mounted horizontally on a rotating spindle. A needle vibrated in the etched grooves, which produced an amplified sound via a brass horn. Xylophone and bells were two of the most popular instruments used for recording during this acoustic cylinder era, which lasted from ca. 1887 to 1929.

The PAS Museum's Edwin L. Gerhardt Xylophone Marimba Collection includes two machines used to play cylinder recordings, as well as several hundred cylinder recordings of various artists. The recordings exist on different types of cylinders, including two-minute wax, "gold-moulded," celluloid, Amberol, and Blue Amberol. The Amberol-type cylinders have a playing time of four minutes.

A case for a single Edison Amberol cylinder.

A later Edison Phonograph used to play the "Blue Amberol" cylinders.

These recordings provide a wealth of information regarding the types of music performed by percussion artists, as well as a means for hearing performance practice concepts such as speed of rolls, quality of instruments, types of mallets used, correct tempos, and musical interpretation. Various types of music are found on these recordings including polkas, galops, waltzes, popular song transcriptions, classical and operatic themes with variations, Guatemalan marimba ensembles, jazz, and ragtime. Many well-known percussionists are featured, including Tommy Mills, Charles P. Lowe, Howard Kopp, William Reitz, El Cota, William Dorn, Charles Daab, Joe Green, and George Hamilton Green, Jr.



An "Edison Standard Phonograph" showing the horn and a wax cylinder on the spindle.

Side view of an Edison cylinder disk, showing the title of the selection and the artist ("Toodles-One Step" performed by the Green Bros. Novelty Band).

Sound Enhanced To hear examples of these cylinder recordings, visit the Members Only section of the PAS Web site by logging on to www.pas.org. Featured tunes are "Triplets – Fox Trot," composed and performed by George Hamilton Green (recorded December 1919, Edison Cylinder 3968) and "Caprice Viennois," composed by Fritz Kreisler and also performed by George Hamilton Green (recorded ca. December 1917, Edison Cylinder 3155).

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