Periodical

Percussive Notes

The journal of the Percussive Arts Society • Vol. 39, No. 6 • December 2001

Percussive Notes

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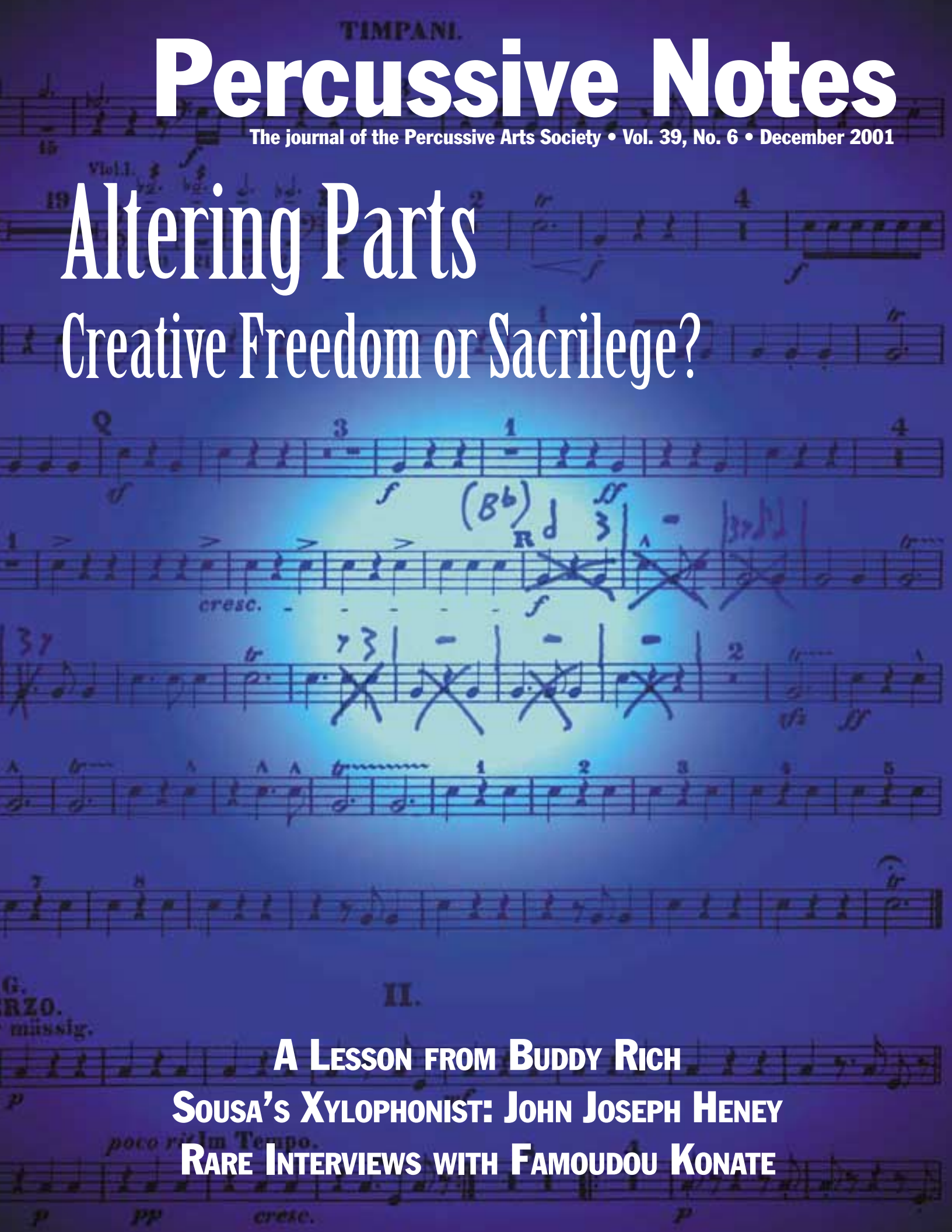
Altering Parts

Creative Freedom or Sacrilege?



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Rare Interviews with Famoudou Konate

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Seattle Symphony Orchestra


Scott Pollard
Buffalo Philharmonic Orchestra

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PERCUSSIVE NOTES

Mission Statement

The Percussive Arts Society® (PAS®) is a music service organization promoting percussion education, research, performance and appreciation throughout the world.

www.pas.org

FROM THE PRESIDENT

Implementing the PAS Strategic Plan

BY JAMES CAMPBELL

Although the Percussive Arts Society is recognized throughout the world as the eminent organization representing drummers and percussionists, we continue to evaluate our organizational environment. To this end, PAS has completed the first year of working with a comprehensive blueprint for our future through the process of strategic planning.

During the past twelve months, the entire Board of Directors along with the PAS staff in Lawton formed task forces that have been engaged in the process of defining and implementing specific actions to accomplish the twenty-six objectives that have been articulated in the PAS Strategic Plan. These objectives serve broader goals that identify issues related to PASIC, Internationalization, Chapter Development, Museum/Library, Membership, Finance, Publications, Organizational Capacity, and Leadership Development.

The most effective strategic plans are those that continue to evolve with changes in the environment of the organization. The PAS Strategic Plan will serve as the platform for planning, evaluation, goal-setting, and agenda development now and for the next several years. I applaud the efforts of the Board and Staff in rolling up their sleeves to tackle this vital project. In the next year, you will see continued growth and increased member services as a direct result of the teamwork of these PAS Task Forces.

For forty years, PAS has represented excellence and integrity in all facets of service to our members. Our publications, international conventions, chapter network, research materials, office resources, and electronic services are currently viewed as leaders among other music service organizations. In the next few years, the Percussive Arts Society will significantly increase its profile and importance to PAS members and to drummers and percussionists worldwide. The PAS Board of Directors, committee participants, chapter leaders, international representatives, and members-at-large will continue to share a vision for the percussive arts in which our Society will be a vital part of our artistic lives.

James Campbell

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The Percussive Arts Society wishes to express its deepest gratitude to the following businesses and individuals who have given generous gifts and contributions to PAS over the years.

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PAS is accepting applications for a PAS Intern. The position provides an educational overview of museum and library administration, publications, membership, convention planning and all aspects of managing a not-for-profit organization. Furnished apartment and a monthly stipend are provided.

Qualifications include current enrollment or completion in a percussion or music industry program at an accredited university, good communication and writing skills, and the ability to present museum tours. Finalists will be interviewed on a conference call and tested on writing skills. Please submit a resume, three letters of reference and a letter of intent to PAS, 701 NW Ferris Ave, Lawton, OK 73507-5442 or email to Rebecca@pas.org by October 30, 2001.

Two internships are available, January–June 2002 and July–December 2002. Please indicate which position you desire.

Call 580-353-1455 for further information.

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

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EDITOR'S NOTE

PAS Research Publications

BY RICK MATTINGLY

I still remember receiving my first issue of *Percussionist* magazine. It was the early 1970s, I was a college percussion major, and I had joined PAS on the advice of a friend.

The first PAS publication I actually received was *Percussive Notes*, and I remember that, too. In those days, along with reviews of new publications and articles dealing with technique, *Percussive Notes* had a lot of the information about news events, people who were "on the move," and new products that is now found in *Percussion News*.

Percussionist, on the other hand, had the more "scholarly" articles about percussion. It looked more scholarly as well. There were no advertisements and its dimensions were 6 x 9 inches, compared to the larger, commercial magazine dimensions of *Percussive Notes*. As I read through my first issue, I felt that I had taken a major step in my education as a percussionist.

When I first joined PAS, members received four copies of *Percussionist* per year, so it took quite a while before I had a sizable collection of *Percussionist* issues to use for research. My college library had a couple of years' worth of issues that had been published prior to my becoming a PAS member, but the library didn't have a complete collection. I would sometimes see articles from early issues of *Percussionist* cited in bibliographies, and I was frustrated that I couldn't find them.

Compare my situation then to that of someone who joins PAS today. Through the Members Only/Archives section of the PAS Web site, a new PAS member has immediate access to every issue of *Percussionist* that was ever printed, as well as every issue of *Percussive Notes Research Edition*, which replaced *Percussionist*. Even long-time members such as myself now have access to the early issues, which were printed in limited quantities and have been very difficult to locate.

All of those issues are now also available on a compact disc that can be loaded into your computer. This will be especially valuable for libraries and for those doing extensive research who want to have faster access to articles than what is available through downloading from the PAS Web site. Even though I have a sizable collection of the early issues, I've been able to find specific articles a lot faster through the search function on the Web site and CD than by rummaging through all of those old issues that are in a file box in my basement.

Over the past few years, I've heard several people say that they wish PAS would bring back *Percussionist* or *PN Research Edition*. I certainly understand their affection for those publications, as I share the same feelings. But I also know that with rising costs in paper, postage, and production costs, it would be impossible to publish a magazine that is free of advertising these days. The fact that PAS *did* publish a magazine for so many years that did not offset its costs with advertising revenue is a testament to the dedication of many, many people (and a very different economy).

But having spent quite a bit of time looking through the old issues of *Percussionist* and *PN Research Edition* in the course of preparing the online archives and the CD, I became aware of an important fact. PAS is publishing more scholarly and research-oriented material today than ever before. There were never more than four issues of *Percussionist* per year, and the frequency was gradually cut back to three issues, and then two issues per year of *PN Research Edition*. Those publications were considerably smaller, as well, in terms of physical dimensions and number of pages.

Ever since the launch of *Percussion News* over a decade ago, *Percussive Notes* has been primarily dedicated to the same types of articles that originally were published in *Percussionist* and *PN Research Edition*. *Percussive Notes* is physically bigger than those other journals in terms of size and number of pages, and it is published six times per year.

I cherish those original PAS research publications, and from working with them recently through the Web site and CD project I have been reminded of how much great information they contain. I am proud to have played a part in making all of them available to PAS members again, and I am also proud that the tradition and standard of excellence established by *Percussionist* and *PN Research Edition* continue in today's *Percussive Notes*.

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Michael G. Kenyon, Executive Director 09/26/01

A MUSIC TEACHER'S PERSPECTIVE ON SEPTEMBER 11

On the morning of September 11th I got up and went into work like I always do, getting in about 8:30. I said hi to a couple of students who were waiting to be let in so that they could start practicing. When I got into my office I turned on the radio like always and heard that a plane had hit the World Trade Tower. I ran downstairs to see for myself.

Drummers Collective is on 6th Avenue in New York City, and because of the peculiar shape of Manhattan Island you can see the World Trade Center towers clearly from the entrance of our building. In fact, they always appeared to be sitting right at the end of 6th Avenue. I never particularly liked them, architecturally, but they were a presence, and I usually looked downtown every morning to see them before going into the building. When I got downstairs to see for myself, I could see the north tower in flames. I asked my students if they had seen the plane and they said yes, it had flown down 6th Avenue, right over the school.

I won't go into any more details. If you're like me you're saturated with the horrible images and the inconceivable thoughts related to this event. When faced with a terrible event of any sort most of us struggle to find a way to contribute—to help in a helpless situation. My thoughts went to our students. The new semester had just begun the day before and we had many students from all over the world who needed to be in touch with families who were probably frantic with worry over their well being. We made our phones and computers available and made sure that every student got in touch with his or her loved ones.

Then we had a meeting with all of them to discuss what to do about the semester. It was decided that we would postpone the start of classes for one week. For the balance of that first week, the TV in the lobby was the focal point of the school. No one seemed to be into practicing and everyone had a lot on their minds.

As the week progressed I realized that our students had no intention of leaving New York, as I had assumed many would. Not one student even mentioned it. I was amazed. It made me realize that their level of commitment was greater than I had realized. I was very proud to be responsible for these fine young people.

On Friday, three days after the attacks, we had a reception for our full-time students at which a number of our faculty performed. This turned out to be the first music most of them had made in days and the first real interaction between our teachers and students. It was a turning point to getting back to being a school.

As I write this, more than three weeks after the "event," I am still coming to terms with our new reality. However, when I look around our lobby, I see young people from all over the world sitting and working together toward a common goal. To me, it is a microcosm of what the world could be. What goes on in the lobby of any music school is the opposite of what happened on September 11th. Music is the opposite of hate. It brings people together. "Ensemble" means "together."

In the aftermath of what happened, I look to find the positive. I have seen much that is positive on the streets of the city, on TV, and in the papers. But on a personal level, I feel that I need to return to something better than normal. In that regard, one of the strongest realizations I have had is that to be a teacher is a great thing. To be a musician is wonderful. And to be a music teacher is as good as it gets.

JOHN CASTELLANO
DIRECTOR, DRUMMERS COLLECTIVE

CORRECTION

The Contents page of the Oct. issue incorrectly listed Sam Ruttenberg as the author of the article on New Music/Research Day. The article was written by Peggy Benkeser, as indicated in the by-line of the article itself. We apologize for the error.

FROM THE PASIC HOST

Next stop, Columbus!

BY SUSAN POWELL

With the success of PASIC 2001 still fresh on our minds, it's already time to begin looking ahead to PASIC 2002, scheduled to take place in Columbus, Ohio November 13–16. For those who attended the previous Ohio conventions in 1993 and '99, you are well aware of the tremendous facilities available to the Percussive Arts Society in the Greater Columbus Convention Center and Hyatt Regency Columbus. By January of 2002, the Convention Center will have a new look. An $81 million expansion and renovation will increase the Center's total size from 1.4 to 1.7 million square feet, which will better accommodate the growing logistical needs that PASIC requires.

Attendance at Ohio PASICs has always been extremely high, as the city of Columbus is within driving distance of two-thirds of the population of the United States. The convenient accessibility that Columbus offers enables an increased number of high school and college-level percussionists to attend, and allows more companies to participate in the exhibits.

The planning committee is working hard to present a convention of great variety, with special emphasis being placed on diversity and equal representation of the many facets of percussion. If you are planning on attending PASIC 2002, you can expect evening concerts featuring stellar performers, clinics and master classes that will inspire and motivate, and numerous opportunities to interact with some of the finest musicians in our field.

In future issues of *Percussive Notes* I will provide details for travel and lodging, as well as keep you current with the artists scheduled to appear. I look forward to seeing everyone in Columbus November 13–16, 2002, for what is sure to be another memorable and exciting PASIC.

Susan Powell

Percussive Arts Society Hall of Fame Nominations

Nominations are now being accepted for 2002 inductees into the PAS Hall of Fame. This award is presented at the annual PASIC, next year to be held in Columbus, Ohio, November 13–16, 2002. Please send all letters of nomination to PAS, 701 NW Ferris Ave., Lawton, OK 73507-5442. Deadline for nominations is February 1, 2002.

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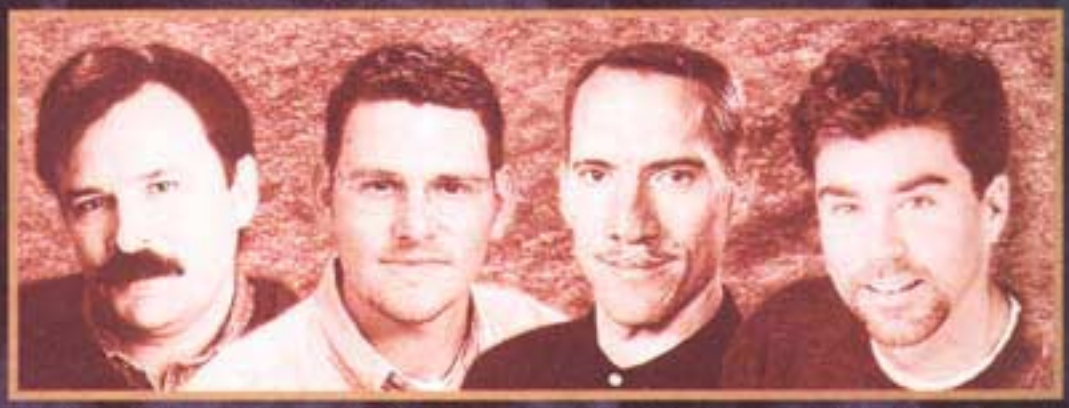

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Funny Triangle (and Other) Stories

A recent thread in the PAS Conference Center included a comment about using a large nail on a triangle. Below are highlights from a resulting series of postings. To view the entire thread (and to contribute stories of your own, if you wish) visit the Members Only section of the PAS Web site at www.pas.org.

Topic: Funny Triangle Story Conf: Research Questions and Topics

From: Neil Grover

Performing eight ballets per week for six weeks at a time, the Boston Ballet had three conductors on staff. A few years back, a new assistant conductor was engaged.

During his first rehearsal with the orchestra he stopped and asked me for a smaller triangle (I was using a 9" at the time). I said OK, and he said, "Do you have another triangle here with you?" I said yes, I actually had about 50! The orchestra laughed and our new mini-maestro shot a look of consternation my way.

During the rehearsal break, the personnel manager told me that I was summoned to the conductor's room. I cheerfully obliged and proceeded to have the new assistant express his displeasure with my answer to his question. He told me that I could not possibly have more than a few triangles and that I was mocking him.

I proceeded to have him follow me to my locker, where I had been storing many (about 50) prototype triangles, spanning 15 years of r&d. He took one look at the collection, gave a shocked look, turned around and stormed out of the musician's room!

I think he is afraid 2to say anything to me again…which is fine with me!

From: Alan Watkins

About 20 years ago I played in the world premiere of a contemporary Czech opera (and as the composer is very much alive I will follow the professional tradition and NOT name a name) where in the first rehearsal I was confronted with an unusual and challenging requirement: a glissandi roll on the triangle! I pondered this for quite a while and then decided to play the roll inside the triangle with one beater and lower it into a bucket of water as I played it. I thought this was rather smart at the time.

The composer was present at the last two rehearsals and said nothing at all. On the night of the premiere he came up to me in the corridor after the performance and said: "Yes, that's very good, but can you make it go the other way? I really didn't want the tone lowered." So far I have failed to find an answer to that and, mercifully, I am not aware of any more performances of this particular work.

From: William Trigg

I've been laughing hard reading these stories. I'm reminded of a personal favorite. After all these years of "Do you have a larger…, Do you have a smaller…, Could I hear a different…, Perhaps a harder (or softer) mallet," I had a conductor who asked a clarinet player to try a different reed! The player was fuming as the percussion section was trying very hard not to laugh too loud.

From: Rebecca Kite

My favorite conductor comment (to me) was a fairly well-known opera conductor working with the Minnesota Opera. I was playing glock and he stopped the orchestra during the first pit rehearsal and said, "Glock, would you use the black mallets?" (BTW, he had never seen any of my mallets.)

From: James Bartelt

Of course, there is always the old Saul Goodman trick. When asked by the conductor to change mallets, just rummage around in your case for a few seconds, then come up with the same pair. "Thanks, those sound great!"

From: William Moersch

I heard that one as a Charles Owen triangle beater story, but there must be countless variations (and he may have gotten it from Goodman, too). The real point to be learned here is not that some conductors are idiots, but that the job is to keep the conductor happy.

I have a positive conductor story, for a change. Shortly after I arrived in Illinois, I was called to play Shostakovitch 10 with the ISO and Ken Keisler. I brought at least three different snare drums, all with calf heads and various size and snare combinations. After using a gut-snared drum for most of the loud work, I switched to a piccolo drum for the soft waltz. Keisler stopped, looked back at the collection of drums, smiled and asked, "Do you have something, perhaps, a bit darker?" A perfectly valid and musical comment, the approach more conductors should use instead of "Use the black/green/red sticks!"

From: Todd Sheehan

I would like to share a story that George Gaber once told me: Sam Borodkin (New York freelance and studio percussionist, who had a terrific sense of humor) was playing bass drum with the New York Philharmonic and was rehearsing a Mahler symphony. During a musical passage when the bass drum is required to use rute, Sam played the passage with a bundled pair of dowel rods. The conductor looked back at the bass drum and said: "No, no, no. This passage should be played with some twigs from a tree. Do you have some?"

Sam replied, "No Maestro. May I be excused to obtain some?" The Maestro agreed and even let Sam take his section colleagues with him to find some twigs. Sam and his section mates went to Central Park and played a little catch, and later picked up some small twigs and branches. Sam also picked up one large 6-foot branch and brought it back with him to rehearsal, leaning the large branch against the shell of the bass drum.

When the bass drum rute passage was played again, Sam used the same pair of bundled dowel rods. The Maestro looked back at Sam and said, "Mr. Bass Drummer, what are you using now for this passage?" Sam held up the large 6-foot branch to show the conductor. The Maestro said, "Yes, that's right! Very good!"

From: Alan Watkins

I was once instructed to use acorn-head sticks on a snare drum instead of

ball head because the conductor assured me that he preferred a "thinner sound."

The late timpanist of the Novosibirsk Orchestra told a wonderful story about Evgeny Svetlanov, the Russian conductor. Apparently Svetlanov was making his once-in-every-five-years appearance with them, doing Shostakovich 11. The timpanist, a very fine player and a conscientious musician who had played both for the composer and Mravinsky, asked Svetlanov (not noted for his sense of humour) if he had any preferences for timp sticks in the battle scene. He said that Svetlanov looked at him, unsmiling, and said: "I like the sticks with the big white things on the end of them."

In Czechoslovakia, there is one conductor who brings his own chains with him for Janacek's "House of the Dead." Among his own orchestra this has led to much extraordinary speculation as to what he does with them when he is not conducting that particular work, a speculation fueled (in my opinion) by the 40-year age gap between him and his current partner, and which I consider to be an extra-musical matter.

By coincidence, I have just done four performances of "House of the Dead," a work which never ceases to amaze me (and percussion supplied their own chains). Having dusted off my piccolo timp, I was determined, aged nearly 60, to enjoy myself in this magnificent work and was slightly put out by the xylophone player who winked at me and remarked: "This should be called 'The House of the De'd' (Grandfather)." Cheeky little b——r. He never said that when I was teaching him! Kids!

(That last paragraph contains probably the first and last Czech joke to appear on PAS.)

From: Neil Grover

OK...I was saving this one for reading at my funeral, but it here goes: Every summer, the Boston Pops does a two-week, cross US tour, and Interlochen is usually our first stop. We were rehearsing at Interlochen the afternoon of our first tour concert. The work was John Williams' "Liberty Fanfare," with JW conducting. The piece starts with a short brass fanfare and then four low-D chime notes, an octave below standard chime range. We take the low-D chime, rack and platform from Boston on tour.

After the brass opening fanfare (in D major), I hit the chime, *ff*. It seems our highly paid stage crew brought the D-FLAT chime. (I had no reason to check it beforehand since we play this piece all the time.) John stopped, looked at me, said, "Oh, my…." I was embarrassed and assured him we would fix it by concert time.

After rehearsal there is a big huddle. I'm in the middle, surrounded by four union stagehands, the orchestra manager and production coordinator. I am NOT happy. The stage manager said, "This IS the D chime." When I pointed out the little "b" after D he said, "I was wondering what that was."

We check at Interlochen for low chimes, but none to be found. I suggest to JW we could play it up an octave for that concert only, but he was not too keen about that.

With 30 minutes left to downbeat, I instructed the stage manager to find a hacksaw. I started cutting, a little at a time, the tip of the chime, slowly raising the pitch. Having tuned glock bars in years past, I know all too well what happens if you go too far to soon. After two tiny cuts a crowd started to gather. More cutting, checking, cutting, etc. After about 20 minutes I am as close to D as I'm going to get without a strobe or grinding wheel. It was really close, good enough to get out of a jam. I noticed the crowd had grown to about 50 and John Williams was among the audience. Players started to applaud and congratulate me at my heroics when John came beside me and said, "Neil, how in the world did you know to do that?" to which I responded, "John, I'm Jewish, I know about these things."

The story ends four weeks later at Tanglewood during a performance which I'm NOT playing. Frank Epstein is using the BSO/Pops low chimes. He hits the Db and it rings its new pitch of D. I got an angry call from Frank that evening!

From: William Trigg

One morning a long time ago, the Manhattan Marimba Quartet was playing an educational concert in CT. We were to start at 8 a.m., so we left NYC very early, schlepped our instruments, set up and it was time to start. At that time we played on three 4-octave instruments and a 4.3. Jim Preiss, who played the bass, owned one of the 4's, so it was someone else's job (name withheld, you'll see why) to bring and set up the 4.3. Groggily, he put the instrument together and put on the sharp bars: 2, 3, 2, 3, etc.! No time to warm up, kids were coming in, time to play. The look of confusion on Jim's face was something to see! We were playing a slow, rolled Bach fugue, and believe it or not, he didn't miss a note! After we finished he asked us to wait, then quickly returned the bars to their proper places while we tried to keep straight faces.

From: Alan Watkins

I give up on Neil and William! If I hadn't once been busy lowering a triangle tremolo into a bucket of water I would think you had brought this noble profession to a ridiculous state, but sadly I know a great deal better!

Thanks, everyone. Wonderful stories! I guess that's why we don't play the trombone! That's my excuse. You invent your own. **PN**

Altering Orchestral Parts

Creative License or Artistic Murder?

By Rick Mattingly

To some, the idea of making changes to a timpani or percussion part written by a famous composer evokes images of the shower scene from the Alfred Hitchcock movie *Psycho*, with Janet Leigh as the original part and Anthony Perkins as the psychotic musician (or conductor) who is hacking away at the composer's work to the sound of angry, screeching violin glissandos.

To others, it makes no sense to play a timpani note that doesn't fit with the harmony of the piece simply because the composer wrote it that way. In a 1981 *Modern Drummer* interview, former New York Philharmonic timpanist Saul Goodman said that he had occasionally altered timpani parts and explained the rationale for making such changes. "The reason composers of the 19th century didn't bother changing the pitch was that the mechanical-type timpani necessary for those changes didn't exist," he said. "If they started a piece in F and B-flat, it remained in F and B-flat unless there was a long period of time to change to another pitch.

"Let me tell you something about revising a part," Goodman added. "Don't forget that when these pieces were written, people got used to listening to the wrong notes. I remember once playing the overture from the 'Midsummer Night's Dream' with Toscanini. In the transitional section the key goes to F-sharp major, but the timpani part is still using B-natural and E-natural, which are wrong notes. So I changed the note once and Toscanini stopped and said, 'Don't change the note. I want it to sound as Mendelssohn heard it, with the wrong note.'"

Goodman also stressed that if a player changes a note to what is harmonically correct in the chord, it's not necessarily going to sound good. "By using the 'right' note," Goodman said, "you might alter the orchestral color by changing the inversion of the chord that the composer was trying to produce at that time. Even though you do play the 'right' note, in many cases it doesn't work."

Achieving an "authentic" performance isn't always just a matter of what notes are played. It can also involve the sound of the instrument itself. "I remember once playing 'Symphony 39' by Mozart with Bruno Walter, one of the greatest Mozart conductors of this century," Goodman recalled. "The work starts with what I always thought should be a full, resonant sounding B-flat and E-flat. But Walter said, 'I want it to sound like the old timpani.' The drums he heard when he was young did not have the resonance of modern drums. I had to muffle the drums to get the sound he wanted."

Another prominent timpanist who admits

to altering parts is Vic Firth of the Boston Symphony. "For years, unknown to anyone—in particular the conductors—I've changed notes, added notes, added octaves, and done whatever I could do to bring the sound of the instruments into a richer category," Firth says. "Some of the things I've done have been penciled into parts and are copied now by players all over the world, which I'm flattered by. But it was just simply that the composers were not that clever with the instrument, so I took it upon myself to make a change.

"It's cheating," Firth acknowledges. "There were times I went too far with the things I did and it didn't sound like the composer's music anymore. So I'd back off."

Recently, the controversy has erupted in *Percussive Notes* as well as on the PAS Web site. The August 2001 issue of PN included an article by Macon Symphony Orchestra timpanist David Morris in which he presented conductor George Szell's edited versions of timpani parts to Schumann symphonies. "Because many symphonic composers of the Romantic period made significant use of timpani, revising those parts to rectify minor problems caused by the limited technology of the period is justified," Morris wrote in his article. "This is especially valid given the ability of modern timpani to produce clear tone and pitch, in contrast with the crude instruments of the nineteenth century. The modern orchestra features superior musical quality in every way to its Romantic-era ancestor."

The next issue of PN (October 2001), included a letter from legendary London Symphony Orchestra percussionist James Holland, who is opposed to the idea of altering parts. "To me, the argument about the superiority of modern timpani is totally irrelevant; all the orchestral instruments have changed since Schumann's day," Holland wrote. "Virtually all the percussion sounds have changed dramatically… I have always thought that our task is to reflect the composer's wishes as faithfully as possible, not to suit ourselves. Where do you draw the line? Why not add a few bars of trumpet to the scherzo of Beethoven's Ninth? If you are an artist, why not add a few brush strokes to a Vermeer painting?

"When I was Principal Percussion with the London Symphony Orchestra…if I looked at the advance schedule and saw that Szell was coming, but the programme did not require percussion—this was a cause for celebration! Almost as big a drag was Stokowski—or was it really Alf Stokes from East London, as legend has it? He even had the nerve to add xylophone to Rimsky Korsakov's 'Scheherazade.'"

"In my view," Holland concluded, "the composer's wishes should always be observed. If Szell wanted to change the score, the programme should register 'Schumann, arr. Szell'."

Soon after Holland's letter was published, *Percussive Notes* received this letter from David Clarence, Principal Timpanist with the Australian Opera and Ballet Orchestra:

> Whilst I have the greatest respect for James Holland, I must take issue with some of his comments in the recent issue of PN on the altering of timpani parts. I would agree that in the bulk of the symphonic repertoire the gratuitous altering of notes to satisfy the whims of egotistical conductors (and timpanists) is to be frowned upon.
>
> However, in the wonderful world of opera, things aren't quite that simple. One is frequently confronted with parts which are simply untenable in their printed state, particularly in the French and Italian repertoire of the 19th century. To take just one notable example, Verdi's "Requiem" (like all his works), is chock full of clangers, starting with the very first note: an A-natural amidst an F-sharp major chord! Having had the misfortune to have played this piece with a conductor who insisted on the sanctity of the printed notes throughout, I can tell you it sounds bloody dreadful! If that is doing the composer some kind of service, I'd like to know what it is.
>
> The practice of altering notes in this repertoire is a long-standing one. An 1842 treatise by then La Scala timpanist Carlo Antonio Boracchi, *Manuale pel Timpanista*, makes specific mention of this problem and recommends using mechanical timpani to get around it. Interestingly, although Maestro Verdi appears to have purchased a copy of this book, he seems to have paid scant attention to its contents. Presumably Verdi would have heard Boracchi in action, and would have been aware of the difference these changes made. That a composer who was so particular in other regards could be so shoddy in this one is an enduring mystery.
>
> Having established a historical precedent, the question is when and when not to alter the pitch. Some timpanists take this as a green light to turn the timpani into a virtual double bass. I have seen some parts where the alterations defy common sense and good taste. As always, moderation is the key, as is an ear for the music of the period.
>
> Ultimately, this argument is unresolvable. How can we know what composers' expectations really were? Should we be treating their scores as Holy Writ? Are today's musicians custodians of an aural museum, or should we be injecting our own ideas and interpretations to give their music new life? Is it their music anyway? And just how important is all this, really?" —David Clarence

David Morris has also replied to Holland's letter:

> I read James Holland's letter regarding my article on George Szell's editing of Schumann's timpani parts. Some of his points I agree with; in fact, I did acknowledge in my article that there were many opinions on this issue of altering what we perceive as "original parts," However, I would like to make a point regarding Mr. Holland's issue of "composer's wishes."
>
> There have been significant contemporary changes in performance practices and instruments that allow us to advance the art form and have it continually evolve as part of the collective human experience. The editing of music over the centuries has produced different editions of various works, based largely upon scholarly research, interpretation, common sense, and musical taste. Examples of such are the many editions of the masterworks that exist, such as the Sonatas and Partitas of J.S. Bach. If we adhere strictly to the printed page, much performance practice in contemporary orchestral music would be lost, resulting in a stale and very limited presentation.
>
> The art of music notation can never accommodate human intuition and the human artistic interpretive mind. In fact, some original parts would be performed with age-old published mistakes (Tchaikovsky "5th Symphony," movement 1, eight before letter Q), and it has been said that Strauss himself approved of additions that timpanists of his time added to the "Rosenkavalier" and "Sinfonia Domestica." These additions were never amended into the actual printed part by publishers, but appear as penciled-in edits in many of our modern-day orchestral parts.
>
> Instruments have manifested themselves in many forms over the years, yet modern wind and percussion instruments are generally considered to be superior to their quaint ancestors. Violinists no longer use the slightly convex bow of Bach's day, horn players in modern orchestras rarely use crooks, and trumpets now have valves—all improvements that have been generally accepted as the norm for contemporary performance practice. Are not we all glad the brutal practice of producing castrati has been abandoned?
>
> Music advances, as does our society. Mr. Holland's analogy to adding brush strokes to a work of art is invalid. A more valid analogy would be to another performing arts medium—say, a theatrical play where, over the years, there have been added numerous im-

provements, improvisations, and interpretations, or to ballet choreography.

My intent in writing this article was never to offend or pretend that Mr. Szell or I know better than Schumann (though it is universally accepted by many historians that Schumann was a poor orchestrator), but rather to enlighten and present some options to those musicians who would be open to these interpretations. Composers throughout history have been open to suggestions from musicians. Should we assume that Schumann would not have been?

I also was disappointed to have read the disparaging remarks made by Mr. Holland regarding the work of the late George Szell. These personalized remarks did not serve to strengthen Mr. Holland's argument, rather to only attempt to blemish and discredit what is generally regarded as excellent work by one of America's finest orchestras and conductors. I stand by my article and would welcome other opinions on this issue. —David Morris

In fact, other opinions about changing notes—and even changing instruments—are being shared and debated in the Conference Center in the Members Only section of the PAS Web site. Following are excerpts of a "thread" that began with a question about a possible mistake in a part.

Topic: Tchaikovsky's 4th Sym., last movt.
Conf: Research Questions and Topics
From: Jose Alicea
In the last measure of the 4th movt. (percussion part), Tchaikovsky wrote a triangle part. Is this a possible mistake in the printed version? Is it possible that he really wanted a cymbal instead of a triangle?

From: Alan Watkins
I doubt it. Tchaikovsky, although he made a few very well-known miscalculations (mostly in timp writing) was normally most precise, and most of his small percussion writing is eminently playable. Charles Henderson, the English timpanist of the 1920s/30s, examined the original MSS of the 4th in an attempt to see whether the known timp problems were a copying error: I am told he found the printed version was completely faithful to the MSS. Henderson would have been familiar with all the percussion parts of this work, and I am certain he would immediately have spotted the "absence" or different writing for the triangle.

From: William Moersch
Alan, in your example, which printed version, the score or the timpani part (as they disagree), was faithful to the MSS?

From: Jose Alicea
I would like to clarify the question I originally posted about the last measure of the 4th movt. of Tchaikovsky's 4th Symp. I wasn't mentioning the timpani part at all. Tchaikovsky wrote a triangle part as the last percussion part against the tutti of the full orchestra. It seems to me that the triangle part should really be a cymbal part, because it makes more sense from the aesthetic and artistic point of view. Could this be a printed error in the part?

From: Alan Watkins
Firstly to William Moersch: My knowledge of this is scanty, but my teacher's teacher was taught by Henderson, who I understand was concerned about measure 6 or 7 (I do not have the score before me) after T and whether to play an A or a C. I was told that Henderson felt it should be A and not C, but when he compared the MSS with his edition he found it was C in the MSS and C in his part. Unfortunately, I do not know which edition Henderson had, but given the time (about 1920-something I think) it MIGHT be the Belayev.

My point was really to say that if the MSS of Tchaikovsky 4 had shown anything unusual – such as a cymbal substituting in the last measure for the triangle – I think it likely that Henderson would have spotted that.

In Eastern Europe I have always used two triangles for this work with (usually) a 12-inch triangle for the finale. This is quite common practice in Czechoslovakia and at least parts of Russia.

I doubt at the time Tchaikovsky wrote Symphony 4 that available orchestras were either as large or as loud as they are today, and perhaps that may play a part (and, I suspect, maybe in other works by other composers as well).

I suspect he just did not realize that the triangle would be slightly overwhelmed, though was it not Liszt who said the triangle turned a "red hot" passage into white heat? In the period that Tchaikovsky wrote this work it was hard to find an orchestra of more than 50. Rimsky-Korsakov complained bitterly that some of his operatic performances depended upon the availability of military brass players, and if they were not available the orchestral numbers were much diminished. Maybe it is just a question of the balance of today compared with the balance of the orchestra at the time it was written.

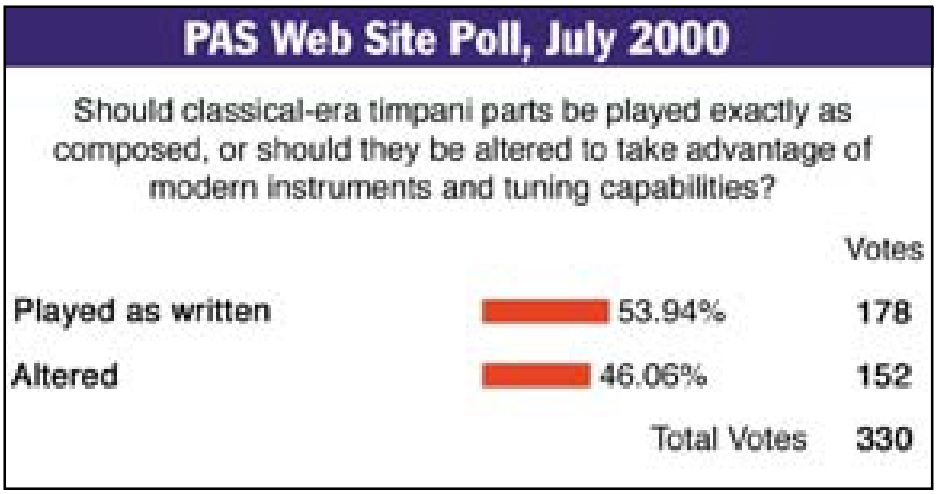
From: Chris DeChiara
I heard an incredible performance [of Tchaikovsky's 4th] on the radio w/St. Louis and Slatkin recently. There was a cymbal note at the end. Honestly, to finally hear it that way was a relief – but [triangle is] what the man wrote.

From: Alan Watkins
Yes, that's the problem! It's what the man wrote!

From: Jose Alicea
Chris, thanks for taking the time to write on this matter. It makes more sense to me after playing those masterful cymbals in the 4th movt. It's a real relief for me, too.

From: Alan Watkins
Gently offered: At what point do we start doing what WE want as compared to what the COMPOSER wants? I am sure we could all think of many, many changes that we as percussionists might wish to make – whether for practical reasons, ease of playing/sticking/tuning – cos we think we know better (and sometimes we MAY know better). But where do we call a halt to this? I am NOT pedantic about it, but I do think it calls into question interesting matters.

As I tried to make clear (in my own case), to make the triangle heard against the tutti in



the last movement of Tchaik 4, you use a bigger triangle – and a six-inch nail if necessary (which gets through ANYTHING). I just wonder where we draw the line? Do WE decide to override the composer, or do we attempt to find methods to meet a modern situation?

From: Chris DeChiara
There must be millions of opinions about this. Maybe the majority of percussionists DO believe certain parts (like the last note in Tchaik 4) should be altered to fit what they think, tradition dictates, conductor wants, or the section leader "suggests" it to be. But unless the composer had some direct contact with the conductor that you're playing with or is alive to phone, how is it appropriate to change a part? How can you be sure that THAT'S the way it should be or THAT'S what he would have wanted?

This brings about the discussion of changing/adding notes to timpani parts. When is the line drawn? The composer wrote what he wanted, whether the timpani couldn't tune fast enough or couldn't reach a note due to the mechanics of the drums. The intention for a more musical performance is there, but would the composer approve? Is it worth it? The piece is what it is, not a timpani concerto (in some cases). Obviously, some notes are wrong harmonically and need to be fixed.

From: Neil Grover
Chris brings up some very valid points. We, as percussionists, are faced with many musical dilemmas which are not encountered by other instrumentalists. While it is not always clear what one should do, one thing is certain: we need to use careful thought, musical taste and a knowledge of the score and past performance practice to arrive at a musically acceptable answer.

In addition, I ALWAYS take the conductor's leanings into account. While I try NOT to burden the conductor with technical percussion issues, there are times when a consultation is the right thing to do. There are those conductors whom I have worked with that wouldn't second guess my judgement (percussion wise), and there are those who will make issue with ANY deviation from the printed page. (Needless to say, I like the former better.)

I offer only one word of advice: Use your artistic license with great discretion!

From: Aaron T. Smith
IMHO, it is safe to acknowledge that some composers have been ignorant about percussion. Furthermore, composers' use of innovations in percussion (e.g., pedal timpani that really work) seem to have trailed many years behind their introduction.

In the 19th century (and probably the early 20th as well) percussionists (and I know there were exceptions) didn't have nearly the same kind of training, artistic integrity – or for that matter anal attention to detail – that we have today. Thus, composers may have either (1) not have had much confidence in the percussionists' abilities to carry out what they conceived or (2) just not had anyone good to provide much inspiration and answer questions.

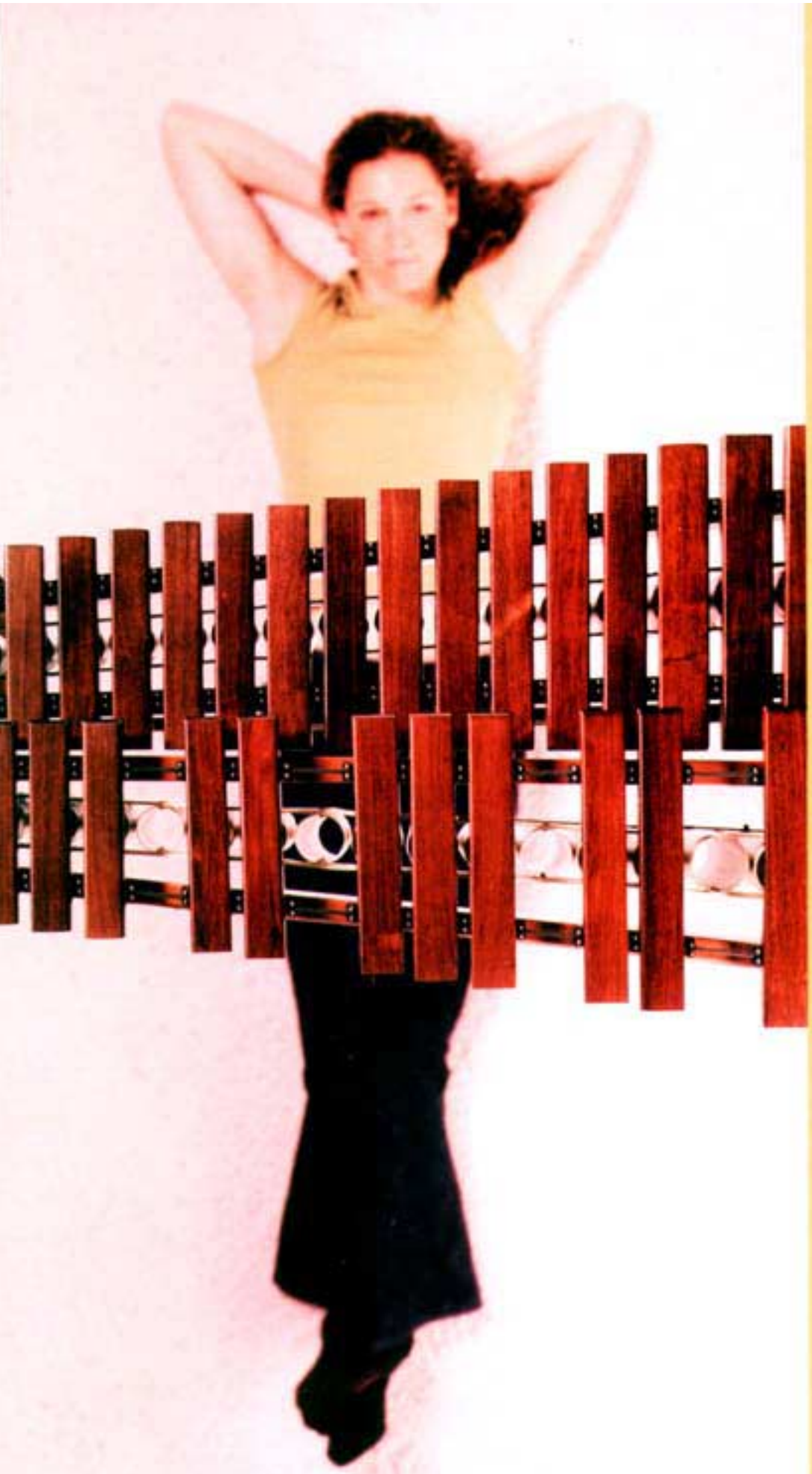
And so, while we may never know with 100% certainty what a composer's intentions are, I think we have an obligation to make the most artistic realization possible, based on experience and sensibility, and tempered by the flexibility of the conductors we work with.

I just want to add one more thing: There is documented evidence that timpanists in the 19th century advocated either changing pitches or laying out of passages in which the timpani were tuned to "dissonant" notes. Both Ernst Pfundt in Leipzig and Carl Gollmick in Frankfurt wrote articles and treatises on the subject, and Pfundt felt strongly that pitches should be changed whenever possible.

From: Alan Watkins
There are a number of different issues here. On the question posed originally, we are talking about a complete change of instrument (from triangle to cymbal), which, for me, is a major issue. I led a percussion section in Eastern Europe for 14 years and cannot recall recommending a change of instrument in that time. I will listen, and usually approve, a change from, say, plate to suspended cymbal, but the instrument basically remains the same. I agree with what Neil says: we must use our taste, but I also believe we must use our technical skill to overcome the problems with which we are confronted.

At the end of all this I will have revealed myself, no doubt, as pedantic. I play what is written UNLESS instructed otherwise. If there are percussion "issues," I take them to the conductor (or certainly did so as section leader) and simply abide by his views.

Untuned percussion, so far as I am concerned, rarely raises a problem, except in personal execution, and is usually dealt with by



Favorite Bars:
Carefully aged rosewood.
O'Malley's downtown.

Favorite Tone:
Moody and pure.
Like me.

Favorite Music:
Mine, of course.

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what Neil Grover correctly refers to as taste. To that I would add judgment. How much fingertip you use in the tambourine part of the moonlight scene from Carnival by Dvorak is ENTIRELY down to the player on the night! What size triangle(s), tambourine(s) you use in Mahler is entirely down to you as well, and I would add that Mr. Grover has made a major contribution in this area. This is our skill, and one still very much underrated, in my opinion.

When it comes to notes of definite pitch, i.e., timpani, I will NOT normally alter what the composer wrote without discussion with the conductor. I utterly agree with Neil: conductors can be placed easily into two camps: those who want to discuss percussion (and realize the relevance and significance of the discussion) and those who do NOT! It makes life tough. I remember being once confronted with a score by Auber – which had the usual French snare drum notation of the time: each roll beginning AFRESH on each new bar – but did he want it continuous or a separate attack? Aaaaaaaarghhhhhh! In that case, the conductor said: "You should do what you think is right," so it played it as a continuous roll. But who knows?

I would LOVE to completely rewrite most of the timp part of Mendelssohn's 4th symphony (and I think almost any timpanist could improve it) but I don't because that is what he wrote. I do not alter the timp parts of the Schumann symphonies without discussion: where the conductor is interested, or already knows the conflicts, we discuss the dissonances and the solutions. Otherwise I play what is written. I once attempted to discuss same with the late Karel Ancerl who shrugged and said: "Use your ears," and so I did.

Aaron makes a VERY valid point. The standard of percussion has improved out of all recognition within the last 70 years and specifically within the last three decades. I

am sure that Aaron is right in saying that composers may not have had much faith in our department, and probably with complete justification. In many cases (Beethoven 9 for example) the original performers were hired in from a military band. Sullivan (in England) wrote such atrocious parts because he only had the local military men to staff his percussion department and, as he once remarked, they were all "very attuned to playing together at the same time." Basically until about 1915 onwards, I suspect the standard (with exceptions) was absolutely appalling.

I think all of us are saying the same thing; these are instruments we LOVE. We want them to sound the best they can, to make the best contribution they can. It is OUR art and skill (now, finally, recognized) that enables us to achieve that. The challenge of scores, to me personally, is to achieve it using what the composer WROTE, not what we might have "liked" him to write.

Good grief, I am pedantic, but I go with my heart as well. The challenge to me is to make whatever percussion instrument we are entrusted with on the night sing to the best of its ability. I have no doubt that the players on this list bring a distinction to many old works that the composer would not have envisaged: but that is our job and why we entered this wonderful and quite unique world – and why we aren't all playing the trombone instead.

And as for the finale of Tchaik 4, 12-inch triangle and six-inch nails (and I see Neil wincing)…easy peasy! Take on those brass? Sure thing!

Neil said, in essence, we must do as we feel. To all my pupils over the years I have told them: TRUST your judgment. I think we are as one. We have our challenges but I don't think the answer to challenges is to change what the composer wrote. I think the answer is to MEET the challenges.

To view the entire discussion of this issue, and to contribute your own thoughts, if you wish, visit the Conference Center in the Members Only section of the PAS Web site (www.pas.org).

More Practice With Less Time

BY ZORO

One of the most common problems facing musicians today is not having enough time to practice. We all juggle so many activities that it seems nearly impossible to work in a regular practice routine. This is especially frustrating when we have the desire to put in the time but don't have enough hours in the day. The information that follows, if put into action, will help reshape the way you think of your time so that you can make the most of it. Hopefully, this will give you both revelation and inspiration. But remember, the motivation must come from you.

Over the years I have learned that one hour of constructive practice will yield more results than several hours just fooling around. This is what I call "time efficiency." Don't spend your time daydreaming about how great it would be if you could dedicate every waking hour to practicing. That time and energy could be better spent developing your skills.

LISTENING

One of the most essential elements of a fruitful practice regime involves spending ample amounts of time listening to and analyzing music. This is a concept that most musicians tend to neglect. The good news is that this is something you can improve upon and develop on a regular basis without actually being on the drumset. Good places to listen to music include: in your vehicle; during exercise programs; in your house while doing chores or office work; while working on the computer or going online.

BEING PREPARED

A great amount of time can be wasted if you don't have the proper materials with you at all times. This includes having the items listed below in your car, briefcase, at your workplace, or anywhere that you spend time on a regular basis.

Sticks, brushes, mallets
Practice pad
Portable CD or cassette player
Music CDs or cassettes
Instructional book with companion CD
Book on any aspect of music, music business or motivation
Metronome
Drum and music magazines

MAXIMIZING DOWN TIME

There are a host of places where time is regularly wasted. You must determine where that time is being thrown away and take every opportunity to seize the moment. Below, you will find a list of places that I regularly use for some form of musical growth, be it reading, practicing, or listening.

The Life Cycle at the Gym—I wrap a few towels around the handlebars and practice finger control during my stationary bike ride. This does two things: keeps my mind off of my burning legs and lungs, and gives me another opportunity to woodshed my rudiments.

While Someone Else is Driving—I always have my sticks with me in my briefcase because drumming is my business. This way, when someone else is driving, I can use that time to practice.

Airplane Flights—I stack two airline pillows on my lap and practice while listening to music. You can do this without bothering people, because with the pillows they really don't hear you. This is where I work on finger control and playing at an extremely low dynamic level, which helps me develop a great sense of touch and control.

Shopping Malls—Instead of being bored off your rocker while your girlfriend, boyfriend, spouse, or kids are shopping, pull out a pair of sticks and practice on your leg. You'll find the time going by more rapidly.

Car Repair Shops—There are always times when you must wait for something—an oil change, a car wash—and before you know it another 40 minutes have gone down the drain. This is a great time to woodshed or read a drum-magazine interview that will inspire you.

Doctor Visits—When have you ever walked into a doctor's office and gone directly in to see the good doc? Never! So bring something to work on, listen to, or read.

The Post Office—I always listen to my CD player with headphones when I go to places such as the post office so I can analyze some music while I am waiting.

This list could go on and on, and for everyone it would be different. The important thing is to look at your time and lifestyle differently and begin to maximize your time more efficiently. I can honestly attest to the fact that these are not just ideas I had for an article; this is the way I live!

Where there's a will, there is *always* a way. Keep in mind that if you are serious about all of this, it will require you to be pretty bold on many occasions. None of this will come to you automatically or even easily, but every effort you make will be worth it. Go for it, brothers and sisters, with all you've got! Time is of the essence.

Zoro has toured and recorded with Lenny Kravitz and Bobby Brown. He was voted number-one R&B drummer and his book, *The Commandments of R&B Drumming*, was voted number-one educational book in the 2000 *Modern Drummer* Readers Poll. He has just released his first solo CD, *The Funky Drummer*. For information about Zoro, visit his Web site: www.zorothedrummer.com. PN

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Teaching Drumset Grooves

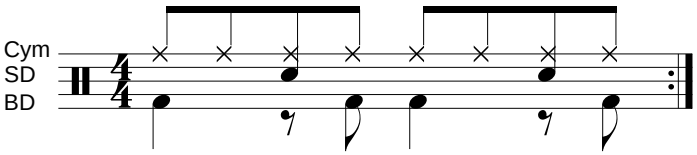
BY PETER O'GORMAN

Percussion students often need to learn a new drumset groove (beat) but are uncertain of how to proceed. Without a step-by-step process for the student to follow, learning the new groove can be tedious and frustrating. This article outlines two systems that I have found to be effective in teaching new grooves.

SYSTEM A

Frequently, when a student is having trouble learning or perfecting a groove, the trouble can be traced back to the inability to coordinate two of the limbs. By isolating and practicing each of the two-limb combinations (ride and snare drum, ride and bass drum, and snare drum and bass drum), the student can often work out other coordination challenges before putting the groove together.

Groove to be learned:

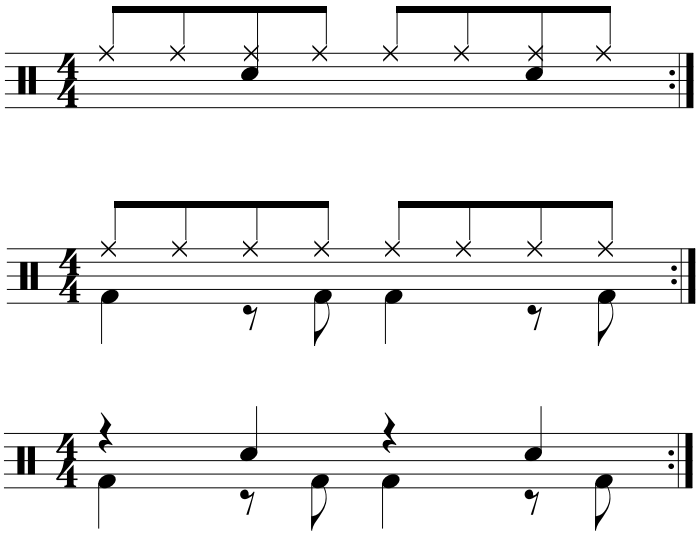


Step 1

Choose a slow tempo! I recommend practicing with a metronome or drum machine. Note: When the tempo is slower than quarter note = 100, students may find it easier to play along with eighth-note clicks rather than quarter-note clicks.

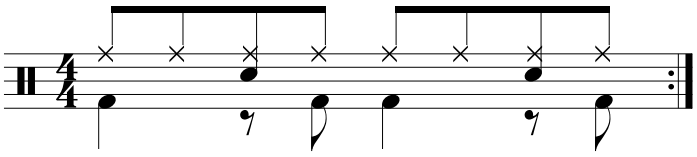
Steps 2, 3, and 4

Play the three two-limb combinations, repeating each several times.



Step 5

Start by playing two of the limbs (e.g., snare drum and bass drum). After a few repetitions, add the third limb (e.g., ride) to complete the groove.



Step 6

Increase the speed of the groove by small increments (e.g., quarter note = 80, 84, 88, etc.) until the desired tempo is reached. Repeat the groove several times at each tempo.

SYSTEM B

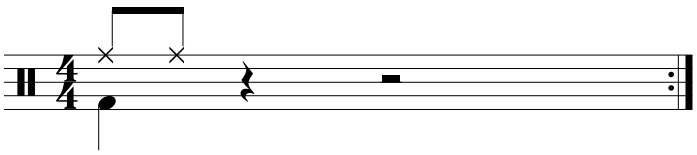
When a student is having trouble learning or perfecting a groove, the trouble can often be traced back to one or two notes in the pattern. By starting the groove at the beginning and adding notes one at a time, the student will dramatically increase his or her awareness of each note (count) in the groove. Usually, this increased awareness is all that is needed to learn or perfect a groove.

Step 1

Choose a slow tempo!

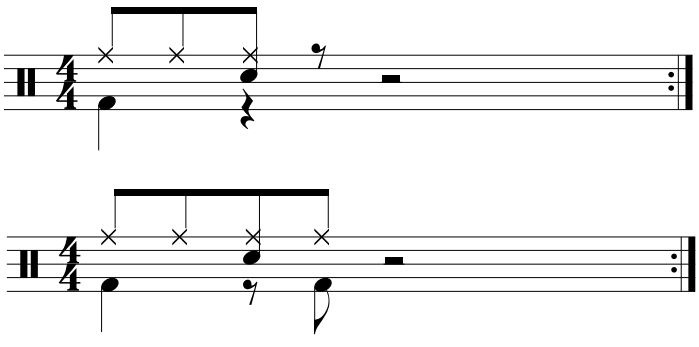
Step 2

Play the first two notes of the groove.



Steps 3 and 4

Add a single note in each succeeding step. Repeat each step several times.



Step 5

Continue this process until the groove is complete.

Step 6

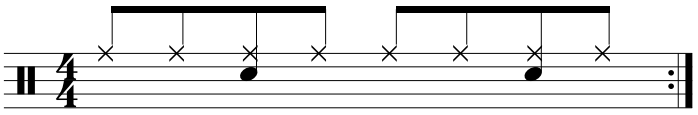
Increase the speed of the groove by small increments until the desired tempo is reached. Repeat the groove several times at each tempo.

COMBINING SYSTEMS

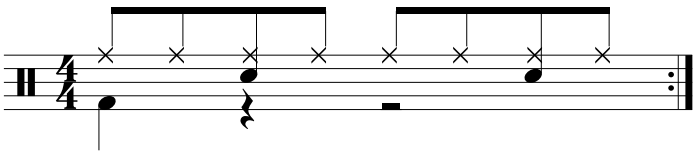
While both of these learning systems are quite effective, you may find that one works better than the other, depending on the type of groove and the learning style of the student.

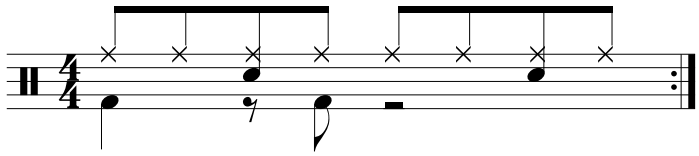
For more challenging grooves, or for students who need to take smaller steps, it is possible to combine these two systems. After practicing each of the two-limb combinations, add the third limb one note at a time.

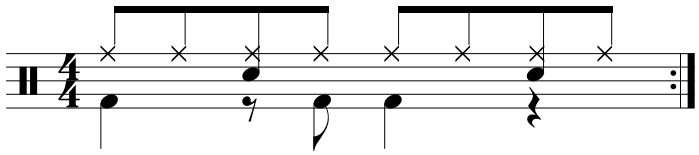
Start by playing the ride and snare drum parts.



Add the bass drum part one note at a time.







There are several variations of these systems that may also be effective in teaching drumset grooves. Be creative and trust your instincts when working with students.

Peter O'Gorman is a percussionist, composer, educator, and author of the critically acclaimed drumset method series *Drum Sessions*. He maintains an active private lesson studio and is Past President of the Minnesota PAS Chapter. PN

A Lesson From Buddy Rich

BY JOHN LA BARBERA

At the risk of further popularizing a certain piece of underground trash, I would like to address the notorious Buddy Rich "scream tape" (also known as "Buddy's Bus") that has become legend in the history of the "World's Greatest Drummer."

First of all, let me say that having worked with just about every version of Buddy's band—including the one on the tape—as player, arranger, confidant, or producer, these *kids* got off easy, to say the least. Yes indeed, that's Buddy spewing putdowns and obscenities at a few of his band members, and yes, on its own, the tape paints the fearless leader as a foul-mouthed bully. And yes, in today's politically correct world, Buddy certainly wouldn't win any "manager of the month" awards.

But keep in mind that we're talking about the music business, specifically the big band jazz world, and Deming's quality-management techniques don't wash in this setting. Every band Buddy ever had was subject to his brand of leadership and, just like the real world, one either learned from these experiences and got stronger or washed out.

I joined Buddy Rich's band as a trumpet player in January 1968, and I still look back at that period as one of the highlights of my career. For a trumpet player freshly groomed at the Berklee College of Music, Buddy's band represented the pinnacle of success, and it was the beginning of a musical education that I could never have acquired within the confines of academia.

Some lessons sink in right away and others take some time. Here's a sample of one of my more memorable lessons.

After a month at the Sands in Las Vegas and a whirlwind schedule of record dates in L.A., gigs with Sergio Mendes, and other performances, we embarked on a European tour with Tony Bennett. (That in itself could be a mini series, but I'll concentrate on Buddy.) Because Buddy's previous tour with just the band in 1967 wasn't well received (according to the bookers), the agents decided that Buddy's new band could be best introduced to the British audiences by coupling him with a known quantity: Tony.

The band opened the shows and Bennett would do the closer. It was a phenomenal combination, and Buddy's reputation as a bandleader blossomed. Every night being sold out added to the excitement of the crowd *and* the band. The band had the highest respect for Tony (rare for a singer) and the quality of his performances. When he sang Robert Farnon's "Country Girl" with just the accompaniment of John Bunch's piano, the house was absolutely silent and we literally held our breath during this segment of the show.

In the middle of our tour we hit Birmingham, which was quite the working-class town at that time, and Buddy pulled out all the stops. I can't remember all the charts he called but I know he ended with the "West Side Story" medley and it was a smash with the crowd. As an encore he called "Love For Sale." If you aren't familiar with the chart, suffice it to say that there is drum break before a modulation that became somewhat of a signature for Buddy. His lightning-speed roll in this break has been copied (or should I say "attempted") by just about every big band drummer I know.

That night Buddy blew the break—totally blew it—and stopped the band. We were in shock. Having never experienced this before, we just looked around at each other. The audience was dead silent. Buddy yelled to Pat (my brother acted as musical director because Buddy couldn't read music), "Pick it up before the break." Pat called out the appropriate rehearsal number and we were off again. As you can well imagine, this time Buddy nailed the break and the audience went nuts. I wouldn't have wanted to be Tony trying to follow *that*.

Years later Buddy and I were hanging out in his Lincoln Plaza apartment one night after a gig trying to find something edible in his refrigerator. Not as Spartan as Mel's (Tormé), but few choices, so we did the usual—ordered take-out from Patsy's (Buddy and Sinatra's favorite eatery since the late '40s). While we waited for the delivery, I reminded him of that night in Birmingham and casually asked, "Buddy, did you blow that fill on purpose for the show-business value or did you really blow it?"

What came next was probably the most intense lecture I ever received from him. After he cooled off he told me *never* in his professional career did he give less than 100 percent, and the idea of shortchanging the music for a cheap shot would be akin to artistic murder. We talked about his early days and the necessity for professionalism in all aspects of playing (and writing). I wish I had a tape recording of that talk.

The more I thought about this, the easier it was for me to understand many of his moods and tan-

EXCERPTS FROM "BUDDY'S BUS"

The tape known as "Buddy's Bus" or "The Scream Tape" was made by a musician (or musicians) in Buddy Rich's band during the late 1970s or early '80s. There are three separate "incidents" on the tape, one of which involves Rich ordering everyone in the band to shave off their beards. A complete transcript of the tape can be found in the book Traps the Drum Wonder — The Life of Buddy Rich *by Mel Tormé, published by ReBeats Press/Hal Leonard Corp.*

Following are excerpts from two different sections of the tape. (A number of expletives have been deleted.)

"What kind of playing is being played here the past two nights? What is this? New phrasing, new bending, new sounds, no time. What do you think I'm running here? Everybody gets two-weeks' notice tonight. You're not my kind of people. I'm working my ass off…all I hear is *noise*. Sit down and play some *music*. I'm accustomed to working with number-one musicians; I'm not accustomed to working with half-assed kids."

"What do you think is going on here? You had too many days off? You think I'm the only one that's going to work out there? I'm up there working my balls off, and you're sucking all over this joint… How dare you call yourselves professionals, playing like children up there… Screw all of you. You're breakin' my heart up there. I gotta go up there and be embarrassed? I've played with the greatest musicians in the world. How *dare* you play like that for me. You try screwing up the next set and when you get back to New York you'll all need another job. Now get out of my ******* bus!"

trums when players didn't give their all. I'm sure that was the case with those on the receiving end of that tape.

So if someone brings up the infamous Buddy Rich "Scream Tape" to you, be aware that those particular band members got off easy. I just hope they learned something.

John La Barbera is an arranger, composer, and producer whose works have been recorded and performed by Buddy Rich, Woody Herman, Count Basie, Dizzy Gillespie, Mel Torme, Sammy Davis, Jr., Chaka Khan, Harry James, Bill Watrous, The Glenn Miller Orchestra, Al Cohn, and Phil Woods, among others, and he is a two-time recipient of the National Endowment For The Arts award for Jazz Composition. La Barbera is an Associate Professor of Music at the University of Louisville and on the faculty of the Skidmore Summer Jazz Institute. PN

Art, Entertainment, and Competition

BY PAUL RENNICK

When designing an indoor drumline program for a group preparing for competition, many decisions have to be made. From the choice of music or instrumentation, to the color of your uniform, use of electronic instruments, or the logistics of using props, these questions should be thought of with the goals of the group in mind and the resources available. For any competition, the initial goals are for the group to perform at the highest level possible and for the players to reach their potential. Whether the performance is entertaining, or even competitive, is the result of many different parts of the program coming together.

The show is the vehicle through which the group can demonstrate its abilities, and having a well thought-out program will help the audience appreciate the performance level of the group. Although competitive venues will differ according to rules and regulations, judging criteria, and oftentimes the audience itself, there are some similar considerations for the design process.

Since working with *Blast!* over the past two years I have become very aware of the importance of entertaining a general "nonmusical" audience as opposed to a situation where the audience consists mainly of percussionists. The success of the product depends on the entertainment value of the musical package. Since entertaining the audience is one of the initial criteria, everyone has a clear intent before beginning the design process.

As I've listened to the dialogue between instructors, judges, and audience members involved with PAS, WGI, DCI, and the marching band circuits across the country, I understand that such an initial intent is not always clear. What is the purpose behind these activities? Is it to entertain audiences? Educate the performing musicians? Advance the activity through progressive music literature? My answer to all of these questions could be "Yes."

Here are several thoughts that might help in sorting these issues out. All of the following topics presuppose that the basic educational and technical training is in place with your program. The next step is to provide the ensemble with a well thought-out musical and visual package. Choosing a direction with regard to style, instrumentation, and focus is one of the first steps.

DO WHAT YOU LOVE

The desire level of the players ultimately affects their performance level. If performers enjoy what they are doing, they will probably do it better and practice harder. I think the same can be said for the instructors. If you really care about what you are teaching and writing, you will do a better job at both.

Take time to make sure the players fully understand the music. With understanding often comes appreciation and enjoyment. Ask yourself what music you like to listen to and what you really want to hear.

ENTERTAINMENT

Many different things entertain a general audience. They almost always react to something that is done really well. Four counts of a roll, a sixteenth-note two-mallet run, etc., become very exciting (and entertaining) when they are executed perfectly. Because different audiences react to different things, you should keep the specific audience you will be playing for in mind.

THE AUDIENCE

The audience doesn't need to fully understand every aspect of your program to enjoy themselves, and it is not imperative that they know everything about the musical construction. It is essential, however, that they be able to detect some organizing principle. You don't have to be an architect to know that a building has some organization and structure to it. You feel confident it won't fall down, even though your detailed understanding of architecture is limited.

The same is true for audiences without a musical education. They will inherently appreciate a well thought-out program. The opposite is probably true as well—you can become too simplistic when trying to "sell out," and an audience may be able to see through that.

OBJECTIVITY VS. SUBJECTIVITY

Do not try to guess what someone else wants to hear. People come from different backgrounds, and what one person likes another will not. Music selection is subjective, so have confidence in your own opinion and stick with it.

Lamar Consolidated High School, Rosenberg, TX, PASIC 2000 Marching Festival

The objective aspects of music are more performance related. These tend to be straightforward things such as rhythmic accuracy, balance and blend, tempo control, quality of sound, contrast (of dynamics, tempo, orchestration, and rhythms), etc., and they can apply to any style of music with any orchestration.

CLARITY

A primary goal for any composer is to write clearly. If you can get rid of something and still obtain the same effect, what you eliminated was probably unnecessary. On the other hand, each note in a well-constructed piece of music is essential. Without unnecessary material your music will immediately become more clear and enjoyable to hear—and probably more entertaining.

CONTINUITY AND TRANSITIONS

Sometimes, the common thread that combines separate musical selections into a single show entertains audiences the most. When a show seems to go by quickly, you know that some sort of continuity and pacing exists. But if audience members are looking at their watches in the middle of the show, something is lacking in terms of the program's flow.

In the most basic terms, your program will be made up of main material/themes/ideas and the bridges or transitions between those main ideas. Try to create seamless productions by crafting and refining these bridges—not just the transitions between separate productions, but also the bridges between different sections within a production. This area of the musical and visual construction can make a large difference in the effect of your program. The audience will appreciate the thought you put into it, and the pacing of the show will improve.

EXPOSING THE ELEMENTS OF YOUR ENSEMBLE

Since the nature of DCI, PAS, and WGI is competitive, the audience will be interested in hearing all of the elements in your ensemble in order to compare them with another group. This concept could provide the motivation for interesting ways to orchestrate different sections of a piece of music. Use this tendency to your advantage by trying to fit this exposure in appropriate places throughout the show.

It used to be very fashionable to feature the elements of the battery with isolated solos somewhere in the show, but over time the more successful groups have learned how to incorporate this competitive element into the music without disrupting the flow of the program.

In addition to the selections in your program being important, the performance of the music and visual elements are also extremely important. Some people contend that an audience will like anything if it's done well.

THE WHAT VS. THE HOW

Although the two are directly related, on many competitive levels the quality of performance often takes precedence over the choice of music. That is not to say that the musical program is secondary; it's just that what separates groups on a competitive level is often the nuts and bolts of playing together.

We have come to value serious and difficult shows that are performed each year by the best drum corps, but would we appreciate the shows as much if the performance level wasn't as high? What often becomes memorable is the quality in which a group plays, and perhaps most important is the absence of errors.

Some of the more tangible aspects of the show will probably determine how a group will place competitively. Is it clean? Was it clear and performed with an understanding of balance and blend? Are all aspects of the ensemble presented in a musically interesting way? Is there some sort of forward thinking or innovation with regard to the program? Did it follow a theme or line that connected the show in a detectable way? These are questions you should answer before entering into competition.

THINK MUSICALLY BEFORE THINKING TECHNICALLY

Percussionists have a natural tendency to think in technical terms. Although the technical difficulty of the music should be considered (especially when dealing with younger groups), try not to put too much emphasis on that when it comes to choosing a program. In the end, the music will speak for itself, and the most rewarding musical program is not always the hardest.

Many performance problems can be solved by approaching the music in terms of the sound you are producing as opposed to the techniques involved. If players can "hear" what they are trying to play, rather than physically "feel" it, they will often overcome a technical deficiency.

ESTABLISH A STANDARD OF EXCELLENCE

Even though the membership of a group may change from year to year, the standard at which you expect them to perform can remain constant. Basic performance levels can be established no matter what style of music. This standard will better serve recruitment efforts in the future and provide a sense of unity throughout the group. Often, what is rewarded isn't necessarily the type of musical program, but rather the underlying performance quality.

BEING PREPARED

I see a direct correlation between success and the preparedness of a group. There is a big difference between the groups that have completed their programs several months in advance as opposed to those who finish a week before the first competition. This takes a great deal of time, but being prepared will make players feel more proud of their accomplishments and worry a little less about winning or losing.

MORE THAN MUSIC

Most of the marching percussion shows I am referring to incorporate a serious visual package along with the music, and that can account for the majority of time spent in rehearsals. This is perhaps one of the biggest differences between various competitive circuits. Either a musical or visual idea can be the starting point for developing a program, but most of the functional and structural elements that make for a strong musical package work for a visual package, too. Contrast, repetition, thematic material, and reducing to the essential material can all be thought of in visual terms as well.

Proper staging and presentation of the music through visual movement (whether it be through drill or staging) can make a large difference in how the program sounds to an audience. Don't underestimate the amount of time players need to become familiar with the visual portion of the program.

WINNING AND LOSING

In today's scholastic environment, it is almost certain that young musicians will be involved in some sort of music competition. Whether it is through marching per-

cussion or solo performance, they will often learn a piece strictly for performance at a competition. In an ideal situation, a single competition shouldn't be the only outlet for a performing musician, and the importance of these competitions should be weighed accordingly. But for some performers, music is always associated with competition, so this topic should be handled carefully.

Competition is part of life and exists in many ways. But players shouldn't burden themselves with too much anxiety about the competition; they should concentrate more on the music they are playing.

Music is still an art form, not an athletic sport. Taken in the proper context, competition can raise the level of performance and motivate players to reach their potential. Taken the wrong way, competition can be used to focus on errors and the negative side of performing. Remember, the value of the musical performance does not equal its score based on the sum of its errors.

Enjoy the performances of other groups. Everyone can get something out of a good performance. Many groups have inspired me over the years, and I encourage my students to find the good in other groups. If they learn to appreciate someone else's performance, they will more likely be able to recognize when they, too, play at a high level.

All of these topics are interrelated and affect each other. No single ingredient will make the show more or less entertaining. Remember to put as much thought as possible into the program and follow your instincts. Simply do what you think is right and it will come through in the performance. All of these suggestions will most likely make for a better musical experience for not only the players, but the instructors as well.

Paul Rennick is a member of the percussion faculty at the University of North Texas. Since 1989 he has written and designed the shows for the 11-time PAS National Champion University of North Texas Indoor Drumline. He is currently the Caption Head for the Carolina Crown Drum & Bugle Corps and the percussion coordinator and arranger for *Blast!* He is a member of the PAS Marching Committee and has many percussion ensemble works published through Drop 6 Media. PN

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Rare German Radio Interviews with Famoudou Konate

INTRODUCTION BY LILIAN FRIEDBERG

From the beginning, Guinean Master Drummer Famoudou Konate's near 50-year career as a professional musician has been marked by milestones. According to village lore, this legendary drummer was too small to carry his own djembe to the site of the festivals in the village of Sanbarala when he first began soloing, so the women dancers had to transport it for him. When the Guinean National Ballet (Les Ballets Africains) was formed by President Sekou Toure in 1958, Konate became First Soloist for this troupe, which quickly rose to international acclaim, and Konate maintained his position for the duration of his 26-year career with the ballet.

In the mid-1980s, Konate was one of the first Guinean drummers to establish himself as a teacher and performer throughout Europe. In 1996, he was awarded an honorary title by the Academy of Arts in Berlin, and became the first African musician to hold a seat at an academic institution in Germany.

Another milestone was cast recently when, in July 2000, Famoudou Konate, along with 30-plus hand-carved bass drums, descended on the University of Chicago campus to offer workshops in traditional Malinke drumming. The success and popularity of Malinke drumming, spawned to a large degree by the efforts of Mamady Keita and Tam Tam Mandingue in the United States, may well have been elevated to another level by Konate's unique blend of storytelling, song, dance, and teaching. The four-day, intensive event included instruction on all five of the instruments that comprise the traditional Malinke orchestra: lead and accompanying djembes, and the three bass drums called doundounba, sangban, and kenkeni. The event organizers believe that this immersion in the songs, stories, dances, and rhythms of the Malinke, billed as a "mini-camp," may well have set a new standard for djembe instruction in the United States.

The following interviews, broadcast by various Berlin radio stations on the occasion of Konate's appointment to an honorary professorship in 1996 at the Academy of Arts in Berlin, offer a glimpse into the thoughts and insights of this legendary Master Drummer and pedagogue.

Broadcast: September 25, 1996; Berlin, Germany

Transcribed and translated from the German by Lilian Friedberg

Announcer: *The name Famoudou Konate probably doesn't mean much for most of our listeners. In his home in Guinea, West Africa, though, Konate is a famous and respected man who enjoys a great deal of recognition as a drummer. But the West African music business is a bit different from ours. There, one has a name and that is all—something that would only on very rare occasions be considered enough to secure a professorship at an accredited music academy. Luckily, though, Famoudou Konate is one of those rare exceptions.*

Since the beginning of this semester, this drum virtuoso from Africa is an honorary professor at the Academy of Fine Arts, and as such he is the first and only African musician ever to have held such a title at a German university.

In the last few years, Konate has offered several drum workshops here in Berlin, and it was students who participated in them who said, "We want him as a professor," and it worked.

So now we have traditional African music not merely as a concert event in the House of World Cultures or as a seminar for ethnomusicologists, but rather African music as a perfectly legitimate component of the musical education here.

Interviewer: *Mr. Konate, you are the first African musician to become a professor at a German university. Are you proud of this honor or does it unleash mixed feelings?*

Famoudou Konate: Honestly and from the bottom of my heart, I am very, very proud of this. Why? I started playing the typical djembe music when I was just a small child. I toured the whole world with les Ballets Africains de Guinee, the Guinean national ballet, and still, I never received a degree. But I was known throughout the world as a good drummer, and the people liked my music. Still, I had no degree. Then I came to Germany and to the Academy of Fine Arts, where a friend of mine acted on my behalf to get officials at the Academy of Fine Arts to offer me a degree. On the day I received my degree, I didn't sleep a wink; that's how deeply moved I was.

Interviewer: *You are one of the most prominent musicians in all of West Africa. Your career began as a drummer in your village. How do you become a "village drummer" and what function does this position have in Guinea where you are from?*

Konate: Take me, for example. I was a

farmer. I was raised as a farmer. Back where I was born, I came into the world in order to work the fields so that we would have food to eat, or to slaughter animals that could be eaten. But I always heard music. My brother played djembe. I was born into an environment where I played the drum in all sorts of everyday situations. This is how musicians are made in Africa. You don't go to school, you don't study. You just listen incessantly.

Interviewer: *In the traditional context of your home country, is the musician a highly regarded person or more a fringe figure in society?*

Konate: A musician is respected, truly respected, and if he is a good player, he is very popular and that happens very quickly. You are constantly asked to play because you are good. You are invited again and again to play, but the problem lies in the payment for the musician because he does not get a lot of money. That is related to the overall situation in my country. This country has very little money. The people would like to pay the musician what he is worth, but they simply don't have the means to do so.

Interviewer: *I would say that you can't really talk about Guinea and the musical tradition you represent without discussing the country itself just a little bit. Guinea is, after all, one of the poorest countries in the world today, and at the same time it is infinitely rich in natural resources. How is that?*

Konate: I often wonder myself. I'm not an intellectual; I don't understand anything about politics and don't want to understand. It is very hard for me to answer this question. But here is just one example: 26 years ago, I became a member of the Ballets Africains. Since the day I joined, I was always the First Soloist. We gave concerts in Japan, Australia, Germany, France, Italy, Switzerland and Hong Kong, Malaysia, everywhere. We were very successful. We drummed up a lot of money, but the money that we received as musicians...

Announcer: *At this point, Konate comes to a halt mid-sentence—obviously, it's hard for him to talk about monetary difficulties. It isn't until much later that he explains how, after 26 years of collaboration with the Ballets Africains de Guinee, where he was not very well paid in the first place, all he received was a settlement of barely 1,000 German Marks. It's even harder for him to talk about the poverty in his country, about human hunger and the corruption that hinders any sort of progress. Famoudou Konate sends the money he makes through instruction and concerts home to his village, Sangbarala, because food is scarce there during the off-season. At the same time, he uses this money to support his family, which has since relocated to the capital city of Conakry. About 20 people belong to this family—his wife, children, and several relatives as well as one or the other person who was simply in need and taken into the household. But what really saddens Famoudou Konate is that the only time there was any support of the arts worth mentioning was under the regime of the despot, Sekou Toure.*

Interviewer: *Mr. Konate, is there still some understanding for this musical tradition in your home country? Is it still cultivated there? Is it still taught? And practiced? Is it still alive in the villages?*

Konate: There is this traditional music, and it is very much alive. You hear it played everywhere, and even in the villages that don't have electricity, there are now people who get themselves a generator to create electricity. They hang lights on the trees and charge admission—not a lot, mind you, about 100 Guinea Francs—and they play disco music using electronic devices.

Interviewer: *But is there also a real cultivation of the tradition? Are there places where traditional music is taught? Are there universities like there are here with professorships for traditional music?*

Konate: In the villages and the outback, of course, this doesn't exist. In the place where I was born, this small village, that would be unheard of, because there aren't many intellectuals there. The music is passed on when it is played. It is completely taken for granted. The people and the musicians who have heard this from early childhood simply know the rhythm "Soli," they know "Balakulandyan," they know the rhythm "Soko" and all the rest by name. The rhythms are in their hearts and minds and the dance is in their bodies. That is all there is, but there is no institutional transmission of information.

Master Djembe Drummer Famoudou Konate teaching students during his North American workshop tour in 2000.

Interviewer: *What, then, is unique to the musical tradition of your people, the Malinke?*

Konate: I have traveled throughout Black Africa and I've seen the white parts of Africa, too—Arabian Africa or Northern Africa, and I've studied the varying musical styles in these areas. These musical traditions are also very much alive. They play them for me and, for example, in Morocco, there is a rhythm that is very much like one of our rhythms—exactly the same tempo—but what is unique about our music is the melody.

Announcer: *Musicologists have ascertained that, in the rhythmic sensibility of the Malinke, a "rhythm" does not consist of one individual rhythmic pattern, but rather comprises a whole medley of rhythms that join to create unique musical unit, "a polyphonic rhythm" or "polyrhythm." Famoudou Konate explains that he knows over 80 such polyrhythmic combos, each with its own particular "drive," its own individual character. This, then, is what he calls "melody."*

What is unique about the Malinke music is that this melody is created by the three bass drums, the largest of which is called "dundunba," the mid-sized, "sangban," and the smallest of the three, the "kenkeni." The names are onomatopoetic reflections of the sounds each drum produces. The Malinke are the only people who work with these three bass drums.

In addition, two accompanying hand drums each play a melody of their own and the djembe soloist improvises over the top. The accompaniment is strictly regulated and determined by tradition. The fine art is in the soloist's skill. Konate demonstrates here step-by-step the way this works on his drum using an audio sample from the song "Balakulandyan." The second djembe accompaniment emphasizes the same pulse as the kenkeni drum. Then the djembe soloist enters the picture. There are six drums in total.

Interviewer: *Is the djembe a special drum?*

Konate: Yes, the djembe is a very special drum, with a very penetrating sound that can be heard from a distance of as much as five kilometers without a microphone, without amplification, without anything.

Interviewer: *You say that you know over 80 rhythms. Do these rhythms tell stories? Do they have a meaning? What are they about?*

Konate: I know even more rhythms than that. I know about 90 all together. But if I include other Guinean rhythms, there are still more. I'll just pick a couple of random examples: there is the dance of the young women; the dance of the young men; a rhythm that isn't for any one person in particular; there is the song of the birds and a mask dance—all the rhythms have a meaning.

Interviewer: *Mr. Konate, when you teach the traditional music of your country here in Germany and in Europe, aren't you just a little uneasy because this music means something entirely different to the people here than it does to you—that it is perhaps just an aesthetic rush for the people, a touch of the exotic, not the existential thing that it is for you?*

Konate: To me, all the music of the world is a good thing. Whether it be German, Japanese or French, every country has its own culture. When I was young, European music was the only thing played in the major cities in Africa. We were in awe of this music back then. It was good for us. And if the Europeans devote themselves to African music now, we are very happy about that.

Interviewer: *But aren't you a little concerned that you are being used as a kind of token representative? You are, after all, the only African musician that has been admitted to a professorship in this country. At the same time, the department that was dedicated to preserving this task, the Department of Traditional Music, has just been eliminated through budget cuts. Aren't you a bit worried that you are serving as something of a small exotic token?*

Konate: This is important. When I learned that the Department of Traditional Music was being closed, it wasn't something I wanted to hear. Back when Guinea said to France, "Give us our independence," the

French gave us our freedom. Once we'd gained our independence, Sekou Toure, then president, called the tradition back from memory: the old music, the old songs, the old rhythms, everything that was traditional—and he did a good job organizing that.

Up until then, the African women were really oppressed. No one had any respect for women. But when Sekou Toure took office, he put men and women on equal footing. Why should women be worth less than men? That is culture. And he changed that. Today, in my country, there are four weeks of the year in which each region has the opportunity to present its culture. Everyone participates in this event. There are traditions that had been lost. And you really have to be amazed at what Africa has to offer. The tradition cannot be lost.

Broadcast: September 24, 1996; Berlin, Germany

Transcribed and translated from the German by Lilian Friedberg

Announcer: *Students at the Academy of Fine Arts in Berlin can consider themselves lucky because African Master Drummer Famoudou Konate will serve as an honorary professor there starting the beginning of this month. Now, a special treat for all you drum enthusiasts out there. It isn't easy to become a drummer—a good drummer, that is. You need to have that burning passion for rhythm in your blood. Of course, a lot of good drummers come out of Africa because this tradition has been fostered there for generations. Since the beginning of this month, one of the most significant master drummers from the world of traditional West African music, Guinean Famoudou Konate, is an honorary professor at the Academy of Fine Arts in Berlin.*

Famoudou became a professor without ever having gone to school. While he does teach drumming in Africa, the old musical traditions there are passed on in the oral tradition and by hearing them played live.

Konate: I started playing djembe when I was a young boy, and I've played djembe all my life. It was my profession. Looking back today, at the age of 56, especially now, I realize that I never—neither as a child nor later—received a certificate or a degree or took any kind of test for my djembe playing. The president of the Academy of Fine Arts gave me this certificate, and this is the first paper of this nature I have ever in my life received. I am very, very proud of this award.

Announcer: *Professor Konate is proficient in over 70 African drum-dances and plays the most significant drums, wind and string instruments in the traditional Malinke orchestra. As a drum soloist, he accompanied the state-sponsored Ballets Africaines de Guinee on worldwide tours. In addition to his concert tours, he has been giving classes and workshops in Europe since the mid-eighties—certainly a challenge for someone who never learned drumming at the conservatory.*

Konate: I was raised in a very musical atmosphere. My father was a successful farmer. He owned five big buildings in the village where our family lived with the slave population. In our family, and among the slaves as well, there were a lot of musicians. So I really grew up around the drums and music making. The Africans always surround themselves with music, and they absorb the rhythms as small children and grow completely into the music, but students here are accustomed to learning music through scores and notes. This is a big difference that also affects the way the music is taught.

I notice again and again that the German students simply don't know how to move to the music—neither when they're making it nor when they're dancing to it can they follow the music with their whole bodies. They are sort of like a tree that just stands there. Sometimes when I see European music on TV or in concert, it is completely removed from the physical experience. But European music has other qualities. That is a music that you can listen to quite well. There are beautiful melodies in it, but you simply can't dance to a great deal of European music.

CONTACT INFO

Famoudou Konate is represented nationally by the Chicago Djembe Project. Organizations, institutions, and individuals interested in hosting Konate should contact The Chicago Djembe Project, Jim Banks, Manager; 6104 S. Ingleside, Chicago, IL 60637; E-mail: manager@chidjembe.com. For updates on upcoming events and more information on Famoudou Konate, please visit the Chicago Djembe Project Web site at www.chidjembe.com.

Lilian Friedberg is a bi-lingual author/translator and long-time drum student of Famoudou Konate. She is an instructor for the Chicago Djembe Project and holds an M.A. in Humanities from the University of Chicago. Currently, she is a doctoral fellow in the German Department at the University of Illinois-Chicago and Editorial Assistant for *The German Quarterly*.

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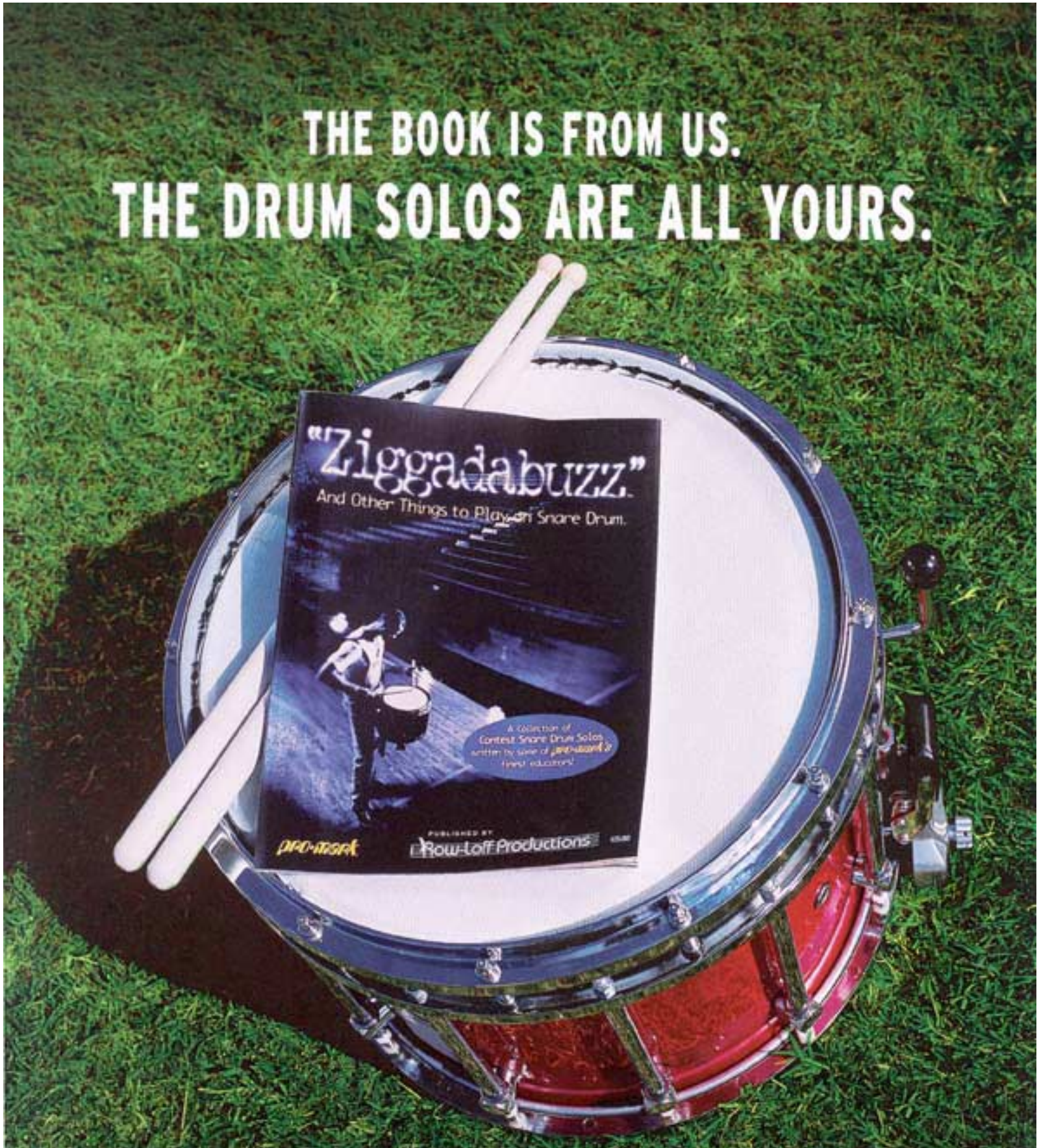

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Developing Critical Listening Skills

BY MICHAEL KINGAN

"Critical listening" is an important technique that is useful for making your practice time, as well as your ability to teach, more effective. The main "tool" that assisted the development of my own "critical listening" was the tape recorder.

I had always heard that you should tape record yourself as you practice. But every time I tried it, I found it to be a waste of time. That's basically because I was doing it wrong.

But once, while I was preparing a marimba solo for a recital, I discovered a very useful method of using the tape recorder that has worked for me on every percussion instrument. I began solving my own problems much more efficiently. As a side effect, my teaching skills improved significantly, too. I found out what to listen for, how to break it down and fix it, and how to turn what I was producing (or coaching) into more pleasing music.

WORRIES

I know this sounds like a cliché, but you must think of the tape recorder as your friend. So many people are afraid of using it, which doesn't make sense to me. I've heard people complain that "It messes me up when I play!" or "It's easier to play in front of people!" My response is, "Why? Do you think the tape recorder really *cares* what you sound like?" Another thing I often hear is, "I don't like listening to my mistakes." I usually smile and say, "Why not? You make *us* listen to them!"

It's all attitude; just think of the tape recorder as a teacher who is always there and never gets bored, tired, or distracted. Don't let yourself think you are "documenting" how badly you play. What goes on in the practice room is exactly that—practice! Believe me, no one wants to sit around and listen to *your* practice tapes (but guard them properly, just to be on the safe side).

WHEN DO YOU START RECORDING YOURSELF?

The answer: Not too early. It makes more sense to have most of the notes, rhythms, and indications learned before you start recording. The tape recorder doesn't help you learn the notes, but it is a very useful tool to help you discover, after the fact, if you've learned or memorized something inaccurately. When you are comfortable with a significant amount of the piece and most of the mechanics, start taping and listening to yourself.

Remember: Don't be intimidated; you're in a practice room with a practice tool, not laying down tracks in an L.A. studio with producers guarding their wallets. Also, you are practicing, not making an audition tape. Don't run over and rewind the tape every time you make a mistake. Just let the tape run. That's the first secret.

GETTING STARTED

A good way to start is to turn the tape player on and then play the piece (or a portion of it) at least three times in a row. Make sure to note the counter number at the start of each run. By the third time or so, most likely you'll have forgotten that the machine is recording you. When you feel you've had a pretty good run, *that's* when you start listening. (Soon, that first take will be more comfortable for you.)

Take turns recording with and without a metronome. You'll be surprised at what you hear.

THE LISTENING

Since the whole point of this process is to develop "critical listening," it will help to develop a particular attitude toward what you are listening to. You must try to displace yourself from your mistakes. Don't get "emotionally attached" to what you are hearing. During this stage of learning, you must not judge yourself as bad or good. You must listen intently, make detailed observations, and evaluate the accuracy of what you hear.

Then, compare it to your goal of how you think it *should* sound. This is essential, because if you can't get comfortable with this ability, the process will not be as productive for you as it could be. Pretend you are listening to someone else, and that you are trying your best to politely, but directly, provide positive, constructive directions based on what you observe. This is how you begin to transfer your self-improvement skills to your teaching skills.

LISTEN TO WHAT?

Good question! In fact, continually answering the following questions (and any others you can think of) is what "critical listening" is all about:

Notes: Are they correct? Are they "speaking" evenly or in the manner intended? Are your accents appropriate? Do you have any unintentional accents? Is anything popping out or being covered up? Are you following the dynamics and other indications?

Rhythms: Are they accurate? Are your subdivisions precise and even? How's your tempo? Are you speeding up or slowing down without realizing it?

Tone and Quality: Is it what you expected to hear? Are you making good, characteristic sounds? Are the mallets appropriate? Is your beating spot accurate? Is your roll speed too fast or too slow? Is every articulation and release in time? How can you improve the sounds you are making? Is the instrument in tune or of high enough quality? Are you listening to every detail?

Continuity and Musicality: Are you making phrases? Do they sound right and are they the way you thought you were making them? Are you overdoing or under doing your rubato? How about your ritards or accelerandos? Does each section of music make sense? Do the sections flow together nicely? Do you have any bad "seams" between phrases or sections that stand out? Are your transitions awkward? Are you carrying the listener through the form of the piece? Are you playing your notes flatly or do your melodies and phrases have a "destination"?

What else do you hear? What other questions can you ask?

SOLVING PROBLEMS AND MAKING MUSIC

Okay, you have identified mistakes;

now what? This is a very important step toward "self teaching." We all know that technique is essential for note accuracy, but it goes beyond that. We want to hit the right notes, but we want to make music, too. Musicality, though, comes from technically being able to play a series of notes in a specific manner intended to convey an idea. I have found that when I try to "turn a phrase," I rely a lot on how it physically "feels" to play that phrase as well as how it sounds.

Here's the step by step process: It's in my head, then I perform a section of music while taping, then I listen critically and try to realize if it is different than I intended. As needed, I play it again and make adjustments. Sometimes I play along with the tape while making these adjustments. I observe the different "feel" and its sound while doing so. I tape myself again with the new "feel" and then listen to that. If I like it, I copy that feel each time. If I don't like it, I continue to make adjustments until I hear myself making the music I intended to make.

Reminder: Just listen critically; don't criticize yourself. Negative and even positive thoughts can slow the process. As you develop your own method of playing, recording, and adjusting, you'll find yourself learning and hearing more effectively—and that's the point!

SOME MISTAKES TO AVOID

Most musicians feel a strong emotional attachment to the music we play and the situations involved in the music-making process. However, thinking sentimental thoughts while performing won't necessarily make you play expressively. As a matter of fact, if you are feeling *too* much inspiration while you are performing, chances are you are the only one! It's very possible that the wonderful music you are hearing in your head and what's actually coming out are two different things.

Your job as the performer is to make the *listener* feel something emotional—not yourself. Your reward is often vicarious. If the audience gets what you are saying, then you can feel satisfaction. Your fun shouldn't necessarily come from listening to yourself.

The other big mistake: The whole reason for taping yourself and listening after you play is because most of us can't divide our attention between the *doing* and the *listening*. So, when you are listening to the playback, *listen*. Don't "air play" along with the tape, because by pretending that you are playing, you are still dreaming about what you sound like rather than really hearing it—thus defeating the whole purpose of taping yourself.

While listening, stay relaxed. If you perform standing up, sit down while you listen. Or try standing with your back to your instrument with your eyes closed or your head down. Concentrate! Listen, and only listen!

CONCLUSION

When I'm performing, my focus is on feel and technique with the goal of satisfying the listener. Using a tape recorder, I have developed my ear by continually asking questions, making adjustments in response to the answers, and then repeating the process as often as needed. The tape recorder is a reliable way with which to discover how accurately you are playing and to assist you musically with what you truly want to say.

The best byproduct of this entire "critical listening" and "self teaching" method has been the positive effect it's had on my teaching skills. The process turned my ears into impartial observers. Now when I listen, I continually ask myself the type of questions discussed earlier, whether or not I'm actively using the machine. It helped raise to a higher level my ability to coach a soloist, conduct an ensemble, and even judge a contest. I hope this method and these suggestions help you in similar ways.

Michael Kingan is Assistant Professor of Percussion at Louisiana State University. He holds degrees from the University of North Texas, the University of Cincinnati, and Ohio State University. He is an active clinician and freelances as a drummer and percussionist in the Baton Rouge/New Orleans area. He is a past President and the current Secretary/Treasurer of the Louisiana PAS Chapter.

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Sight-Reading Commercial Music

BY ROBERT SLACK

Many working percussionists make a living performing commercial music, ranging from Broadway shows to motion picture soundtracks. Orchestral percussionists are often called upon to sight-read "pops" programs. This article describes specific techniques that, when combined with daily practice, will improve sight-reading speed and accuracy.

Sight-reading requires the player to see the music on the printed page while simultaneously having a spatial sense of the keyboard and watching a conductor. Minimizing excess head and body movement helps reduce confusion; therefore, try to use eye movement only when glancing back and forth from the keyboard to the music and to the conductor. When you move your head, all spatial relationships change. Your eyes should be centered on the music and conductor ninety percent of the time, with the keyboard in peripheral view. Glances using eye movement only should be restricted to rests and to help with large interval leaps.

Instruments such as glockenspiel and xylophone require very little foot or body movement, while instruments such as marimba and vibraphone may require the player to move the feet and body to change registers. If you have a large leap or interval on a large instrument, move the body first and then, moving the eyes only, glance at the keyboard to reorient the spatial relations of the keyboard, music, and conductor. Your head and body should remain relaxed; the goal is to eliminate unnecessary movement. But avoid overcompensating and becoming stiff and tense.

It also helps your accuracy to keep the mallets low and use wrist strokes. Relaxation is essential for a good sound and smooth technique. Extraneous movement can inhibit smooth execution.

KNOWING THE KEYBOARD

The majority of commercial music is written by composers and arrangers who have a jazz or commercial music background. Therefore, it makes sense to have a basic knowledge of scales, chords, and patterns from a commercial music composer's perspective. Take a course in beginning jazz improvisation. Listening to jazz will help you develop the syncopated, "swung" jazz style that is sometimes required. Basic understanding of the blues progression, the ii-V progression, and other basic chord progressions helps you to understand the language of commercial music.

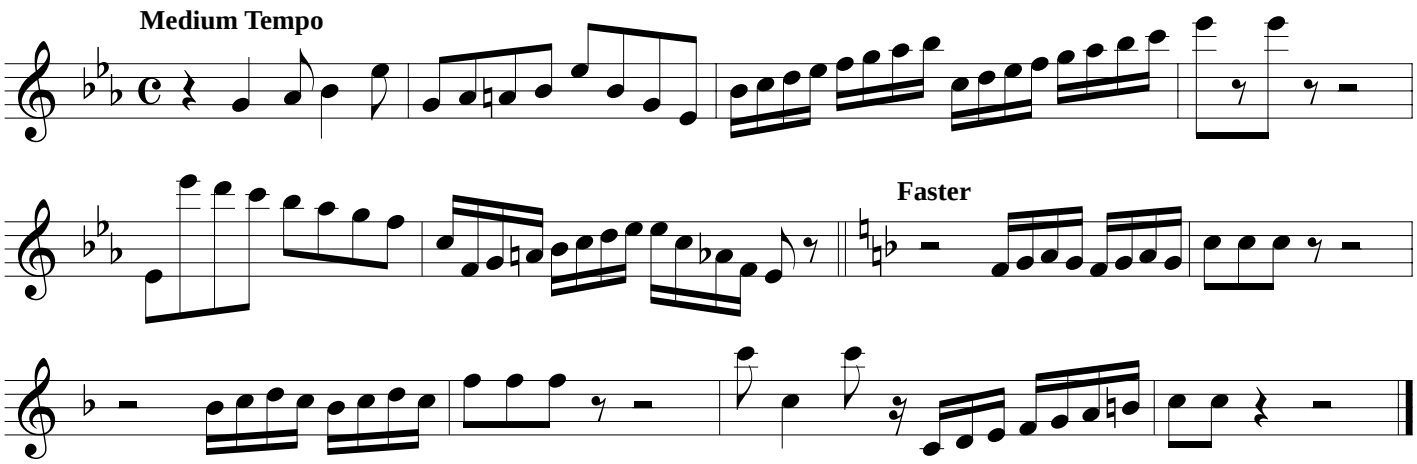
A thorough knowledge of the keyboard is essential. All major and minor scale types, as well as scales and chords used for improvising jazz, can be very helpful. The goal is to recognize scale patterns, key centers, and chord progressions so that you can recognize larger patterns as opposed to looking at each individual note. An analogy can be made to reading words. Rather than sounding out each letter of a word, the reader recognizes the entire word. The reader also understands the word in the context of the sentence and the paragraph.

TRANSPOSITION

A skill that aids sight-reading is transposition. Start with simple musical ideas, such as the first three notes of a major scale, and play through the circle of fourths while adjusting for each new key center. Learn to recognize the same passage played, for example, up a fourth or down a fifth. This way, you can sometimes avoid having to read one note at a time by recognizing a transposed pattern. You can begin this process by identifying transposed passages and labeling the key in pencil on the part. The book *Mallet Control* by George L. Stone is very helpful for developing transposition skills.

Example 1 illustrates a typical xylophone passage from a Broadway show. A player will benefit from a systematic approach to sight-reading this passage. First, get a general overview of the time signature and tempo changes. Second, check for key changes in the music. Third, look for additional key centers. Fourth, look for repeated patterns and transposed sections. If you have time, work out and write in any difficult sticking patterns be-

Example 1



fore you play. Once you gain experience in knowing what to look for, this process can be accomplished in seconds.

Example 1 starts in E-flat major, and the first note is the 3rd scale degree. Measure two has a chromatic passage on the first two beats and a descending I chord on beats three and four. The third measure has diatonic passages starting on the 5th scale degree on beat one and the 6th scale degree on beat three. Use the rest in measure 4 to glance at the keyboard to prepare for the leap in measure 5. The first two beats of measure 6 are a diatonic passage in the key of F major; the third beat of measure 6 is a descending Fm7 chord. Use the first two beats of measure 7 to get the new tempo from the conductor. Beats three and four of measure 7 establish F major. Measure 9 repeats the same pattern up a 4th. The last two measures establish the key of C major.

USING RADAR

"Radar" is a term I often use to refer to players' ability to be aware of their surroundings. As a keyboard player, you must learn to use both aural and visual awareness to successfully follow the conductor and be together with the ensemble.

In professional settings, there is often little time to memorize music and/or tempos. Since many touring pop artists travel with their library, it can be difficult to obtain music in advance of a rehearsal. Typically, an orchestra will only have a single rehearsal, with the concert that same evening.

This situation presents a major obstacle for players who tend to turn off their "radar system" when sight-reading, which can lead to ensemble problems and difficulty in following the conductor. Make an extra effort to keep your head up, with your eyes on the music and the keyboard in your peripheral view. Placing the music stand about ten inches above the instrument will force you to keep your head up and increase your awareness of the ensemble and conductor. As a result, you will develop confidence in knowing the keyboard and the spatial relationship of the bars.

If you have time to look the music over before a performance, write in the sticking of any awkward passages involving large interval leaps. You should also pencil in reminders about key centers, chromatic sections, chord progressions, or patterns. Mark any key changes or key centers that are not indicated by a new key signature. Also indicate any chromatic passages and scale patterns. For example, if there is an ascending whole-tone scale passage, write "WT" above it. You can write "CH" for a chromatic passage. When playing, think in terms of scales, key centers, and progressions, rather than individual notes. This technique limits the amount of written information that you will need to process, allowing you to pay more attention to listening to the ensemble and watching the conductor. Eventually, you will develop the skill to instantly analyze passages without having to write in abbreviations.

Example 2 is a more complex passage. Measures 1 and 2 are chromatic in nature. The third measure has a ii chord in the key of B-flat outlined in beats one and two, with a V chord outlined in beats three and four. Measure 4 outlines a ii chord in C major in the first two beats and the V chord in C major on beats three and four. Measure 5 has a chromatic passage in the first two beats followed by a whole-tone scale starting on B-natural in the last two beats. The sixth measure has a diminished chord with the last eighth note being the E-natural leading tone to F major in the first two beats of measure 7. The final two beats of measure 7 outline ii-V in B-flat major.

STACKING INSTRUMENTS

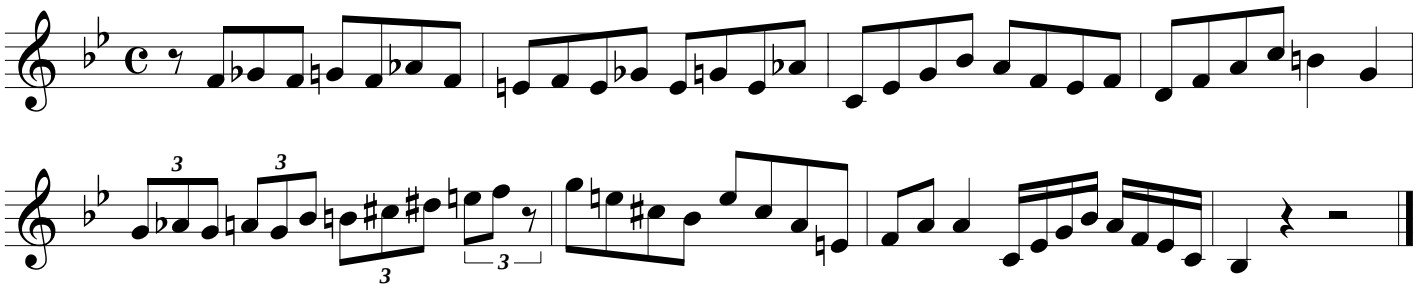
Many pops programs require the mallet player to cover more than one keyboard instrument. The most common example is switching back and forth between xylophone and glockenspiel. I generally stack the bells above the xylophone to the right of the xylophone's music stand. A second music stand is useful for the bells. You then have the option of playing from either stand on either instrument. If a section of music has a complex passage for bells, move the music to the bell music stand. By doing this, you will avoid the confusion caused by duplicate copies of music.

Make sure you can see the conductor comfortably from either of the music stands or instruments. When practicing sight-reading, experiment with the stacked glock/xylophone setup. Also, ask a friend to conduct for you while you practice sight-reading with this setup.

Sight-reading involves a combination of skills that can be developed over a period of time. There is a direct relationship to knowledge of the keyboard and commercial music theory and an improvement in recognition of chords, scales, and patterns. Simplicity of physical movement also helps improve confidence and accuracy on the keyboard. These ideas, combined with sight-reading practice from a library of real-world commercial music, will help improve sight-reading results in commercial music settings.

Robert A. Slack is the Principal Percussionist with the Pacific Symphony Orchestra. He has performed as Principal Percussionist or Timpanist in productions for American Ballet Theater, the Bolshoi Ballet, the Paris National Ballet, the Royal Danish Ballet and others, as well as many Broadway shows. In addition, he is percussion instructor and director of the percussion ensembles at Chapman University, Fullerton College, and Santa Ana College. He has recorded on the Sony Classics and Koch International labels. PN

Example 2



CALL FOR PROPOSALS
PASIC 2002 New Music/Research Day
"PERC 2002—Percussion Ensemble Retrospective Celebration"

The PAS New Music/Research Committee is pleased to announce a call for proposals for presentation/performance at PASIC 2002 New Music/Research Day, Wednesday, November 14, 2002 in Columbus, Ohio. The theme for the 2002 New Music/Research Day is "PERC 2002—Percussion Ensemble Retrospective Celebration." Artists, ensembles, and scholars are invited to send in proposals.

The committee intends for a wide representative variety of percussion ensemble literature to be presented, with specific focus on the birth of the percussion ensemble through the first 50 years of its development, a period lasting primarily from the 1920s through the 1970s. When applicable, performances using period instruments will be encouraged, as will multiple performances of the same work by various ensembles with unique interpretations. Suggested topics for presentation include: percussion ensemble origins, experiments with tradition, experiments with organized sound, experiments with non-western influences, time constructions, chance music, timbre and texture fields, minimal music, etc.

Repertoire suggestions include (but are not limited to): Antheil "Ballet Mécanique" (1923); Roldan "Ritmicas V & VI" (1930); Varése "Ionisation" (1931); Becker "The Abongo" (1933); Russell "Three Dance Movements" (1933); Ardevol "Preludio y Fuga" (1934); Cowell "Ostinato Pianissimo" (1934) and "Pulse" (1939); Beyer "March for Percussion" (1934), "IV" (1935) and other works; Strang "Percussion Music" (1935); Cage "First Construction in Metal" (1939) and other works; Harrison "Canticle #1" (1939), "Canticle No. 3" (1941/2), "Fugue" (1942) and other works; Chavez "Xochippili" (1940) and "Toccata" (1942); Brant "Symphony for Percussion" (1952); Kraft "Suite for Weather Kings" (1958) and other works; Johnston "Knocking Piece" (1962); Serocki "Continuum" (1965/66); Xenakis "Persephassa" (1969); Reich "Drumming" (1971) and other works.

Send all proposals to: NMRD Proposals, Percussive Arts Society, 701 NW Ferris Avenue, Lawton, OK 73507-5442
Deadline: March 1, 2002

Additional Information:
Dr. Eugene D. Novotney
Humboldt State University, Department of Music, Arcata, CA 95521
phone: (707) 826-3728 • fax: (707) 826-3528 • e-mail: edn1@humboldt.edu • office hour: T/TH @ 2:30 p.m.

Your Flight

BY VIDA CHENOWETH

A well-furnished musician is able to take a fresh score, one he has never heard, and breathe life into it. It is not like reading a book, word following word, phrase following phrase in succession until the sentence is understood. Words are symbolic of something else, and so an event can be made familiar to all who can read. The process is not the same in music making, for tones and phrases stand for nothing else but themselves—abstract thought, which is itself music.

One does not impart information through music. One cannot say through a musical instrument, "Your plane departs at 4:00 P.M." Without words, no specific information is transmitted. The musician's role is to portray the essence of a composition, and that essence is always a modifier of the emotional life.

For example, *if* a composer ever should call his creation by the title "Your plane departs at 4:00 p.m.," how does a player deal with the interpretation of this? He cannot state facts by means of tone. All he can do is dip into his life experience in order to shape the work. In other words, shaping a piece of music becomes personal. It was personal to the composer, and now it becomes personal to the performer.

Does the plane's departure conjure urgency? Does it connote the pathos of separation from a lover? Or does knowing the time schedule allow for more time than expected, inducing a relaxed attitude with room for leftover possibilities that a time squeeze disallows? Is there overpowering joy at the thought of the departure's destination? And might several of these or other factors affect the shape a performer crafts? The performer's imagination, literally, "comes into play."

But what if a composition has no title to stimulate a performer's imagination? Composers often fret over naming their works because they do not want to program the player. They consider that the meaning of the work is in its musical structuring, and that it is not necessary to imagine something outside of itself as much as just to make the structuring clear. "Music has its own meaning," we hear them say.

Today, not many young musicians are able to pick up a piece of music they have never heard and bring it to life. In order to do so, the structure of the whole has to be understood, and when it is, the composition will take on dimension and volume like a work of sculpture. It will not be the imitation of another's rendition; it will not be a lifeless string of phrases; it will be a live drama.

There is, perhaps, no greater disservice to music today than to dismiss melody. Some "singers" omit it altogether, and composers seem to have forgotten how to pull a long melodic line from their thoughts. Until they give us this continuity, music cannot soar. Rhythm alone is not music. And we percussionists need to be reminded of that. Just as a skeleton is not a being without flesh, rhythm and melody are both needed to make an interdependent whole. We know the power of rhythm; let's experience again the power of melody and harmony reinforcing it.

As Plato put it long ago: "Music is a moral law. It gives a soul to the universe, wings to the mind, flight to the imagination, a charm to sadness, gaiety and life to everything. It is the essence of order, and leads to all that is good, just, and beautiful, of which it is the invisible, but nevertheless dazzling, passionate and eternal form."

The well-furnished musician never tires of learning more and more about the elements of music, and when his motivation becomes other than a search for the profound and the ineffable, perhaps he needs time out to reevaluate his gift.

Vida Chenoweth introduced the marimba as a concert instrument and made the first solo recording as a "classic marimbist." She premiered the Kurka "Concerto for Marimba," which was written for her, and which also served to introduce the marimba in Carnegie Hall. Chenoweth pioneered compositional, performance, and interpretive techniques commonly used on the instrument today, among these the performance of polyphonic music via independent mallets. For many years nearly every major work for the instrument was written for, dedicated to, or performed by her. After retiring from performance, Chenoweth served as Professor of Ethnomusicology at Wheaton College. At present she continues a 14-year project of documenting 900-plus audio tapes she and colleagues recorded on location, all of which are now housed at The Library of Congress International Folk Archive.

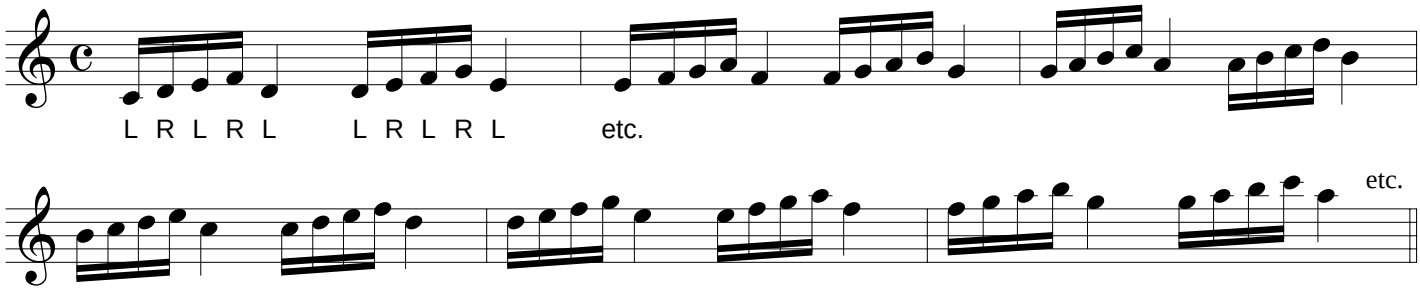
PN

Two-Mallet Exercises

BY DICK SISTO

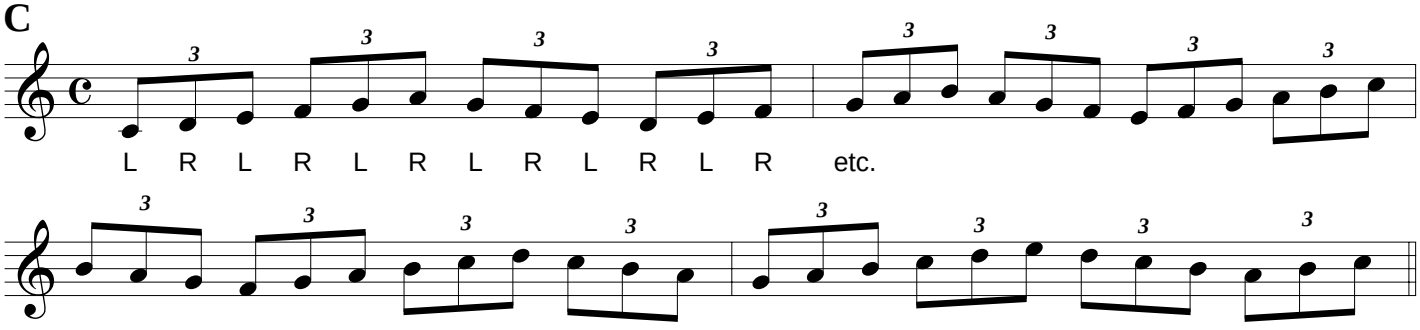
These two-mallet exercises are inspired by the work of vibraphone great Bobby Hutcherson. They should be played in all 12 keys using a variety of scale qualities (major, minor, diminished, etc.). Exercises A and B are normally played only in an ascending fashion. Exercise C may be adapted to other styles of music by changing the triplet subdivisions to eighth notes. Each exercise should be played using a legato articulation.

A



B

C



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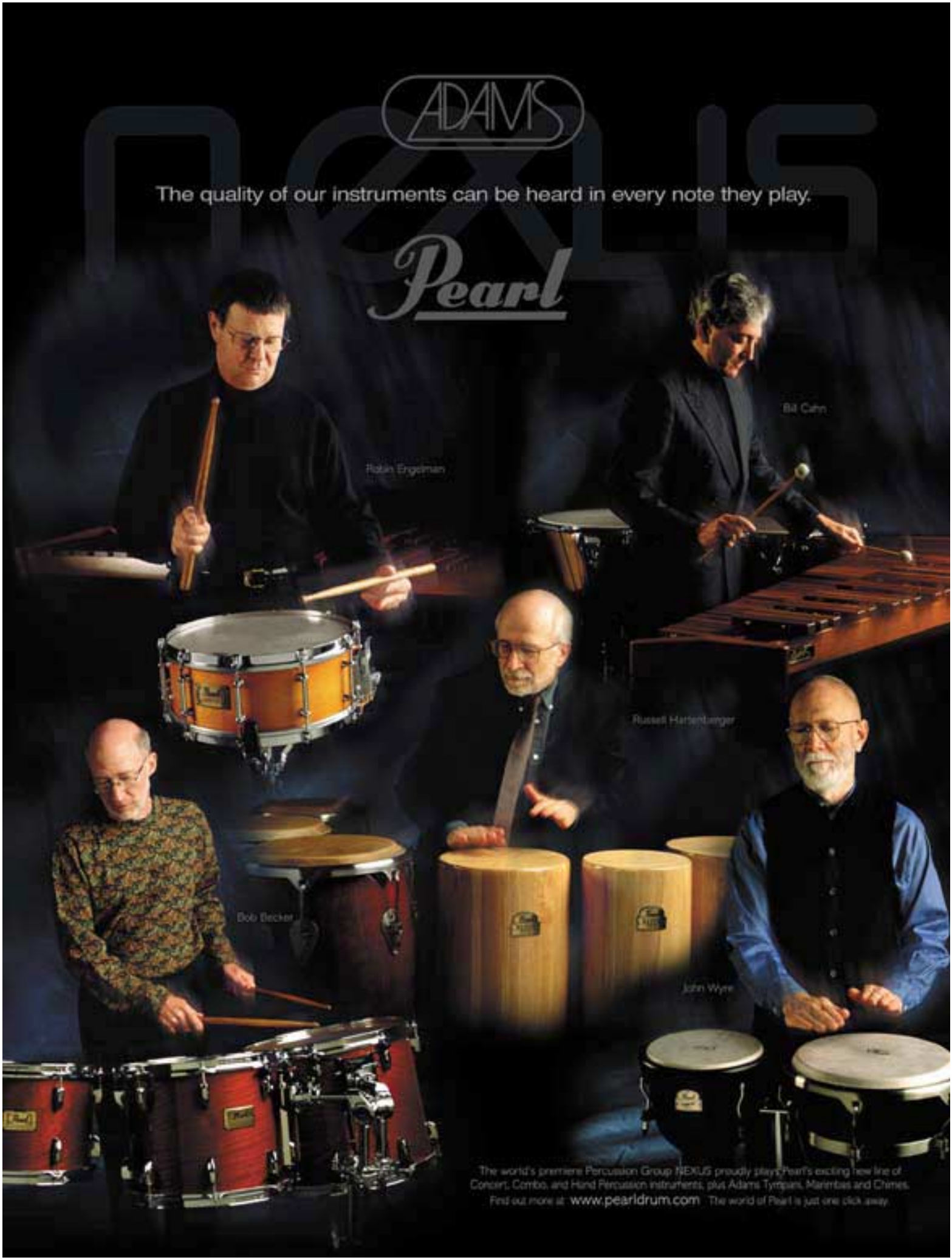
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Professional Stage Deportment and "Walk Ons"

BY GARY COOK

In the not-too-distant past, I recall having engaging discussions with my colleagues over organizing the logistics of instrument movement on stage during percussion ensemble concerts. There was even a "movement" in the early 1980s to standardize the instrumentation of percussion ensembles to best accommodate a smooth flow of concert selections by advocating the same instrumentation for each composition. (Whatever happened to Bramora publishers?)

In a 1976 issue of *Percussionist* (Vol. 14, No. 1), Ramon E. Meyer wrote an article titled "Stage Arrangement for the Percussion Ensemble" in which he advocated using "composite floor plans" for each half of an evening's concert. Meyer aptly stated, "No conductor should inflict on an audience the spectacle of monoliths of metal and wood being dragged across the stage between numbers."

For some ensemble conductors and percussionists, the re-locating of instruments between selections is a necessity for several reasons. Besides the obvious—to simply assemble groups of instruments needed for each selection—achieving a desired "sonic balance" or even stereophonic effect on stage warrants the time it takes for elaborate instrument adjustment between pieces. However, to again quote the Meyer article, "Resetting the stage destroys the continuity of the program and is disconcerting to the audience." Amen! Nothing can spoil the macrostructure of a finely chosen program more than excessive dead time between selections.

In my travels around the country and world for nearly three decades, I have observed distinct improvements in the logistical flow of concerts in most percussion ensemble performances I have had the pleasure of attending since about the late 1990s. Conductors and ensembles seem to have gravitated toward one of three strategies, or sometimes a combination of the three, for solving concert logistics.

1. In some cases, elaborate instrument adjustments are made between pieces while the conductor "fills" time by talking about each selection from prepared notes—not just re-reading printed program notes to the audience. During these remarks, ensemble members carry out well-planned instrument moves based on detailed setup diagrams and continuity sheets with each player's assignments carefully worked out. A "tech rehearsal" proves extremely valuable for this approach and helps ensure a smooth-running concert.

2. Many concert programs are planned around a "tear-away" strategy in which each program half is planned so that performances begin downstage, and each successive piece is performed further upstage as the previous instruments are "torn-away" to reveal the next selection's setup. This approach sometimes requires duplicate instruments and/or some minor instrument adjustments or relocations, but it does facilitate a smooth flow with minimal "filler" talk between selections. This often results in a shorter concert and better experience for the audience, compared to spending a third of the concert watching "the spectacle of monoliths of metal and wood being dragged across the stage between numbers."

3. Another common practice—which is beautifully modeled by such professional groups as Nexus, Kroumata, and others—is to plan the stage around modules or pods of instruments for a given piece. Some selections are played entirely stage right, some stage left, and others further upstage or downstage. This often results in the smoothest concert flow and tends to define each selection as the evening performance unfolds. Much can be done with simple (or elaborate) lighting to enhance this approach, too.

These same approaches apply to solo recitals, with the module plan probably the most successful. In any of these approaches, a re-setting of the stage at intermission (utilizing a "composite floor plan" approach) is often helpful in achieving smooth transitions between selections and the best experience for the audience.

Although instrument logistics is not the thrust of this article, it is the root cause of my concern for percussionists' stage deportment. Because percussionists inevitably have some instrument, mallets/sticks, and music adjustment or relocation between selections, they are generally guilty of disrespectful stage deportment. By this I mean, we finish playing a piece and too often immediately begin to shuffle music, sticks, etc. for the next selection—often without any acknowledgment of the audience's applause and gratitude for our efforts.

I have repeatedly observed this behavior in percussion ensembles, steel bands, world percussion groups, and solo recitalists around the world. I think if most percussionists (and musicians in general) took pause after playing, looked out at the audience, and acknowledged the applause with a friendly smile before beginning any preparation for the next selection, most groups would present a much more professional demeanor from stage—and even find the few moments enjoying their hard-earned applause extremely gratifying. The 15 to 20 seconds this takes between pieces is well spent, as it allows everyone a breather between numbers and positively affects the audience's appreciation of each performance. Generally, "bows" can be made from behind instruments. Filing to the front of the stage exhibits extra appreciation on behalf of the performers for the audience's applause.

Soloists, most certainly, should consider acknowledging their instrument as any fine pianist would, usually on the second bow. The first bow is for you, and the second is for you and your instrument—especially if it is a fine marimba or other keyboard instrument or timpani. While not inappropriate to acknowledge a multiple setup, this has to be done with discretion. Acknowledging your snare drum after a recital solo piece may be stretching this a bit, not to men-

tion being just plain corny!

When acknowledging applause, don't softly say "Thank you" to your audience. A simple bow and friendly smile says enough about your appreciation. Beyond the tenth row of seats, a silent "Thank you" from your mouth looks more like you're finishing a snack than professionally accepting the audiences' appreciation for your good work.

BEFORE THE PERFORMANCE

Although acknowledging your audience's appreciation after a performance is important (and greatly neglected in our profession), what happens before a performance and while walking on stage to perform is of paramount importance—and even more greatly neglected.

I'm not referring to the "off-stage pep talk," although that is usually highly effective in helping to ease jitters and focus a performance. (The author never wishes anyone "good luck," but instead always says "Have fun" just before a performance. At that time, having fun is more likely to result in a good, focused performance than hoping for good luck.) I'm talking about the actual physical and mental preparation just prior to stepping on stage from the wings and walking to one's performance area. Each ensemble member and soloist can and should make this part of the performance.

The most useful approach to this kind of preparation I have ever encountered is called, appropriately, "Walk Ons" by Michael Colgrass in his book *My Lessons with Kumi*, subtitled "How I Learned to Perform with Confidence in Life and Work," published by Real People Press. As Rick Mattingly stated in his April 2001 *Percussive Notes* review, "This book by PAS Hall of Fame member and Pulitzer Prize-winner composer Michael Colgrass summarizes the life skills that Colgrass has been teaching in his 'Excellence in Performance' workshops over the years. But rather than being a dry, philosophical text, the book is written in a style that resembles a master class in which one learns from observing a teacher working with a student. It's an entertaining story that deals with body, mind, and spirit, told with touches of humor."

Chapter 9 is a fictional narration about "Walk Ons," and the exercises below are from the accompanying "Notes and Exercises" for Chapter 9. Note that Number 3, "Imagine what you'll be seeing as you walk on," was inadvertently omitted during editing. Michael Colgrass encouraged me to include it here, as he uses it in his workshops.

Percussion ensembles, steel bands, soloists, and any musicians or performers who practice these exercises and respectfully acknowledge their audience's appreciation will project a highly professional deportment from the stage.

Another beauty of the "walk on" is that it becomes, in and of itself, a means of reducing performance anxiety and focusing yourself on your performance. Colgrass calls it "an automatic stage fright eliminator" (or at least alleviator).

If you like the Walk Ons exercises below, I highly recommend *My Lessons with Kumi* for further enlightenment that will enhance your ability to "perform with confidence in life and work."

Have fun!

WALK ONS

from *My Lessons with Kumi*
By Michael Colgrass

No Man's Land

Walking onto the stage for a performance is such a simple physical act that it is usually taken for granted and rarely practiced. We have two distinctly different physical and psychological positions as performers: "offstage" and "on stage." Many performers overlook the simple point that they must get from the one position to the other in order to perform. The short trip to your point of delivery can sometimes be more unnerving than your presentation itself, because you're in transit, not yet speaking or singing or playing—yet you are already before the audience. I call this in-between area "no man's land."

The secret to a comfortable walk-on is to see it as part of the performance, and prepare it as you would the performance itself.

Therefore:

1. Stand "off stage," take a deep breath, straighten your back and look up.
2. Visualize your performance space and your audience.
3. Imagine what you will be seeing as you walk on.
4. See yourself walking on as if you were sitting in the audience.
5. Walk on, keeping your eyes on your audience from the moment you enter. (Your eyes never drop.)
6. When your performance is finished, walk off looking always at your audience.

Entrance and Exit

The eyes-up rule is primarily for the entrance and exit, and any other time in your presentation that is comfortable and natural. Once your performance begins your eyes will, of course, move to whatever positions are necessary for you to speak, dance, sing or play your instrument.

Create A Bridge

The eyes-up helps you create for yourself a psychological bridge from your non-performance state (casual, relaxed) to your performance state (high energy, high concentration). The bridge between these two states must be made *before* walking on to perform, not while walking on. If you're caught in no-man's land somewhere between your everyday state and your performance state, you will experience a shock realizing you're suddenly in front of an audience and will likely lose your feeling of confidence. This exercise makes you aware of the difference of these two states and helps you make the transition with ease for a strong and confident entrance.

Gary Cook is Professor of Music and Director of Percussion Studies at the University of Arizona in Tucson. His text, *Teaching Percussion*, has been used world-wide for over 12 years and is in its second edition. Cook holds degrees from the University of Michigan and has traveled widely in the U.S., Europe, Trinidad, Bali and Chile studying, teaching, and performing. He is a member of the PAS Board of Directors and Chair of the PAS College Pedagogy Committee. He spends his summers as Principal Percussionist with the Crested Butte Music Festival in Colorado. PN

The Musical Drummer

BY RICH O'DONNELL

The following article was written nearly 40 years ago to be used as a handout for a series of workshops presented by a music store in the St. Louis-area schools. The author has chosen not to update the article to include plastic heads. He feels that a historical perspective can be appreciated if readers realize that plastic heads were just becoming popular. At the time, many players thought plastic heads were unreliable and so they continued using calf. Even so, there is a great deal to be gleaned from the author's advice, and suggestions that can be used today. Keep this in mind as you read the article.

—MICHAEL ROSEN, PN SYMPHONIC EDITOR

Most historians agree that the first musical instruments were probably some sort of percussion instruments. It is, therefore, a little ironic that the percussion family, at least in our culture, has been the last family of instruments to be developed to a point where they are used for more than just a mere effect.

Improved communications have brought us into contact with such musical cultures as the Balinese, Javanese, and African, where percussion instruments are an integral part—or even the sole instruments—in the ensemble. It is a pleasant surprise to hear the interesting variation of timbres coming from a Gamelan gong orchestra of Indonesia.

Composers of this century such as Bartok, Stravinski, and Carl Orff have done much to explore the use of percussion instruments as something other than just a color to suggest a military band or a Spanish dance. Thanks to the imagination of these men, we can consider ourselves something more than noisemakers. Now, we often find ourselves playing a theme instead of just "backing up" climaxes.

These composers also saw in the percussion family a storehouse of timbres not available anywhere else, so they began to make more demands on performers to create the exact musical effect desired. For the young drummer of today, mastering playing techniques and musical style is only the beginning. He or she must also know how to control the tension of the head, the size and weight of the head and stick, and where to hit the drum for the timbre called for. In short, he or she must be a better musician.

Another factor in helping the development of percussion playing is the constant improvement of the equipment. Most of the better stringed instruments are not new. Strings reached their apex about 1600. Other instruments came along later and are still evolving. Percussion instruments have been just short of crude until very recently. Good playing is essential, but with bad equipment much of the good playing comes to nought. Because of increased demands from composers, we are encouraging the development of the instruments. The invention of pedal timpani to make fast changes is a prime example of manufacturers developing new and better equipment as the need arises.

Because of the ever increasing "specialization" in our society and the consequent competition, the aspiring drummers of tomorrow must be equipped with complete mastery over the technical aspects of playing all the percussion instruments, plus have complete and sound musical backgrounds to provide them with an understanding of music as thorough as any other member of the band so that they can interpret the part as it should be.

THE DRUMHEAD

With drums, we are dealing with a vibrating body—in this case a membrane. It will help us control the sound produced if we understand what goes on when we strike the head. To show the various areas that vibrate to produce the partials that make the sound characteristic of a drumhead, a simple experiment is often used. By sprinkling sand on a drumhead or metal disk and setting it into motion with a stick or a bow, the sand forms into various patterns that reveal the spots in the head that produce the most predominant partial.

In this way we see that the vibrating drumhead has a rather complex motion that is not unlike a vibrating string or column of air, but in two dimensions, so to speak. In this experiment, the sand forms into various large shapes for the first overtone. The higher the overtone, the smaller the pattern, and the center of that pattern is closer to the rim.

The spot at which we strike the drum will largely determine the type of sound it will produce. Long tones and careful listening, always paying attention to the beating spot, will improve the player's ear. The overall motion of the head resembles that of a string. As in a stringed instrument, the closer to the bridge (the rim in a drum), the more the higher overtones will be prominent; the closer we get to the center of the string (or drumhead), the less high partials will be predominant. If you play in the center of a string, on the node, the sound becomes harsh, characterless, and less of what we think of as a desirable musical sound. Likewise, a drum struck "dead center" will sound dead or tubby. This sound is usable sometimes, but I would not recommend playing dead center all the time.

Since the snare head, in particular, is stretched so tight, we have a lot more leeway in our playing area than we do on a stringed instrument or even timpani. No violinist would play a violin at the exact middle of the string, and no timpanist would play in the middle of the head. The violinist plays near one end of the string, and for the same reason the timpanist plays near the edge of the head. However, the snare drum can, and is, played near the center of the head. The taut head alters the physical make-up of the drum for practical playing purposes.

The center of the head produces a harsh, dead, or tubby sound, and it is not as conducive to sensitive musical playing as other areas on the head. Since, in our playing, we have to take into consideration duration and note color, especially in timpani, what areas of the head will produce the most singing or alive sound, the brightest or darkest color, and the best response to certain technical passages?

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A head will naturally respond better if it is mounted properly, and some understanding of mounting will help us to control the response. When mounting a new calf head on a drum, it is often a good idea to seat the head by moistening it with a wet sponge. As long as no water is allowed to get around the rim where it might undo the tucking, water can often serve as an "equalizer." If tuning is difficult after the head is on the drum, the head needs to be "seated" again. This time, it is not necessary to remove the head. Be sure to have an even collar around the rim before letting the head dry out.

TUNING

Tuning is the most important single factor in determining the type of sound the drum will produce. Like any other instrument, the drum must be in tune with itself before it can have a chance to sound optimum.

After the head is mounted with an even collar all the way around by tightening the tension rods (about 3/8 or 1/2 inch), check the pitch of the area by each screw by taping softly with a stick or flicking with your finger. I've never found it necessary to tune in an opposing, criss-cross pattern. If one or two spots are flat, turn the screw(s) slightly to bring up the pitch to match that of the playing spot. Do this gradually, remembering that one screw affects all the others, and you are trying to equalize them.

After making this correction, check all the way around again. If just one or two areas are sharp, loosen them with a very slight turn and press the head firmly, but not hard, in the middle. This will "iron out" some of the kinks it may have developed by sticking to the shell.

Check all the way around again and make the necessary adjustments. Since a head that is even close to being in tune will vibrate sympathetically with all the other screw areas, it is difficult to clearly define the exact pitch at the point you are trying to tune. It is a great aid to hold your finger in the center of the drum while tuning. The finger helps to isolate the areas so you can hear the actual pitch more definitely. This method works as well with plastic heads as with calf heads.

The same principle holds true whether you are tuning a timpani, a snare drum, or a tom-tom head; the head must be in tune with itself. It often takes more time to tune a new head. When listening, be sure to hear the fundamental and not the partials.

Each autophonic drum has a range limited to about a major third. This is altered slightly by the humidity conditions and the size of the room. The more humid it is, the lower the most resonate pitch will be. A large room will necessitate tuning a little higher. A snare drum has about a minor third to tune within to get the maximum sound. If it is too low, it will sound flat or tubby with too much ring. If it is too high it will sound choked and pinched. A little experimenting, to find the range for every circumstance, is necessary for every drummer.

Just about every timpani has at least an octave range—a 28-inch drum from F to F; a 25-inch from A-flat or so to A-flat—but only about a minor to a major third of this is able to produce a rich, pleasing tone. A 26-inch drum sounds best from A-flat to B natural or C; the C sharp begins to sound very strained and the G begins to sound without character. The 25-inch drum will sound best from D-flat to F or F-sharp. Some drums vary in their "good note range" and are also affected by outside conditions.

This range limitation is largely affected by the physical properties of the head. Nothing much can be done for the extreme ranges, short of adding more timpani for those notes.

There is also a difference in the type of calf hide used on a snare drum and a timpani. The heads on a snare drum are

stretched and ruptured so that they will deliver a quick response but not much resonance. The timpani head, on the other hand, is made to have as much resonance and flexibility as possible because of the need of tuning to a note. The timpani head produces a much clearer sound because the partials are less distorted than on a snare head. When a timpani head gets white (or ruptured) it more resembles a snare head. It is harder to get into tune, and the sound is thin and without a core. This is what determines the longevity of a head; do not wait until it breaks. They will seldom break while still in good condition. Normally, a year or two is a good life span for a timpani head; just like strings and clarinet reeds, they wear out.

In tuning any drum it is of utmost importance to listen for the best tone quality every time you tune—and that should be every day. It takes a while to find out what the drum should sound like and to understand the principle behind tuning to the point that you can control it. Time spent carefully tuning and listening is time well spent.

A snare drum can be affected in color a great deal by careful tuning. The drum will get the maximum volume and response if you tune both heads to the same pitch, thus creating a sympathetic vibration between the two heads. The drum will sound darker if the snare head is tuned a little lower in pitch than the batter head; the drum will sound brighter if the batter head is a little tighter than the snare head. (This produces a rather thin sound, however, so a smaller drum should be used.) The color that the drum should be tuned to is, of course, determined by the music to be played and a drummer's ability to interpret the music to determine what kind of a sound is desired. The musician's ability to interpret depends on the thoroughness of his or her musical background.

Calf heads offer the best response to tuning; they are very flexible in the sense of ability to change the color of the drum. It is my opinion that plastic heads tend to have a certain characteristic sound and are not as responsive to sensitive tuning. They do have the advantage of being relatively unaffected by external conditions, and their playing life is considerably longer than calf. When mounting a plastic head, be careful not to tighten it too tight, and make sure the collar is very even.

Another factor in the use of plastic heads is the ring they produce. This necessitates the use of a damper that destroys most of the partials. A well-tuned calf head should not need a damper because it is not likely to ring excessively. A drum that is not dampened will have a more open, singing sound, whereas a dampened drum will sound pecky and lack in resonance.

Drums to be used outside should definitely have plastic heads. For concert snares and timpani, where the climate is more controlled, calf heads offer a greater range of expression.

CONSIDERATIONS OF PLAYING

A drummer who is conscious of the proper musical effect desired will have to take into account the size and type of drum, the weight of stick, and the type of snares (in the case of the snare drum) to produce that effect.

Snare drums come in several popular diameters: 14-inch and 15-inch for concert work and 14-inch, 15-inch, and 16-inch for field drums. The depth of the drum greatly affects the color of the sound. The most popular depths for concert drums are 4-inch, 5-inch, 6 1/2-inch, and 8-inch. For field drums they are 10-inch and 12-inch. If a drum is 5 inches deep (meaning the heads will be exactly 5 inches apart), it will send the impact from the batter head to the snare head much faster, making this drum more responsive than a drum 6 1/2 or 8 inches deep. A shallower drum will, because of the greater play of sympathetic vibrations between the heads, get a brighter sound, and naturally the deeper drum will get a darker sound.

It was mentioned before that tuning the drum differently also alters the color. With two or three drums, a drummer can get just about any subtle change from light to dark by making the smaller drum darker—to its limit—then going to a larger drum for a darker color. A field drum, being much deeper, will be very slow in response and dark in color.

The timpani player selects the drum to be played according to the note that has to be played, and is most careful to get a set of drums that get a matched sound throughout, quite unlike the snare drummer who wants several drums because of the difference they will give. The timpanist changes the color of the drum by selecting the mallet that will produce the desired effect. Most timpanists have at least six pairs of mallets, ranging from very soft ones to wooden ones. The soft ones lessen the initial impact of the stroke and bring out the lower frequencies. Medium mallets produce a nice sound and make the stroke a little more articulate. Hard mallets, used for rhythmic passages, are mostly impact and often sound harsh.

Selecting and handling the different mallets is not unlike a double reed player's selection of reeds, and is perfected after much trial and error. It is very necessary to have a good selection of graded mallets to make the comparison of the sound produced by different mallets.

Snare drummers must also be conscious of the size of stick they use on each drum. A violin player wouldn't use a cello bow; likewise a drummer wouldn't use a field stick on a small drum. A violin bow

wouldn't produce a rich tone on a cello and neither will a 5A or a 7A produce a full sound on a field drum, or even a 6 1/2-inch or 7-inch drum.

If the stick is too large for the drum, the effect will be like a brass instrument overblown—the sound is harsh but lacks the intended power. If the stick is too small for the drum, the full sound will not be produced because the small stick doesn't have enough weight to bring out the fundamental. It will sound like a scream instead of a roar.

A 1B, 2B, or 1S is a good all-around stick for concert snare drums of 5-inch to 8-inch depths. A 5A will work on a 5-inch drum if the passages are to be soft and bright in color. For field drums, a large stick must be used. A lot of volume is needed on the field, and a heavy stick will produce not only the volume but also the full tone of the drum. Heavy sticks are not as hard to control as they might seem to be.

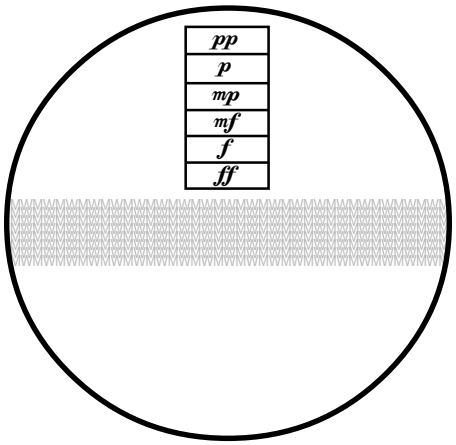
As mentioned before, a drum has a certain vibrating pattern, and this must be clearly understood. The study of timpani, with its more harmonic vibration pattern, will serve to enlighten any drummer about the vibrating characteristics of other drumheads. The unruptured, flexible timpani head more clearly illustrates the characteristics than does the stretched, ruptured snare drum head.

Each head also has a particular beating spot that is a little better than anywhere else. On a timpani it will have to be found after the head is mounted. On the timpani it will generally be found along one side of the spine line (the white line that runs through the center) near the rim. Mount the spine running from screw to screw so the playing spot will be more likely to be in an open area. Refrain from changing the position of a calf head once seated. It will have to be seated again. Plastic heads are much harder to remount. After the head is mounted and completely dry, strike the drum to find the most resonant playing spot. After a week or two it often changes to a new spot, which generally remains more stable. The actual playing spot, when found, will be an area about 2 to 4 inches from the rim. This area, of 2 or 2 1/2 inches, comprises the whole playing area used by the timpani player.

Generally speaking, the louder we play, the closer to the center we move; the softer we play, the closer to the rim. Thus, a roll that crescendos from *pp* to *ff* will move inward about 2 or 2 1/2 inches. Any further in than 4 or 4 1/2 inches sounds tubby or short in duration. Any spot closer to the rim than 2 inches sounds shallow and without a fundamental.

The principle of snare drum playing is much the same as timpani, except the area we move in is much larger in comparison because of the tight, ruptured head. The exact center of the head produces a harsh, pecky sound suitable for field drum that usually has an offensive ring at any spot other than exact center. Calf heads on smaller drums shouldn't, if tuned properly, have an abundance of ring, and so playing dead center is not desirable except where that particular sound is desired.

The playing area moves from about 1 1/2 inches from the rim to near center, depending on the volume called for. As one would not consider playing *ff* one inch from the rim, it is likewise not logical to play *pp* near the center where the head is vibrating in a larger arch. The area to be played in should be mentally gauged according to the volume, ranging from the softest near the rim to the loudest near the center. This movement along the playing area should be either directly over or directly perpendicular to the snares, never approaching the snares diagonally. By playing directly over the snares, the sound is bright in the softer dynamics and tends to get darker as we move closer to the center. If we play perpendicular to the snares, the sound is darker in soft passages and stays relatively dark as we move in for loud passages. By playing perpendicular to the snares, we get a more consistent tone color. The playing pattern looks something like this:



Again, experimenting and careful listening are necessary in order to learn to control the head in exactly the way desired. Calf heads, because they are organic and not synthetic, are somewhat inconsistent, and players must acquaint themselves with the individual idiosyncrasies of each new head.

ROLLS

Rolls, being the most important rudiment, often present the biggest problem to the drummer. There are several types of rolls a drummer must master. The basis for learning all rolls is the old, traditional "mama-daddy" roll, otherwise known as the open double-stroke roll. This roll is played with two distinct bounces on each stick and must be played so that each bounce will be heard in a measured pattern.

By learning to control this roll at all speeds, the drummer will have the control to play any of the other rolls any way he chooses. Slow, diligent practice is mandatory to develop this roll; there is no real short cut. After mastering this, the drummer can, by pressing the sticks a little more into the head, produce a very nice multiple-bounce roll. The effect of this press roll is more like a three-stroke roll (i.e., the stick strikes the head more than twice). If the open double-stroke roll is not perfected first, the multiple-bounce roll will most likely sound very uneven because the player will not have much control over the bounces beyond the initial stroke.

Study the open-double stroke roll first, and a perfect press roll will require almost no practice. Needless to say, the open double-stroke roll is much harder to play. The multiple bounce is more commonly used today in concerts and dance work. The open roll is used in concert marches, contests, and in field drum playing.

The single-stroke roll can be started at the same time as the open double, but will probably take longer to develop. It always sounds distinct and measured. Its use is for field drum playing and passages where single-stroke rolls are specifically called for. When the individual strokes are written out like multiple grace notes, this should be played in single strokes.

The timpani uses only the single-stroke roll. About 75 percent of the practice time, especially for the beginner,

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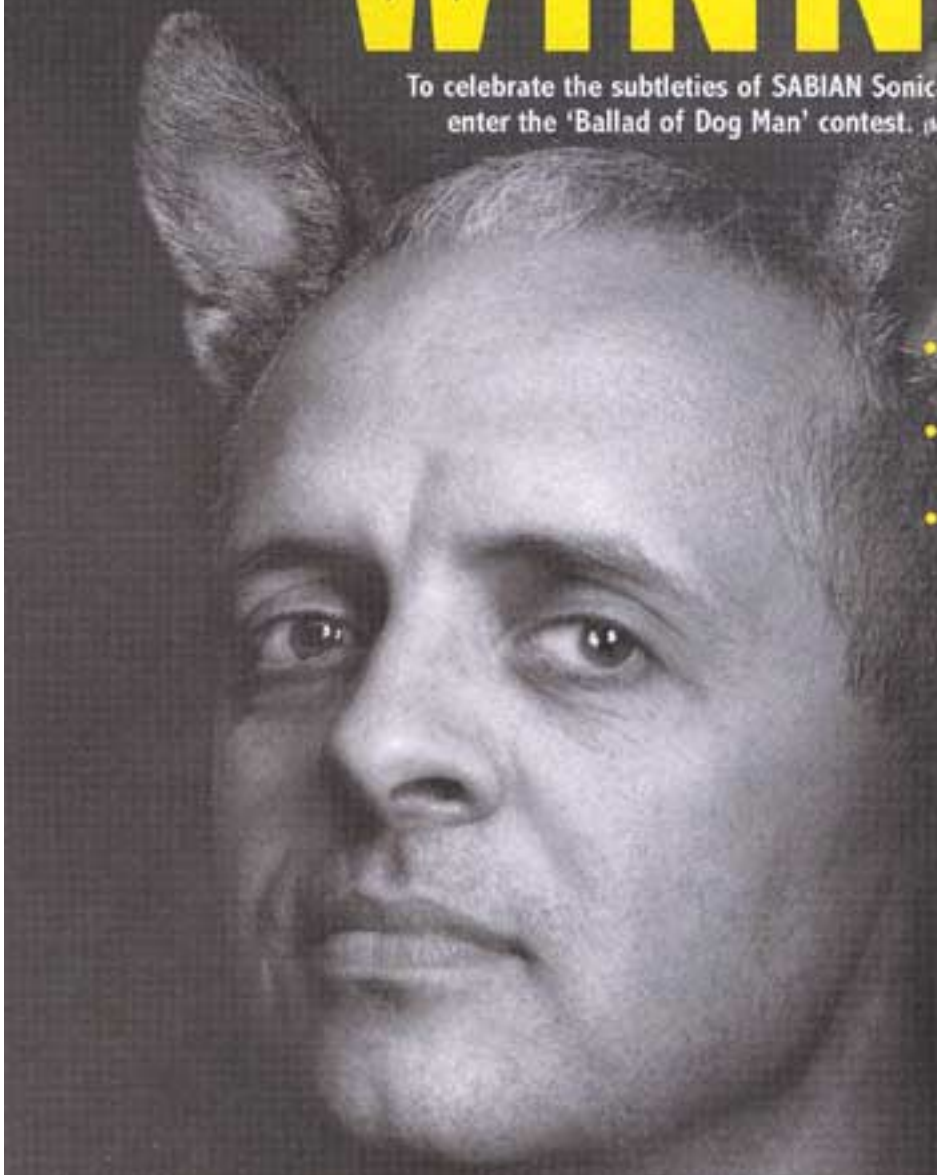

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should be spent on rolls. The speed of the roll on timpani must coincide with the pitch—the higher the pitch, the faster the roll. The timpani player must become very sensitive to the action of the head to know exactly how fast to roll in order to avoid canceling out the tone by rolling at the wrong speed.

Except for the timpani, rolling is the only way a drummer has to play a sustained note. That is why rolls are so important.

Practicing rolls is one of the best ways to develop the exacting control demanded of a good percussionist. As much time as possible should be spent on their development.

Rich O'Donnell is Principal Percussionist with the St. Louis Symphony, director of the Electronic Music Studio, and head of the percussion department at Washington University. He is well known as a composer, instrument builder, teacher and writer. O'Donnell has premiered works written for him by Eleavar de Carvalho, Walter Susskind, Robert Wykes, and Carlos Santoro. As an instrument builder O'Donnell has invented instruments with names such as "sphrang," tubalum," "aqua-lips," and "koto-veen." He invented what he call Seesaw Drumming, which is a new way of playing drums based on reciprocal motion, enabling one to play twice as fast as normal and to create complex layers of polyrhythms. He presented this new concept at a World Music Institute Concert at Merkin Hall in New York City on May 11, 2001. PN

Hindemith and Holz

BY MICHAEL ROSEN

Q. Hindemith's "Kammermusik #1" calls for a *holztrommel*. I know the literal translation is "wood drum," but I don't think that's what he had in mind. It seems to me more likely to be a woodblock. Is this correct?

BILL TRIGG

A. You are correct to translate *holztrommel* as wood drum, which is a literal translation and would be the instrument to use in a more modern piece. However, in Hindemith the term refers to a woodblock. I use a rather large instrument when I play this piece.

While we are in the *holz* department, let's look at some of the myriad other German percussion terms that utilize the word *holz*:

Holz – wood (can also indicate a woodblock or the use of wood sticks)
Holzbl. (abv) – Holzblock, woodblock
Holzblocktrommel – woodblock
Holzenes Klachter – old term in Austria for a xylophone
Hölzern – wooden
mit hölzernem – with a wooden stick
Hölzernes Gelächter (or *Glächter*) – xylophone
Hölzerne Windglocken – wooden wind chimes
Holzfisch – temple block
Holzgriff – wooden handle
Holzfass – large wooden barrel
Holzhammer – large wooden mallet, wooden hammer
Holzhämmerchen – small mallet with a wooden head in the shape of a hammer (similar to a chime mallet but smaller)
Holzharmonika – xylophone
Holzinstrument – old term for a xylophone
Holzkasten – woodblock
Holzkiste – wooden box (could be a woodblock or perhaps even a slit drum)
Holzklapper – slapstick
Holzklatsche – slapstick
Holzkopfschlägel – mallets with wooden heads
Holzleisten – wooden stick (not a mallet but rather just a stick of wood or a narrow wooden board)
Holz-Paukenschlägel – timpani mallet with a wood head
Holzplattentrommel – wood drum (has a shell like a drum but a piece of wood takes the place of a drumhead and there is no bottom head)
Holzrand – the wooden rim of a drum
Holzraspel – guiro made of wood
Holzschaft – wooden shaft or handle
Holzschl. (abv) – Holzschlägel, wood sticks
Holzspannreifen – wooden counterhoops
Holzstabspiel – xylophone
Holzstiel – wooden shaft, often refers to the butt end of the sticks
Holzstiel gegen Rand – wooden shaft struck against the rim (not clear—this could mean to play with the wooden shaft on the head at the edge)
Holzstöcken – small wooden stick
Holz-tomtom – wood drum (see Holzplattentrommel above)
Holzton – woodblock
Holztraube – wooden wind chimes
Holz und Strohinstrument – old term for xylophone, also called Strohfidel (actually means wood and straw instrument because the wooden bars were laid on a bed of braided straw ropes before resonators were invented)
Holzzarge – wooden drum shell
Hultzes gelachter – another old term for a xylophone or a generic term for wood percussion instruments

You might even see the word *Hultze* or *Hulze*, which is another word for *Holz* in German, particularly in the music written for Orff instruments: *Hülzern Glachter*.

Many thanks to Mike Quinn in Dino, Switzerland for his help with capitalization, diacritical marks and spelling in German. Mike also sent the following information about the *Strohfiedel* (*Holz und Strohinstrument*) and its greatest player, which I am sure PAS members will find fascinating:

> The first xylophonist to achieve international stardom was Michael-Josef Gusikov, who was a Klezmer musician. He was from a small *shtetl* (hamlet) called Schklov in Bellarus and reached the apex of his career between 1834 and 1837, playing in Europe's greatest concert halls in competition with the likes of Paganini, Malibran, Liszt, Mendelssohn, Moscheles, and Chopin! He grew up in a family of *klezmorim* (klezmer musicians) and didn't read music, but was reported to have played exquisitely.
>
> He also made structural and acoustic improvements to the instrument of the day, which was only 2 1/2 octaves and set up like a Hungarian hammered dulcimer. He is credited with being the first performer on the xylophone to use a roll and, reportedly because of his popularity, the instrument made its way into the symphony orchestra.
>
> He usually appeared with a violinist (his brother) and a cellist as a trio. He was especially famous for his interpretations of the piano music of Hofmeister and Moscheles. In today's parlance he was a superstar. His concert apparel was a kaftan, and in Paris his *payes* (long locks of hair worn by religious Jews) set a ladies' hairstyle called "à la Gusikov." Unfortunately, he had tuberculosis and died in 1837 at the age of 31. He was buried in Aachen, Germany, far from the *shtetl* of his birth.

Q. I've never played the entire orchestra version of Grofé's "Grand Canyon Suite." In the storm movement it calls for a lightning machine. What is it and what is normally used?

JOHN BALDWIN

A. A thunder sheet is usually used for this part, John. Percussionists can make the sound of thunder, but only God can make the sound of lightning!

I hope the above information will help performers to choose the correct instruments. I should mention that often the translations I give are not always direct. To do so often produces a stilted, difficult-to-understand rendition of the meaning of a term. I always try to be specific when necessary while, at the same time, conveying the general idea of each term or

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#0236P, tenure track (pending funding) to begin August 22, 2002, Instructor or Assistant Professor. Doctorate preferred, Masters required (Doctorate required for tenure). Successful university classroom and applied studio teaching experience required. Teach applied concert and jazz percussion studio and direct second band and/or jazz ensemble. Teach percussion methods one semester every two years. Additional courses may be assigned depending upon departmental needs. Candidate must be an active performing percussionist. Preference will be given to candidate whose work complements that of the current faculty. Faculty member will be expected to serve on departmental committees, advise students, and be active in the community. Applications must include a cover letter, resume, graduate and undergraduate transcripts, three to five current letters of reference, and evidence of teaching effectiveness if available. Please send no tapes at this time. Finalists will be asked to submit recent performance recordings. Successful candidate must provide official graduate and undergraduate transcripts by the time employment begins. All applicants will be provided with a Minnesota State University Moorhead standard application form, which must be completed before an applicant's file can be considered. Applicants must be legally authorized to work in the U.S. on the day employment begins. Review of completed applications will begin December 3, 2001.
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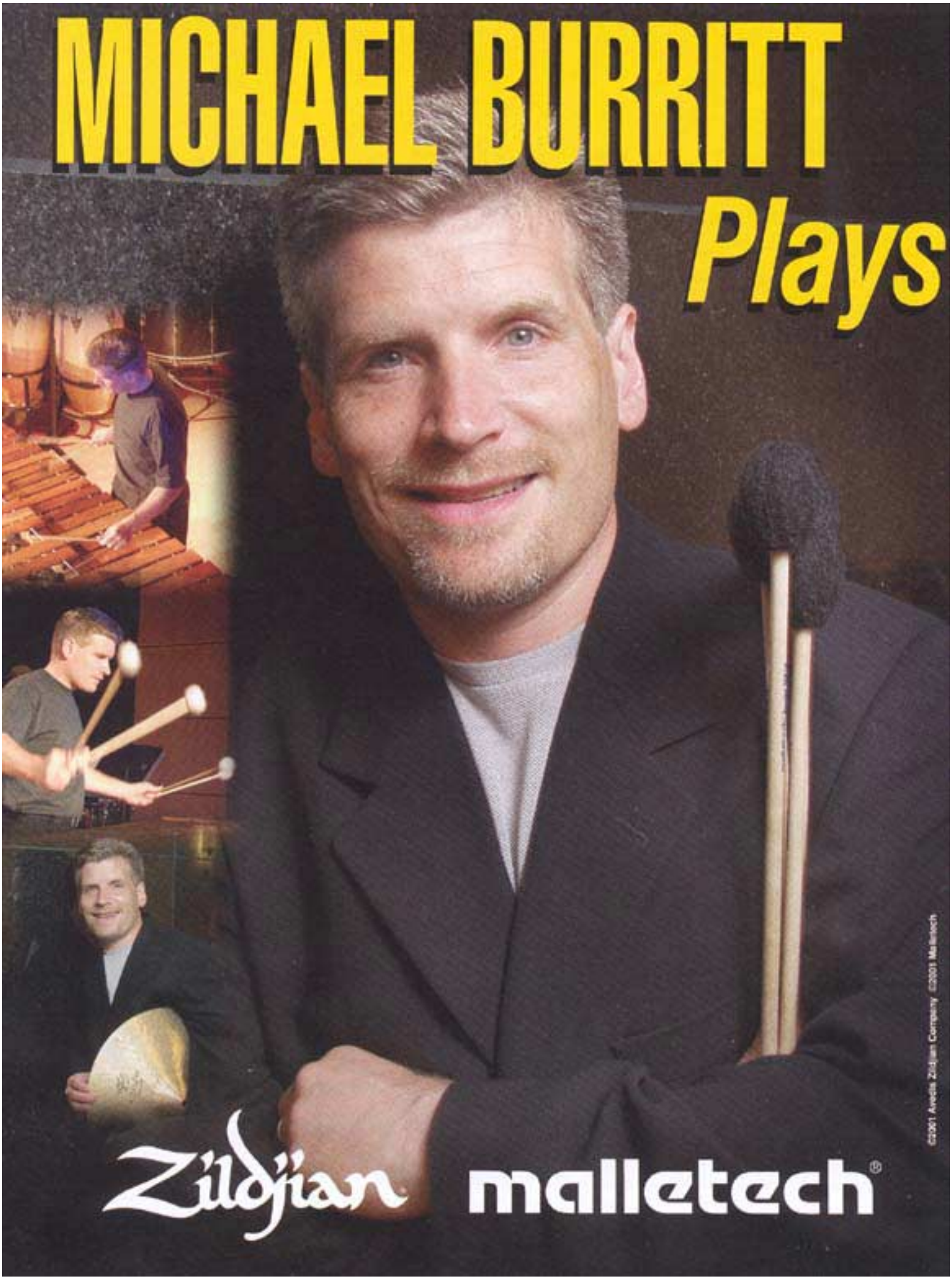
phrase. This is particularly evident in the longer descriptions of performance techniques such as in the music of Bartok and Mahler.

I invite readers to send me questions about Terms Used in Percussion. I will answer you directly and then print your questions for the benefit of *Percussive Notes* readers. You can e-mail your question to me at michael.rosen@oberlin.edu, or send them to me at Oberlin Conservatory of Music, Oberlin, OH 44074.

Michael Rosen is Professor of Percussion at Oberlin Conservatory of Music, where he teaches, conducts the Oberlin Percussion Group, and is director of the Oberlin Percussion Institute. He served as Principal Percussionist with the Milwaukee Symphony from 1966 to 1972 and has performed with the Cleveland Orchestra, the Metropolitan Opera Orchestra, the Concertgebouw Orchestra, and the Grand Teton Music Festival. Rosen has served on the PAS Board of Directors and is an Associate Editor of *Percussive Notes*. PN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The Path of Least Resistance

BY DR. DARIN WORKMAN

Recently, an article in *Discover* magazine caught my attention. Bear with me as I relate it to you. I'll explain its relevance later.

A physiologist named Giovanni Cavagna has dedicated 40 years to the study of walking—a very complex movement that we take for granted. Cavagna was intrigued by the fact that African women can carry enormous loads on their heads (as much as 70 percent of their body weight) for great distances without trouble, while people in other places of the world struggle just to walk while carrying 15 percent of their body weight. He found that the key to their ability was in the way they walked—their technique, if you will.

I have heard it said that walking is merely falling forward in a controlled way. This is actually quite accurate. The body leans forward, and the feet take a step to keep the center of gravity from falling to the ground. Most people take a step, converting downward motion into forward motion. In doing so, they plant the foot in resistance of the downward motion, but they actually slow the body down in the process while wasting energy in muscle contraction.

However, the African women walk in a way that pushes the body in forward motion more smoothly and without as much resistance. Most of us loose 35 percent of our energy through this resistance, but African women only loose 20 percent with heavy loads—all by changing the way they use their bodies. In doing this, they conserve energy, and they are able to carry heavier loads for longer periods of time. Simply put: They walk in a way that follows the path of least resistance.

This concept of taking the path of least resistance is applicable in everything we do. For years, I have treated patients, written articles, and given workshops on how to move the body through the path of least resistance. By doing this, we move with increased strength, coordination, and endurance. It is also a key factor in reducing injury. Let's discuss how this happens.

STRENGTH: "…the power of exerting or withstanding pressure, stress, force; potency; effectiveness."

Anything that gets in the way of what you are trying to accomplish is called resistance. It takes more strength to do something against resistance than without resistance. In addition, moving against resistance wears things out faster.

One example is driving a car with the parking brake on. True story: While on vacation recently, I pulled a rental car over to load some luggage. It became increasingly more obvious to me that the car was dragging, and I was pushing heavier than usual on the gas to get it to move. Finally, my brain figured out that the emergency brake was engaged. When I released it, I was amazed how freely and strongly the car moved. We all had a laugh at my oversight.

I might have sensed it earlier if my mind wasn't occupied with other matters. We do the same thing, overlooking obvious resistances to our movement, because our minds are occupied with something else and/or we are too focused on what we are doing. By spotting the things that resist our natural movement, we disengage parking brakes (so to speak) and have greater strength and power.

COORDINATION: "…balanced and harmonious movement of the body."

Coordination is the ability of the brain to understand and enable the body to do

Playing in large venues at high volume for long periods of time requires a great amount of strength. (Drummer: Sean Paddock)

When playing and reading some types of music, such as jazz, a great amount of physical and mental coordination is required. (Author playing in a jazz band.)

various things. The mind is much like a maze, with different pathways and dead ends. When trying to learn a new concept or physical movement, you must break down the walls that block those pathways and prevent you from progressing. With time and practice, the walls are destroyed, making the path easier to travel with each repetition.

The same wall may be difficult for some and easy for others to break through. We each have a different maze with our own walls.

My point is that resistance to normal body movements creates one more obstacle the body must deal with, leaving less energy to break down walls that block our coordination. For that manner, anything that causes resistance, be it physical, mental, emotional, or spiritual, will have a negative effect on our coordination.

Physically, the muscles are able to coordinate movements much more readily if they have less fatigue and resistance. Next time you are really tired, notice that your movements are shaky, uncoordinated, and your hand/eye coordination lags.

ENDURANCE: "the capacity to keep going…"

Total energy, minus energy used for each motion, equals the total number of motions possible. This is a simple equation. By reducing the amount of energy you exert for each motion, you will be able to do more motions before you fatigue.

Let's say you have one dollar and you're buying candy bars. If you spend 50 cents for a candy bar, you can only buy two of them. But if you only have to spend 25 cents for a candy bar, you can buy twice as many. Likewise, if you're spending 50 cents' worth of energy to play a passage, you will be able to play twice as long by using half as much energy.

By following the path of least resistance, we can conserve energy when we play, allowing us greater endurance to play longer. The way we sit, the way we move when playing, the size sticks we use, and even how we think all consume energy and affect our total energy storage. Once energy gets low, the body nears fatigue and its movements become sloppy and lazy. This wears the body down, making it more susceptible to injury.

REDUCED INJURY

Imagine someone driving by pushing on the gas pedal with one foot and the brake with the other. They are trying to speed the car up and at the same time slow it down. They're actually fighting against themselves. How many of us are guilty of this when doing various actions—especially playing an instrument? We grip the stick so tightly that while one muscle is trying to push it toward the drum, the other is fighting to keep it where it is.

Marching requires a great amount of endurance—especially in hot environments for long periods of time. (Allen Elementary Percussion Ensemble, Houston, Texas)

Driving this way wears the brakes down, just as physical movement in this way wears the body down. I have a difficult time understanding why a person would consciously do that, and not change the behavior when it is brought to their attention.

I spend countless hours bringing such behavior to my patients' attention when they can no longer function because of it. Many of them are drummers, like you. I am calling it to your attention now. Stop fighting your own movement. Figure out how the body is designed to move and allow it to do so without resistance.

Here's what happens if you don't: Because of resistance, the muscles must work harder than usual, they fatigue early on, and the brain continues to drive them to do things in a fatigued state. This breaks down the muscle fibers, causing contraction and spasms. The tightness puts more pressure on the joint, causing it to get hotter from the friction. The heat breaks down the tissues in the joint, causing injury and pain.

In addition, the muscle problem causes further resistance to movement, which decreases coordination. This means that the body cannot do what the brain requests. We have all felt the frustration that results. This frustration causes more tension, making it increasingly difficult to play. From there, the cycle continues until you are rendered incapable of playing.

I know that it sounds pessimistic and far-fetched, but I see it all of the time; it is a reality.

THE SOLUTION

Let's discuss the basics of how to reduce resistance. First of all, we cannot stop all resistance. The body can operate efficiently with a slight level of resistance; it is part of movement itself. The key is to reduce *needless* resistance. Here's how:

1. BE TAUGHT PROPERLY. There are some great teachers who can save you a lot of this pain and money (yes, money). They protect you from injury and from going back to relearn what you missed.

2. LISTEN TO YOUR BODY. Every time you play, the body tells you what it needs. It is speaking when you feel awkward and rusty. It is YELLING at you when you feel pain. Try to listen carefully and change the movements it tells you to.

3. WATCH YOURSELF AND MAKE CHANGES. Whether by use of a mirror,

Percussive Arts Society Board Nominations

The deadline for nominations for members to the 2003 PAS Board of Directors is February 1, 2002. 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.

video, or other method, analyze your playing, then make suggestions to yourself as you would to anyone else you were watching. Try writing them down.

4. FIND MUSICIANS THAT AREN'T IN PAIN. Observe the musicians that *don't* have problems—those that look relaxed and smooth when they play. You are doing something different than they are; find out what it is, and mimic them.

Don't ever be too proud to change the things that stand in the way of your improvement as a musician (or any other area, for that matter). You will only loose in the long run. Remember: Wise people learn from their own mistakes, and an even wiser person learns from the mistakes of others.

Choosing the path of least resistance is a developed ability. By being aware of how your body feels while moving, you can sense resistance to a movement. This should be your concern in every body movement and all thoughts.

If you try taking the path of least resistance, you will be pleased at the benefit you gain from it. I love treating musicians' injuries, but I would much rather have you avoid them in the first place.

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Darin Workman is a doctor of chiropractic practicing in Kingwood (Houston), Texas. He works with performing and sports related injuries. He has also received his Bachelor of Human Biology degree, and is a Certified Chiropractic Sports Physician. He has authored numerous injury and prevention articles, and is currently finishing a book on ergonomics and prevention and treatment of drumming injuries. Dr. Workman is Chair of the PAS Health and Wellness Committee and a member of the Performing Arts Medical Association (PAMA). As a drummer/percussionist of over 27 years, he continues to be active in performing, teaching, and presenting clinics. If you have an injury question, he can be reached by e-mail at docworkman@juno.com PN

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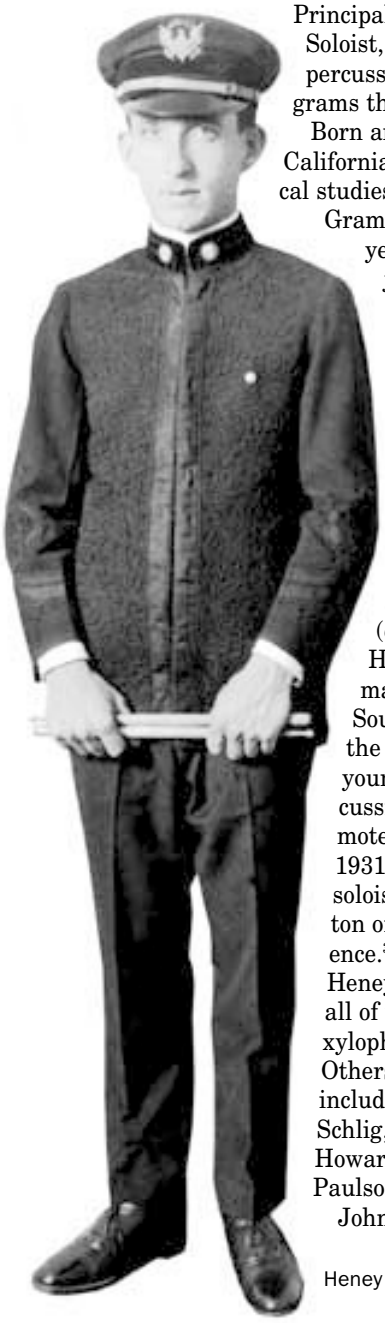
The Life and Music of John Joseph Heney: Sousa Band Percussionist and Xylophone Soloist

BY MATTHEW H. DARLING

Virtually every lover of musical theater knows professor Harold Hill, the famous protagonist of Meredith Willson's *The Music Man*. But few know that Willson's inspiration for Hill was the real-life music master John Joseph Heney.[1]



Heney in his Sousa uniform

Heney, who became John Phillip Sousa's Principal Percussionist and Xylophone Soloist, devoted his life to promoting percussion and developing band programs throughout the United States. Born and raised in San Francisco, California, John Heney began his musical studies at the Horace Mann Evening Grammar School. At age fifteen, one year shy of the legal age, Heney joined the American Federation of Musicians and became well known in the San Francisco area as a drummer.[2] His performing career then rapidly progressed through a series of professional bands, including the Sells-Floto Circus Band (1921–24), the Royal Scotch Highlanders (1924–25), the Ringling Bros. and Barnum & Bailey Circus (ca. 1925), and the McDonald's Highlanders (1925–26), ultimately leading to John Philip Sousa who, in 1926 hired him at the age of twenty-four as the youngest person to ever play percussion with the Sousa Band. Promoted to Principal Percussionist in 1931, Heney was the last xylophone soloist to perform under Sousa's baton on tour in front of a live audience.[3] As Sousa's Xylophone Soloist, Heney is a member of an elite few, all of whom rank as the best-known xylophonists in American history. Others who also held this position include Charles P. Lowe, Martin Schlig, Joseph Green, George Carey, Howard Goulden, and William Paulson.[4]

John Heney performed as Xylophone Soloist for Sousa during the final year that Sousa conducted his band. One evening performance, given Monday August 31, 1931, at Myers High School in Wilkes-Barre, Pennsylvania, received the following review, which illustrates Heney's popularity as a performer:

> The program was featured with three soloists in the person of Oscar B. Short, trumpet; John Heney, xylophone; and Miss Marjorie Moody, soprano... Mr. Heney completely captured the audience with his xylophone playing. Mr. Heney responded twice to the coaxings of the audience for more and even then the folks were loath to let him go.[5]

As a Sousa Band percussionist, Heney received national attention in advertisements by endorsing Leedy percussion instruments. Leedy's advertisements claimed that they manufactured "the world's finest drummers' instruments," and promoted Sousa's percussion section as follows:

> Here are three of the world's most famous drummers and likewise three of the best. J. J. Heney, Frank Holt, and Gus Helmecke comprise the drum section of Sousa's Band and their individual and collective performance measures up to the high standards of musicianship typical of this marvelous organization.[6]

From 1929–31, Heney performed on a five-octave Leedy Monarch Marimba Xylophone, as his instrument of choice.[7]

In 1931, when Sousa's deteriorating health necessitated him giving up leadership of his band, Heney reluctantly resigned and began a second career as a music teacher in Florida. Living in St. Augustine with his wife Margaret, he began teaching music on a regular basis at both St. Augustine and Bunnell High

Heney with his Leedy marimba

Schools. In addition, as he knew International Sign Language, Heney combined this ability with his musical skills in order to teach music at the St. Augustine School for the Deaf and Blind from 1931–35.

In 1935, Heney relocated to DeLand, Florida, where he began teaching music part-time at DeLand High School. Fortunately, a part-time Band Director and Percussion Instructor position at Stetson University became available that same year, providing Heney full-time work between two schools.

Heney's success as a teacher during the 1930s at DeLand High School is marked by several important events, including a national band festival championship, a building named Heney Hall in his honor,[8] and by the fact that, by 1940, being a member of his band was "more prestigious than playing on [the school's] football team."[9] Another significant event in Heney's life during this time was his return to formal music training. While teaching at two jobs, he completed a Bachelor of Arts degree, graduating in 1939 from Stetson University.[10]

Also during the 1930s, Heney joined the National Association of Rudimental Drummers (NARD) and served on the National Percussion Committee with such notable percussionists as George Lawrence Stone, Haskell Harr, and William F. Ludwig. Through correspondence with musicians such as C. L. Barnhouse, Herbert Clarke, Raymond Dvorak, Edwin Franko Goldman, William Revelli, William Santelmann, Leonard B. Smith, A. R. McAllister, and Robert Buggert, Heney assisted in refining percussion competition requirements and encouraged the publication of new works for percussion.[11]

World War II interrupted Heney's teaching career when, on June 8, 1942, he enlisted in the U. S. Navy. Hoping to become a member of the Navy Construction Battalion (Seabees), his plan was thwarted when the Navy discovered his musical talents and assigned him as the Assistant Bandmaster at the Norfolk Navy Yard in Portsmouth, Virginia. Heney later served as the Conductor of the Admiral's Band until his honorable discharge with the rank of Musician First Class took place on January 30, 1945.[12]

After his discharge, Heney returned to teaching at DeLand High School and DeLand Junior High School. He continued his education at Stetson University, where he completed a Master of Arts degree in 1949.

Throughout his teaching career, Heney's high school bands were extremely successful, claiming fifty-two out of fifty-four possible "Superior" ratings at national, state, and local competitions.[13] According to retired Admiral Robert Blount, a former Heney student at DeLand High School, "John Heney had extremely high expectations and was a huge disciplinarian. He took the band from scratch and gave everyone lessons on all the instruments."[14]

In 1963, Heney resigned his high school position, but he continued to teach at DeLand Junior High until 1967. After his retirement from the DeLand schools, Heney taught percussion at Brevard Community College and Polk County Community College in Florida, as well as two summer sessions (1969 and 1970) and a semester sabbatical replacement at the University of Michigan, Ann Arbor.[15]

In spite of a busy teaching career, Heney always maintained an active schedule as a percussion clinician and performer, appearing at noted high school, college, and university programs across the United States, including the Mid-West National Band Clinic in Chicago and the Interlochen National Music Camp. Heney's most consistent performance outlet was the Daytona Beach Municipal Band, in which he was the principal percussionist from 1932–42 and 1946–68. Heney's last public performance was as guest conductor of the Daytona Beach Municipal Band on July 16, 1978.

Heney's greatest musical contribution was perhaps to the growth of music education in Florida. Together with James Henry Fillmore, Heney founded thirty-two high-school music programs in Florida between 1939 and 1942. According to the Florida Bandmasters Association, Heney founded an additional twenty-one music programs in Florida and was solely responsible for instrumental music becoming a part of the accredited curriculum in Florida public schools. It was this passion for starting music programs across Florida that inspired fellow Sousa Band member Meredith Willson to write *The Music Man* in 1957.

Elected to the American Bandmasters Association in the 1930s, Heney later served on its Board of Directors. He was a founding member of the Florida Bandmasters Association, serv-

Heney performing at Interlochen

ing as its president from 1938 to 1941, and was inducted into its Hall of Fame posthumously in 1992. Heney was also elected into the Florida Music Educators Association's Hall of Fame in 1973,[16] and was a member of, and officer with, other professional organizations, including Phi Beta Mu and Kappa Kappa Psi.[17] Additionally, the U.S. Government honored Heney as an Outstanding Educator.

After a long career as a nationally recognized music teacher and performer, John Joseph Heney died in DeLand, Florida on September 1, 1978. He is fondly remembered and still respected by former students and associates. Art Himmelberger, a former student of John Heney at the University of Michigan, said Heney was a "very enthusiastic teacher" and "effervescent as an individual." Himmelberger was "totally impressed" with Heney's "speed and technical facility" on the xylophone. "While some of Heney's music interpretations were dated, he was still very demanding and wanted it right."[18]

Paul Bierley, noted Sousa authority and band music historian described Heney as a "consummate musician…who set standards of excellence in several careers—percussionist with John Philip Sousa's Band and other premier organizations, one of the finest music educators this country has ever known, composer, author, and clinician…(and) an extremely well-rounded musician," who pursued professional instruction on not only percussion instruments—with William Noltings of the San Francisco Symphony—but also horn, cornet, violin, woodwinds, theory, harmony, counterpoint, and composition.[19]

COMPOSITIONS AND PUBLICATIONS

Heney composed, arranged, or transcribed twenty-seven works for percussion instruments. He composed two original xylophone solos with piano and/or band accompaniment: "Spitfire Galop" and "Bolero Impromptu." He also published an arrangement for xylophone and piano of "The Carnival of Venice." All three of these works are owned by Carl Fischer, Inc. and are currently out of print.

The band accompaniments for "Spitfire Galop" and "Bolero Impromptu" are unpublished and housed in the U.S. Marine Band Library in Washington, D.C. The John Heney Music Collection at the University of Michigan, Ann Arbor, includes two unpublished arrangements for xylophone and band: Franz Liszt's "Second Hungarian Rhapsody" and Irving Berlin's "Marie." Heney also composed and published a compilation of twenty solos, duets, trios, quartets, and quintets for non-pitched percussion instruments. Many of these works are still available.

In addition, after his tenure with the Sousa Band, Heney wrote a method book for snare called *The Correct Way to Drum* (1934). While antiquated by today's standards, the book is an excellent study in how drummers played in the early part of the twentieth century and has specific information on the interpretation of parts for many of Sousa's marches.

"SPITFIRE GALOP"

"Spitfire Galop," for Solo Xylophone and Piano/Band, was composed by John J. Heney in 1940 and published in a version for xylophone and piano by the Fillmore Bros. Co. in 1940. It is

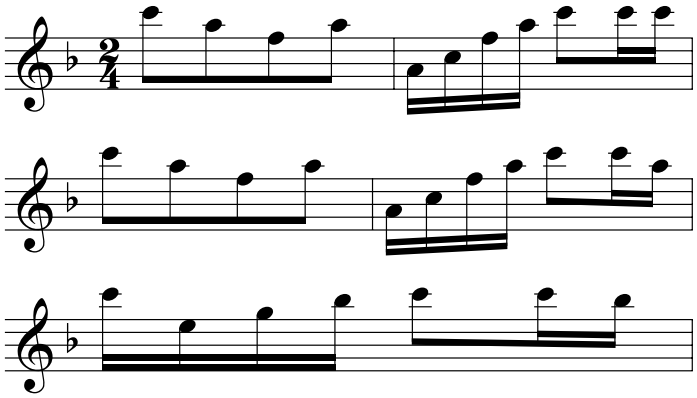
Premier performance of John Heney's "The Carnival of Venice" with the Norfolk Navy Band, Portsmouth, Virginia, April 9, 1944. Heney is the soloist.

a short work designed by John Heney to feature the xylophonist in a display of rapid diatonic, chromatic, and arpeggiated patterns meant to impress the audience, yet be accessible to the younger xylophone student. Speed and dexterity were important to Heney as evidenced by this quote:

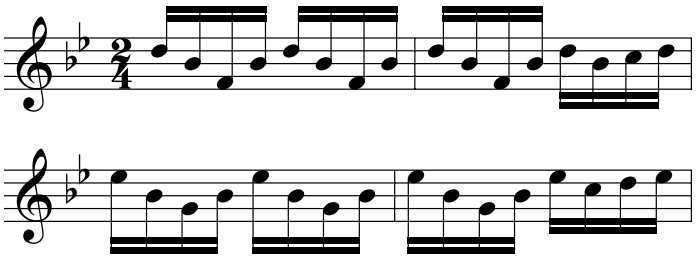
> …to play with considerable speed on a xylophone, for instance, and literally fly from low to high sound and at a rate of sixteen to twenty notes a second…listeners do not want to believe it even when they see it or hear it. Therefore the xylophone soloist *has it made,* he is in, he is welcome even before he plays. Speed is desirable on the xylophone more so than the marimba. It is possible for tones to blur, at a high speed, on the marimba—but not on the xylophone.[20]

"Spitfire Galop" is written idiomatically for the xylophone. With only two exceptions in the coda, virtually all of the passages can be played without double-sticking any of the sixteenth notes. The arpeggiated passages contain no interval leaps larger than an octave, with the vast majority of intervals being thirds and fourths. Excellent examples of this can be found in measures 5–9 (Example 1) and in measures 53–56 (Example 2).

Example 1: "Spitfire Galop" (measures 5–9)
Arpeggiated patterns

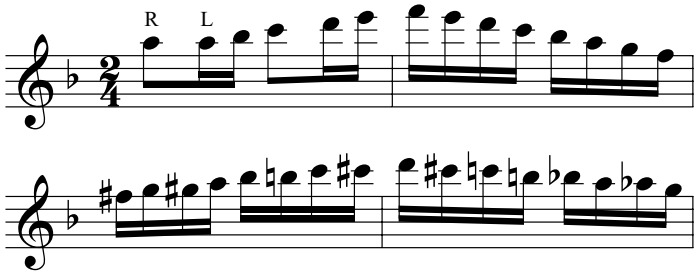


Example 2: "Spitfire Galop" (measures 53–56)
Arpeggiated patterns

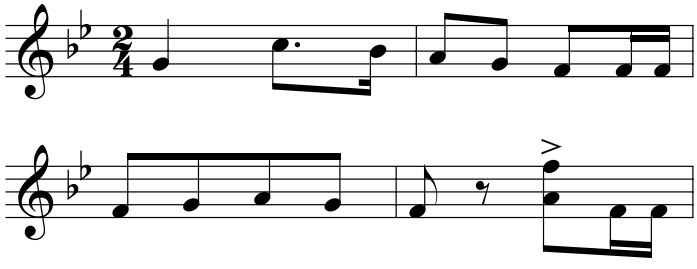


The scalar and chromatic passages also stay within the range of an octave, and there are no abrupt or unusual key changes. Examples of this can be found in measures 24–27 (Example 3) and measures 75–78 (Example 4).

Example 3: "Spitfire Galop" (measures 24–27)
Scalar and chromatic passages



Example 4: "Spitfire Galop" (measures 75–78)
Scalar passages



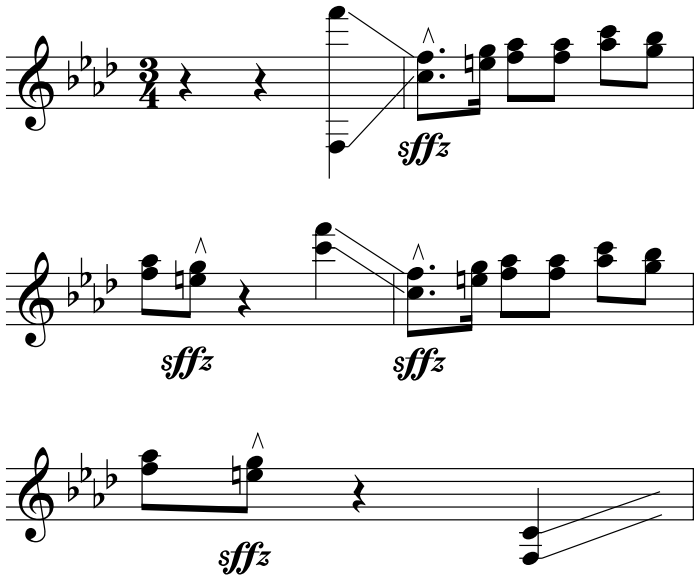
"BOLERO IMPROMPTU"

"Bolero Impromptu" for Solo Xylophone and Band was completed on June 10, 1940, and published in a version for xylophone and piano by the Fillmore Bros. Co. in 1941. This work is written for a five-octave marimba-xylophone, and is dedicated

to Heney's colleague and friend, noted percussionist Haskell W. Harr. As with "Spitfire Galop," "Bolero Impromptu" features passages that are idiomatic for the xylophone, composed in such a way that virtually every single-note passage in "Bolero Impromptu" can be played without any double-sticking or awkward body or wrist positions.

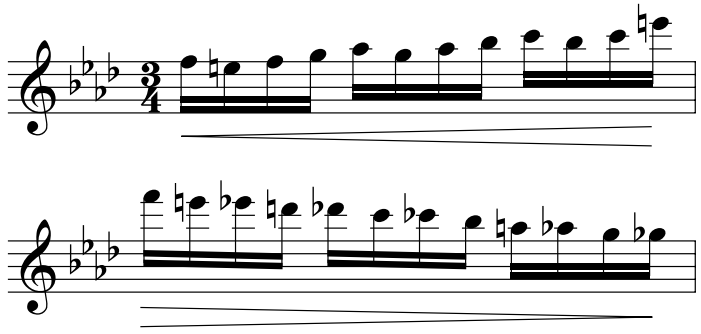
An example of Heney's idiomatic composition style is in the opening theme, where, with the exception of the glissandi, the part is played using ascending and descending double-stops in thirds or fourths within the diatonic framework of F harmonic minor. Not a single note is outside the scale.

Example 5: "Bolero Impromptu" (measures 8–12)
Glissandi and double-stop passages



Another example is in measures 25–26, where the part alternates between a diatonic ascending line and a fully chromatic descending line.

Example 6: "Bolero Impromptu" (measures 25–26)
Scalar and chromatic passage

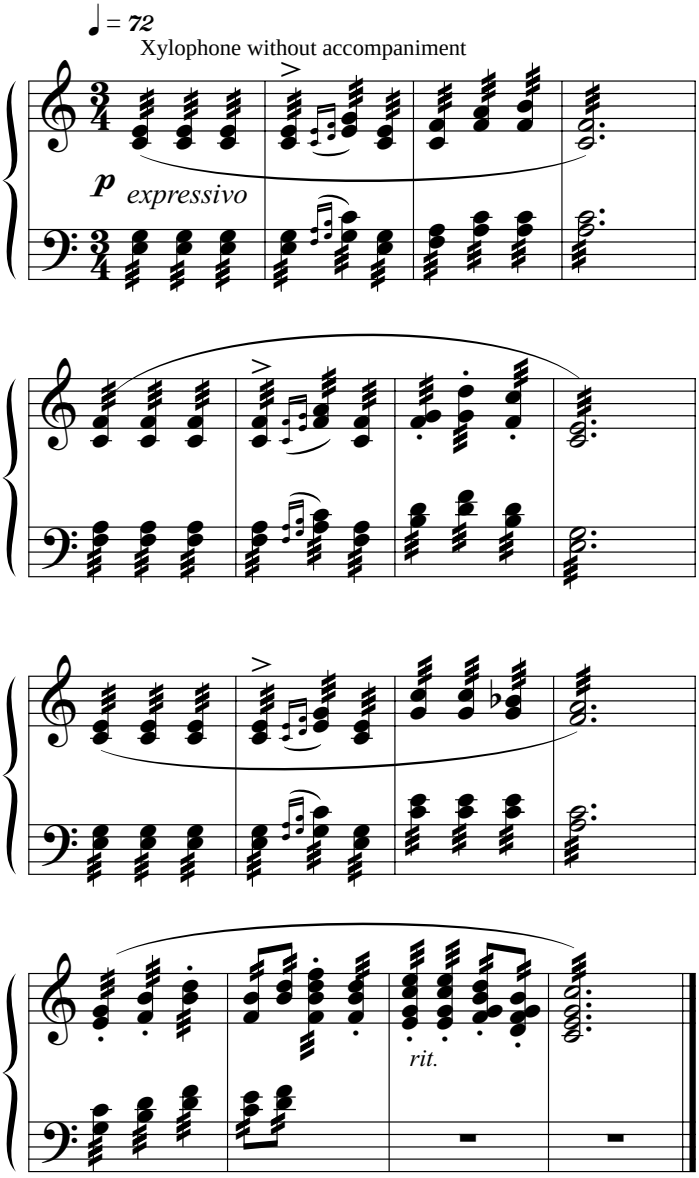


The B theme is first played unaccompanied by the soloist and calls for four soft mallets. The part is not technically difficult by contemporary standards and calls for no independent mallet work. All the voices move in unison, with the harmonic scheme using only the tonic, sub-dominant, and dominant chords. All of the chords are structured in block form. There are no phrase markings on the music and the only directive is "expressivo."

Heney performs this section with a rubato feel, adding some interesting articulation nuances to the mostly legato phrasing by putting a slight break between each of the chords in measure 55 and measures 61–63. He takes a breath before each four-bar phrase and also re-articulates the second bar of each phrase. The grace notes in measures 50, 54, and 58 are performed more as a "passing-over" of the indicated notes with the mallets than as separate articulations.

Given that Heney originally performed this work on a five-octave Leedy Marimba Xylophone and those instruments are difficult to find, a marimba would be the more appropriate instrument choice for the B theme, given its chorale style. Heney used a marimba during this section on the University of Michigan recording.

Example 7: "Bolero Impromptu" (measures 49–64)
Interpretation of solo B theme



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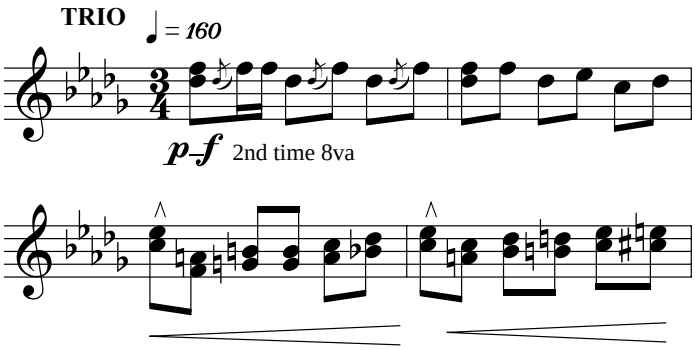
As stated earlier, Heney felt very strongly about the audience's perception of the xylophonist's dexterity. In the cadenza, Heney did not make an effort to change that perception by writing more melodic and less "speed oriented" material. The cadenza is made up entirely of idiomatic scalar, broken minor-third, chromatic, and arpeggio passages.

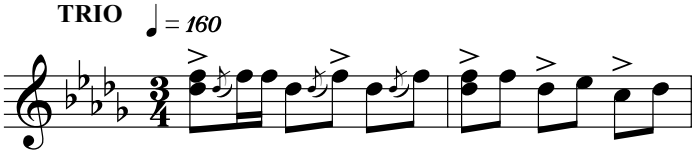
The trio begins at measure 101 and is in B-flat minor (harmonic). To me, the trio is the most enjoyable and perhaps creative section of the piece. Not only is it fun to play, it lends itself to some minimal rhythmic improvisation. At quarter note = 160, the tempo indication for the trio is moderately slower than the A theme, though 160 is far from slow. Given the speed of the section, the grace-note figures in measures 101, 105, 109, 111, and 113 happen so quickly that it is difficult to distinguish them from the double-stops that occur throughout the section. Because of the vagueness of these grace notes, one might come to the conclusion that Heney was primarily interested in rhythmic color and embellishment.

Example 8: "Bolero Impromptu" (measures 101–104) Grace-note figures



Heney's performance of the trio provides evidence that he was going more for effect than following the manuscript or printed part exactly as written. To me, these embellishments provide a light, improvised or, if I may, "impromptu" feel to the solo part. Though it is not written into the music, Heney performs the trio using the traditional hemiola of Spanish music. The band stays in a three feel in the trio.

Example 9: "Bolero Impromptu" (measures 101–102) Hemiola figure indicated with accents



Heney performed "Bolero Impromptu" throughout his teaching career, most often during clinics and presentations given at various high schools, colleges, universities, and music camps throughout the United States. His only known professional recording of the piece was done with the University of Michigan Symphony Band under the direction of William D. Revelli in November 1968. The album is titled *The Revelli Years: With Famous Artists and the University of Michigan Symphony Band, Volume III,* and includes Heney performing "Bolero Impromptu," his solo marimba arrangements of "When You and I Were Young Maggie" and "Somewhere My Love," and an arrangement of "St. Louis Blues" by an unknown arranger. This recording was the culmination of a long-time friendship between Revelli and Heney. Other noted Heney performances of "Bolero Impromptu" include a concert at the American Bandmasters Association Convention (1968) and a concert at the Interlochen Music Camp (1969).

As a member of the U.S. Marine Band, Charles Owen (1912–85) performed "Bolero Impromptu" at least twelve times during World War II. Some of these performances were broadcast live by NBC, WBC, and MBC radio. Of special significance is Owen's performance at the Lincoln Memorial on September 2, 1945.[21] This is the date Japan signed the surrender document on the deck of the battleship USS Missouri in Tokyo Bay, marking the official end to hostilities.

"THE CARNIVAL OF VENICE"

"The Carnival of Venice," for Solo Xylophone or Marimba and Piano, was arranged in early 1944, and is dedicated to Heney's daughter, Jessie. Heney and the Norfolk Navy Yard Band in Portsmount, Virginia, gave the first performance on April 9, 1944. Though requiring the player to have more advanced dexterity, Heney's arrangement remains within the idiomatic writing style he established in both "Spitfire Galop" and "Bolero Impromptu." There are, however, several passages requiring the performer to use rapid and somewhat awkward mallet positioning.

CONCLUDING THOUGHTS

All those interviewed for this article agreed that John J. Heney was a gifted musician, as well as an extraordinary music teacher and educator. He was entirely energized in performance and was tireless in his motivation to teach. His frequent appearance as an invited soloist and clinician for premier band conventions and music camps demonstrated the great respect his colleagues had for his abilities.

When Heney was inducted into the Florida Bandmasters Hall of Fame in 1992, two of John Heney's former students, who in their own right had successful careers in music, gave tribute speeches to their friend and colleague. Richard Feasel mentioned how Heney was "a strict disciplinarian and a stern individualist, often with rigid goals. There were more than a few (students) who couldn't 'take it' and faded away from the program. However, there were always enough 'hearty survivors' for these goals and accomplishments to achieve state and national recognition."[22]

Robert McEmber stated, "I will always remember his deep concern for each of us, his students. He had the unique ability to inspire each and every student to do his or her very best on every occasion."[23]

Heney's compositions, such as his xylophone solos "Bolero Impromptu" and "Spitfire Galop," go beyond their original dual purpose as training pieces and professional performance pieces. Indeed, his solos are accessible to young students and entertaining for the audience. With their emphasis on virtuosity, showiness, and wide audience appeal, the solos are a "snapshot" of typical popular concert music in the United States during the first half of the twentieth century. Emotionally, these solos have

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an appeal Heney almost certainly would not have foreseen, as they embody a work ethic and exuberant energy that characterizes the spirit of a man who devoted his life to his one true passion: *music*.

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COMPLETE CATALOG OF WORKS COMPOSED, ARRANGED AND TRANSCRIBED BY JOHN J. HENEY

A. Xylophone and Marimba

1. "Bolero Impromptu": Xylophone solo and piano/band, Fillmore Bros. 1940
2. "Spitfire Galop": Xylophone solo and piano/band, Fillmore Bros.

1941

*3. "The Carnival of Venice": Xylophone/Marimba solo and piano/band, Fillmore Bros. 1947

4. "Second Hungarian Rhapsody": Xylophone solo and band, Unpublished

5. "Marie": Xylophone solo and band/piano, Unpublished

6. "When You and I Were Young Maggie": Solo marimba, Unpublished

7. "Somewhere My Love": Solo marimba, Unpublished

B. Batterie Percussion

1. "Bolero": Trio for Snare Drums, Fillmore Bros. 1940

2. "Jessie, Johnnie and Mary": Trio for Snare Drums, Fillmore Bros. 1940

3. "Admiral Byrd": Snare Drum Duet, Fillmore Bros. 1941

4. "Admiral Dewey": Snare Drum Duet, Fillmore Bros. 1941

5. "Admiral Farragut": Snare Drum Duet, Fillmore Bros. 1941

6. "Admiral Sims": Snare Drum Duet, Fillmore Bros. 1941

*7. "The Air Express": Quartet (2 snare drums, cymbals, bass drum), Fillmore Bros. 1941

*8. "The Big Show": Drum Quintet (3 snare drums, cymbals, bass drum), Fillmore Bros. 1941

9. "General Grant": Solo for Snare Drum, Fillmore Bros. 1941

10. "General Lee": Solo for Snare Drum, Fillmore Bros. 1941

11. "General Pershing": Solo for Snare Drum, Fillmore Bros. 1941

12. "General Washington": Solo for Snare Drum, Fillmore Bros. 1941

*13. "The Midnight Express": Snare Drum Quartet, Fillmore Bros. 1941

*14. "Military Men": Quintet (3 snare drums, cymbals, bass drum), Fillmore Bros. 1941

*15. "The Parade of the Quints": Quintet (3 snare drums, cymbals, bass drum), Fillmore Bros. 1941

*16. "The Pony Express": Snare Drum Quartet, Fillmore Bros. 1941

*17. "A Soldier's Life" (A Rhythm Story): Quintet (3 snare drums, cymbals, bass drum), Fillmore Bros. 1941

*18. "The Submarine Express": Quartet (2 snare drums, cymbals, bass drum), Fillmore Bros. 1941

*19. "Captain Blount": Trio for Snare Drums, Fillmore Bros. 1940

*20. "Dawn Patrol": Trio for Snare Drums, Fillmore Bros. 1940

* Housed in the Library of Congress, Washington, D.C.

DISCOGRAPHY

The Revelli Years: With Famous Artists and the University of Michigan Symphony Band, Volume III. Golden Crest CRS-4211.

Matthew H. Darling is Assistant Professor of Music (percussion) at California State University, Fresno. He received his Doctorate in Musical Arts in percussion performance from The University of Arizona, where he studied with Gary Cook. He also has a Master of Music degree from Northwestern University and a Bachelor of Music degree from California State University, Sacramento. Darling performs with the Fresno Philharmonic, Modesto Symphony, and Orpheus chamber ensemble, is the principal timpanist/percussionist with the Music in the Mountains Festival in Nevada City (CA), and has performed with numerous other groups and chamber ensembles including the Sacramento Symphony, Reno Philharmonic, San Francisco Ballet Orchestra, Phoenix Symphony, and Tucson Symphony. PN

New Percussion Literature and Recordings

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701 NW Ferris Avenue
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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

REFERENCE TEXTS

Drum Lab Volume Three: Drummer's First Aid Kit **I–III**
Robert Shi
$9.95
Drum Lab
Many drummers would benefit from this small pamphlet that contains 140 pieces of sage advice for the drummer who plans on a career in the music business. Helpful hints regarding equipment, tuning, maintenance, technique, practicing and the "business of music" are included in this tome. Many of the suggestions or observations contain elements of common sense or are the result of having weathered professional disasters. Either way, this book is somewhat like having a "wise old uncle" give you the inside track on being a professional drummer—something that all drummers should have when they begin their amateur or professional career. Through its wisdom and enlightenment about the unexpected "surprises" that every drummer has faced at one time or another, the *Drummer's First Aid Kit* can save the novice a great deal of unnecessary heartache—especially on the road!

—Terry O'Mahoney

Drum Lab Volume Four: Questions…Answered **I–III**
Robert Shi
$9.95
Drum Lab
This 54-page pamphlet in question-and-answer format address a number of common concerns that beginning drum students (and possibly their parents) might have when making the decision to study drums, purchase equipment, identify equipment problems, etc. This would be a handy guide for drum shops to have on hand for newcomers to the drumset world, but probably not required by anyone with a few years of experience.

—Terry O'Mahoney

Hip Pockets: A Guide to Your Percussion Section **I–II**
Vic Firth
$5.95
Carl Fischer
This 32-page pocket guide to the percussion section is an abbreviated info packet that might benefit conductors, composers, music educators and beginning percussion students. It addresses common questions of notation (for timpani, mallets and snare drum), discusses mallet selection, crash cymbal techniques, foreign language names for instruments, and where to strike mallet instruments, and it contains pictures of various percussion instruments. This book is not meant to be all-inclusive but merely a quick reference—a task at which it succeeds quite well. It would be an excellent pamphlet to have in the percussion cabinet or in a band/orchestra director's desk to answer common questions.

—Terry O'Mahoney

Hip Pockets: Developing Your Own Jazz Feel **II–III**
Seth Goldberg
$5.95
Carl Fischer
This brief, 31-page introduction to the study of jazz drumming includes basic "comping" figures on the snare drum against a jazz ride pattern, some 3/4 time patterns, basic brush timekeeping patterns, insights into the musical forms of tunes, elementary concepts of "setting up" big band figures, and a listening suggestion list. This information is contained in previous publications, but not in such a concise form. Band directors might find this a handy guide to keep in the drum cabinet in order to refresh the novice drummer's memory about the rudiments of jazz drumming, or as a quick reference.

—Terry O'Mahoney

KEYBOARD PERCUSSION SOLOS

Latin Rock Cafe: Two Latin Songs for Vibraphone **III+**
Eckhard Kopetzki
$12.00
conTakt Musikverlag
Latin Rock Cafe: Two Latin Songs for Vibraphone provides the intermediate, four-mallet vibist with two showcase solos to perform on a recital or program. The vibist must be proficient with the following four-mallet strokes: double vertical, single independent and single alternating. These short songs are titled "Latin Rock Cafe" and "Summer Beach Bossa," and they may be performed as a set or independently. Kopetzki has clearly marked all pedaling and included a few sticking choices as well.

—Lisa Rogers

Dance to the Sun **IV**
Mark Andreas Giesecke
$12.00
Kostwa-Giesecke-Duo
"Dance to the Sun" is a four-mallet solo for the intermediate vibist. It is approximately six minutes in length and would be an excellent addition to any mallet performer's repertoire. The vibist must be proficient with the following four-mallet strokes at various intervallic levels: double vertical strokes, single independent strokes and single alternating strokes. The work follows an ABA form with mysterious, slow-paced A sections set against a very fast, manic B section in which accented notes serve as the basis for thematic material. The B section will definitely challenge the performer technically due to the fast tempo (quarter note = 144). Giesecke has indicated pedal markings clearly and provided alternative stickings for several "tricky" measures. "Dance to the Sun" is a "feel good" piece for the vibraphonist and audience to experience.

—Lisa Rogers

Crystal Forced Us Sun **V**
Mark Andreas Giesecke
$12.00
Kostowa-Giesecke-Duo
"Crystal Forced Us Sun" is a jazz-style vibraphone solo that has been recorded on the CD *Contrasting Elements* by the Kostowa-Giesecke Duo. The composer boasts an eclectic background, including credentials as a jazz artist, percussionist, music theorist and author. Throughout the piece, Giesecke reveals his experience as a mallet player and his familiarity with the jazz idiom. He writes practical chordal voicings to accommodate the relatively restrictive range of the vibraphone keyboard, indicates pedaling in a thorough and unambiguous manner, and addresses other parameters of performance such as proper articulation and variety of attack. This 2 1/2-minute uptempo piece also features a section written in the style of an improvised solo. The piece would be ideally suited to college mallet players who may not have a great deal of experience with the jazz idiom, as well as those who wish to learn more about phrasing and pedaling on the vibraphone.

—John R. Raush

Un Camino de Tierra **VI+**
J. P. Simoniello
$15.00
HoneyRock
In this four-mallet marimba solo written for a low-F marimba, Argentinean composer J. P. Simoniello presents rhythmic and

technical challenges for the soloist. The solo covers contrasting tempi and styles, and the technical material will require several stroke styles including single and double verticals, several rotation motions and rolls. There is no key signature, so all pitch alterations are presented as accidentals. One of the many challenges is the wide spacing between the hands—three octaves at times. The melodic and harmonic content is based on rows that weave their way through the solo. This is an excellent contribution to the advanced repertory for marimba.

—George Frock

HAND PERCUSSION

Recital Suite for Djembe **III–IV**
B. Michael Williams
$15.00
HoneyRock
As hand drumming becomes more and more popular, this three-movement suite provides the hand drummer with the opportunity to showcase his or her technique as a soloist. Williams' suite is patterned after the Baroque dance suite with each movement based on different West African rhythms reflecting contrasting tempi and style. The movements are titled: "I. Allegro—in the style of Dyole," "II. Moderato—in the style of Yankadi" and "III. Vivace—in the style of Lenjengo." Additionally, each movement is dedicated one of Williams' teachers from the Jembe Institute in Greensboro, N.C. (Mohamed Da Costa, "Papa" Ladji Camara and Djimo Konyate).

Williams provides a clear and concise notational key. I, along with several of my students, have performed this work for various concerts and degree recitals. Each time, the audience has been amazed, and we all wish there were more pieces like this one to perform.

—Lisa Rogers

Bodhran Dance **IV**
B. Michael Williams
$8.00
HoneyRock
The bodhran, a frame drum of Irish extraction, has begun to gain some measure of prominence in the world percussion. It is only fitting, then, that composers have started to write for it. "Bodhran Dance" is a short solo work for the intermediate to advanced player that utilizes a variety of sounds (doum, slap, tak, fingernail brush, finger on rim) to great effect. The piece moves through several sections with various time signatures (5/16, 5/4, 9/16 and 6/16). The piece is a perpetual-motion study—constant sixteenth notes with occasional thirty-second-note embellishments, shifting accents and mixed meters. The player should be familiar with frame drum sound production and fingering techniques in order to perform the work, as no instructions are provided. This is an excellent *new* solo recital piece for an *old* instrument.

—Terry O'Mahoney

Another New Rig **V**
Michael Williams
$8.00
HoneyRock
"Another New Rig" comes with a story. While attending the Summer Djembe Institute in Greensboro, N.C., Michael Williams took his djembe to Talking Drums shop for repair. While there, he noticed a rig on the shelf and proceeded to play it. Being able to play ideas on it that never came to him before, he purchased it and these ideas became the foundation for "Another New Rig."

The piece is in 12/8 meter, and the dotted quarter = 160–168. Form, dynamics and rhythmic interest abound in this short solo. Anyone interested in the rig will find this well-written solo worth the learning experience and appropriate for a feature at a percussion recital.

—John Beck

Secrets of the Hand
Alan Divorsky/Betsy Sansby
$24.95
Dancing Hands Music
Secrets of the Hand is a 96-page book about the strategies of developing your head and hands for the most efficient usage. It is geared for advanced hand drummers who want to play complex solos using simple sequences of hand strokes. It is divided into two parts: Part 1—The Five Basic Hand Pattern Strategies: 1. Lead with your strong hand. 2. Use ghost notes sparingly. 3. Alternate hands as much as possible. 4. Play repeating figures the same way every time. 5. Camouflage with alternating pairs. Part 2—Five Strategies for Creating the Illusion of Speed: 1. Create a ripple effect with two sixteenth notes or an eighth-note triplet. 2. Get dense and intense with four-stroke figures. 3. Lead with your strong hand on faster notes. 4. Leave space around a flam. 5. Use the compression trick to create complex cross-rhythms the easy way.

Secrets of the Hand is a well-written instruction book for the development of efficient hand usage. The text and the easily readable performing charts are quite informative, and with practice they will help develop the hands so that ideas from the mind will be easily executed on the drums.

—John Beck

RUDIMENTAL/MARCHING PERCUSSION

Afro Three **II**
Dennis DeLucia/Julie Istre
$40.00
Row-Loff Productions
"Afro Three" is a wonderful, marching drum line feature for a beginning group with a battery instrumentation of snares, tenors (quads), crash cymbals and bass drums and frontline instrumentation of bells, xylophone, marimba, three cowbells, suspended cymbal, cabasa, hi-hat, shaker, two crash cymbals on stands, ride cymbal, siren whistle, tambourine and two tom-toms.

The work is in 3/4 meter, but explores the dichotomy between 3/4 and 6/8 meter due to the African-stylized rhythmical patterns. The snare part contains a few buzz rolls and flams, and the tenor part (quads) contains a couple of buzz rolls as well. The bass drums are split into four parts for most of the feature. The keyboard parts utilize two-mallet technique only. I commend DeLucia and Istre for writing such an educationally and musically satisfying work for drum line.

—Lisa Rogers

Can't Stop M'Leg **II**
CANtastik **II**
Chris Brooks
$40.00 each
Row-Loff Productions
Chris Brooks has written two creative marching percussion features for the beginning drum line. "Can't Stop M'Leg" makes use of ostinato patterns as well as verbal cues from

the drum line to reflect the programmatic nature of the title. The piece requires an instrumentation of snares, tenors (quads), crash cymbals, bass drums (four parts), bells, one xylophone (two players needed), hi-hat, vibraslap and two tom-toms.

"CANtastik" incorporates the drum line's performance on garbage cans with traditional marching equipment to "wow" the audience. The instrumentation includes snares, tenors (quads), crash cymbals, bass drums (four parts), bells, xylophone, tambourine, floor tom, vibraslap, suspended cymbal, and as many metal garbage cans as possible.

Neither work employs rolls or flams in the snare or tenor parts, and each piece lasts less than two minutes. "Can't Stop M'Leg" may be a little more challenging for the beginning drum line due to the 12/8 meter. However, "CANtastik" will provide ensemble precision problems, especially during the "garbage can" section. Both works are whimsical, but educationally-sound for the beginning drum line.

—Lisa Rogers

Leetul Reekee **II**
Chris Crockarell
$40.00
Row-Loff Productions
"Leetul Reekee" is a "sizzling" Latin drum line feature that is sure to make everyone dance—audience and drum line alike. This 1 1/2-minute piece is scored for snares, tenors (quads), bass drums (four), crash cymbals (two players), bells, xylophone, cowbell, suspended cymbal, samba whistle, tambourine, agogo bells and shaker. The snare part includes a few flams but no rolls. The challenge in this work will be performing syncopated rhythms precisely in all parts.

—Lisa Rogers

Bucket O' Cadences **II–III**
Chris Crockarell/Chris Brooks
$30.00
Row-Loff Productions
Bucket O' Cadences is a collection of seven easy cadences for standard instrumentation of snares, tenors (quads) and cymbals, along with parts for tambourine, cowbell, shaker, agogo bells, samba whistle, claves and vibraslap. Optional parts for two, three and four bass drums are also included. The first three cadences, "Yea Yea Clave," "On The Job" and "Bigg Bottoms" are each eight measures long and would be appropriate for even the most inexperienced drum line. "Scooter" is written in 12/8, and along with "Rock the Boat" is slightly more difficult, with more interaction between parts. "Latte #5" and "Bring It On" are the longest and most difficult of the set, but they are still well within the abilities of most young drum sections.

Students performing these cadences will be exposed to many common drum corps techniques such as playing on the rims, stick clicks and a variety of cymbal techniques. Band directors looking for well-written cadences for the younger ensemble need look no further.

—Tom Morgan

Ivory Passage **III**
Chris Brooks
$45.00
Row-Loff Productions
"Ivory Passage" is a short marching percussion feature that is perfectly designed for the younger drum line. The instrumentation includes snares, tenors, cymbals and four bass drums, along with a pit consisting of bells, xylophone, two marimbas, vibes, timpani, suspended cymbal, tambourine and China cymbal.

Students with elementary mallet skills will find this piece very accessible. The piece begins with a syncopated but repetitive marimba introduction, accompanied by accessory instruments and short passages from the battery. The melody, played by the bells, vibes and first marimba, is also very playable by inexperienced keyboard players. This moves to a short section featuring the battery with punctuation from the pit. The piece ends as it began with the introduction material and a restatement of the melody.

This would be an excellent choice for a young drum line playing its first feature. The writing is simple but very effective. Chris Brooks knows the secret of writing very playable music that sounds more difficult than it really is.

—Tom Morgan

CC Conga **IV–V**
Thom Hannum
$45.00
Row-Loff Productions
A two-bar mallet *montuno* pattern is the basis for this medium–advanced marching percussion feature written for snare, tenors, cymbals, bass drums, bells, xylophone, four-octave marimba, vibes, three timpani, bass guitar, timbales/cowbell, congas, vibraslap, guiro, concert bass drum, large cowbell and shekere. Rhythmically dense and very active, this 1:24-minute feature is written in a 4/4 Afro-Cuban style with offbeat bass lines, syncopated mallet figures, extensive backsticking by the snares, and even some vocal exclamations. The tempo is not too fast (M.M. = 108–120) and there are several simple meter changes (to 3/4 time), but nothing a well-rehearsed ensemble couldn't handle.

—Terry O'Mahoney

Danzon Macabre **IV**
Arranged by Kennan Wylie
$50.00
Row-Loff Productions
Kennan Wylie's arrangement of "Danse Macabre" by Camille Saint-Saens is an exciting drum line feature for intermediate performers. The title, "Danzon Macabre," refers to the Latin style Wylie has integrated into the original work. This feature is scored for snares, tenors (quints), bass drums and crash cymbals as well as bells, xylophone, two vibraphones, two four-octave marimbas, four timpani, bongos, shaker, shell of drum, ride cymbal, triangle, suspended cymbal, four tom-toms and anvil. The bass drum part is further broken down into five individual parts, and the crash cymbal part is scored for four players.

The arrangement is very challenging for battery and pit alike due to the fast tempo and technical demands. Wylie has included special effects such as backsticking in the snare part and dead strokes in the keyboard parts. All keyboard players will need experience with four-mallet, double vertical and single independent strokes. This arrangement provides a new twist on an old favorite.

—Lisa Rogers

Mbira **IV +**
Brian Mason
$50.00
Row-Loff Productions
"Mbira" is a 1:25-minute advanced marching percussion feature written for snare, tenors, cymbals, four bass drums, bells, xylophone, two marimbas, vibes, four timpani, crotales, congas, bongos, concert bass drum, gong, two large cowbells, hi-hat, four suspended cymbals and China cymbal. Written in a 6/8 African style, it opens with a dense polyrhythmic section before giving way to a G-flat pentatonic mallet melody. The bass drums have an eight-bar feature before the snares open it up with some riffs and rhythmic hits before a thundering ending. Marimba two is the only part that requires four mallets, and there is a great deal of repetition in the mallet parts (thus making memorization that much easier). The tempo (M.M. = 136) is pretty brisk, but most sections would probably welcome this stylistic "change of pace."

—Terry O'Mahoney

ShockuhFunk **IV**
Chris Crockarell
$45.00
Row-Loff Productions
This excellent medium-level drum line feature will challenge students and delight audiences. "ShockuhFunk" is scored for traditional battery along with bells, xylophone, vibes, three timpani, triangle, China cymbal, hi-hat, cowbell, tambourine and police whistle.

"ShockuhFunk" begins with a loud accented figure from the battery and timpani, which launches an eighth-note diatonic pattern from the keyboards. Short tenor and snare solos over this pattern foreshadow the longer solos to follow. This introduction leads to the main melody played by the vibes, bells and marimba, accompanied by a drumset-like funk groove from the battery and hi-hat. The melody is simple and repetitive, making it easily playable by those with moderate mallet skills. After a four-measure battery interlude, the snares are featured in a solo that involves flams, rolls and playing on adjacent drums. This moves directly to a tenor solo requiring diddles and one crossover. The piece ends with another statement of the melody featuring a more elaborate battery accompaniment.

This is another example of Crockarell's skill in writing exciting, fun music that is also well within the range of the moderate-level high school or college drum line.

—Tom Morgan

Summit **IV**
Julie Davila
$45.00
Row-Loff Productions
Based on a 12/8 Afro-Cuban feel, "Summit" requires a standard battery plus a pit including bells, xylophone, four-octave marimba, vibes, four timpani, chimes, djembe/congas, brake drum, suspended cymbal, concert bass drum/low tom, gong, mounted tambourine, woodblock and four concert toms.

The piece begins with a solo for low drums. This quickly builds with the addition of keyboards and timpani and finally the full battery, resulting in a climax of unison quarter-note and eighth-note figures. Throughout the short work, all sections are featured including four-mallet passages for vibes and marimba. An accelerando, which flows into the last section, adds to the excitement. The piece ends with a solid unison rhythm.

"Summit" has all the characteristics of a real crowd pleaser. In addition, it is well-written from a pedagogical standpoint, as there is a good balance between material that is very accessible and short passages for each section that will provide more of a challenge. A fairly strong high school or college drum line with a few good mallet players will love this piece.

—Tom Morgan

Traxx **IV**
Mike McIntosh
$45.00
Row-Loff Productions
"Traxx" is a programmatic marching percussion work that depicts a train. Each section is marked with subtitles, including "All Aboard," "Countryside," "Mountains Ahead," "Thunderstorm," "Bridge Out," and "Trainwreck." It is written for standard battery and a pit consisting of bells, xylophone, vibes, marimba (two players), three timpani, concert bass drum, train whistle, three temple blocks, three suspended cymbals, gong and concert snare drum.

The piece begins with the sounds

of the train starting to move, with marimba in octaves and rolls on the bass drums, quads and snares. Quarter notes move to eighth notes and then to sixteenths as the train reaches full speed. The melodic phrases become more disjunct as the train approaches mountains, and more dissonant during the thunderstorm section. In the "Bridge Out" section, the snare drummers move to the concert toms to perform a short multiple-percussion solo. This moves to the climactic ending.

"Traxx" will have much audience appeal and will be a valuable teaching piece for the average high school drum line. Keyboards play a major role in the work, but the parts are playable by intermediate musicians. Band directors looking for something a little different for their drum line will like this work.

—Tom Morgan

PERCUSSION ENSEMBLES

Chicago **III**
Fred Fisher
Arranged by Murray Houlliff
$11.00
Kendor Music, Inc.
Frank Sinatra made the tune "Chicago" popular throughout the world. Murray Houlliff has scored this famous melody as a percussion quintet. Instrumentation includes xylophone or marimba, bells or vibraphone, drumset, woodblock and cowbells, and marimba or electric bass. In fitting with the style there are typical jazz syncopations as well as two- and four-bar repeated phrases. Mallet requirements or suggestions are clearly indicated. Dynamics create interest and expression. This arrangement will be popular with audiences and ensembles of all levels of experience.

—George Frock

Digga-digga Digga-digga Digga-digga Digga-digga Deegot **III–IV**
David Jarvis
$17.95
HoneyRock
Question: "Hey—how's that opening lick go?" Answer: "Digga-digga Digga-digga Digga-digga Digga-digga Deegot" Response: "Sounds like a good name for the tune." And the rest is history.

"Digga-digga…" is a percussion duet using two low toms, medium tom, small tom, two snare drums, bass drum, temple blocks, two cowbells, two woodblocks, bongos, small "bender" gong (one that rises in pitch when struck), and a cymbal stack (a series of cymbals stacked atop one another that produces a short, "trashy" sound). It was commissioned by the Equal Temperament Percussion Duo and is a fast (M.M. = 120), energetic piece.

After its signature opening phrase, the piece finds each player trading melodic fragments, hitting short unison outbursts, accompanying one another using flowing ostinatos and changing textures from the guttural sounds of the toms to the metallic splashes of the cowbells and cymbals. Rhythmically, the piece is primarily sixteenth-note lines that weave through a series of simple meter changes. The challenge is provided by the tempo and necessity of being rhythmically precise. This would be a fine closer for any percussion concert.

—Terry O'Mahoney

Layers **IV**
Mark Andreas Giesecke
$19.95
Kostowa-Giesecke-Duo
Minimalism fans will enjoy this new work for percussion quintet. Instrumentation includes bongo, timbale, conga, snare and bass drum (one part), and four timpani.

As the name implies, "Layers" is an exploration of polyrhythmic combinations between independent voices or "layers" of sounds. The piece is made up of two-measure cells that are repeated for about 20 seconds each. Each new cell introduces an accent pattern or note grouping that goes against the grain of the established sixteenth-note ostinato. Gradual crescendos and decrescendos occur as each new rhythmic grouping is introduced. Note groupings include threes, fives and sevens in various combinations. After a high point of complexity is achieved, the piece gradually returns to the original sixteenth-note cell and concludes with a fade to silence.

This is a demanding work that requires rhythmic and dynamic accuracy. It has much pedagogical value as a chamber experience, as students will need to develop the ability to play their own parts correctly while others are performing contrasting accent patterns.

—Tom Morgan

TIMPANI

The Joy of Alexander **IV**
Mark Andres Giesecke
$8.00
Kostowa-Giesecke-Duo
This solo for four timpani takes just under three minutes to perform. With the initial tuning of F, B-flat, C and E-flat, the composer presents primarily one theme or motive, and then offers variations that explore the statements. There are two tuning changes that occur several times—a gliss from C to E-flat on the 26-inch drum, and F to G and back on the 32. The tempo (M.M. = 112) does not change. Most of the material can be handled well by an advanced high school or young college timpanist, but the sixteenth-note passages will challenge advanced players as well. This is an excellent solo for contests and recitals.

—George Frock

ORCHESTRAL/TIMPANI EXCERPTS

Aida
Guiseppe Verdi
$38.00

La Boheme
Giacomo Puccini
$30.00

Edited by Theresa Dimond
Touchdown Productions
These publications include the percussion and timpani parts plus a compilation score of both parts to two popular operas. Theresa Dimond's reason for doing these editions was borne out of frustration and necessity regarding the ambiguity of the original parts. Anyone who has played an opera knows about those long tacet parts and the numerous mistakes. She has produced "user friendly" editions that contain all the proper vocal cues, rehearsal numbers, filled-in tacets and excellent "Notes" sections that clarify many instrument choices and conductor's wishes.

These parts and scores are excellent contributions to the world of percussion. The easily read computer notation provides parts that are sight-readable. Congratulations to Theresa Dimond for a job well done.

—John Beck

Lucia Di Lammermoor
Gaetano Donizetti
Edited by Theresa Dimond
$55.00
Touchdown Productions
Percussionists who have encountered the unique challenges found in opera percussion literature may already be familiar with Touchdown Productions' publications devoted to performance-ready editions of major works in the repertoire. "Lucia Di Lammermoor" follows the same format utilized in the company's other editions. It includes three spiral-bound texts—one that contains the timpani part, another in which all the percussion parts are collected and notated in score form, and a third that combines the timpani and percussion parts into one comprehensive score. Performance-related issues are also addressed, including the handling of a problematic bass drum/cymbal part. Long tacets are filled in and instrumental cues replace or augment vocal cues.

The timpani, written as transposing instruments in the original, have been notated in modern style, and alternate notes are suggested for those in the original that clash with the harmonies. This performance edition has been "tested" by members of the Los Angeles Opera percussion section. Kudos to Touchdown Productions, Theresa Dimond, and her colleagues. One must applaud the dedication and effort that have gone into a project that is aimed at a relatively small (but doubtless, appreciative) clientele.

—John R. Raush

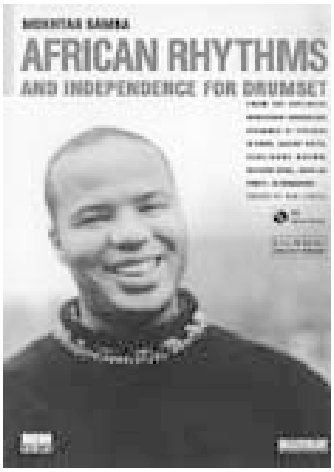
DRUMSET

Drumsteps: Say & Play Book 1 **I–III**
Geoff Battersby
$12.95
Wise Publications
Tabla and the *solfege* system of singing make use of syllabic equivalents in their methodology, and Geoff Battersby takes the same ap-

proach in this 48-page book/CD package. Using the word "huckleberry" as a way of illustrating four sixteenth notes, for example, Battersby teaches the beginner to associate words with rhythms. While not a new concept, he manages to include the more traditional "1-e-an-ah" counting system alongside the syllabic examples, and thus attacks the problem of counting from two vantage points. The material in the book includes simple rock beats, fills, shuffle, funk, and reggae patterns. There are six 24-bar play-along exercises and metronome tracks (at 40, 60, 80, 100, 110, and 120 bpm) for readers to utilize in solidifying their time. The type and music are rather large, so older students might find this a bit simplistic, but this is yet another way to introduce the younger student to the drumset.

—Terry O'Mahoney

African Rhythms and Independence for Drumset **III–IV**
Mokhtar Samba
$24.95
Music in Motion Films
This 48-page book/CD package



deals with drumset adaptations of northern, central, and western African folkloric rhythms. The author, Senegalese drummer Mokhtar Samba, has performed with Afropop superstar Youssou N'Dour, Salief Keita, Richard Bona, and others. The musical styles contained in the book include the *gnawa* and *maghreb* (from north Africa), *mangambe* and *bikutsi* (Cameroon), *doudoumba* (Guinea/Mali) and *sabar* (Senegal). The book provides technical exercises (which he labels "movements") to help the reader develop the necessary coordination to play the musical patterns. All of the recorded examples are first played with both drumset and percussion, followed by the drumset part performed alone for play-along purposes.

All of the music is based on a triple-meter subdivision and uses the hi-hat as the primary ride instrument. The music from Morocco (*gnawa*) has a swinging 6/8 feel, while *maghreb* uses a constant 6/8 hi-hat pattern. *Mangambe* (Cameroon) has a three-against-four feel, while *doudoumba* (Guinea/Mali) and *sabar* (Senegal) share some similarities with the shuffle. The *bikutsi* patterns (Cameroon) have a six-over-four feel.

The author recommends compact disc recordings that feature each pattern at the end of each chapter. The text is in French and English. Capturing the proper feel of the grooves will take a great deal of time, but will be well worth the effort. The only way to improve this book would have been to have complete tunes that featured these patterns, so that the reader could hear the patterns as they were meant be to heard—as part of the music.

—Terry O'Mahoney

Building Bass Drum Technique **II–IV**
Ronald Spagnardi
$12.95
Modern Drummer Publications
Building Bass Drum Technique is a systematic approach to developing speed, strength, endurance and control for the drumset player who uses a single bass drum. The book follows a predictable, logical pattern—eighth-note accent exercises followed by eighth-note hand/foot patterns, triplet accent exercises followed by triplet hand/foot patterns, and so on through sixteenth, sixteenth-note triplet and thirty-second-note subdivisions.

The exercises are written exclusively for bass drum; there are no cymbal, hi-hat or snare lines indicated. These exercises could be adapted to include the three other limbs set against the written patterns to increase the difficulty. These exercises could also be adapted by the double bass player in a number of ways by creating one's own right/left foot patterns.

The author recommends that all of the exercises be played with the heel up and heel down techniques—an excellent recommendation—and progress charts are provided at the beginning of each section to help readers gauge their progress. For players who want to systematically improve what they might consider their "weakest link," this book would fit the bill.

—Terry O'Mahoney

Funk and Fusion Concepts **II–V**
Glenn W. Meyer
$24.95
Mel Bay Publications, Inc.
Funk and Fusion Concepts offers a fresh approach to teaching the varied styles that fall under the broad headings of funk and fusion. The author has organized the book into over 50 categories with such titles as "Quarter Note Backbeat Grooves," "Hip Hop Grooves," "Linear Funk," "Open Hi-Hat Funk," "5/8 Funk Beats," "Afro-Cuban Funk Studies," etc. Each category consists of several pages of one- or two-measure exercises. Included along with these groove-oriented studies are technique sections such as "Daily Warm-Up Exercises," "Power Bass Drum Exercises" and "Left Foot Hi-Hat Development." Listening is incorporated through sidebar comments that link a particular groove to a specific drummer, recording and track. In addition, entire categories are devoted to the styles of Mike Clark, David Garibaldi and Steve Gadd. An accompanying CD provides short audio examples of selected exercises throughout the book. The book concludes with a short discography.

While there is no earth–shattering, new information contained in this book, its value is in its clear presentation, logical organization and links to listening examples. Teachers will find this material very easy to adapt to their own instructional approach. Inventive students will be able to use the exercises as a springboard to developing their own ideas.

—Tom Morgan

Caramba! Nine Drumset Solos III–IV
Eckhard Kopetski
$12.70
conTakt Musikverlag
This collection of nine drumset solos for the intermediate player includes a variety of different styles (funk, samba, Afro-Cuban 6/8) and meters (4/4, 12/8, cut-time and 3/4). Rhythmically, the pieces primarily use sixteenth notes; a few thirty-second notes are present in the last solo, but the tempo is rather slow. The solos would make interesting supplemental material to an overall course of drumset study, and many teachers might want this in their library around festival time. Most are one- or two-page works that would be suitable for music festivals or student recitals at the high school level.

—Terry O'Mahoney

Latin Concepts for the Creative Drummer III–IV
Glenn Meyer
$12.95
Mel Bay Publications, Inc.
This 72-page book strives to provide the reader with an expanded Latin drumset vocabulary through a series of useful variations of common Brazilian and Afro-Cuban patterns. Many books merely provide the "basic" groove for say, the bossa nova, but don't inform the reader that most professional players alter the groove in a number of ways (e.g., varying the cross-stick patterns, altering the ride pattern, changing the hi-hat, etc.). This is where *Latin Concepts for the Creative Drummer* fills a gap. It provides cross-stick, ride cymbal and hi-hat variations for the bossa nova as well as a linear approach to it (and other) grooves.

Other examples/independence exercises include samba ride patterns, funk samba, 6/4 and 7/4 samba, baião, partido alto, samba/surdo, cha-cha-cha, mambo, cascara, Afro-Cuban 6/8 and 3/4 Afro-jazz patterns as well as characteristic fills of various lengths. This book would be suitable for intermediate players who want to expand their Brazilian and Afro-Cuban vocabulary beyond the "stock" rhythmic patterns.

—Terry O'Mahoney

INSTRUCTIONAL VIDEOS

A Natural Evolution: How To Develop Your Sound III–IV
Dave Weckl
$39.95
Carl Fischer
Drummers often leave the concept of the actual *sound* of their drums as an afterthought—perhaps a result of being obsessed with mastering the technical side of our instrument. Dave Weckl, however, views sound as approximately half of what drummers should be concerned with. In this informative video, Weckl takes the viewer through his personal approaches to tuning, muffling, microphone selection and placement, the inner workings of a monitor mixing board, the importance of equalization, phase reversal, and other pertinent concepts related to achieving an accurate, personally satisfying sound.

He stresses that if a drummer understand more about how sound and sound reinforcement works, it will be easier to communicate to sound men and recording engineers (not an altogether bad thing to have together). He also introduces several new muffling inventions he has recently created. There are several excellent (although all too brief) performance clips with the Dave Weckl Band. All in all, another great video from one of today's most talented, experienced, and well-spoken drummers and clinicians.

—Terry O'Mahoney

Solos & Duets
Terry Bozzio/Chad Wackerman
$39.95
Drum Workshop, Inc.
Having occupied the drum chair in the legendary Frank Zappa band (albeit at different times), Terry Bozzio and Chad Wackerman share a connection that will last a lifetime. Having pursued a solo drumming career in recent years, Bozzio is known for taking drum solos to previously unknown levels while Wackerman has been a prominent player on the contemporary music scene for many years. They recently embarked on a clinic tour that found them performing separately and in duet situations. This experience gave birth to this 85-minute performance video.

They begin by discussing some of their solo approaches, then perform for the bulk of the tape. Wackerman begins with a solo titled "All Sevens" (not surprisingly in 7/4), followed by one he calls "Bash." Bozzio picks up the gauntlet with "Harmonic Etude," a work in which he plays arpeggiated chord progressions on his extensive set of piccolo toms. They play a unison version of Zappa's famous drum solo piece, "The Black Page #1." During this tune, the viewer sees both players on a split screen and the music at the bottom of the screen.

The video closes with two extended solos that find the two performing compositionally organized (yet improvised) solos in which they communicate on a very high musical level. They field several questions about their experiences with Zappa at the end of the tape. These performances are inspiring, informative and entertaining, and would interest any fan of these two players.

—Terry O'Mahoney

The Quick Guide to Djembe Drumming
Steve Leicach
$24.95
Carl Fischer
The Quick Guide to Djembe Drumming is an excellent instructional video that provides a comprehensive and concise approach for learning how to play the djembe. Steve Leicach's articulate and informative pedagogical approach is easily understood and assures the viewer of an in-depth learning experience. The video is designed for the begin-

ning through intermediate-level student. Topics include the natural time, bass, slap and touch strokes, improvisation exercises, traditional rhythms with cultural introductions, and personal interviews offering special insights into the world of djembe drumming.

There is no question that a thorough study of this video will provide a player with a firm foundation in djembe drumming. Not only is the video informative, but it is pleasing to the eye as Steve's commentary and playing are enhanced by backgrounds of an assortment of African drums.

—John Beck

MIXED INSTRUMENTATION

Funky Stuff **IV**
Eckhard Kopetzki
$16.90
conTakt Musikverlag
"Funky Stuff" can stand alone as a percussion quartet or be performed as a chamber ensemble piece with the addition of an alto saxophone. The work, infused with a jazz style, will challenge intermediate percussionists through the use of extreme chromaticism and syncopation. Instrumentation includes vibraphone, two four-octave marimbas and drumset. The marimba 2 performer must be proficient with four-mallet technique. "Funky Stuff" also provides the ensemble with ample opportunity for improvisational solos. If you are looking for a well written, challenging jazz percussion ensemble to perform, try "Funky Stuff."

—Lisa Rogers

Neckar **IV-V**
Angelika Stein
Arranged by Olga Magidenko
$15.00
Furore Verlag
The preface of this seven-part cycle for soprano and percussion describes the songs as expressing loneliness. Percussion instruments include marimba, four gongs, two tam tams, woodblocks, guiro and five toms. It is unfortunate that performance notes are not included because there are areas of interpretation that are unclear. These include part assignments and gliss notation on woodblocks. It appears that the percussion requirements can be performed by two players, with one playing marimba (four mallets) and a multi-percussionist playing the other instruments. The notation has no key signatures, with all pitch alterations written as accidentals. There is a wide range of mood styles with tempo markings ranging from 35 to 120 beats per minute. This would be an excellent set of songs for advanced chamber music programs.

—George Frock

Trio **VI+**
Florentine Mulsant
$25.00
Furore Verlag
French composer Florentine Mulsant's "Trio," a 10-minute work scored for flute, harp, vibraphone and marimba, was written in 1986 and given its premiere in Kiron Hall, Paris. The two mallet-keyboard instruments are played by one percussionist, a virtuoso style of duo-instrument performance that can be traced back at least as far as Milhaud's concerto for marimba, vibraphone and orchestra, here at times exacerbated by Mulsant's requirements of fluid and rapid movement between both instruments.

The composer focuses on the melodic capabilities of her instrumentation in weaving an active contrapuntal fabric in which she demonstrates her skill in creating interesting and constantly varied melodic lines from a discrete selection of pitches. Even the most advanced collegiate or professional ensemble will encounter a considerable challenge in coordinating parts that often require the juxtaposition of complex and contrasting rhythmic figures. If patience prevails, however, the group's efforts should be rewarded if this significant work can be added to their repertoire.

—John R. Raush

PERCUSSION RECORDINGS

American De-Construction
Joseph Gramley
Joseph Gramley
American De-Construction by multi-percussionist Joseph Gramley consists of some of the major compositions written for percussion: "The Anvil Chorus" by David Long, "Nagoya Marimbas" by Steve Reich, "Meditation Preludes" by William Duckworth, "Rhythm Song" by Paul Smadbeck and "Cold Pressed" by Dave Hollinden.

This is an excellent CD. Gramely's performance is musical, accurate, intense and filled with interest. "The Anvil Chorus" has intensity and drive. "Nagoya Marimbas" has the rhythmic interest that Steve Reich intended. "Meditation Preludes" has a meditative quality. "Rhythm Song" has a

smooth rhythmic feel, and "Cold Pressed" has a groove not unlike a great drumset solo.

—John Beck

By Departing Light
Radford University Percussion Ensemble
Al Wojtera, Director
Highlander Records
The Radford University Percussion Ensemble has issued an excellent CD that is eclectic in content and styles. The more artistic cuts include "Stained Glass" by David Gillingham, "The Doomsday Machine" by Michael Burritt and the title cut, "By Departing Light," by Bruce Martin. The CD also features West African-style pieces as well as the Dan Armstrong arrangement "Samba Macabre." Of particular interest is the Martin composition, which is influenced by Varese, Webern and Lutoslawshi. The scoring features sound and rhythmic clusters as well as speaking voices as part of the texture. Each piece is well played, and the contrasts in styles make this an interesting hour of listening.

—George Frock

Clocked Out Duo
Every Night the Same Dream
Clocked Out Duo
Clocked Out Productions
This is a CD of contemporary compositions for percussion and piano, the majority of which are by pianist/composer Eric Griswold. The title cut, "Every Night the Same Dream," features complex rhythms in an ostinato format. The interaction between the piano and multiple percussionist create energy as well as tension. The second cut, "And Now for the News," is quite interesting and uses both percussion and prerecorded voice sounds as part of the texture. Other cuts include "Practice," "Two Views of the City" and "Bone Dance." The performances and quality of sound are excellent.

—George Frock

Foreststorn
Chico Hamilton
Koch Jazz
Chico Hamilton was one of the pioneers of the "West Coast" school of jazz in the 1950s. Now 79 years old, he proves he can still keep up with his cronies and protégés with his latest recording entitled *Foreststorn* (his real name, as well as the name of his son). Hamilton calls upon the talents of some of his groups' alumni including Steve Turre (trombone), Arthur Blythe and Eric Peterson (sax). The music runs the gamut from soul jazz to bossa nova, boogaloo, ballad, New Orleans style and swing. He pairs up with Blues Traveler front man John Popper on a bluesy shuffle, trades brush licks with Charlie Watts of the Rolling Stones, and even does a little singing! Although he doesn't solo much on this recording, Hamilton shows he can still keep up with the times.

—Terry O'Mahoney

Live!
The Joe La Barbera Quintet
Jazz Compass
Just the name Joe La Barbera and the photo of that classic "round badge" Gretsch kit on the cover provides enough clues for one to correctly deduct that this is a straight-ahead set of classic, mainstream jazz. Tunes include Freddie Hubbard's "On the Q.T.," Phil Dwyer's "Speak Softly," Thelonious Monk's "Evidence," Mal Waldron's "Soul Eyes" and Sonny Rollins' "East Broadway Rundown," as well as two compositions by La Barbera: "Kind of Bill (For Bill Evans)" and "Message From Art (For Art Blakey)." La Brabera's quintet features Clay Jenkins on trumpet, Bill Cunliffe on piano, Bob Sheppard on sax and Tom Warrington on bass.

La Barbera's drumming incorporates the contemporary approach to timekeeping one would expect from a former Bill Evans Trio drummer, but it is also informed with a strong sense of traditional swing that reflects his tenure with Tony Bennett. In addition, La Barbara's setting-up of ensemble figures on the heads of tunes hints at his big band experience. Perhaps most impressive is La Barbera's ability to power a quintet through sheer rhythmic authority while retaining a lightness of touch and finesse that allow the music to soar.

—Rick Mattingly

Live at the Baked Potato-Volume One (Jeff Richman & Friends)
Various artists
Tone Center Records/Red Distribution
The Baked Potato is a North Hollywood nightclub famous for its jazz/fusion music policy. *Live at the Baked Potato* is a six-tune compilation of recordings made from 1999-2000 with guitarist Jeff Richman leading various combinations of ensembles at the club.

Each track features a different drummer. The always identifiable Vinnie Colaiuta starts the recording with a smooth tune titled "Mercy Street," and Ralph Humphrey sounds good on a funk tune (with a short solo) called "Ain't Gonna Wait." "Monkfish" features the fluid Chad Wackerman, "Seven Stars" finds Will Kennedy showing off his brush (and stick) chops on this contemporary waltz, while Dave Weckl cuts loose on a funky boogaloo romp titled "Splatch." Simon Phillips closes the recording with an aggressive waltz titled "Dreamscape." For a nice cross-section of some of today's leading drummers, check out *Live at the Baked Potato.*

—Terry O'Mahoney

Rough Guide to Marrabenta Mozambique
Various artists
World Music Network/No Problem Productions
Marrabenta is the urban dance music from southern Mozambique. Like many other African styles, it is constantly evolving and has several musical faces that run the gamut from straight 4/4 dance feels to reggae-tinged to a hip-hop approach. It shares many similarities with the dance music of neighboring countries but contains many interesting timbres and vocal inflections. The guitar and maracas are prominent instruments (although instruments made out of almost anything often appear in ensembles) and the tempo is usually not too fast. The percussion patterns are not particularly new or unique but the music always *feels* great! The 15 tracks on the recording include tunes by Dilon Djinji, Eyuphuro, Nene, and others. *Marrabenta* is yet another of the many indigenous musical styles of Africa that North Americans rarely (if ever) experience.

—Terry O'Mahoney

Rough Guide to Merengue & Bachata
Various artists
World Music Network/No Problem Productions
This 16-song compilation CD is a sampler of two popular dance music styles from the Dominican Republic—*merengue* and *bachata*. Merengue is the fast, duple-meter music that often features horn sections and a full rhythm section (playing electric instruments) that has been popular in North American dance clubs for many years. *Bachata* is the lesser known of the two styles. It is normally a slow tempo, duple-meter style (closely associated with the countryside) that features the guitar as the primary chordal instrument, and is sung in Spanish with lyrics that deal with lost love.

The percussion instruments found on the recording include guiro, tambora, maracas and some drumset. The patterns are not particularly complex but would require extensive listening in order to acquire the proper feel. Some of the artists featured on the CD are Nelson Roig, Eddy Herrera, Samuelito Almonte y su Conjunto Típico and Luis Segura.

Books that contain transcriptions of percussion patterns from around the world are helpful in learning about different styles of music but are no substitute for listening to the original music. *The Rough Guide to Merengue and Bachata* fulfills this purpose very well.

—Terry O'Mahoney

Rough Guide to the Music of Senegal & Gambia
Various artists
World Music Network/No Problem Productions
A number of popular music styles from Africa have combined African folk music sensibilities with western dance approaches (e.g., the backbeat, electric instruments, etc.) and are often termed "Afro-pop." *The Rough Guide to the Music of Senegal & Gambia* is a 13-track collection of Afro-pop music from western Africa. One of the dominant styles represented is known as *mbalax*. The *balafon*, *kora* (a cross between a lute and a harp), and

sabar and *tama* drums are some of the instruments heard on the CD.

Some tunes resemble reggae, some are 12/8 half-time feels, and there are some interesting rhythmic juxtapositions throughout the tracks. The rhythmic feels are often very loose and defy notation; they must be felt to really appreciate the music. One of the most interesting tracks is from Malang Mané, who performs a very interesting *balafon* work. Yousou N'Dour is probably the most well-known artist on the recording, which also includes Cheikh Lô, Assane Ndiaye, Ifango Bondi, and others. This is some of the music that has inspired artists such as Paul Simon, Peter Gabriel and Sting in recent years.

—Terry O'Mahoney

The Rough Guide to Samba
Various Brazilian Samba composers and performers
World Music Network/No Problem Productions
This CD can be considered something of an aural archive of the music of the "new generation" of artists associated with one of the world's most irrepressible musical forms, the samba, The history of this music, which owes its origins to Indian, European and African influences, is comprehensively detailed in the excellent "guidebook" that accompanies the disc. Although the many composers and performers included are too numerous to list (each of the 18 tracks is devoted to a different musician or group), the disc features a number of popular artists such as Cartola, touted as the "greatest sambista of all times."

Percussionists will find this disc valuable in several ways. First, they can study the interesting percussion performances on selections such as "O Que E, O Que E," "Menifestacao Do Povo," "Nostradamus," "Favela," and "A Cabeca." Second, they can use the many selections on this CD, which cover a wide range of different styles within the samba genre, as play-along material to perfect their samba "chops." And third, they can simply sit back and enjoy the disc for its sheer entertainment value.

—John R. Raush

Sabor Profundo
Orquestra America
Real Rhythmic Music/No Problem Production
Orquestra America is a long-running Cuban ensemble founded by Enrique Jorrin, the originator of the *cha-cha-cha*. Although Jorrin passed away in 1987, his legacy lives on in his disciples. The ensemble maintains the typical instrumentation of a *charanga* ensemble (bass, timbales, piano, guiro, violins, conga, flute and vocals). They remain fairly true to the older style and all of the various instruments are clearly audible on the recording (making it easier to study). If you want to hear the roots of traditional Cuban cha-cha-cha, check out this recording.

—Terry O'Mahoney

...the speed of the passing time...
Talujon
Capstone Records
Talujon is a percussion quartet composed of David Cossin, Dominic Donato, Tom Kolor and Michael Lipsey. The quartet is dedicated to performing newly commissioned works as well as 20th-century classics utilizing traditional and non-traditional percussion instruments. Selections featured on this recording are: "Fugue" by Lou Harrison, "Okho" by Iannis Xenakis, "Coming Together" by Frederic Rzewski, "Fear of Dancing" by Talujon and "Interchange" by Ralph Shapey.

"Fugue" employs non-traditional instruments such as a musical saw, bell coils and a washtub. "Okho" features thematic material based on the "call and response" premise between three djembes and bass drum. "Coming Together" features a narrator, Birgit "Cassis" Staudt, as well as such instruments as a tin can and an amplified cardboard tube. The work is based on a letter written by Sam Melville, a political prisoner in the Attica prison in New York. Melville was a leader in the prison mutiny of 1971 that ultimately led to his death. "Fear of Dancing" is an improvisational composition utilizing bass drum, congas, marimba, celeste, tam-tam, cowbells and singing bowls. "Interchange" is a four-movement work emphasizing particular groupings of percussion instruments for timbral effect.

Talujon's new CD provides listeners with a veritable feast of percussive sounds and has something for everyone to enjoy.

—Lisa Rogers

Syncopation
Houman Pourmehdi/John Bergamo
Liän Records
Syncopation is a two-CD set featuring original compositions by Houman Pourmehdi, each of which features a particular style of traditional Persian music and Persian percussion instruments including tonbak, daf, zarb-e-zourkhaneh, kurekeh, dayeseh, tas and udu. John Bergamo plays drumset and frame drum.

Pourmehdi is a master drummer whose mastery of the Persian percussion instruments and knowledge of traditional Persian music is to be admired. According to the liner notes, all recording was done 100% natural and the sound quality is excellent. Each instrument sounds as if you are hearing it live.

—John Beck

Yellela
Eyuphuro
World Music Network/No Problem Productions
Eyuphuro is one of Mozambique's most successful bands from the 1980s, and the group has recently reunited for this recording and a tour. They distinguish themselves from other "Afro-pop" ensembles by their level of compositional and orchestral sophistication. Although they rely heavily on vamps and ostinatos, their harmonic and timbral variety is quite unique. The drumset is also more prominently featured in this recording than typical modern Afro-pop recording, making it perhaps more interesting to western drummers. This is a very enjoyable recording that reflects the state of Mozambique dance music today.

—Terry O'Mahoney

Zie Mwea: Ancient Keyboard Music of West Africa
Bernard Woma, Valerie Naranjo, Barry Olsen
Mandara Music
This CD focuses on music that features a native keyboard instrument called the *gyil* (pronounced jee-lee), made from wooden slats suspended over calabash gourds. A vibrating membrane of spider's web is attached to each gourd resonator, producing a buzzing sound. Also heard on this disc is the *kuar*, a hand drum made of a large calabash covered by a head of crocodile or alligator hide.

The music, which has been described as "a dazzling matrix of consistent, yet ever-changing elements engaged in dynamic conversation," is characterized by the robust, syncopated rhythms made familiar to western ears via African drumming patterns. The musicians heard on this disc have established themselves as artist-performers in their fields. Bernard Woma serves as the solo *gyil* player with the National Dance Ensemble of Ghana. He is joined by Valerie Naranjo, whose *gyil* playing in Ghana's Kobine Festival led to a decree that women be allowed to play the instrument, and Barry Olsen, whose professional career embraces a variety of musical styles and instruments.

Not too many years ago, a CD devoted to "Ancient Keyboard Music of West Africa" would scarcely have occasioned a second glance from most percussionists in this country. However, thanks to the efforts of contemporary groups such as Nexus, who have introduced western audiences to musical traditions from around the globe, and the growing interest in world music within collegiate percussion circles, such is no longer the case. Now, one can readily imagine the curiosity and interest this CD will arouse among college percussion students.

—John R. Raush

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DEAGAN MUSICAL RATTLES

From the Emil Richards Collection. *1997-04-04*

Among the novelty items the J. C. Deagan Company manufactured early in the 20th century were pitched Musical Rattles. These rattles consist of a single, pitched metallic bar mounted to a rectangular resonating chamber, all of which is attached to a handle with a ratchet mechanism. When spun, the ratchet mechanism causes a small beater to repeatedly strike the bar.

The Musical Rattles were available in chromatic sets that allowed a musician to perform musical tunes as a novelty or Vaudeville act by picking up rattles in succession to sound the required pitch. If needed, several performers could play these instruments, much like a set of handbells, or the entire set could be mounted on a stand, allowing one performer to crank each handle as needed.

In addition to the single Musical Rattle, Deagan also provided rattles with set chords, where three pitches were attached to one handle. Spinning the rattle resulted in all three pitches sounding simultaneously.

A three-pitch rattle, which sounds a C major chord.

A set of 18 Deagan Musical Rattles having a chromatic range of C1 to G2, with a C major chord rattle adjacent to the scale. Note that two pitches are missing from the set, and that decorative ribbons are attached to one of the rattles.

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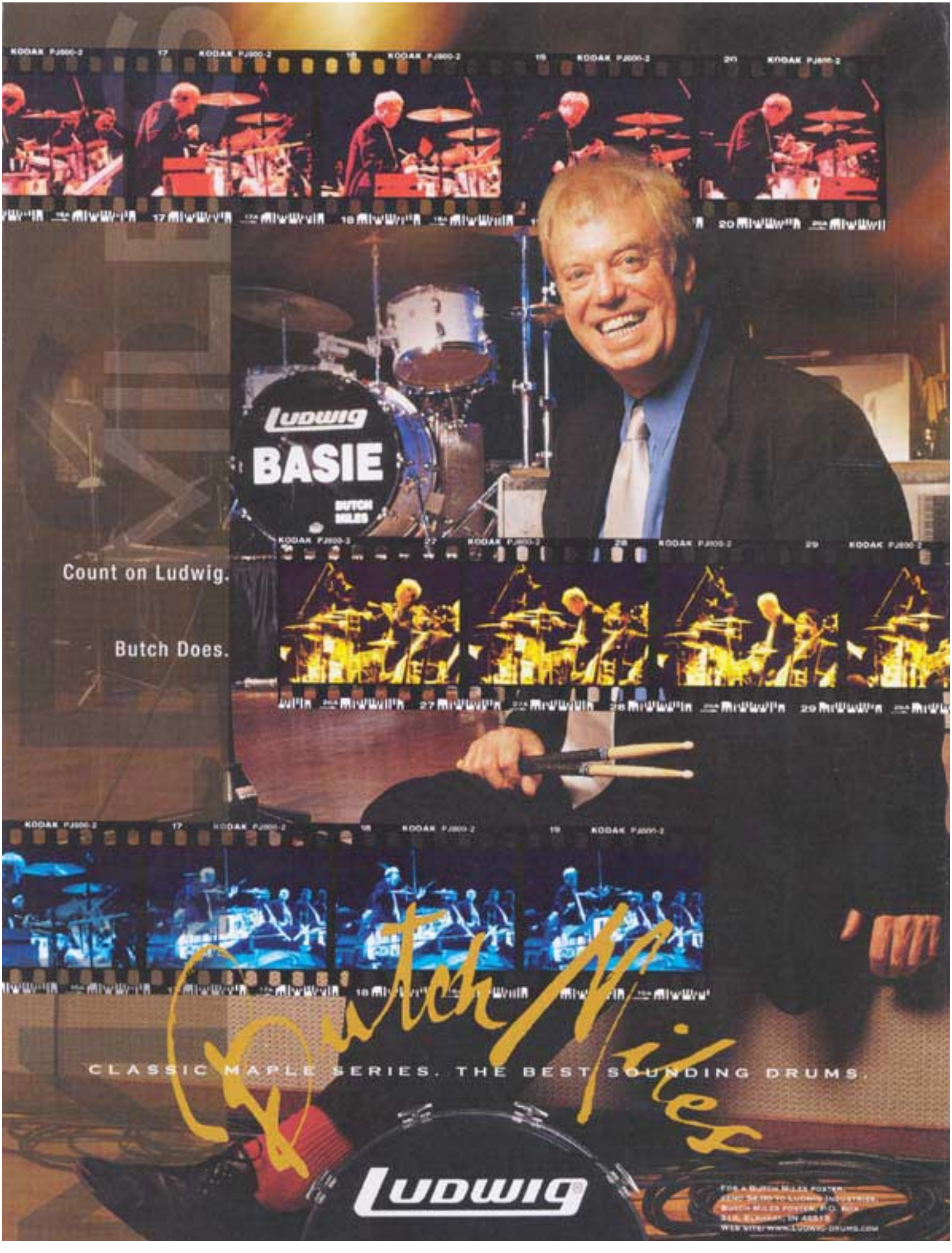
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