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Percussive Notes

The journal of the Percussive Arts Society • Vol. 40, No. 6 • December 2002

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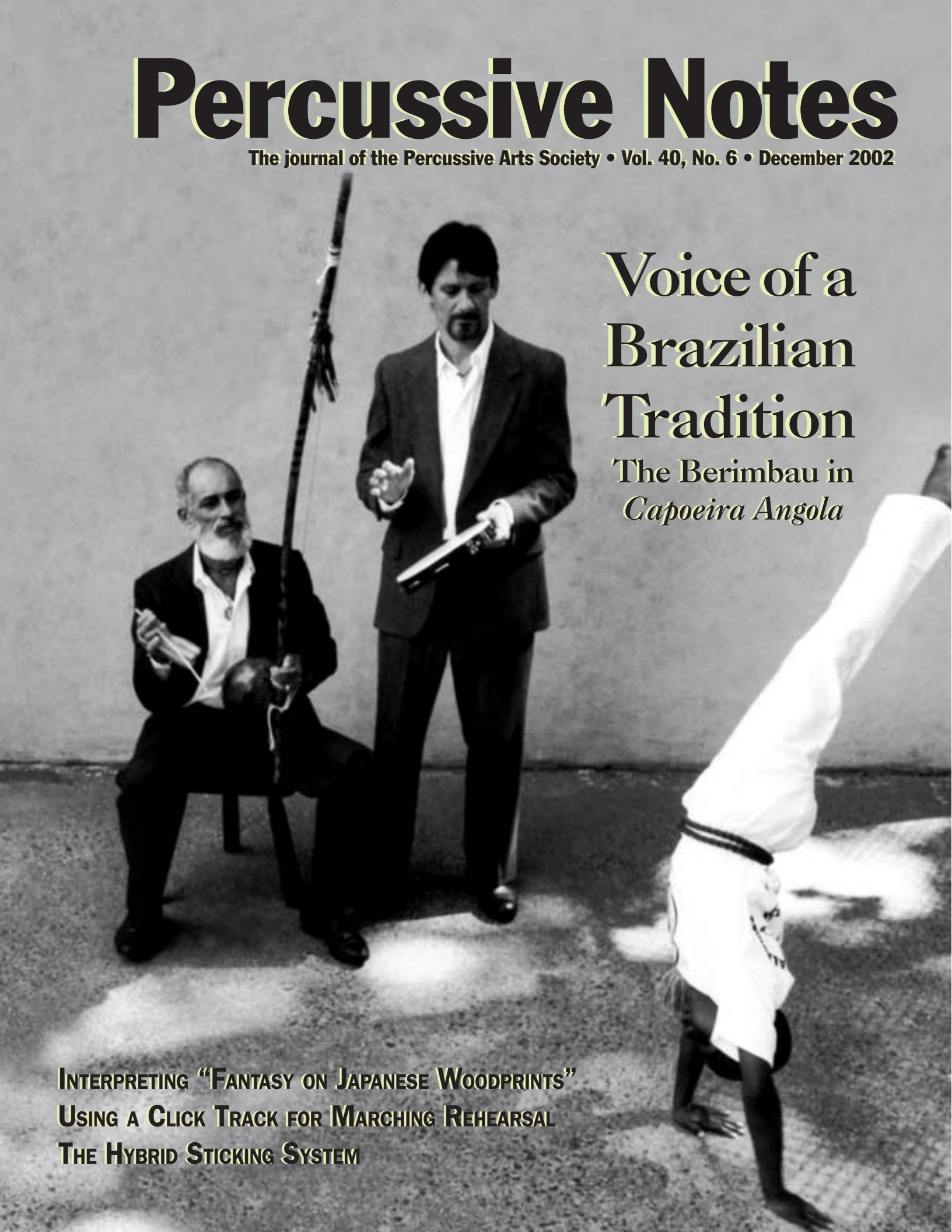

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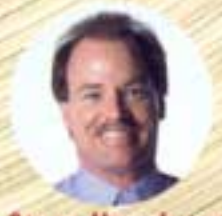
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On the Cover: Mestre No on berimbau, Mestre Ombrinho on pandeiro and student of New York Capoeira Angola Academy. Photo by Erskine Childers

Interview with Norman Fickett, page 59

Robert Kreutz: An overview of his life and works for percussion, page 68

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FROM THE PRESIDENT

New Horizons

BY JAMES CAMPBELL

Although it seems like I have just begun in this position, my term as PAS President is about to draw to a close. I look forward to continuing as a member of the Executive Committee as the Immediate Past President and I know that there is still much on the horizon to occupy the Executive Committee and Board of Directors.

Over the past two years, the PAS Executive Committee has increased our communication with the members of the Board of Directors and engaged them in the implementation of a PAS Strategic Plan. The last two years have marked significant growth and prosperity with every board member actively providing input and direction toward the goals and objectives that have been articulated. Last July, the members of the Membership Task Force met at the PAS Headquarters in Lawton, Oklahoma to define a set of issues that will ensure future growth and increased services for our membership. This membership plan has already focused our efforts and will continue to yield positive results for years to come.

PAS has become more inclusive, offering greater communication and leadership opportunities for Chapter Presidents and Committee Chairs. We have built bridges beyond our society developing affiliations with numerous organizations, music festivals, and contests such as the Seoul Drum Festival, Taipei International Percussion Convention, Bands of America Percussion Ensemble Festival, Winter Guard International, Journèes de la Percussion, and many others. PAS has significantly increased its profile and importance to percussionists and drummers around the globe.

Our Web site, annual convention, and countless "PAS Days of Percussion" around the globe have provided additional opportunities for members to share common experiences. Once again, our real value is our members and their connectivity. The Board of Directors envisions a future in which PAS will be the authoritative resource for percussion that is critical to the world percussion community. The PAS Advantage is connectivity to the most active percussion society in the world. For the percussion professional, PAS is a source that for over forty years has represented excellence and integrity in all facets of service to its members.

Thank you to the many members who have contacted me over the past few years with your ideas and encouragement. I would like to extend my sincere gratitude to my colleagues on the Executive Committee for their support and commitment to the stewardship of our society. Please know that I appreciate the professionalism, dedication, and creativity of the PAS staff.

It has been a privilege for me to serve the Percussive Arts Society and the experience has been rewarding both personally and professionally. Although I leave the Board of Directors in one capacity, I look forward to new leadership, new horizons, and the opportunities they will bring our membership and society.

James Campbell

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Applicants should send a letter of interest and a current vita to Michael Kenyon, Executive Director, Percussive Arts Society, 701 NW Ferris Avenue Lawton, OK 73507

Deadline: March 1, 2003

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FROM THE PASIC HOST

PASIC in the Bluegrass

BY RICK MATTINGLY

Although the dust has barely settled from PASIC 2003 in Columbus, a lot of people are already hard at work making preparations for PASIC 2003, which will be held in Louisville, Kentucky, November 19–22. A host committee has been formed that includes players and educators from throughout the state, and in the coming weeks we will begin to review proposals for clinics, concerts, and master classes.

The Focus Day activities on Wednesday will involve percussion and dance. We are anticipating a wide range of presentations involving many areas of percussion and many types of dance, including classical, modern, and world dance styles. These activities are being coordinated by Rob Falvo on behalf of the PAS New Music/Research Committee, and this promises to get PASIC 2003 off to a particularly exciting and artistic start.

A couple of other special events are already in the planning stages, and I'll be reporting on them as soon as all the details are worked out.

The Kentucky International Convention Center is especially well-designed to accommodate PASIC's diverse requirements. Its layout is particularly efficient so that whether you're in the exhibit hall, one of the concert halls, a clinic room, or a meeting room, you can easily get to any of the other locations with a minimum of walking. The convention center also has a large space for the PAS Marching Festival, so no one will have to travel to a different venue to check out the finest in drum corps style percussion.

The host hotel is connected to the convention center via an enclosed walkway, and there are several hotels in a variety of price ranges within walking distance.

On behalf of the Louisville PASIC Host Committee and the Kentucky PAS Chapter, I encourage all PAS members to pay a visit to the Bluegrass State next November for what is already shaping up to be another great PAS International Convention. PN

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VOICE OF A BRAZILIAN TRADITION

The Berimbau in *Capoeira Angola*

By Jay Metz

In large, dramatized folklore shows like this in Salvador's *Centro Historico*, the berimbau is often seen but not heard over the drums.

Angola, Angola...
The berimbau is calling me to play capoeira
Santa Maria, Santa Maria!
If it were not for capoeira
The berimbau would not exist
—traditional song of *capoeira angola*

The Brazilian berimbau is familiar to most percussionists today, immediately recognizable by its distinctive "bow and arrow" shape and characteristic twang. Many of us were introduced to it through contemporary recordings of musicians such as Nana Vasconcelos, Airto Moreira, and Paulinho da Costa, which often feature the otherworldy sounds and textures that can be coaxed out of the instrument. However, I was interested in learning more about the traditional repertoire and significance of the berimbau in Brazilian culture. Essentially, this means the berimbau in *capoeira angola*.

While the affiliation can be traced back only to perhaps the beginning of the nineteenth century, the berimbau came quickly to occupy a central and guiding role in the art form. And since *capoeira angola* was, until recently, an exclusively oral tradition, based on learning through contact with older masters, it has an emphasis on maintaining this heritage of information and principles.

In the 1960s, people began writing books about *capoeira*. I surveyed older and newer works—histories, sociological analyses, even *capoeira* manuals—and found a marked decline in the number of *toques* (basic berimbau patterns) considered fundamental to the practice, or more broadly the cultural atmosphere, of the art. This caught my attention.

Capoeira has existed in many forms over the centuries and exists in many forms today. *Capoeira angola* in particular—the first type to coalesce around a relatively discrete philosophy and lineage of masters, primarily in the state of Bahia—has endured many challenges, including a period of severe repression by the government. It is presently at risk of being overshadowed, and influenced, by newer forms that branched off of it. Among other differences, these upstart forms do not hold the berimbau and the music generally in the same place of privilege. The *angoleiros* (practitioners of *capoeira angola*) with whom I spoke said, "The berimbau is our sacred instrument; it is the symbol of our past and of our future." *Angola* is also suffering from the borrowing of its various symbols and images (in action movies and "ethnic tourism" media, for example, and in advertisements such as these for a bank and an airline from Bahian papers).

I have neither the space nor the authority to write a comprehensive history of *capoeira*. But I'll try to provide some context, particularly regarding the berimbau, as a prelude to the interview with Master Nô of *Capoeira Angola Palmares* in Salvador, Bahia.

ORIGINS

"What I like to always remember is that *capoeira* appeared in Brazil as a fight against slavery. In the songs and music that have stayed with us, it is clear to see. For whoever wants to understand better, it's all there in the verses that we preserve from those times."

—Master Pastinha (1889–1981)

Little can be stated with certainty about *capoeira*'s origins, beyond the fact that it first appeared among groups of diverse African slaves, practiced in secret in the interior of Bahia. A view shared by most historians and *capoeiristas* is that the roots of the physical techniques derive from the Angolan N'golo dance—in which a pair of men engages in quasi-violent competition in a circle of onlookers and musicians—as well as from Bantu fighting techniques, all of this augmented by other types of vigorous circle dances such as the *batuque* of Congo and Angola. (The initial Angolan connections were explored by ethnomusicologist Gerhard Kubik in his work "Angolan Traits in Black Music, Games, and Dances of Brazil," Lisboa 1976.) The Angolan connections operated more recently in the education of Master Pastinha, considered the greatest modern *angoleiro*, who as a small boy learned the art from an Angolan dock worker in Salvador.

Capoeiristas argue about how many of the specific physical techniques and moves (*golpes*) were established during colonial days, and how many appeared later, at the end of the nineteenth century. Pastinha insisted that *capoeira* was primarily for self defense, although *angoleiros* believe that the original principles of *angola* include a priori all forms of movement, for defense, evasion, or attack. Some proponents of newer forms of *capoeira* suggest that these activities would not have helped a slave who was facing a plantation owner armed with a gun or a sword. They posit that early *capoeira angola* was a secret cultural expression used more for physical conditioning, and that the attack movements were developed more recently for use in the tighter, more pugilistic environment of the urban center.

The term "capoeira" is etymologically ambiguous. In Portuguese, it refers to a basket for carrying hens; soon after Portuguese colonialists landed in Brazil, they gave the name to a native bird that defends its territory with bold, dance-like movements. There are several indigenous Tupi phrases, such as *caa-apuuam-era* and *có-puêra*, which refer to areas in stretches of high grass that were cut but left unplanted; these were the preferred meeting-places for slaves to practice the art, out of sight of their owners. It is thought that the name of the place was gradually transferred to the name of the art.

Similarly, much ink has been spilled on the meanings and derivations of "berimbau." The term came to be given to a variety of monochordal instruments in Brazil, often with a descriptive tag, e.g., *berimbau de barriga*, or stomach berimbau, which refers to the playing position and technique of the berimbau we are considering; or the *berimbau de boca*, a kind of mouth harp. Musical bows similar to the berimbau were called *hungu* and *mbulumbumba*; *gunga* and *urucungo* are thought to be proper

names for what came definitively to be called the berimbau.

Richard Graham's article "Technology and Culture Change: The Development of the Berimbau in Colonial Brazil" (LAMR 12 (1) 1991) traces how the instrument's construction and use changed over time through the substitution of new materials, and ultimately was codified in the union with capoeira. Graham's analysis, like that of other scholars, is necessarily based on fragments of evidence in the form of comments and drawings published by foreigners traveling in Brazil. This image of a wandering berimbau player, by the French traveler Jean Baptiste Debret (cerca 1825), has been studied by many historians:

Courtesy of Print Collection, Miriam and Ira D. Wallach Division of Art, Prints and Photographs, the New York Public Library, Astor, Lenox and Tilden Foundations.

There are several key inferences. First, the berimbau is being played outside the arena of *capoeira*, its uses at this period being most visibly among ambulatory vendors, beggars, or street musicians. (It is thought that the original musical accompaniment of *capoeira* included singing, clapping, and perhaps pandeiros and hand drums.)

Second, observe the player's left hand, the one supporting the instrument. It is not holding a coin or rock to fret the wire, in the contemporary manner. Debret recorded that the playing technique he observed involved pinching the wire to alter pitch and sustain. (Before the appearance of wire, scholars believe that gut or vegetable cord was used; as wire became more available, with superior sound and durability, the range of suitable woods was narrowed to strong, lightweight biriba wood.)

Third, in the player's right hand, there is no caxixi, the small basket rattle that came to be part of the sound of the berimbau in *capoeira*. Based on a tapestry of clues, Graham suggests that after around 1860 the caxixi was regularly paired with the berimbau, and also the berimbau with *capoeira angola*.

THE BERIMBAU IN CAPOEIRA ANGOLA

This new musical element decreased the subversive appearance of *capoeira*. It also brought new artistry and structure, including the development of subtle musical cues for changing—or hurriedly disbanding—the contests. New rituals appeared, such as the manner in which the *jogo* (game or contest) is initiated: In the *roda* or circle of onlookers and musicians, two opponents kneel in front of the master, in a position called the foot or *pé do berimbau*, waiting and listening as the master begins to play his berimbau. After a time, the master brings in the rest of the *bateria* (usually two other berimbaus, agogo, reco-reco of bamboo, one or two pandeiros, and today often an atabaque drum). The *jogo* may commence only after the opponents have spent time listening to the music, reflecting and preparing themselves to enter the *roda*.

It is generally agreed that the berimbau refined *capoeira*. *Capoeiristas* trying to hone their basic skills in *malandragem* and *malicia*—subtle demonstrations of cleverness and the ability to perceive, and highlight, your opponent's weaknesses—found new inspiration and a guiding voice in the *toques* of the berimbau. To achieve superior status and become a master in the art now had definite musical components: you had to know how to construct and play the berimbau, as well as know how to play all the other instruments and know how to sing the traditional *ladainhas* (litanies).

The berimbau was undoubtedly played by *capoeiristas* before 1860, its use perhaps increasing as a function of the berimbau's perceived acceptability by the ruling classes as an innocuous musical instrument. That perception generated its power to disguise the subversive nature of *capoeira*, especially in Bahia (the *capoeira* practiced in Rio de Janeiro did not incorporate the berimbau, and it was quickly repressed by police). But it was an uneasy balance. The pressures of more urban lifestyles were affecting mainstream sensibilities. In 1840, publicly playing the *urucungo* was among the *divertimentos estrondosos* (tumultuous pastimes) officially prohibited by the President of the Province of Bahia, along with the *batuque* and other "indecent dances." A single twang in a public place could land you in prison for four days.

> This gunga is mine,
> this gunga is mine
> This gunga is mine
> and it's for capoeira
> This gunga is mine
> and I can't sell it
> This gunga is mine
> and I won't give it
> away
> —traditional song
> of *capoeira angola*

Slavery was abolished in 1888. Soon, cities such as Salvador, Recife, and Rio were filled with freed slaves, most of whom had no education beyond any *capoeira* training. *Capoeira* was declared a "moral infirmity"; violence was rampant. In 1890, the federal government released a revised decree of crimes and punishments. Chapter 13, "Referring to the Idlers and Capoeiristas," included the following: "To do in the streets and public places exercises of agility… known as capoeiragem… and to carry weapons or instruments capable of producing lesions… provoking tumult and disorder… Punishment of imprisonment, for two to six months." While the term "instruments" here could mean many things, it is thought to also refer to the berimbau. (People I spoke with in Salvador and Recife remember hearing about the use of berimbaus as weapons, especially when the lower end of the staff was carved to a sharp point.) By 1920, the feared Bahian police chief Pedro de Azevedo Gordilho instituted fierce systematic repression against *capoeiristas*, including torture and maiming.

TRANSITIONS

In the 1930s, after repression had evaporated the overtly aggressive aspects of *capoeira angola*, we arrive at recent history. Master Bimba (1899–1974), a contemporary of Master Pastinha and a highly-skilled *angoleiro*, believed that *capoeira angola* was becoming folkloric in the worst sense, a caricature put on for tourists. Bimba declared that *capoeira* should get itself into shape.

Based on his belief that *capoeira* was Brazilian, not African, he created a new style, *capoeira regional*, which included elements from other martial arts and the original *batuque* as well as his own ideas. He emphasized the fighting and vigorous physical techniques that *angoleiros* were downplaying, while removing the *angoleiros'* Afro-Brazilian rituals, mysticism, and references. He opened his own academy, the first *capoeira* academy, in Salvador in 1932.

At the same time, Brazilian politics were changing. The new philosophy, embodied in dictator-cum-president Getúlio Vargas, tried to inspire a Brazilian nationalism and a stronger valuation of all things Brazilian. Bimba's stand on the national origins of *capoeira* ensured political support. And his new methods, taught in structured classes in an academy, attracted members of the middle classes to experiment with *capoeira*. While Pastinha was known to answer direct questions about *angola* with songs or riddles, Bimba developed rules and formal guidelines for learning and advancing in *regional*. (The government officially recognized his academy in 1937.)

Bimba's approach to the music was very different as well. He kept some of the traditional berimbau *toques* from *angola*, modified or discarded others, and created some new ones. And in his style, only one berimbau should be played. This was a drastic departure from *angola*, in which three berimbaus are necessary, each serving a different function. Bimba's tempos were notably faster, too, than in *angola*. In a nod to tradition, however, Bimba insisted that berimbaus should only be varnished, and not painted or otherwise decorated, in homage to the simpler instruments played by slaves.

Whatever his motivations, Bimba did much to reinvigorate *capoeira* and increase public acceptance of it. But the current situation of *capoeira* in Bahia is one of almost infinite irony. Tourism has become Salvador's main industry. And while Bimba believed that the *angola* of his day had lost its spirit and become a show for tourists, a tourist today is bound to see only an exaggerated form of *regional* on the cobblestone streets of Salvador's *Centro Historico*. Young *capoeiristas* learn fast that tourists like to see big movements and near-violent acrobatics. And if all this is performed to the steady throb of *atabaque* hand drums, drowning out the berimbau, the greater the attraction.

Serious pursuit of *capoeira angola* has gone underground. A visitor may watch certain *rodas* at the academy of the *Grupo Capoeira Angola Pelourinho* in the Forte de Santo Antonio, for instance, but prominent signs prohibit the taking of pictures or recording the events in any way; interacting with the *capoeiristas* is not generally welcomed. (Various masters in this group are featured on a Smithsonian Folkways CD, *Capoeira Angola*.)

In this Christmas display, a distinctly Brazilian Santa Claus heralds the Yuletide season with his berimbau.

Iê, let's go, out into the world, around the world and back again, comrade —traditional song of *capoeira angola*

THE BERIMBAU IN SALVADOR TODAY

A century ago, carrying a berimbau on the street could bring lethal consequences. Today, Salvador is full to overflowing of berimbaus being sold, played, hung on walls, or depicted in myriad ways. I spoke with Gilberto Gil Santiago about the berimbau. Santiago teaches percussion at the Federal University of Bahia and performs with the Bahia State Symphony. A busy player in traditional ensembles, he was one of three finalists this year for the Trofeu Caymmi award for best percussionist in Bahian popular and traditional music.

"Before there were so many tourists here, in the early 1960s, the berimbau was brought to the attention of musicians internationally through bossa nova," he said. "Now it's not unusual to hear the berimbau in popular music, although I first learned of it as an instrument of *capoeira* and then began hearing it in other music later.

"There is a lot you can do with the berimbau outside the traditional context. If I'm not playing for *capoeira*, I won't use the caxixi, and I like to experiment with other resonators besides gourds, using wood or tin. If I'm playing with guitarists or chamber instruments, I'll tune the berimbau to be in their key. People are doing interesting things these days. Dinho Nascimento uses a piano string instead of wire, and frets with guitar slides or glass bowls filled with water; and Sergio Otanazetra makes electric berimbaus with multiple wires running up to tuning pegs at the top of the instrument."

I asked about all the images of the berimbau in Salvador. "Of course it's for the tourists," Santiago said. "It and *capoeira* are both being used as symbols of Bahia. It's not so bad, in that a lot of foreign musicians come here to learn about the berimbau. They're always interested in the instrument because there's

The berimbau—a piece of wire and a stick,
Joined with a gourd and became a berimbau—biriba, berimba, berimbau
Raise your conscience, your black consciousness,
To overthrow the evil that surrounds us
Defend yourself—the weapon is musical…
—Olodum, "O Berimbau," 1992

Gilberto Gil Santiago plays the berimbau in both traditional and contemporary settings.

nothing that looks like it or sounds like it in their countries. It's so simple but it has a strong, complex sound. And local musicians, seeing the success of the instrument in getting people's attention, are using it more in pop and rock music. There was the black consciousness movement here in the '80s, with a lot of reanalysis of African culture; the berimbau gained some prestige then, too. Bahian groups might be trying to reclaim it from bossa nova, which came out of Rio and São Paulo. I think most musicians are trying to use elements of traditional music in their music, but keep it modern enough to still be commercial."

Groups working strictly within one tradition, especially regarding the berimbau, are becoming rarer all the time. Fortunately, I would have the opportunity to meet with a berimbau master dedicated to his tradition: Master Nô of *Capoeira Angola Palmares*.

A Conversation With Master Nô

Norival Morreira de Oliveira, Master Nô, has been immersed in the traditions of the berimbau and *capoeira angola* for fifty-three of his fifty-seven years. Born on the island of Itaparica off the coast of Bahia in 1945, he was introduced to *capoeira* by his grandfather. At age seven, he moved with his family to Massaranduba in Salvador, a neighborhood economically poor but rich in African influences. There his training began in earnest with the many accomplished *capoeiristas* who lived around him, and whose weekly *rodas* attracted *capoeiristas* from around the city. His ability and discipline soon won him the attention of Master Nilton, who one Sunday invited young Norival to enter the masters' *jogo*. The boy dedicated himself to *capoeira* from that day forward, and in 1964, the newly-titled Master Nô founded his first *capoeira* academy.

Today, the tally of Master Nô's students runs in the thousands, across a dozen countries. He is the founder, president, and Grand Master of *Associação Brasileira Cultural de Capoeira Angola Palmares*, an organization devoted to teaching, promoting, and maintaining the traditions of *capoeira angola*. Some of his former students, masters now in their own right, have established *Capoeira Angola Palmares* academies throughout Brazil, the United States, and Europe; Master Nô visits these academies each year to provide workshops and guidance. In fact, my encounter with Master Nô in New York would not have been possible without the coordination and support of Master Ombrinho, a graduate of Nô's academy in Salvador, who directs the CAP academy in Manhattan.

To be honest, I was a little apprehensive about meeting and interviewing Master Nô. Granted, the CAP network of academies is known for its outreach efforts, bringing *capoeira* and the berimbau into schools, disadvantaged communities, and special-needs groups, such as the elderly. The *capoeiristas* at these events, however, are rarely requested to explain (into a microphone!) the finer musical details of their art. Knowing of Nô's qualifications and achievements, I was imagining him as a rather laconic and no-nonsense interviewee.

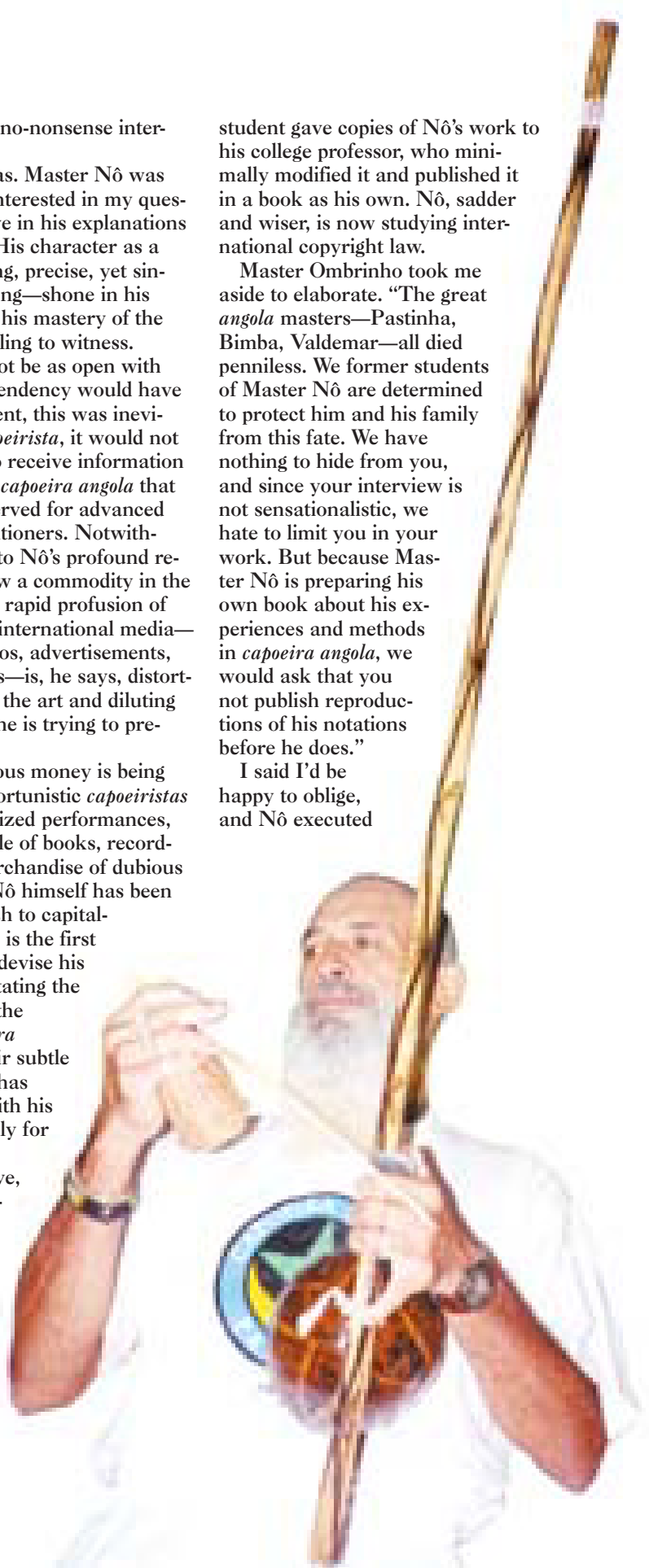
How wrong I was. Master Nô was warm and jovial, interested in my questions, and expansive in his explanations and recollections. His character as a teacher—demanding, precise, yet sincere and encouraging—shone in his conversation. And his mastery of the berimbau was thrilling to witness.

Still, Nô could not be as open with me as his natural tendency would have allowed. To an extent, this was inevitable; as a non-*capoeirista*, it would not be proper for me to receive information about the music of *capoeira angola* that is traditionally reserved for advanced students and practitioners. Notwithstanding that, and to Nô's profound regret, *capoeira* is now a commodity in the world market. The rapid profusion of *capoeira* images in international media—movies, music videos, advertisements, Brazil travel guides—is, he says, distorting the truth about the art and diluting the traditions that he is trying to preserve.

Meanwhile, serious money is being made by some opportunistic *capoeiristas* through highly stylized performances, and through the sale of books, recordings, and other merchandise of dubious traditional merit. Nô himself has been exploited in the rush to capitalize on *capoeira*. He is the first *capoeira* master to devise his own system for notating the complete *toques* of the berimbau in *capoeira angola*, with all their subtle variations, and he has used this system with his students successfully for twenty years. (The system uses intuitive, easily-learned symbols for sounds and duration, and does not require familiarity with musical notation.) Once, a student gave copies of Nô's work to his college professor, who minimally modified it and published it in a book as his own. Nô, sadder and wiser, is now studying international copyright law.

Master Ombrinho took me aside to elaborate. "The great *angola* masters—Pastinha, Bimba, Valdemar—all died penniless. We former students of Master Nô are determined to protect him and his family from this fate. We have nothing to hide from you, and since your interview is not sensationalistic, we hate to limit you in your work. But because Master Nô is preparing his own book about his experiences and methods in *capoeira angola*, we would ask that you not publish reproductions of his notations before he does."

I said I'd be happy to oblige, and Nô executed



Master Nô, *Capoeira Angola Palmares*, Salvador, Brazil

the principal *toques* for me to transcribe in my own way. But, I thought, once again the berimbau presents us with paradox: At its apex of dissemination and international recognition, it is at its most vulnerable. At a time when the need for traditional cultural information such as Master Nô's is greatest, this information is, out of necessity, guarded very closely by the few who possess it. But I can report my perception, after a day's conversation with Master Nô, that the traditional use of the berimbau in *capoeira angola* is in very safe, strong hands.

Metz: *Would a young person growing up today in Massaranduba, your old neighborhood, have the same opportunities to learn* capoeira angola *that you did?*

Nô: No. He or she can learn a certain form of *capoeira*, but actually learning the true essence of it, that would be difficult. The *capoeira* on the street is not what it was, and the *capoeira* in the academies is not what it was either!

Frankly, I'm concerned about the future of my art. The distortions are pervasive and accelerating, and there are reasons for this. The masters are not passing the information that they should to their students. Why? Many have already died, without having taught, or they have lost interest; also, of course, many young people don't want to listen to older people. *Capoeira* has become fashionable, a fad. And *capoeiristas* prefer to focus on the theatrical elements, where the money is. Part of this is the trend to value physical force instead of the subtle elements of the *jogo*.

You know, it used to be that every master had to know how to play the berimbau, how to sing, how to construct all of the instruments; today, the emphasis is on showing your muscles. But I teach these elements: the formation of the bateria for the *roda* and the way the instruments relate in terms of their functions and rhythms; the traditional and ceremonial importance of the instruments; and principally the way the berimbau directs the *jogo*. The *capoeirista* has to understand the fundamentals of the music to know how to hear it and use it in the *jogo*.

The youth are suffering from what I call a "virus of power," a virus that persuades them to want brute force instead of *malicia*. And the masters are partially to blame. They need to stop accepting quantity without quality. They need to open themselves to learning along with their students. They have to take risks. They have to put all of their intelligence and wisdom and experience in front of the students, to try to spark an "anti-virus" in them. Do you understand? In other words, the young person in Massaranduba can learn *capoeira*, but he will have many negative influences to overcome.

Metz: *Can you discuss how you started to learn to play the berimbau?*

Nô: I started to play as a small boy. Back then, it was clear: The berimbau is responsible for the *roda*, so you had to get a berimbau and learn from *capoeiristas* how to play it. The berimbau is central to *capoeira*, it is the *capoeirista's* sacred instrument. Where you find a berimbau, you find a *capoeirista*, or at least someone who likes *capoeira*.

I spent a lot of time at the masters' *rodas* on Sundays watching people

BERIMBAU CONSTRUCTION

"Traditionally, every master should know how to construct a berimbau." Master Nô has taken this responsibility to heart; his berimbaus are some of the best-sounding, most exquisitely-detailed instruments available.

The appearance of berimbaus as an item for general sale in Salvador can be traced back to Master Valdemar in 1942. He began to sell them to tourists from his stand at the market of Água de Meninos, and later, after a fire destroyed that structure, at the Mercado Modelo. Today, thousands of berimbaus, of all sizes and colors, are available there for the tourist trade.

By the 1960s, the pressures of mass production resulted in berimbaus of very shoddy quality —"berimbaus de vassoura" or "broom berimbaus," the *capoeiristas* called them. The old requirement of good biriba wood from the interior of Bahia gave way to lesser, cheaper woods, and to bamboo (used traditionally in some regions of Pernambuco state to make berimbaus for use outside the context of *capoeira*). Immense cottage industries sprang up. Soon, tourist and craft markets across Brazil, even in Rio de Janeiro, were selling these gaudy "broom berimbaus," and the younger generations of *capoeiristas* were not aware that better instruments had once been available.

Four recent examples of Master Nô's craftsmanship.

Master Nô, in his effort to maintain traditional principles, has led the struggle to reintroduce biriba wood to the construction of berimbaus. In Bahia, he takes his students into the forests to find and select the best wood, and he oversees every detail of measuring and preparing materials. He is celebrated for his unique engraving work, which is based on traditional West African designs and philosophies.

Nô offers the following specifications to those interested in trying to make a berimbau: "You need a good biriba staff, about seven hands in length, and a little thicker at the bottom end. When the wire is strung properly on the bow, its middle point will be about six (vertical) fingers' distance away from the arc of the bow. The *cabaça* should be about one palm's length up the base of the bow. The amount of cord making the loop to brace the cabaça to the bow should be just enough to allow your little finger to comfortably secure the instrument. And the cabaça should not be too big or too small; you may need to experiment with several to get the best sound."

play. Also, in the Uruguai neighborhood in Salvador, there were two of the best berimbau players. They weren't masters of *capoeira*, they didn't really even enter *jogos*, but they were specialists on the berimbau who played for many *rodas*. I watched them, heard their sound, heard their rhythms, and thought, "I have to play too!" I would stay for hours, then go practice at home, on the beach, anywhere. I would pester older *capoeiristas* to listen to me, to teach me things. But the great Master Zeca, also one of the best players, said to me, "Okay, you are learning the berimbau, but to be a good *capoeirista* you have to study everything—all the instruments, all the movements, *malicias* and *malandragens*." So I did!

Metz: *It seems that in those days, much of the learning took place on the street, or through individual apprenticeships and persistence. Today the assumption is that you need to learn* capoeira *in an academy, with all the attendant organization and class scheduling. Regarding the berimbau, how have you developed your teaching methods to adapt to this structure?*

Nô: Well, there are cultural effects, too. In Salvador, it's fairly easy to teach the berimbau, because it's in the blood. Afro-Brazilian roots. People there grow up hearing the berimbau everywhere. It's part of the culture, to varying degrees, but everyone has some knowledge. In the United States or Europe, you'll get students who've never seen a berimbau. It's a little more difficult. In Salvador, I'll do half an hour of music and one and a half hours of physical training each class. Here in the U.S., I hold music classes outside the scheduled class times for movement. You have to make the effort, because the structure doesn't allow time to properly learn the fundamentals of the berimbau, not to mention the other instruments.

My teaching methods are based on craftsmanship; I stay close to the students, working with them, adjusting their hands. I'll sit with them face to face and play, repeat, play, repeat. In Salvador, people learn more quickly by ear, whereas here people have a stronger relationship with books and notated patterns. It helps to have this material to study here, because you're not hearing people play berimbau everywhere on the street. So my notation system has been a great help, especially given my limited English. I'll tell you, it is a gift for me to be able to teach in many different places. I have learned so much about *capoeira* by seeing it at work in these different contexts.

But in any locale, once the student has developed a foundation in technique, they are ready to learn the base rhythm of each *toque*. As the student advances in his berimbau and *capoeira* technique, there are many *dobrados* (variations) of each *toque* to be learned. In order to play the *violinha*, the highest-pitched of the three berimbaus, you have to learn lots of *dobrados*, and learn when to change from one to another, when to depart, when to return. There is also the whole *bateria* to consider. Students must learn the nature of the communication between the instruments of the *bateria*; between these instruments and the principal instrument, the berimbau; and between the music and the *capoeiristas*. It is a language that they must learn, a complete language that gives hints, orders, commentaries, challenges. The communication in *capoeira* is not verbal; no one in the *roda* says to you, "Do this, don't do that." I do not talk in the *roda*. The berimbau talks. The berimbau communicates these things.

Even in the songs we sing, we might make observations about what is happening in the *jogo* at the moment, but usually metaphorically, and never imperatively. The song lyrics can be spontaneous, in a traditional way. That is, they provide a translation of what is happening in that situation, while the berimbau is saying everything that should be done next.

Metz: *Let's talk about the* bateria *of* capoeira angola. *Has it changed over time?*

Nô: Yes. It was originally three berimbaus—the berra-boi, viola, and violinha—and two pandeiros. Sometimes a reco-reco. But the agogo and atabaque, never. These two instruments entered the *bateria* thanks to the shows put on by big folkloric theater groups in Salvador in the 1960s. Of the *capoeiristas*, Master Canjiquinho had a big troupe, and so did Master Caiçara. The shows were dramatic presentations of traditional culture. The routine always was, first, *maculelê*; second, *puxada da rede*; third, *candomblé*; fourth, *capoeira*; fifth, *samba da roda*. Since the *candomblé* segment was right before *capoeira*, the atabaque drums and agogo were usually just left on stage. Soon people started to play them during the *capoeira* segment because they were there, and because it kept the show noisy and more exciting.

You know, shows are for tourists. Real *capoeira* is very internal and inwardly-directed, like *candomblé*, which is a religion, after all. These things in practice are serious and subtle. People who are not part of the group may not understand what they see and hear. But shows are superficial and fast-paced. Ironically, at this time, some of the best traditional information and methods in *capoeira angola* were starting to become more available to students, thanks to that same generation of *capoeiristas* who were doing these shows. But the public integration of other instruments in the *roda* was bad. Terrible. It was the new reference point, and it was the drop of water that filled the cup to overflowing. The *atabaque* became the dominant voice in the *bateria*, and *capoeiristas* now listen to it instead of the berimbau.

Metz: *It's certainly louder, especially the big ones that you see in use today.*

Nô: Exactly. The size adds visual appeal, and these guys want to play loud, and fast, and get faster. The information that the *capoeirista* needs comes from the berimbau, but the *atabaque* is driving the *roda*—and it is the newest member of the *bateria*, and it came in through the back door! The agogo is less problematic, although it too came in through the back door. I don't mind it. But I do not use the *atabaque*.

Metz: *I heard that Master Bimba, in his* capoeira regional *style, preferred to use one berimbau to teach technique to his beginning students, but sometimes had three berimbaus in the* roda *for advanced students.*

Nô: Actually, he only ever used one berimbau and two pandeiros. The *regional* style is a summary, an abridgment, of *capoeira angola*. It does not have the same methods or objectives.

Bimba's objective was physical defense. Look at the name of the academy he created: Centro de Cultura Fisica Regional, that is, "physical culture." It says nothing of *capoeira*.

Now, I don't want to criticize *regional* just because I am an *angoleiro*. But I have devoted my life to *capoeira*, learning the art, learning the berimbau. *Capoeira angola* is about all of life, not just physical training and defense. The great masters have said, "The *roda* of *capoeira* is the stage of life." In the *roda*, as in life, you need to develop all your mental, physical, imaginative resources. *Capoeira angola* does not have limits or predetermined uses. It's a different perspective, and one which, for *angoleiros*, is well represented by the berimbau.

Metz: *I'd like to ask you about several factors that* capoeira angola *has to contend with today, and find out if you think they are affecting the traditional music. First, as* capoeira *has grown, there are more masters, more academies, more* rodas. *I read an interview with Master Bigo, a student of Pastinha, who said that the ceremonies and songs for each* roda *used to last much longer, but today, with more* capoeiristas, *there is pressure to cut down on all these things.*

Nô: It's quantity without quality, as I said before. And it's an educational problem, not a time problem. Many *capoeiristas* are poorly informed, and pass on their misunderstandings to their students. Of course this is affecting the music in general, emptying it of much of its richness.

Traditionally, you are not taught all the *dobrados* of all the *toques* the first day you pick up a berimbau. It's too much to learn. You learn them in time, as your skills and perceptions improve. You learn them as you need them, as you are ready for them. But with everything speeding up, you get young masters and fast *rodas*, and there are fewer opportunities to learn and use this information properly. For instance, people will start with the *toque* of *angola*, which is slow and initiates the *jogo*. Then they want to charge ahead to *Sao Bento Grande*, which is very fast and intense, skipping everything in the middle. Where's the logic in that?

Metz: *What about the fact that the government of Brazil has officially recognized* capoeira *as a sport? I have looked through pages of regulations for training and advancement, but particular* toques *are never even mentioned.*

Nô: They don't recognize anything. Genuine recognition of *capoeira* is not possible, and the *toques*? It's too far beyond their experience to understand. You get politicians "recognizing" aspects of *capoeira* when it is in their interest to do so, and I'll give you an example. The president of the official *capoeira* federation in Bahia wanted to advance his political career, and wanted the *capoeiristas'* votes. So he rounded everybody up to give an honorary doctorate to Master João Pequeno, copying the way Master João Grande received that honor here in the U.S. Everybody loved this guy for doing it, and he won his election. But poor João Pequeno was already at death's door; his proper time had long passed. It's sad, but that's the kind of "recognition" it is.

Metz: *What about tourism?*

Nô: Tourism strengthens the negative influences. You know, people ask me why I don't have an academy in the Centro Historico in Salvador. There's an assumption that all *capoeiristas* should be there. But I never wanted to be there. It's full of young *capoeiristas* criticizing each other, trying to outdo each other, with tourists wandering around taking pictures. That encourages them further. Plus, Centro Historico (Pelourinho) has an energy that I feel here [traces the thick vein up his forearm], an old energy of oppression and the force of the human spirit. I prefer to visit there to feel that energy, to think and reflect. But it's not a place where I can work efficiently.

Metz: *There are lots of recordings being made these days of* capoeira *music. Do people try to create new songs and sounds to make their recordings more noticeable?*

Nô: This is a prime source of distortion and misinformation. Every day there are more fusions and combinations be-

ing made, which still have the nerve to sell themselves as traditional. There are so many examples. On one disc I've heard, the *capoeiristas* are singing pop songs. On another, they sing romantic *samba canção*. You even hear reggae songs, for heaven's sake!

I am preparing to make my own CD of songs that I have written, some of them in homage of the grand masters. It will be very traditional, very roots-based. The music is not accompaniment to the physical action; the music contains information that directs the action, and that needs to be heard, understood, and preserved. If I want to change the philosophy of the *jogo*, I change the *toque*. And if the *jogo* is not going well, I can stop it and start over, all through what I play on the berimbau. This is basic information that people need to be listening for in the recordings, and that recordings of *capoeira* music should contain. It's a serious responsibility. But people go in the studio and are overwhelmed by options, and lose focus.

Here's an example of how a poorly considered recording can impact the tradition. Master Caiçara recorded an LP in 1965; they took him and a bunch of *capoeiristas* down to São Paulo to record. Something happened in the studio. He wasn't paying attention, the production people had no understanding of anything, and a track he recorded playing the *toque* "Panhe a Laranja no Chão Tico-Tico" was labeled as the *toque* of Santa Maria. By the time somebody noticed, it was too late, everything was ready to be shipped. And a lot of people bought that record. There are generations of *capoeiristas* thinking that he was playing Santa Maria, and not knowing about Tico-Tico. Many *capoeiristas* today, bless their hearts, don't know any better. You see, this is beyond distortion, this is sacrificing information.

Metz: *What about innovations in the construction and technique of the berimbau? There are electric berimbaus now, and musicians like Nana Vasconcelos who...*

Nô: No, no, no. [Pauses] I'm not against progress, but it must be justifiable. Okay, there are some good musicians doing interesting things with the berimbau. But those things have nothing to do with *capoeira* or with the traditions I am trying to preserve. The trouble comes when *capoeiristas* let themselves get influenced by those things. This is part of the larger educational problem I have been talking about. I mean, an electric berimbau would be better for amplification in a show or a large *roda* then the fences of microphones you see sometimes, getting in the way. But I say you shouldn't even have the microphones, or want them. You wouldn't want them if you really know how to play, and know how to sing, and know the fundamentals of what you're doing in the *roda*. The traditional knowledge justifies itself, but you have to understand the fundamentals to begin to appreciate that. Otherwise it's all superficial, all for show.

Playing Technique

Two formidable aspects of berimbau technique are confronted before the first note can be struck: "arming" or stringing the bow, and supporting the instrument without hurting yourself or anyone around you.

In the photo, Gilberto Gil Santiago demonstrates an effective way to prepare the bow for play. Brace the base of the staff on the outside of your left foot; bend your left leg into the arch of the bow as you pull the top of the staff inward with your left hand (if you are right-handed). With your right hand, pull the wire taut, pull it around the staff, then wrap the cord several times around the staff, covering the loop at the wire's extremity. Tie a hitch knot, then wrap some more (plenty of cord is a big help) and tie another hitch knot. Beware of over-varnished wood; it can be almost impossible for the wire to hold on a slick surface.

An alternative method that works a little better with stiffer wood is to secure the base on the ground and place your left foot on the staff, then apply pressure as you pull the top inward. Both methods will involve some strain and frustration at first. "Wear gloves until you're used to it," Gil advises. "And remember that the people who traditionally developed and played these instruments were physically quite strong."

Securing the instrument can be awkward at first, so it's wise to start out as Master Nô recommended: place the cabaça about a hand-length up the bow, with just enough cord in the loop to set snugly but comfortably on your little finger. If the cabaça is much higher it will not be in the "sweet spot" for the fullest sound, and if it's too low you'll forfeit balance (and dignity, as your aching hand allows the berimbau to semaphore helplessly around). You should not have to work too hard; a relaxed grip is key. And a well-made, well-balanced instrument is lightweight and fairly easy to manipulate.

While the weight of the berimbau is supported by the little finger, the third and fourth fingers support the vertical position of the instrument. A *dobrão* is held between the thumb and the first joint of the index finger, and used to change the wire's pitch. The dobrão was originally a copper coin worth 40 *réis*, historically popular for use with the berimbau because of its favorable shape and thickness. (The *vintém*, slightly smaller in both size and monetary value, was also used.)

Brazil has had several currencies since those days, and today's coins, about the size of our nickels, are far too small to be adequate. Many Bahian berimbau players, therefore, will use rocks collected at the beach. The word "dobrão" has become a catchall term for any type of fretting device, perhaps because the tradition has simply conserved a numismatic vicissitude. But there's a linguistic connection. A variation on a given *toque*, as Master Nô explained, is called a *dobrado*, that is, "doubled" or "something doubled or enlarged." And the *dobrados* typically incorporate more applications of the dobrão than are used in the base *toques*.

There are three basic sounds from the berimbau used in the music of *capoeira angola*: the low note (*grave* or *solto*, wire unfretted); the high note (*agudo* or *interrompido*, wire fretted); and a ghost note played with the dobrão gently touching the wire (*squitim*, or "squealing"). Then there is the famous "wah-wah" effect, moving the cabaça toward and away from the player's stomach. Here are some tips for getting the right tone qualities:

- If you are comfortable with the berimbau and dobrão in the left hand, proceed to the right hand. The stick, called *baquetim*, *vareta*, or *vaqueta*, is held between the thumb and index finger, balanced on the tip of the third finger. Most of the striking motion should come from the wrist, not the arm.
- The handle of the caxixi is placed over the third and fourth fingers. It provides a rattling accompaniment to all strokes, and at moments when the wire is not being struck, a sharp accent is obtained by flicking the right hand forward.
- As a rule, low notes on the berimbau are played below the point at which the dobrão would make contact for the high sound (that is, on the short length of wire between the contact point and the cord securing the cabaça). When the dobrão is engaged to raise the pitch, those notes are struck about three to six inches above the contact point. The difference in pitch between the unfretted and fretted wire should be about a whole step. Do not press too hard with the dobrão; it's easy to choke the sound.
- When applying the dobrão to raise the pitch, try to scoop it gently into

place as you strike the wire. If it is forced into place too soon, with the wire already ringing from previous strokes, there is an unnatural cutoff of vibrations, a flamming effect, and a sudden pitch bend.

• The *squitim* requires delicacy; it should be shrill, but not unpleasantly so. With the dobrão engaged, strike the wire lightly and crisply just above the contact point.

• Low notes and the *squitim* are played with the cabaça "closed," or in at the stomach. High notes are played "open," or with the cabaça out from the stomach. This takes practice. When playing intricate patterns, the associated movement is a kind of dance with the instrument that is impossible if the muscles in the left hand and arm are not relaxed.

• Advanced players will sometimes quickly touch the dobrão to the wire between strokes, as a different kind of ghost note (see Master Nô's second Tico-Tico variation). To build up to this, practice sequences of alternating strokes and touches (e.g., low-touch-low-touch, or low-touch-high, low-touch-high). Another type of note is sounded by firmly pushing the dobrão into the wire in rhythmic time, that is, like a stroke against the wire from behind. This lets you insert a higher-pitched note in fast patterns (see the second and third *samba da capoeira* variations).

• The lowest section of wire, below the cabaça, can also be struck; its tight "pinging" sound is not part of any traditional *toque* but is often incorporated as an embellishment.

The finest written resources that I have seen for developing technique on the berimbau were authored by Brazilian percussionist and composer Luiz Almeida Da Anunciação. His first work, "O Berimbau da Bahia," was published in the *Revista Brasileira de Folclore*, 11(29): 24–33, Jan–April 1971. Half the page space is devoted to practical exercises, and there is also a notated example of the *toque* of Angola.

His newer work offers considerably more approaches and details: "Berimbau," volume 1 of the series "A Percussão dos Ritmos Brasileiros" from the *Escola Brasileira de Musica* (Rio de Janeiro, 1990) weighs in at 138 pages. (The European edition includes both Portuguese and English text.) In addition to numerous technical exercises and in-depth examinations of some *capoeira toques* and *dobrados*, Anunciação explores modern techniques such as playing on the gourd, rolling between the wire and the staff, and playing with two sticks in the right hand. He includes samples of scores for berimbau and chamber instruments.

All of this is written in a new, unique notation system, which, as Gilberto Gil Santiago observed, "is really a new way to see the berimbau. He has notated every nuance, so you have to work closely with the material. It is very difficult. But I think that this vision of the berimbau shows that it is a serious instrument, with a wonderful past and a very bright future."

The *Toques* of the Berimbau in *Capoeira Angola* BY MASTER NÔ

Three berimbaus are necessary to play the music of *capoeira angola*—the berra-boi, or "bellowing ox," which has the lowest voice; the viola, middle voice; and the violinha, highest voice. There are no size requirements, for example that the violinha should be a tiny instrument or that the berra-boi should be huge, or have a large cabaça. You just need three instruments that have these pitch relations. And the berra-boi is sometimes called a *gunga*, but every berimbau is a gunga, and an *urucungo*. These are synonyms.

In *capoeira angola*, the berra-boi marks the style. That is, the person playing the berra-boi will always play the *toque* of Angola, no matter what. The viola is responsible for the *toques*, and it is usually played by the master of the *roda* since the *toques* will determine the nature of the *jogo*.

These *toques* are played on top of the *toque* of Angola from the berra-boi. The violinha will play variations of the particular *toque* that the viola is playing. Each *toque* has many traditional *dobrados*. The viola might play a *dobrado* once in a while, and the violinha is able to improvise around particular *dobrados* depending on the *jogo*, but the berra-boi stays in Angola. *Capoeiristas* in the *jogo* have to know how to relate to each *toque* in general, and also how to relate to the interplay between the style, the *toque*, the *dobrados* from the violinha, and the particular energy of that *roda*.

PRINCIPAL TOQUES

The principal toques in *capoeira angola* are Angola, São Bento Pequeno, São Bento Grande (including in its forms Gêge, São Bento Grande medio, São Bento Grande ligeira, and Barravento), Santa Maria, Tico-Tico, and Banguela. (There are other traditional toques used outside the *roda de capoeira*, as well as some common misunderstandings about the names of *toques*, which I will address below.)

The *toque* of Angola is the foundation of the music. The geographical and philosophical roots of the art are clear from the name. The *toque* is used to initiate the *jogo*, at a relatively slow pace. São Bento Pequeno and the different forms of São Bento Grande can all be used as the *jogo* develops, leading up to the *toque* of Banguela played for the vigorous *jogo de dentro* in which all manner of attacks, defenses, evasions, and acrobatic movements are permitted. The dynamic interaction of the instruments in the *bateria* during the execution of these toques—the struggle between the viola and violinha, between the reco-reco and agogo, between the two pandeiros—are all manifestations of the struggle between the two *capoeiristas*, and between the master and the students.

Santa Maria is an important *toque*, accompanied by a song that speaks of Santa Maria; it was traditionally used for the *jogo da faca ou navalha*, or a *jogo* using knives or straight-razors. *Panhe a Laranja no Chão Tico-Tico* is a very distinctive *toque*. The name, something like "grab the orange on the ground, little bird," describes the *jogo*: when the master plays this *toque*, the *capoeiristas* are free to demonstrate their dexterity by picking up money tossed into the *roda*—with their mouths. The "orange" refers to the orange color of bills of a certain denomination commonly dropped by spectators in times past. Today, handkerchiefs are often used instead.

OTHER TOQUES

There are several other traditional berimbau *toques* that are not linked with any specific *jogo* in *capoeira angola*. For example, Ave Maria is a *toque* with spiritual significance to many people in Salvador; it used to be commonly played by *capoeiristas* at the hour of 6:00 p.m., a sacred hour in many of our faiths. There is also Aviso ("warning"), used long ago to warn the people in the *roda* that plantation officials were coming, and that the *roda* should ease back into an innocuous form of movement. This *toque* is taught to all students of *capoeira angola* as a remembrance of the oppression of slavery and the need to disguise your intentions. *Capoeira regional* has a form of this *toque*, called Cavalaria or "cavalry," referring to roughly the same historical necessity; conversely, though, it is used in *regional* for fast, acrobatic jogos.

In *capoeira angola*, the *toque* of Iuna is played at the funerals of *capoeiristas*, slowly and with feeling. Master Bimba, in *capoeira regional*, used it for *jogos* between advanced students; there it is played much faster. Its origins are mysterious. I remember hearing it from my first days in the *angola* tradition, although its use in *regional* is perhaps more common. People in *regional* like to maintain that Bimba invented the *toque*. This question cannot be resolved, although it should be remembered that Bimba was trained in *capoeira angola* and was highly respected for his knowledge of *angola* before developing the *regional* style in the early 1930s.

Then there is a set of *toques* with many names, often called *samba de angola*, *samba de capoeira* and *samba da roda*. These are traditionally played after the *jogos* have ended, and people are mingling and relaxing. They were popularized by the folklore shows I mentioned earlier.

These are the main *toques* within the traditions of *capoeira angola*. There are many other names of *toques* that you will encounter in books or on the street in Bahia. Some of them are new creations specific to *capoeira regional*. Others were created by individuals to address particular needs or circumstances; two examples of this type, Samongo and Muzenza, came from Master Canjiquinha in the 1960s.

Sometimes, names of other musical patterns or elements have gotten mixed in with the berimbau repertoire. *Ijexá* and *afoxé*, for instance, have been referred to as *toques*, but they are actually names of patterns on the atabaque drums that came to be absorbed into the *roda* of *capoeira angola*. And a wide range of *toque* names was given by earlier generations of *capoeiristas* to researchers, who listed them all in their books. But in many cases, the diverse names were simply popular nicknames for a given *toque*, or they were born from the *capoeiristas'* wish to help the researchers by coming up with as many names as they could! Most of the great masters had very little schooling and were not in a position to speak systematically about these things.

That, to me, is a reminder that no one is the sole proprietor of the truth—myself included! I speak from my experience, in my era, in my locale. But

NO. 6

TEACHING TIPS FOR DRUM SET

Practicing the drum set is 33% technique, 33% musicianship, 33% research and 1% a decent pair of shoes.

BY CHRIS HANNING

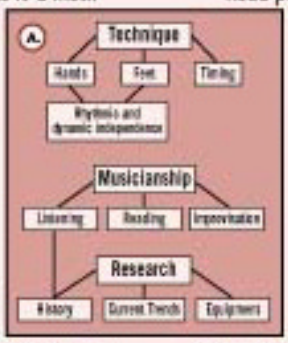
One of my favorite ways of kicking off a drum set class at a summer camp is to ask students to outline their typical practice routine. I am always surprised at the overwhelming majority of students who describe a mono-dimensional practice regimen.

I know the word "mono-dimensional" may prompt you to stop reading, but it does best describe how students only practice one way when they sit at the drum set. Developing the necessary skills to perform on any instrument requires a multi-dimensional approach.

I spend a great deal of time helping students create a multi-dimensional, or balanced, practice routine that includes three basic areas: Technique, Musicianship, and Research. (Fig.A)

Technique: Most young drummers severely neglect their feet. Students need clear concepts on how to operate the pedals. Developing pedal technique requires a regular routine of practicing patterns for the feet much like practicing snare drum rudiments for the hands.

Students typically spend time working on rhythmic independence exercises but rarely practice dynamic independence. Practicing with a metronome is a must. I also highly recommend that students master the singing techniques outlined in Gary Chester's book "New Breed." Chester's concepts have helped me in all areas of music making.



Musicianship: Developing critical listening skills is essential. Students should be given regular listening assignments with specific instructions on what to listen for. Transcription assignments should start out simple (i.e. one beat or fill) then become more complex as the student's ear improves.

There are many play-along books available today for developing reading skills. Jazz Band directors can provide charts and recordings that students can play along with (they don't have to necessarily be the charts the band is rehearsing).

Research: Know your equipment! It amazes me that most students use one pair of drumsticks for everything. I use a variety of Pro-Mark sticks including different woods, weights, and bead sizes. When demonstrating to students the sonic difference between maple and hickory sticks they are always shocked!

Read percussion and drum set journals. Many have very inexpensive on-line memberships. There are also an abundance of books and videos dealing with historical and stylistic periods of music that can provide students with an understanding of how the art of drum set playing has developed. In conclusion, students should plan out their practice sessions balancing these three areas of study. Once students understand the art of practicing they are on their way to achieving their musical goals. As for the shoes... I think it's safe to let your students make that critical decision on their own.

FAMOUS QUOTE

"Know your equipment and how it reacts in different playing situations."

—CHRIS HANNING

HANNING'S HIP TIP

Have your student keep a practice diary that records their progress and notes antidotes that you and your student have discovered. Clinic notes, exercises, and transcriptions can also be included.

For more information on the Acid Jazz Sticks, call 1-800-233-5250, or e-mail us at info@promark-stix.com

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Save each lesson

Chris is an Associate Professor of Percussion at West Chester University. He performs and records with groups throughout the Philadelphia region including NFL Films, Warner Brothers Publications, and the Bach Choir of Bethlehem. You can see Chris teach and perform at several summer camps and clinic appearances supported by Pro-Mark.

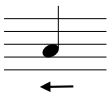
Watch for the next helpful lesson in the coming months.

capoeira angola, properly understood and undertaken, is infinite. My concern is the continuity of *capoeira angola*, linking what it was to what it is and will be. There are many conflicting claims and arguments today about these things. That is why, for us as *angoleiros*, the berimbau is our sacred instrument and our most potent symbol: In the *roda*, you and I do not speak. The berimbau speaks.

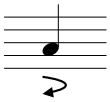
Transcriptions

The music of *capoeira* is deceptively difficult to notate. Beyond the complexities of capturing the sounds of the berimbau on paper, there is a frame-of-reference problem: it is easy to hear the *toque* phrases starting on different beats. In many cases, after called in by the viola, the other berimbaus will begin their phrases in the middle and sync up after a few beats. Below, I have usually given several beats of pickup notes at the beginning of each example to suggest that this music, played traditionally, occurs continuously and without deference to barlines. However, I have notated each complete *toque* as it relates to the *Angola toque* and the basic *bateria* framework.

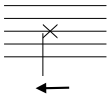
The tempos can start slow, at around 56 bpm, and get up to around 100 bpm. The *samba da capoeira* patterns are often played faster—130 bpm or so.



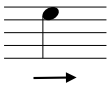
Low tone. Arrow indicates position of berimbau in at the stomach.



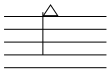
Low tone. Immediately following stroke, move berimbau rhythmically away from and toward the stomach.



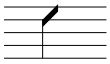
Squitim, achieved by crisp strokes at the wire, which the dobrão is touching.



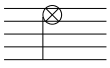
High tone. Hold the dobrão against the wire to raise pitch around one step. Arrow indicates position of berimbau away from stomach.



Caxixi played alone with a flick of the right wrist.

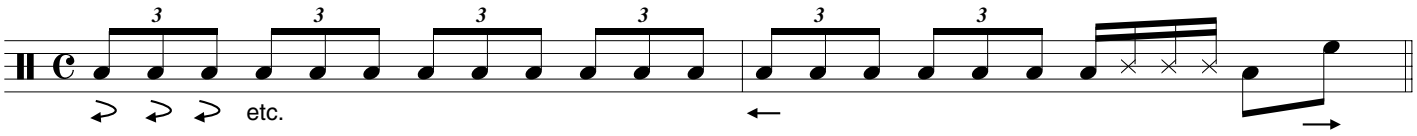


Quick grace note. Touch the dobrão to the wire and release.

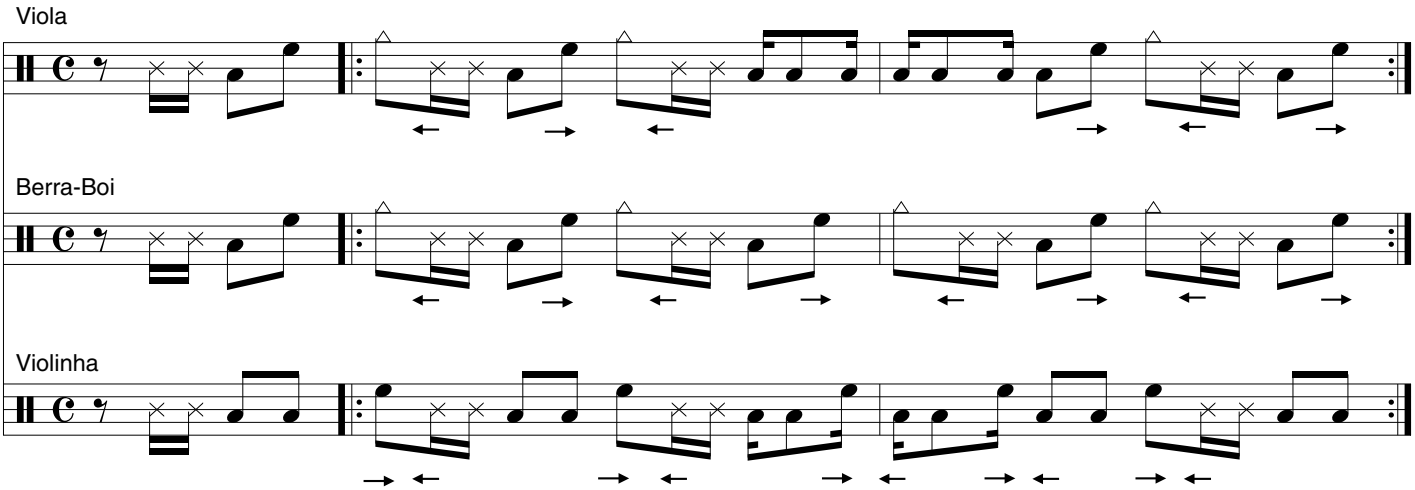


Rhythmic pitch bend, played by moving the dobrão firmly against the wire.

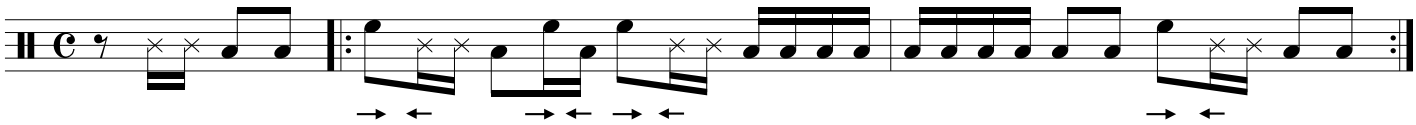
Call on viola into *toque* of Angola



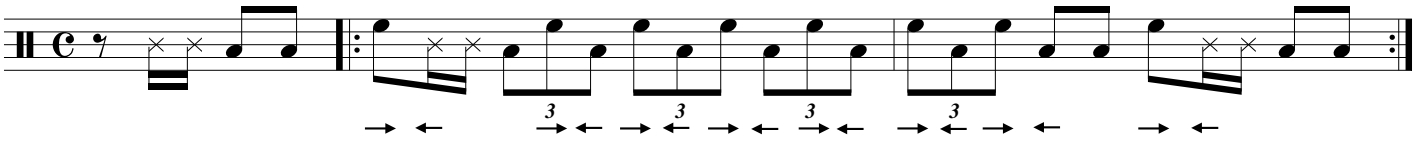
Angola



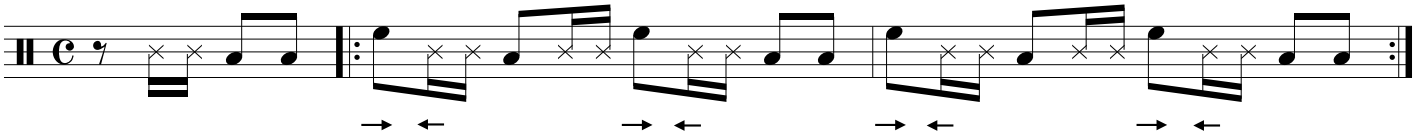
Angola: violinha variation 1



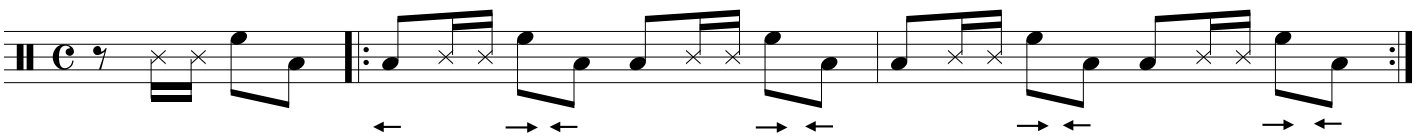
Angola: violinha variation 2



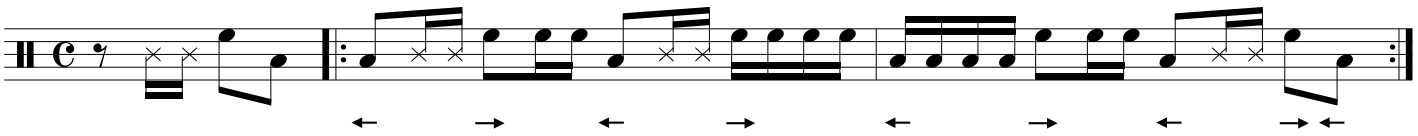
São Bento Pequeno



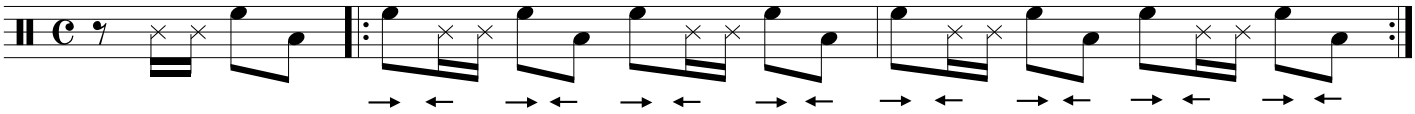
São Bento Grande



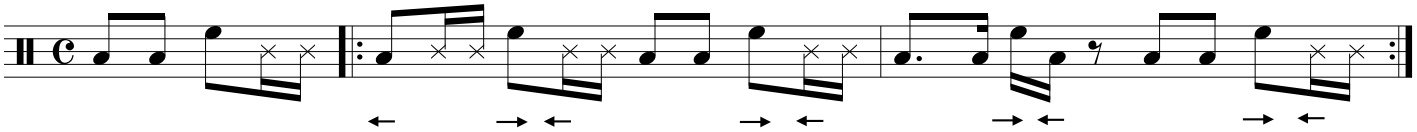
São Bento Grande: violinha variation



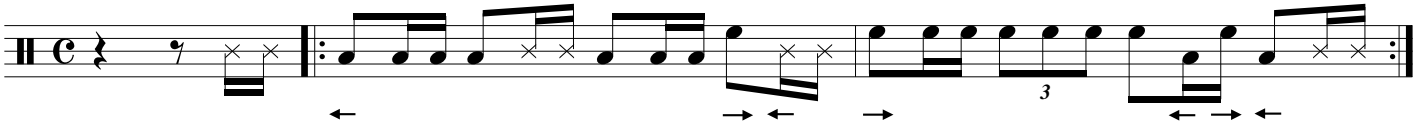
Banguela



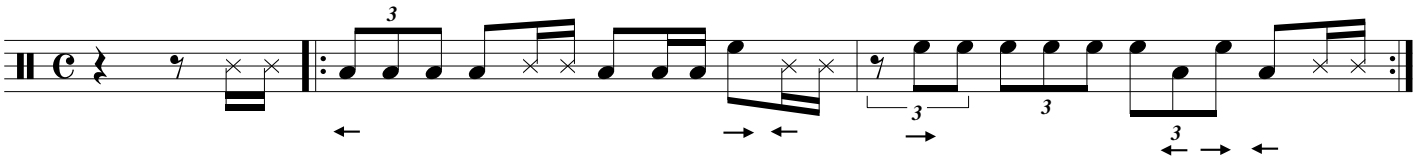
Santa Maria



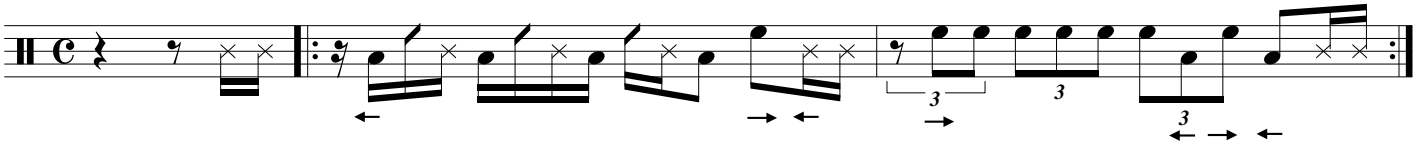
Panhe a Laranja no Chão, Tico-Tico



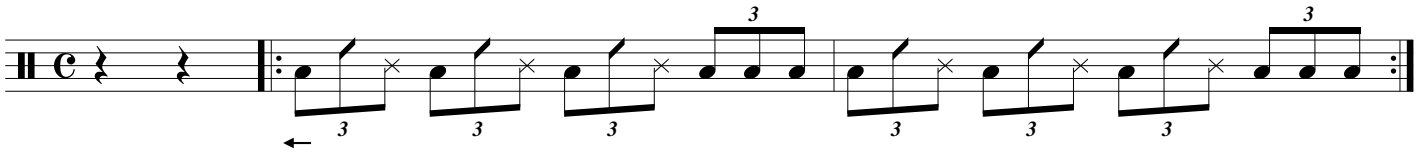
Tico-Tico: viola variation 1



Tico-Tico: viola variation 2



Aviso



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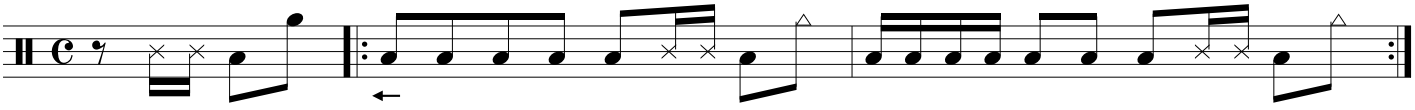
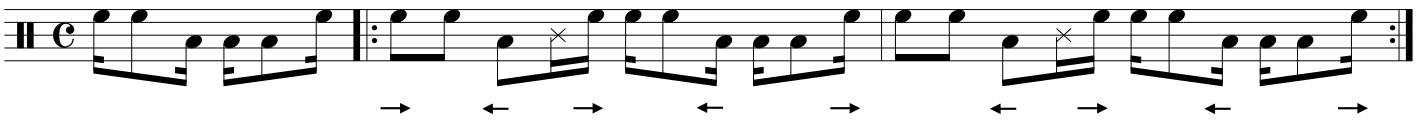
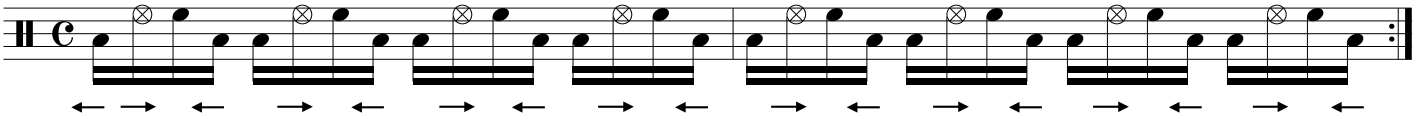


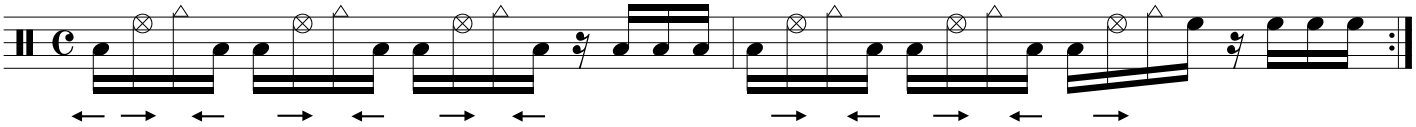
Samba da Capoeira, ex. 1



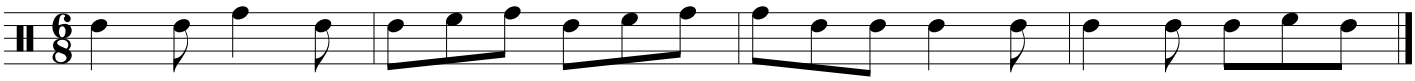
Samba da Capoeira, ex. 2



Samba da Capoeira, ex. 3



Bateria



For Further Research

Two of the best books on *capoeira angola* and the berimbau are in Portuguese: Waldeloir Rego's *Capoeira Angola: Ensaio Sócio-Etnográfico* (Editora Itapoã, Salvador, 1968) and Kay Shaffer's *O Berimbau-de-Barriga e seus Toques* (Monografias Folcloricas 2, FUNARTE, 1977). Rego's work is a broad historical, cultural, and linguistic analysis, while Shaffer zeroes in on the history and use of the berimbau. His was the first work to address the difficulties and inconsistencies of *toque* nomenclature. He also provides transcriptions of *toques* from the masters whom he interviewed. An excellent documentary video titled *A Capoeiragem Na Bahia* was produced for TVE public television in Salvador in 2000, and copies may be purchased through the Secretary of Education there (specify English subtitles if needed.)

The few books available in English tend to be written from the perspective of *capoeira regional.* For information and resources about *capoeira angola* in English, or to contact Master Nô or Master Ombrinho, go to the Capoeira Angola Palmares Web site: www.capoeiraangola.org.

Jay D. Metz has studied and taught percussion and drumset throughout northeastern Brazil; he was honored to participate in a recent educational exchange position at the Fundacao Centro de Criatividade Musical de Olinda in Pernambuco state. A freelance percussionist based in Lawrence, Kansas, he has written for *Modern Drummer*, *Drum Instructors Only*, and *Percussive Notes*.PN

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The Quest for Versatility

BY DAVE TULL

People who find out that I make a living as a drummer often ask, "What band do you play with?"

"I'm freelance," I reply.

"What does that mean?" they ask.

Scanning my date book will graphically point out what "freelance" has meant for me. A few gigs with Chuck Mangione (samba, swing, songo, rock/funk, brush ballads, vocals, drum solos); several gigs with Jack Sheldon's Quartet (straight-ahead small-group jazz, knowledge of standards and bebop, solos, brushes); Jack Sheldon's Big Band (reading, swing, mambo, samba, blues); a couple of gigs with the Les Brown Big Band (big band swing, lots of reading, bossa nova, brushes); the Page Cavanaugh Trio (trio swing, brushes, vocal parts, light touch, knowledge of standards); recording session for a jazz choir (rock, pop ballads, swing, mambo, timbales, brushes, sight reading); the Steve Huffsteter Big Band (adventurous big band with post-bop combo styled arrangements); Dixieland gigs (street marches, two beat, Dixie song forms); performing in the pit for musical productions (reading, following conductor, Broadway musical styles, country rock, small percussion, timpani, a little mallets); and the list goes on.

WHAT IS THE POINT?

You can't make a living playing with one band, or even one type of music. With rare exceptions, players working today must be able to slide easily into any musical scenario. Young, aspiring drummers may not realize that one of the skills they will need in order to keep busy is versatility.

Versatility can be defined as the ability to say "yes" to a gig before asking what kind of playing it entails. One doesn't have to be an expert in every style, but versatile drummers know enough to play confidently in almost any context. As styles get mixed and fused together, developing this kind of flexibility is crucial. The days of being able to specialize in a specific style and make a living are, for the most part, over.

When I was first learning the drums I didn't see the importance of acquiring versatility; like most of us, I focused on one style. I am so glad that, early on, my teachers encouraged me to branch out and explore other kinds of music.

I was lucky to be in the great jazz program at Berkeley High School in the Bay Area. But when asked to play in the school's musical theater production in my junior year, I turned it down. I had no interest in that pit stuff; I was an aspiring jazzer.

The next year, Mr. Elliot, director of the musical theater, prodded me into playing for the show "Guys and Dolls." I went to the first rehearsal feeling as though I was doing him a favor and expecting it to be a big yawn. It soon became apparent that Mr. Elliot had done *me* a huge favor, as I found that the reading was difficult, the beats unfamiliar, and sitting at the kit trying to follow a conductor was a new challenge. And to my amazement, I discovered that many of the songs I had learned in jazz band had originated in musicals.

That early experience made me see that I needed to learn many styles if I wanted to make a living as a drummer. By the way, I have paid many bills by playing Broadway musicals.

Becoming versatile means familiarizing yourself with many different styles and skills. Knowing where to start can be confusing, as the list seems endless. Here are some steps to help point you in the right direction.

DECIDE

Start by selecting one style or skill on which to focus. Be open minded and adventurous. Pick something that you have been curious about but have never studied. If your drumset reading is weak, that's a high priority. Maybe you're a rocker who needs to learn brushes, or a jazzer who needs to get the Cuban-based rhythms together.

Another idea is to ask your teacher to suggest an area in which you could use some extra work. Ask your musician friends about new styles they have been

ESSENTIALS FOR THE WORKING DRUMMER

I. Jazz
   - Big band swing
   - Small group jazz and bebop
   - Dixieland and "second line" grooves
   - Fusion and jazz funk
   - Learn jazz tunes/standards: know the forms and basic structure.

II. Brazilian rhythms such as samba and bossa nova

III. Cuban-based rhythms such as mambo and cha cha

IV. Broadway musicals
   - Sight reading
   - The ability to follow a conductor
   - Miscellaneous small percussion
   - Timpani and some mallets

V. Reading—especially for big bands and musicals

VI. Brushes
   - This often overlooked skill is useful in almost every style, and essential for jazz-based gigs. Plus, they are fun to play.

VII. Time
   - Make sure the various grooves you have learned really feel the way they should. Many students get a pattern under their fingers, but don't "shed" it enough to really make it sound solid and convincing. That makes the pattern useless on a gig.

VIII. Rock, funk, hip-hop and country rock.
   - I've listed this last because most students already have skills in these styles.

exploring. Check out trade magazines for articles or advertisements for CDs that can take you in new directions.

The largest obstacle to focusing on something new is that we love to play the music that we have already mastered because it's fun. Keep in mind that beats, coordination, grooves, and concepts from a new study will find their way into the music that you are already playing. Practicing along with Poncho Sanchez records to learn mambo bell patterns improved my rock and jazz playing dramatically.

PRACTICE

Like any other skill, versatility must be practiced. Once you have picked a new area to work on, set aside a specific block of time in each practice session aimed solely at developing that skill or style. Ask your teacher or someone knowledgeable in the new area to write out specific beats and patterns that are key to the style. Locate books and CDs that will assist you in learning new beats and grooves. Take the time to get the new beats and patterns under your fingers before playing along with a CD.

LISTEN

Though this step is easy and fun, it is often forgotten. It is futile to try and master a new groove from a book without listening to examples. Listening as part of your practice time means putting on a CD, sitting down and listening to it, and *doing nothing else* at the same time. It may seem strange to just sit and listen, because we have gotten used to music being just background sound.

1. Listen to a specific tune or CD several times. I usually notice things that really aid my playing after the fifth, tenth, or fiftieth time through.

2. Listen to all of the instruments—especially the interaction between voices.

3. After several times through, play along with the CD using headphones. Don't worry about fills or hits; just try to groove with the band and get your time feel settled.

4. Expand your listening to all eras. Every period in music has something to teach you if you tune in with an open mind and ears.

5. Whenever possible, get out and listen to live music. Nothing can substitute for being in a club or theater and hearing the music in person. Not only do you get a chance to hear the music, but you can watch the way the drummer moves and how the patterns are approached. Understanding a given style often includes awareness of visual and musical cues that occur only in a live setting.

HAVE FUN

Remember that the point to all of this is to enjoy the full range of music that can be played on your instrument. It can be tedious to learn new patterns and daunting to embrace the unfamiliar. Don't let that initial reaction keep you from discovering the thrill of mastering new styles and putting them to use. One of my favorite moments is when I'm playing with a band in a given style and can hear that an unexpected groove from some other style will add a whole new color to a tune.

Dave Tull is the drummer for Chuck Mangione, the Jack Sheldon Quartet, the Les Brown Big Band, the Page Cavanaugh Trio, and the Steve Huffsteter Big Band. Tull toured and recorded with the Maynard Ferguson Orchestra in the late 1980s. In 2000 he traveled to Bangkok to perform with several artists for the King of Thailand. He was profiled in *Modern Drummer* magazine in April 1990. Tull teaches drumset at Fullerton College and has served as a clinician at CSU Northridge Summer Jazz Camp and Cuesta College in San Luis Obispo. **PN**

Sound Enhanced

Hear the music examples marked in the Members Only section of the PAS Web site at www.pas.org

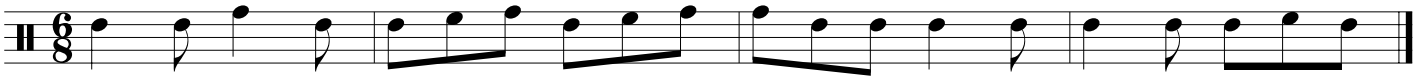
Canon for the Drumset

BY MICHAEL PETIFORD

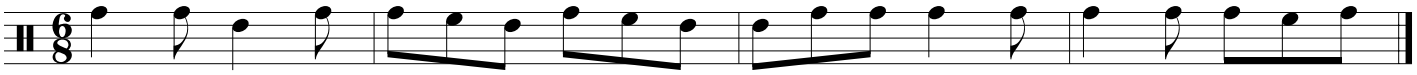
A *canon* is a type of musical composition derived from *canonic imitation*, a form of musical repetition in which a leading voice plays a melodic subject accompanied by one or more additional voices that follow, imitating the subject a number of different ways. Except in certain circumstances, the following voices always enter later than the leading voice and are always either an exact imitation or a variation of the subject.

The simplest form of canon is the *round*, in which the imitation is exact—no changes in pitch or rhythm—and the melody is repetitious. Children's songs such as "Row Row Row Your Boat" and "Three Blind Mice" are commonly sung as rounds. In a round, a singer begins a simple repetitive melody. After a few beats or measures, a second singer begins singing the exact same melody. The two sing simultaneously, the only difference being that the second voice is delayed. This continues until all voices have entered and are singing the same thing at the same time, each with a different starting point. (See "Playing a Round on Drumset," *PN* August 2002.)

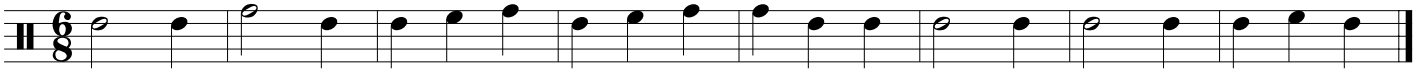
The more complex forms of canon apply variations to the following voice(s) and the leading voice generally develops without falling into cyclical repetition. Four basic variations commonly applied to the melodic material of a canon are *inversion*, *augmentation*, *diminution*, and *retrograde*. These variations can be applied singly or in any combination and are by no means the only possibilities available. Look at this four-measure phrase and note the relationship between it and the following variations.



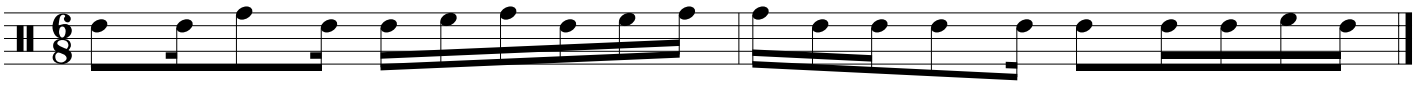
Inversion: The melody is turned upside down. Thus an ascending phrase becomes a descending phrase, and vice versa. Low notes and high notes swap places.



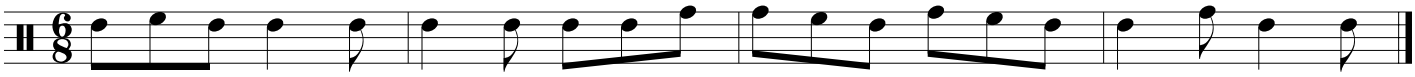
Augmentation: The note values in the following voice are increased uniformly, extending the overall length of the melody. For instance, doubling the value of each note makes the phrase twice as long.



Diminution: Like augmentation, diminution effects the overall length of the melody. In this case the overall note values are decreased by a given increment. By subtracting one-half value from each note, for instance, the four-measure phrase is compressed into two measures. (Canons in augmentation and diminution are cases in which it is acceptable—but not a requirement—for the following voice to begin on the same beat as the leading voice.)

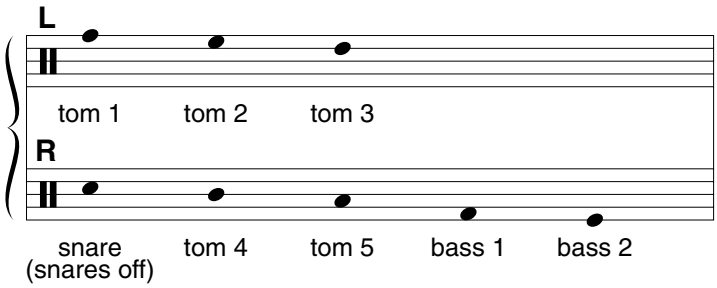


Retrograde: Backwards or reverse. In this instance, the melodic subject is literally flipped around and played backwards. In a retrograde canon the leading voice and the following voice begin on the same beat; however, the following voice consists entirely of the leading voice in reverse. A composer may reverse the actual rhythmic structure of the melody or simply reverse the order of pitches. It is common practice to play a canon of this sort once from left to right, and to then repeat it playing from right to left, allowing each voice to act as both leader and follower. Canons in retrograde are often called *crab canons* because the side to side movement is reminiscent of the way a crab walks.



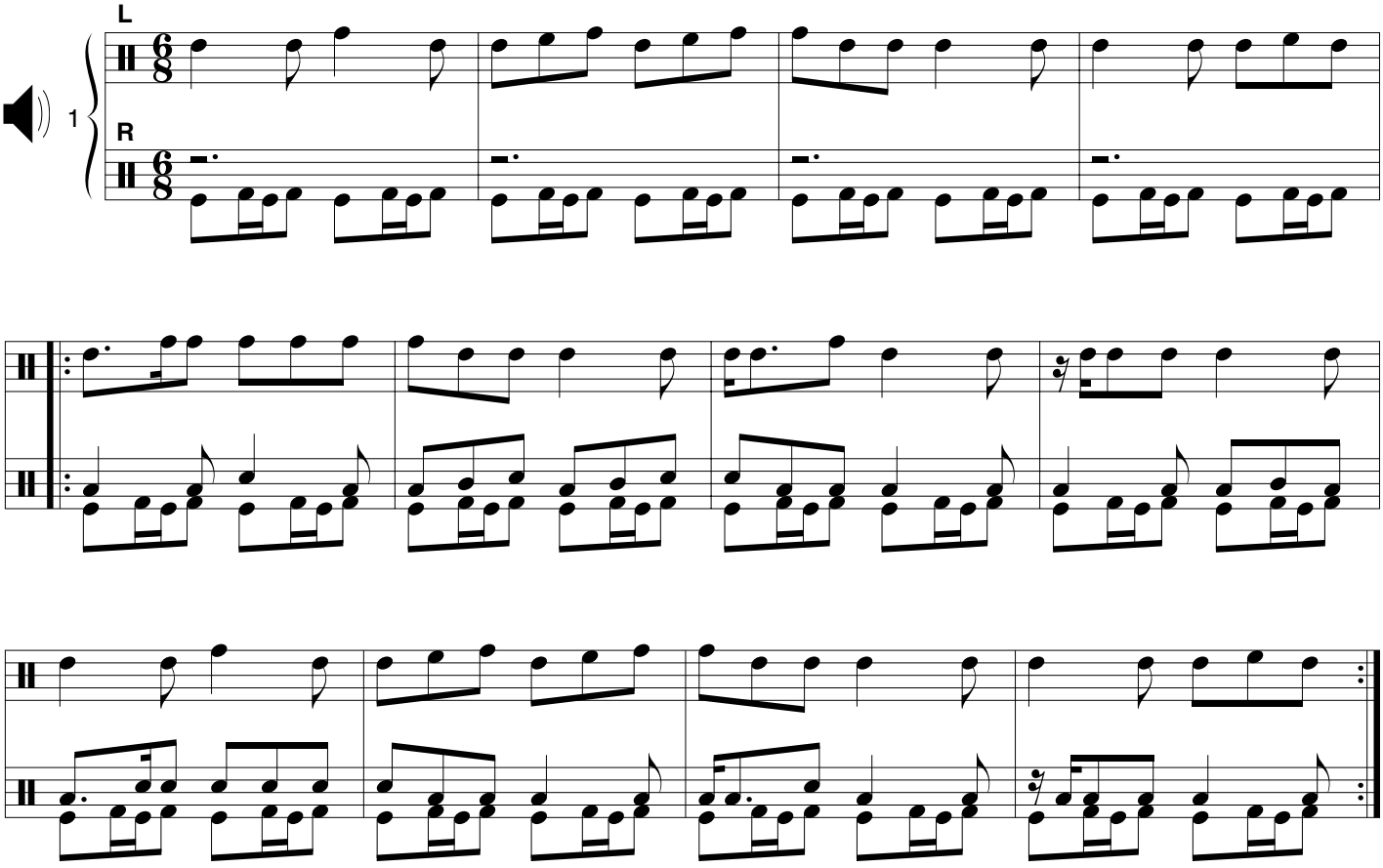
It is important to point out that I am addressing melodic concepts not normally applied to the drumset. Specifically, canons are *polyphonic* compositions. In other words, they are compositions comprising multiple melodic lines executed simultaneously. A drum is not considered a melodic instrument because it produces a single pitch, and in order to compose melody multiple pitches are required. A drum*set*, however, consist of multiple drums and can therefore be thought of as a melodic instrument.

In the following examples, two staves are used. The upper staff is labeled L for left hand and the bottom staff is labeled R for right hand. Bass drums are noted on the bottom of the lower staff, with the stems down so that they can be seen as a separate voice. The following key illustrates the left/right division of the drumset as well as the configuration of the staves.



The following canonic etudes are each based on the same melodic subject and incorporate the variation techniques. I want to accentuate the sensation of layering, or stratification characteristic of polyphonic compositions, so I have written each canon over a double bass ostinato accompaniment.

ROUND



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The deadline for nominations for members to the 2004 PAS Board of Directors is February 3, 2003.

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 email address (if available).

Send letters of nomination to PAS,
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PERCUSSIVE ARTS SOCIETY HALL OF FAME NOMINATIONS

Nominations are now being accepted for 2003 inductees into the Percussive Arts Society Hall of Fame. This award is presented at the annual PASIC, this year to be held in Louisville, Kentucky, November 19–22.

Please send all letters of nomination to PAS,
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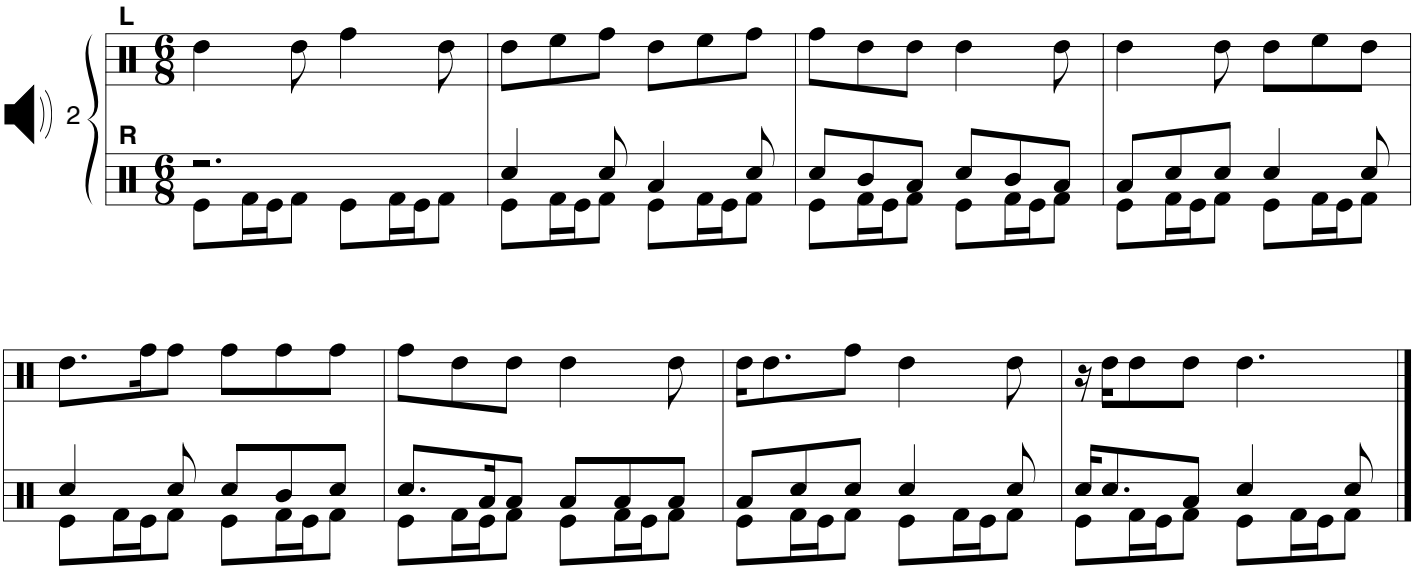
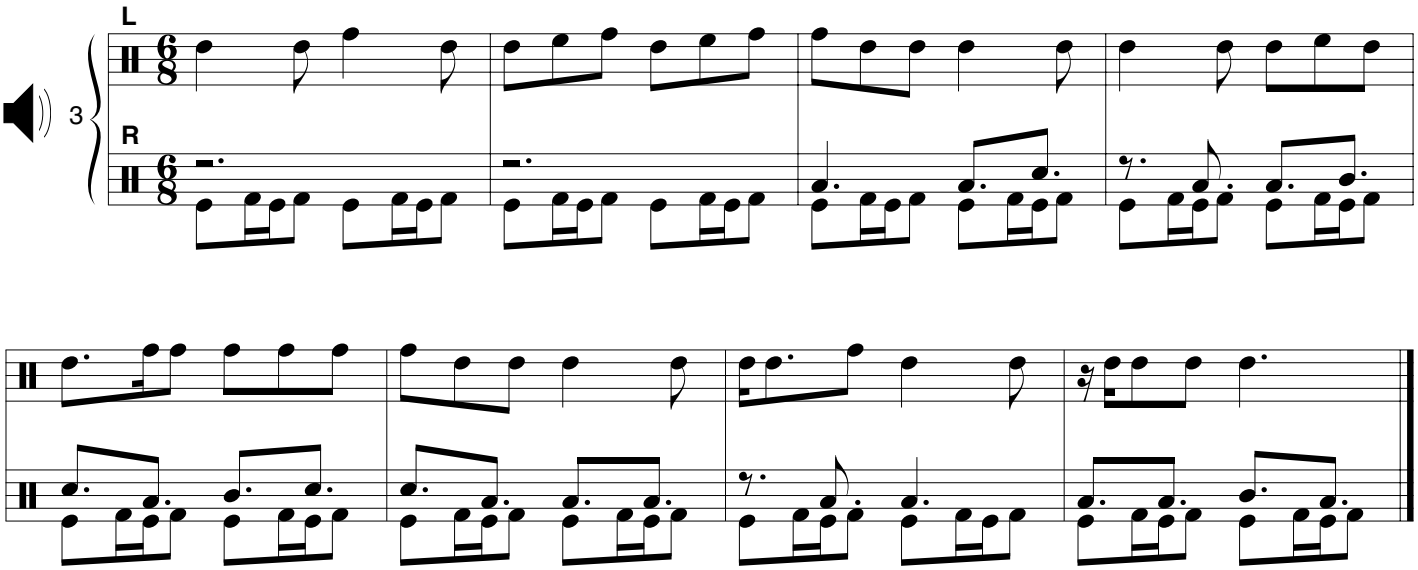
Lawton, OK 73507-5442
E-mail: percarts@pas.org

Deadline for nominations is February 3, 2003.

CANON IN INVERSION



CANON IN AUGMENTATION (1/2)



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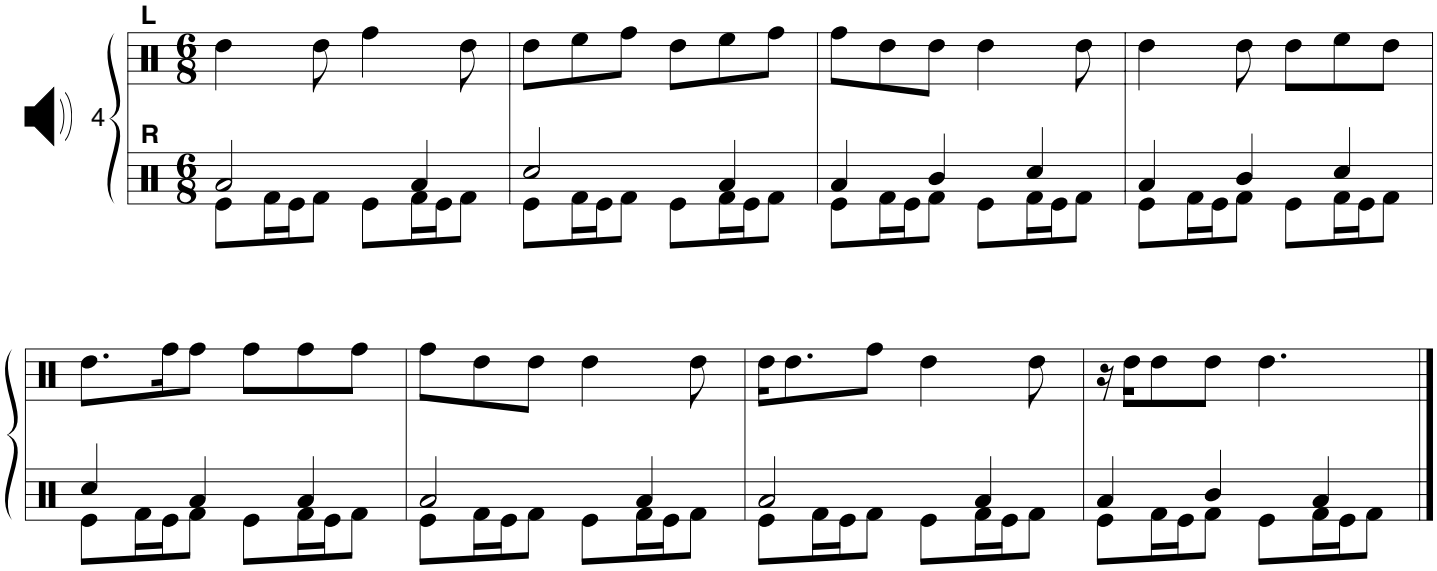
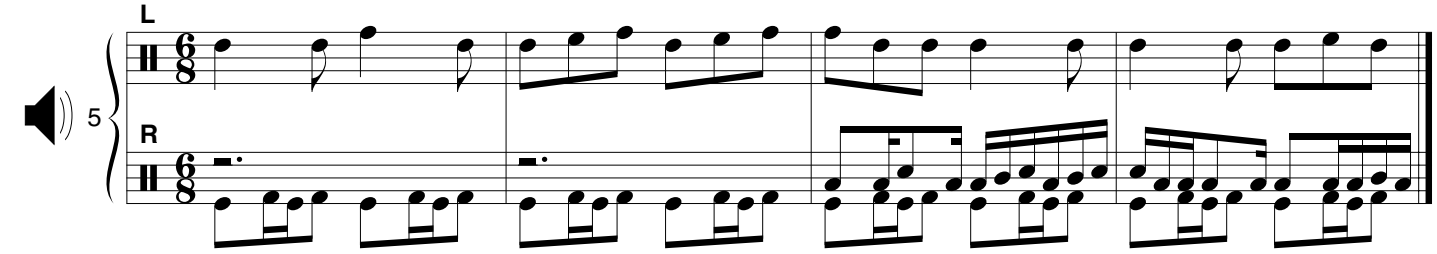
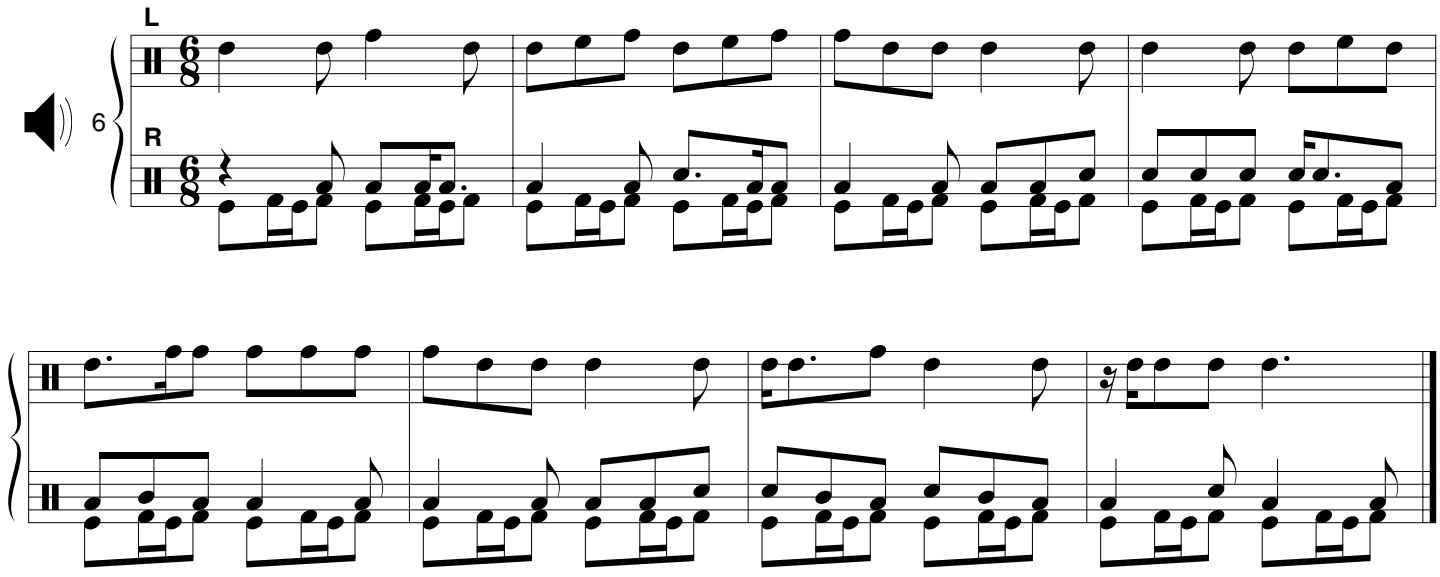
CANON IN AUGMENTATION (DOUBLED)



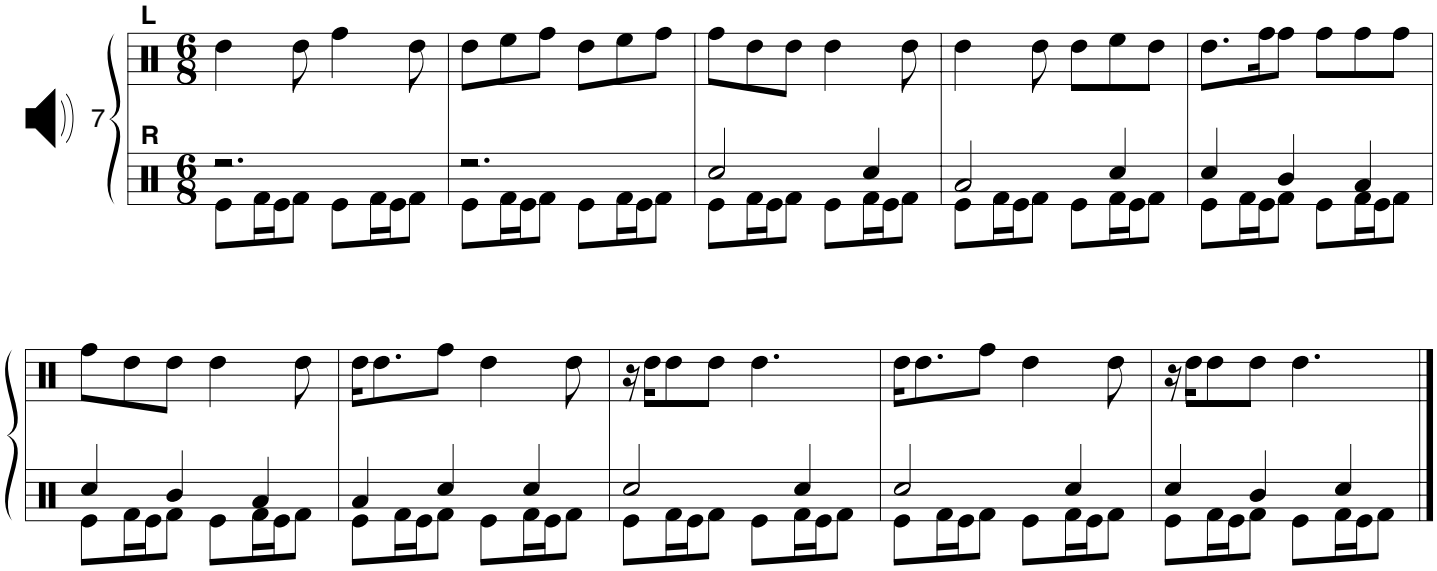
CANON IN DIMINUTION



CRAB CANON (RETROGRADE)



CANON IN INVERSION AND AUGMENTATION



Michael Petiford received a Bachelor of Fine Arts degree from Arizona State University, where he graduated *summa cum laude*. He is a member of the Golden Key National Honor Society and has performed in college marching band, concert band, stage band, and orchestra. He has played drumset in numerous club acts, church bands, and community theater productions. **PN**

Using A Click Track for Marching Rehearsal

BY JOHN BOGENSCHUTZ

Contemporary marching-show design uses a variety of quick-changing tempi to create excitement and tension. Since most metronomes do not easily accommodate sudden or gradual tempo changes, teachers must find new ways to provide a solid and complete tempo source for rehearsal.

One solution to this challenge is to create a click track for the music. Using a click track instead of a metronome allows for infinite tempo changes, dynamic contrast, and use of *accelerando* and *rallentando*. Since music contains many of these expressive devices and consistency is a key element of marching performance, using a click track makes sense.

The click track is a pre-arranged sequence of clicks imitating a metronome, but it can adjust to various tempo demands. Although it can be created in many music software programs, this article will focus on utilizing Finale music software. After creating the click track on the computer with Finale, it is recorded onto a mini-disc and played through a Megavox (or some type of long-range speaker in the back of the field) with a mini-disc player. The following materials are needed:

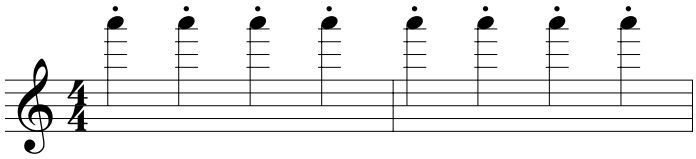
· Finale music notation software
· Mini-disc player
· Blank mini-disc
· Long-range speaker (for back of field)
· Cable to record from computer to mini-disc player
· Cable to play from minidisc player through long-range speaker

The first step in creating a click track is setting it up in Finale. Put one staff line on the screen. Next, create two measures of 4/4, then the same number of measures as the piece you are working with. The reason for the two measures at the beginning is so the ensemble can hear eight clicks before starting. It is recommended to consistently use eight clicks at the beginning, regardless of the time signature of the piece. This method reduces confusion for the performers in terms of how they are starting, and it saves time by eliminating explanations about how each segment will start. Eight clicks at the beginning offers the members and conductor an opportunity to get the beat in their head for four counts and then mark time to feel the pulse physically as the conductor conducts the last four beats.

PUTTING NOTES ON THE STAFF

To make a click track line up with the music and conductor you must use the same beat structure in Finale that the conductor is using. The best way I have found to replicate a metronome click is to position the notes on A6 using the Acoustic Bass Voice, or voice 33, in Finale.

You may want to use a different voice due to the varying sounds a voice number may make from one computer to the next. Factors to consider in finding a good sound to use as the clicks include: a solid beep sound, consistency of beep (the beeps do not always sound the same note to note on a computer), and one that will produce sound right away at any tempo. Once you have the notes on the staff it is best to put staccato markings over each note so the note will sound short and the performers will have something precise to listen to.



In order to get the staccato to sound short and precise enough, choose any one of the staccato markings and double click its box. In here you can adjust the length of the staccato note. I recommend ten percent for fast to medium tempos and five percent for slow tempos. (You will have to use different articulation markings for the ten percent and five percent staccato, because when you change one staccato length it changes them all for that same marking.)

At the end of the piece, add about two measures of rests. If you do not put these rests at the end, the last note will be clipped off. The playback on Finale continues until it reaches the end or when there are no more rests. You must place quarter rests because Finale will not read the default whole rests as rests. (With some earlier versions of Finale, you might need to add a bar of quarter rests at the beginning as well so that the first note always speaks and is in tempo.)

TEMPO CHANGES

Add tempo changes, either sudden or gradual, to the track. To make a *subito* tempo change, simply put a new tempo marking on the measure in which the tempo change happens. To put the tempo marking over a specific note you should use the text expression tool. Click on the note (or beat) that you want to change tempo on, enter the tempo number (you don't have to do this but it helps you see what you are doing on the score), then click the Playback Options and select Tempo. Complete by setting the value of the note with the tempo that you desire.

Other types of tempo change include *accelerando* and *ritard* or *rallentando*. To accurately create these in the track it is best to place tempo markings on each note. This requires some math to decide the rate of the *accelerando* or *ritard*. Consider an *accelerando* from the metronome marking quarter note = 90 to quarter note = 120 over the course of two measures. There is a 30-click difference between the two tempi. Divide 30 by 9 (the number of beats the tempo change will consume if you include beat 1 of the next measure). You get 3.33, which translates to a

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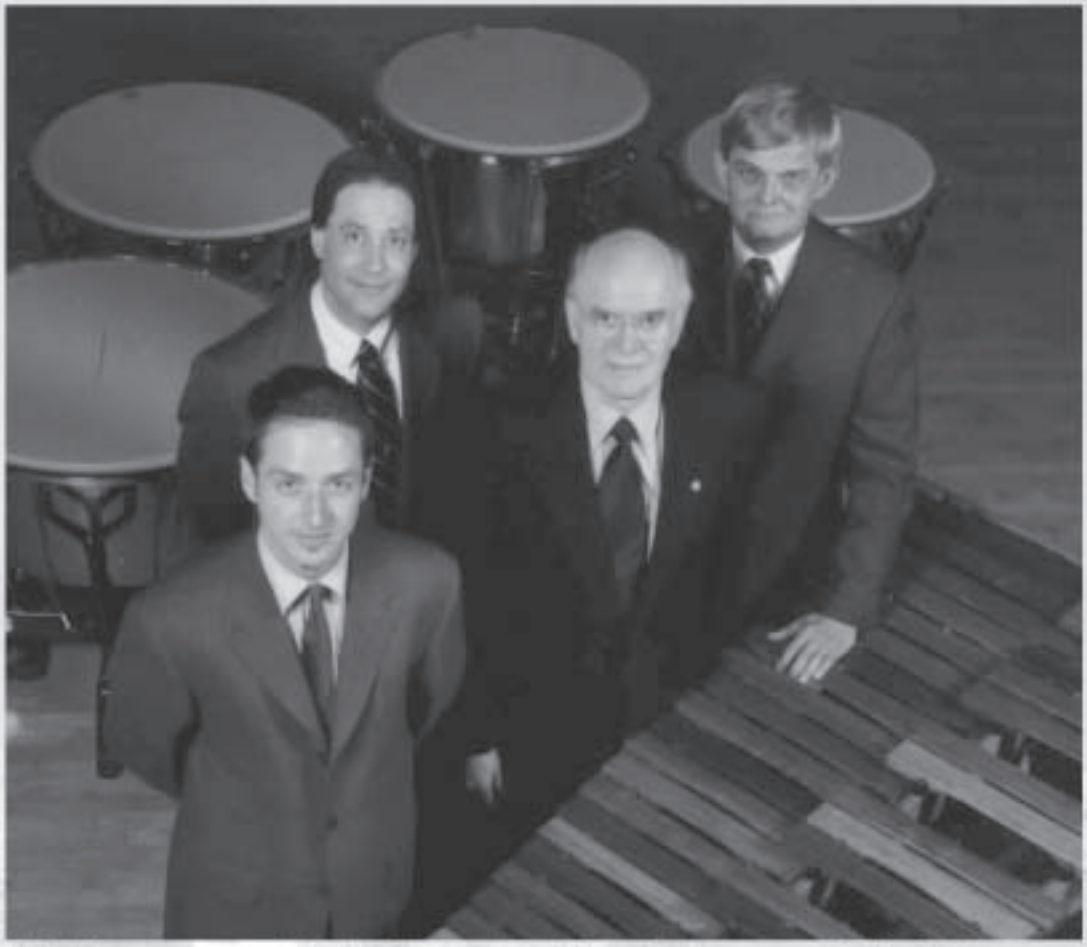

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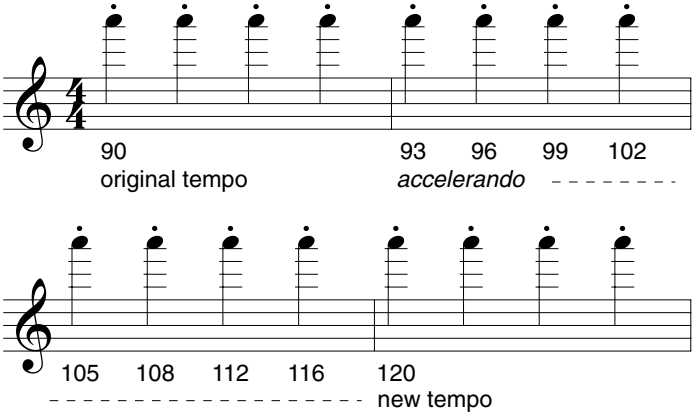
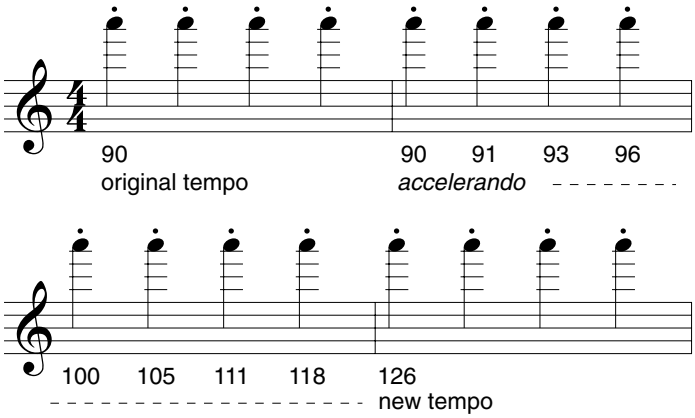
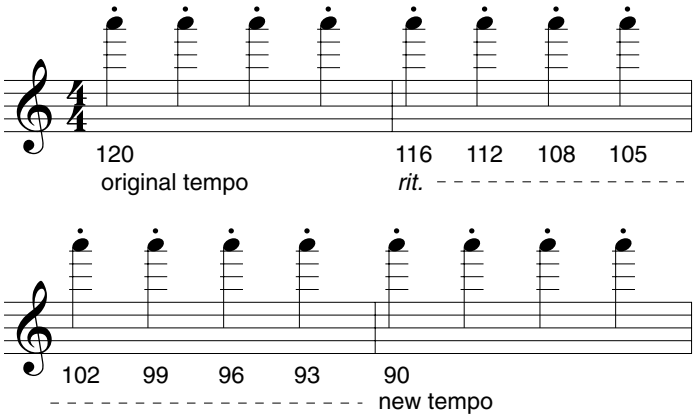
3.33 bpm increase from note to note. Since fractions can not be used in Finale, divide the beats as shown below.



Depending on the desired musical effect, you can divide the increase in different ways. The example increases three beats-per-note at the beginning of the *accelerando* and four beats-per-note at the end. This is not an even increase, but it is difficult to hear the differences of three to four beats increase between notes. Dividing the remainder in this manner gives a sense of building at the end of the *accelerando*. You can make the *accelerando* or *ritardando* move at any pace you wish for the chosen musical effect. Here is a different interpretation of the *accelerando* that produces a "snowball" effect.



The same method is utilized for a *ritard*, except you decrease the metronome beats on each note.



INCREASING VOLUME

One problem associated with using a click track is getting the volume loud enough to be heard by everyone (especially the conductor). In order to get the clicks loud enough, go to Finale's Playback Controls and set the Base Key Velocity to its maximum: 127. Then, once you have finished putting everything you need on your first staff line, create seven more staves and copy everything from the first staff line onto all seven lines. This will increase this volume just as if you had eight trumpets playing in unison as opposed to just one trumpet.

These steps should boost the source volume considerably. If it becomes too loud, adjust the volume on the long-range speaker.

ADDING SUBDIVISION

An added advantage of a click track is the ability to add appropriate subdivisions with which performers can compare their internal subdivision. Try placing the subdivisions on a separate pitch. Instead of A6, put them an octave lower on A5. (Be sure to put the staccato markings on these notes as well.) Put any subdivision desired: eighth notes, sixteenth notes, triplets, etc. Hemiolas can be produced to aid performers in feeling where their notes place in comparison to the actual pulse (e.g.,

playing a quarter-note triplet over a steady quarter-note pulse). The possibilities are limitless, but they are time consuming.

RECORDING AND DIVIDING TRACKS

Recording from the computer onto the minidisc player is the next step. Mini-disc players are recommended for several reasons:

1. They are small enough to tote around in the backfield with the long-range speaker easily.
2. They have excellent absorption of shock so the minidisc does not skip.
3. You can re-record over a minidisc time and time again.
4. You can place the tracks anywhere you want to with possibilities of adding and changing track numbers.

You need a cable that connects the speaker output on the computer to the input jack in the minidisc player/recorder. Turn the volume on your computer up to 75 percent of the total volume (to help enhance the sound on the field). Leave room at the end of every click track so different pieces will not bleed together. Ten seconds of silence following each piece on your minidisc is recommended.

Once the click track is on your minidisc, divide that entire track up into smaller tracks for rehearsing the music. This will allow you to start anywhere you want to in the music. Using rehearsal letters as points for new tracks is easy because the performers are expected to know where rehearsal letters are. Be sure to start eight counts before the rehearsal letter. For example, if you wish to create a track for rehearsal letter A, start the click track eight clicks before letter A.

This part of the process takes time. Listen through and count the click track so when you get eight counts before letter A, pause the minidisc and divide the track. When doing this step, be sure to account for the eight clicks at the beginning. After you find the track division for letter A, start there and then divide up the rest of the rehearsal letters giving eight counts before each one.

Since different tracks have different starting points in each piece, make a track list to accompany the click-track disc. A small piece of paper kept with the minidisc player should suffice. Keep multiple copies of the click track sheet in case it is lost. The click track sheet should include a track number for each rehearsal letter. Here is an example:

First Suite in E-flat

1. Beginning
2. A
3. B
4. C
5. C5

Divide the tracks in any manner required in the music or drill. Notice in the example above that C5 was a spot, due to either a musical phrase or a visual phrase, at which to start rehearsing. You can start at any track number and it will play until the end of the piece. You do not have to create separate tracks to start at various rehearsal letters. It is one track divided up into sub-tracks.

The eight clicks at the beginning of each sub-track will be at the tempo of the eight counts before the rehearsal letter. Therefore, if there is a tempo change at the rehearsal letter, the eight clicks before that rehearsal letter will be at a different tempo than the tempo at the rehearsal letter. Also, the eight preparatory clicks might occur during an *accelerando* or *ritard*.

This may seem troubling at first, but in the end it helps solidify tempo changes and the performers are able to feel the tempo changes easier. Rehearse this with them so they can get the feel of all tempos, which will secure individual and ensemble timing much quicker.

EDITING

Throughout a marching season you will most likely make changes to the music. When this happens you must edit the click track (depending on if it affects what the click track was playing before). For this reason, it is best to save the previous click track on a disk so you can go back and change a few things instead of having to create a whole new click track. The time-consuming part about this is that you have to re-record the new click track onto a minidisc and divide the subtracks again.

Using a click track means that you and your staff must plan ahead of time what needs to be changed because of the time involved in changing a click track. (Changing a click track becomes quicker once you are familiar with the process.) But the advance planning required for the use of a click track will lead to a more precise program and efficiency of time, which can be put toward other issues or concerns.

If you are going to use the click track for marching band purposes it is best if you use the minidisc and connect it to the long-range speaker with a cable. You can also have the drum major wear headphones so the marching members know that the drum major will not budge from the click track and that they must follow him or her. This also creates a consistency of tempo within the drum majors because they will have the tempos available to them as they conduct.

One concern about having the drum major listening to the click track through headphones is that the ensemble will only get four preparatory counts instead of eight. This is because the drum major is the only person who can hear the click track. So the drum major will hear four clicks, then conduct four counts, and then the ensemble enters. The members must pay attention and be aware of any differences in how a segment starts or they may make a mistake and waste time.

You can also use the click track in a classroom environment. This requires a minidisc player with a remote control so you will not have to run back and forth to the player. You can have the clicks play through the stereo speakers in your room so it will be loud enough.

With the use of the click track, you will be able to accomplish so much more with your ensembles. They will develop a good sense of time and how different tempi relate to other tempi. It will take time and preparation on the part of the conductor and/or staff. Do not let the time it takes to prepare the click track discourage you from using this idea. It is efficient for rehearsal purposes, therefore allowing the students/performers a better learning environment.

John Bogenschutz is the Southwind Drum and Bugle Corps brass co-caption head and co-brass arranger. John has taught with the corps since 1999 and before that marched with the Bluecoats and Madison Scouts Drum and Bugle Corps. John also teaches at Adair County High School in Columbia, Kentucky. **PN**

Sticking With A Plan
The Hybrid Sticking System

BY JEFF HOKE

The following approach to sticking will create the consistency, accuracy, comfort, and improved dexterity crucial to the developing snare drummer. There are two primary sticking systems used today: the alternate system and the Straight system.

The alternate system is rather straight-forward in that the performer begins with either hand and then alternates the hands regardless of rests or extended note values. This approach can serve as an effective tool in the development of dexterity.

The Straight system, named after its creator, Edward B. Straight, was developed on the premise that using the preferred hand (the right if the player is right-handed) as often as possible will produce a more rhythmically and dynamically consistent sound. This approach holds true to its premise.

The Straight system is based on the following principles:

1. Begin every measure with the preferred hand.
2. Place the preferred hand on the count in every measure.
3. Execute the fundamental note of a flam with the preferred hand.
4. Initiate all rolls with the preferred hand.
5. Always stick the same rhythmic figures the same way.

While both of these systems have positive attributes, when these attributes are combined, a system emerges that is even more advantageous to the developing snare drummer. The resulting system, the Hybrid Sticking System, addresses the following issues:

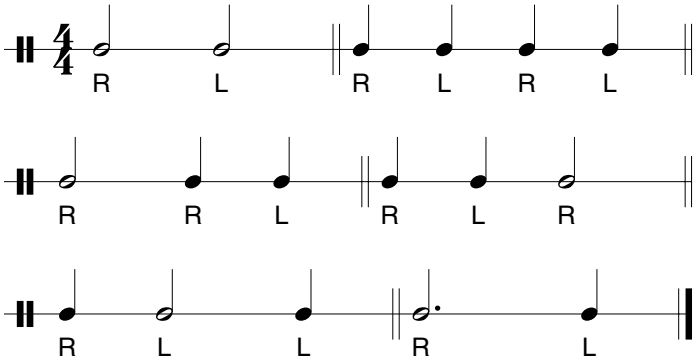
Consistency—a certain "predictability" that comes from sticking a rhythm the same way each time it is encountered;

Accuracy and Comfort—resulting from the consistent use of the preferred hand on the pulse;

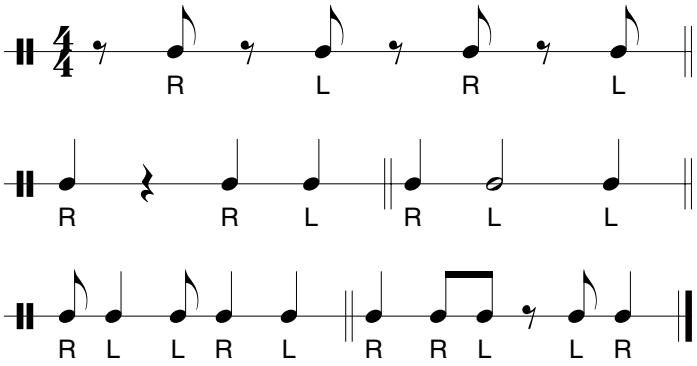
Improved Dexterity—brought about by the playing opportunities presented for the weaker hand.

The principles of the Hybrid Sticking System, as it relates to duple-based rhythms, are as follows:

1. Begin every measure with the preferred hand.
2. Place the preferred hand on the count, with the exception of successive half and quarter notes, which should be alternated.

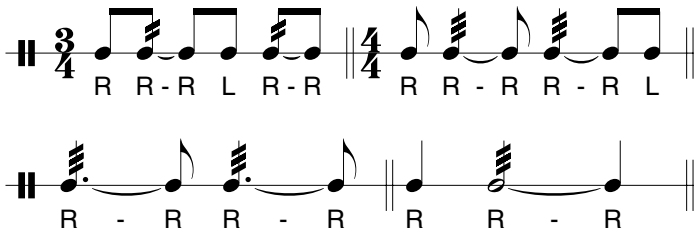


3. In the case of rests or extended note values, apply a sticking to the space created and resume playing with the appropriate stick. The exception to this is off-beat eighth notes, which are alternated.

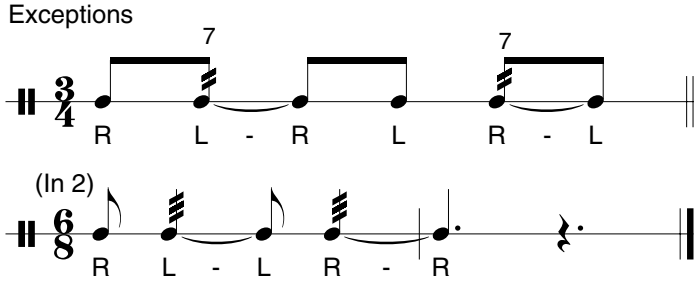


4. The sticking of grace notes, or groups of grace notes, are determined after first establishing the sticking of the main note they accompany.

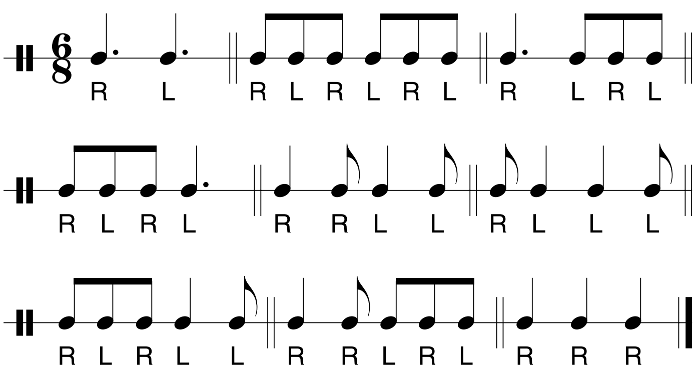
5. Rolls are to be initiated with the preferred hand unless the nature of the roll or the tempo dictates otherwise.



Exceptions



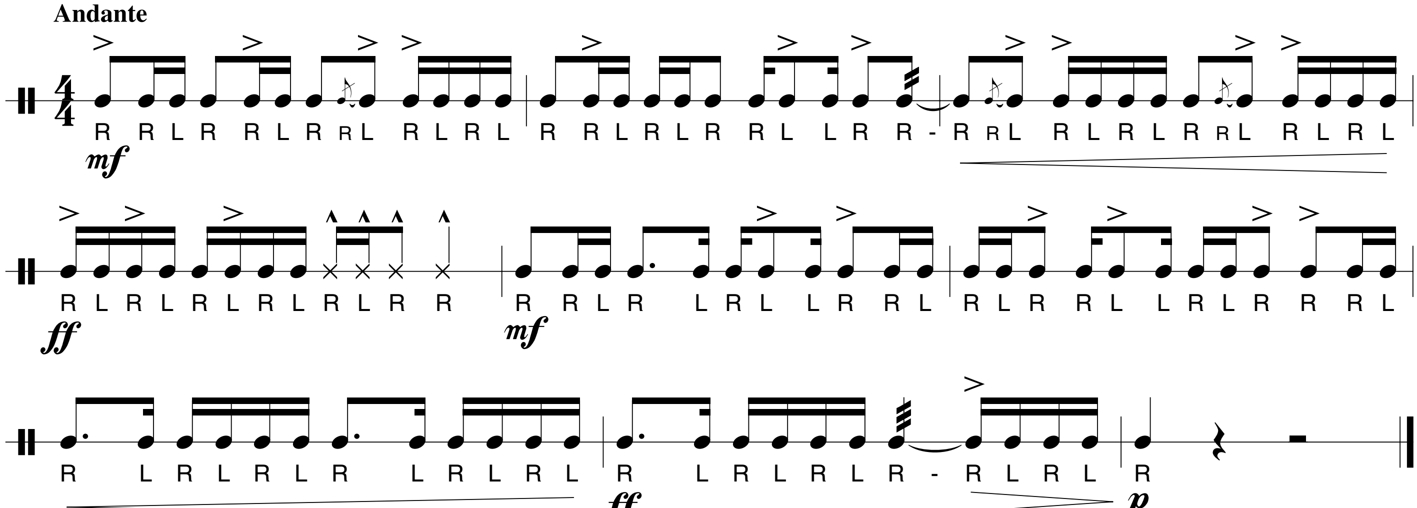
The principles of the Hybrid Sticking System as it relates to triplets and triplet-based time signatures are identical to those used in duple time, with the exception of the second principle. Successive triplets, or three-note groupings in triplet-based eighth time signatures, are to be alternated, thereby creating an alternate lead hand on each downbeat or principle pulse.



As issues of phrasing at specific tempos, odd time signatures, etc. are encountered, the Hybrid Sticking System will allow one to arrive at the most beneficial sticking sequence. Teacher and student alike will appreciate the physical habits that this system establishes, as they are instrumental to future development.

Jeff Hoke earned his Bachelor of Arts degree at Augustana College and presently is a private percussion teacher, arranger/composer, adjudicator and clinician throughout the Midwest. PN

The following is an excerpt from a snare drum solo I wrote called "Beats Workin'." This solo is written for the grade school snare drummer and demonstrates how the Hybrid Sticking System can be put to practical use.



Interpreting Alan Hovhaness's "Fantasy on Japanese Wood Prints"

BY DUANE BIERMAN

Alan Hovhaness (1911–2000) was one of America's most prolific composers; his opus numbers reached into the 400s, and his total output, both destroyed and extant, exceeded a thousand compositions.[1] Many of his works continue to receive performances by student ensembles, soloists, and major performing organizations, yet his name is not altogether familiar among the general musical populace. With the exception of a small number of published interviews and Arnold Rosner's pioneering dissertation[2] on Hovhaness, virtually no reliable scholarly sources exist that address the life and works of this unique and somewhat reclusive man.[3]

Sadly, his music has been all too often dismissed as novelty and not worthy of serious discussion. This pigeonholing is most likely due to the fact that much of Hovhaness's music is structured, both formally and harmonically, in the same general format. This attitude, however, ignores any intrinsic and aesthetic values that may be found in the music itself.

Stylistically, Hovhaness is best known for his blending of Eastern and Western musical practices. His compositional voice reflected his preoccupation for nature and mountains, his associations with the painter Hyman Bloom and the mystic Hermon di Giovanni, and his many contacts with the East—namely his trips to India, Korea, and Japan, as well as his interest in the music of his ancestral Armenia. Hovhaness's formal studies in composition and counterpoint were with Frederick Converse at the New England Conservatory and Bohuslav Martinu at Tanglewood; however, his experiences at Tanglewood were important more for their negative effects on Hovhaness's self esteem and musical attitude.[4]

One way in which this attraction to things Eastern manifested itself was in his association with Japanese music and musical philosophies. Hovhaness wrote many pieces influenced by Japanese music; very few of these, however, can be considered homogeneously Japanese, owing to an almost seamless blending of styles. The object of this study is a staple in the solo percussion repertoire and one of Hovhaness's most oft-performed compositions, "Fantasy on Japanese Wood Prints." Four recordings of this piece are particularly instructive as to its performance practice: Yoichi Hiraoka[5] was the work's dedicatee and earliest recorded performer of the piece; Ron Johnson's[6] recording with the Seattle Symphony was supervised by Hovhaness; Robert Van Sice[7] is considered a master marimba artist and one of the most influential interpreters of his generation; and Greg Giannascoli's[8] recording features the work's modern recital format of marimba, piano, and two percussionists. Before delving into the nuts and bolts of the piece though, more discussion pertaining to the circumstances surrounding this period in Hovhaness's life is warranted.

When "Fantasy on Japanese Wood Prints" appeared in 1965,[9] Hovhaness was in the middle of what Arnold Rosner termed as his fourth style period, which began around 1960 and continued at least until 1972.[10] By this time Hovhaness's attention was almost completely focused on the religion and music of the Far East; he had spent time in Japan studying the instruments and practices of the ancient Gagaku orchestras with Masatoro Togi, and was at the height of his understanding of Eastern thought.

Hovhaness was deeply spiritual throughout his life, and this dedication found a voice in his music. Rosner went so far as to observe that "Virtually every work of Hovhaness is religious or 'visionary' in intention."[11] This statement, while general, is borne out in his published works; all of his compositions were rooted in spirituality or nature, or his special combination of the two. For example, Hovhaness's love for mountains appears many times in his music as "giant melodies" and arch-shaped dynamic patterns. Hovhaness's view was rooted in mysticism, and he has been quoted many times as saying that "mountains are symbolic meeting places between the mundane and spiritual worlds." The idea of the "giant melody," as he uniquely conceived it, comes from the concept of abandoning ego and self in the attempt to reach a cosmic and universal oneness with God, which Hovhaness derived from his study of Eastern religious philosophies.

Hovhaness also achieved a kind of musical selflessness through the frequent use of *senza misura* passages that, more often than not, were used alongside the concept of "controlled chaos"—a phenomenon that was both representative of Eastern thought and an intentional antithesis of the "uncontrolled chaos" of many of Hovhaness's contemporaries—the composers of serial, aleatoric, and electronic music.[12]

The absence of pulse in *senza misura* passages provided sufficient background for the effect of chaos; individual notes, rhythms, and patterns thereof are wholly overshadowed by the importance of tone color. According to Rosner, this comes "from the composer's overriding concern with sonority rather than harmony or polyphony in this period."[13]

Hovhaness took great care in the construction of these ametric passages; the *senza misura* markings were frequently accompanied by further instructions to the performers. He often used directions such as "free rhythm but rapid, repeat and repeat, not together,"[14] and in compositions such as the "St. Vartan Symphony" (1950) and "Wind Drum" (1962) he used more evocative terms like "spirit sounds," "murmur," and "confused sounds." Of particular interest to us is the use of the direction "very free" in three *senza misura* passages in "Fantasy on Japanese Wood Prints," which will be addressed in greater detail shortly. Hovhaness talks of the performer's role in such passages:

> They can hold a little longer or not, as they feel. I like to write passages like that for solo instruments in an orchestra piece, and let the rest of the orchestra just murmur or do something in free rhythm or with no rhythm at all, just on their own.[15]

The aforementioned ametric devices were a major characteristic of Hovhaness's fourth period; the composer and scholar Chou Wen-Chung succinctly summarized the synthesis of these compositional techniques as

> ...primarily concerned with an evocative and cantillative atmosphere, achieved through figurative reiterations, sustained sonorities, and fluctuations in dynamics and pitch...[16]

With this quote in mind, we now turn to a work that is highly representative of this period in Hovhaness's compositional life. "Fantasy on Japanese Wood Prints," Op. 211, for xylophone solo and orchestra, was dedicated to the Japanese percussionist Yoichi Hiraoka, who also was the soloist for the work's premiere with Seiji Ozawa and the Chicago Symphony on July 4, 1965. As the title implies, the piece is a series of musical impressions based on the ancient Japanese art form of printing scenes from nature and everyday Japanese cultural life on blocks of wood. The mood-pictures that make up the work are not specific representations of actual wood prints; Hovhaness was quoted as saying that "no folk, no traditional melodies are used. All melodies are the original creations of the composer. They are evocations of his love for Japan, its extraordinary art, and vitality."[17]

Today, "Fantasy on Japanese Wood Prints" exists in a variety of performance formats. The first incarnation was Hans Spialek's version for solo part and piano reduction of the orchestral parts in 1965; this arrangement was made available to the public by the C.F. Peters Corporation[18] and remains as the version used for recitals today.

Performances using this arrangement usually use a marimba instead of a xylophone.[19] The performance is then usually augmented by two or three percussionists who play an assortment of bass drums, toms, or whatever instruments are available that can be made to sound like traditional Japanese drums.[20] These drum parts are gleaned from the orchestral score, which calls for timpani and two bass drums. In the original score, Hovhaness was very particular in the sound he wanted; the timpani player is instructed to "play with handle end of snare drum sticks on timpani," one drum player is to "play with wood sticks of timpani on small bass drum," and the other is to "play with hard xylophone mallets on large bass drum." In the Spialek arrangement these parts are written out for the piano but marked for timpani and drums, and are thus easily realized. Although the piece can be successfully performed with only piano accompaniment, the addition of the two or three extra percussionists adds not only a broadness to the sound canvas, but makes for a closer approximation of the original version.

A comparison of the Spialek piano reduction to the original orchestral score reveals that it is faithful to the original in all ways but two, and both instances involve discrepancies between the piano and xylophone parts. Rehearsal numbers 27 through 30 comprise four *senza misura* sections; each is closed by a fermata, and three of the four passages are given a prescribed duration. These are written in the orchestral score as: (R27) "possibly 20 seconds," (R28) "possibly 10 seconds," and (R29) "possibly 15 or 20 seconds." Rehearsal number 30 receives no suggested duration, but clearly belongs to the previous three passages because of relationships in dynamics.[21] These durational instructions appear in the Spialek xylophone part, but not in the piano score.

The second discrepancy occurs at rehearsal number 32. The quarter note is marked to equal 144 and is joined with *Presto, ma non troppo* (very fast, but not too much) in the orchestral score; Spialek's arrangement preserves the metronome marking, but changes the Italian to *Allegro, ma non troppo* (cheerful, but not too much) for the xylophone and *Allegro giusto* (cheerful and in strict time) in the piano part. It is unknown whether Spialek simply made a mistake during the arranging process, or if he made these changes with a specific purpose in mind. In either case, this discrepancy carries with it performance implications that deviate from the original score and should be taken into consideration.

The most recent arrangement of "Fantasy on Japanese Wood Prints" was Thomas C. Duffy's transcription for marimba and wind band, which was completed in 1998. The Yale University Concert Band premiered this new version on November 18 of the same year; it was conducted by Duffy and featured Robert Van Sice as marimba soloist. Duffy consulted Van Sice's performance notes while making the transcription, and expanded some string parts so that they fit the wind instrument idiom; otherwise the transcription is true.[22]

No one would claim that there are only a limited number of ways to interpret "Fantasy on Japanese Wood Prints" (or any piece of music, for that matter), but since such a high level of diversity in interpretation is present in only four recordings, and since these artists are so significant, explanations as to why so much variety exists are certainly called for. The usual differences in tempo, rubato, phrasing, and dynamics are certainly plentiful in these selected recordings of this work. What is really striking about them is that some interpretations add notes, rolls, and octave doublings that clearly aren't written in the part; an even more surprising phenomenon is that some performers completely left out whole sections of the piece. What is not needed here is to try to establish grounds for a "correct" way of interpreting this work; rather, I seek to offer an overview of differences, thus hopefully providing future performers and scholars a more educated and grounded approach to the piece.

Present in the four recordings are a number of discrepancies concerning the way in which "Fantasy on Japanese Wood Prints" is presented; it is important to make note of these in the hopes of clearing up (or rather, preventing) any confusion. For the sake of clarity and ease of presentation, from this point forward I will refer to each recording by the name of the interpreter. "Hiraoka" refers to his performance on Columbia Records' *Andre Kostelanetz: Exotic Nights* (1967), "Johnson" refers to Delos Records' *The Rubaiyat* (1995), "Van Sice" refers to Etcetera Records' *Marimba Concertos* (1990), and "Giannascoli" refers to Play It Productions' *Concertino* (1995).[23]

In all but the Giannascoli recording the piece is not divided into separate movements; the Van Sice recording goes so far as to add "Concertante piece in one mouvement."[24] Giannascoli breaks the work into three movements: Espressivo-Adagio-Cadenza-Allegro; Allegretto-Senza Misura; and Allegro Giusto.

These markings, although taken from the score, are not given as proper designations by either composer or publisher, and should not be considered as necessarily belonging to the composition.

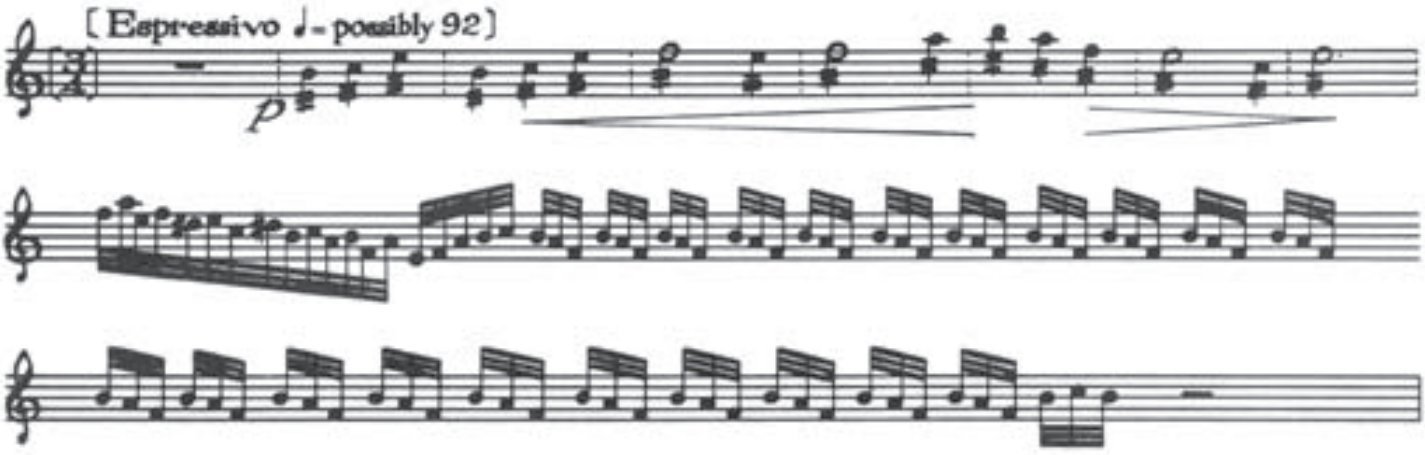
Nonetheless, Giannascoli's divisions of the piece are convenient, and I will use them in structuring this analysis of the four performances. The first section will run from the beginning of the work through rehearsal number 17, the middle portion will be considered as rehearsal number 18 through 30, and rehearsal number 31 to the end will make up the final segment.

The first section possesses a more ethereal and delicate character than the rest of the piece; Hovhaness's techniques here lend themselves greatly to varied interpretations. The xylophone part abounds with unmetered repeated-note patterns—marked *espressivo*—which are juxtaposed with short *senza misura* segments in the accompaniment. A semblance of rhythmic pulse finally occurs, *adagio*, at rehearsal 5, that continues until a *cadenza*-like passage appears at rehearsal 13.

From the beginning until rehearsal 5, Hovhaness suggests that the quarter note "possibly" equal 92; this instruction is only followed literally in the Johnson recording. The other three interpretations are slower: Giannascoli was closest with quarter note equaling 82, Hiraoka preferred something closer to 70, and Van Sice played an amazing quarter note equal to 54, almost at half of the indicated tempo.

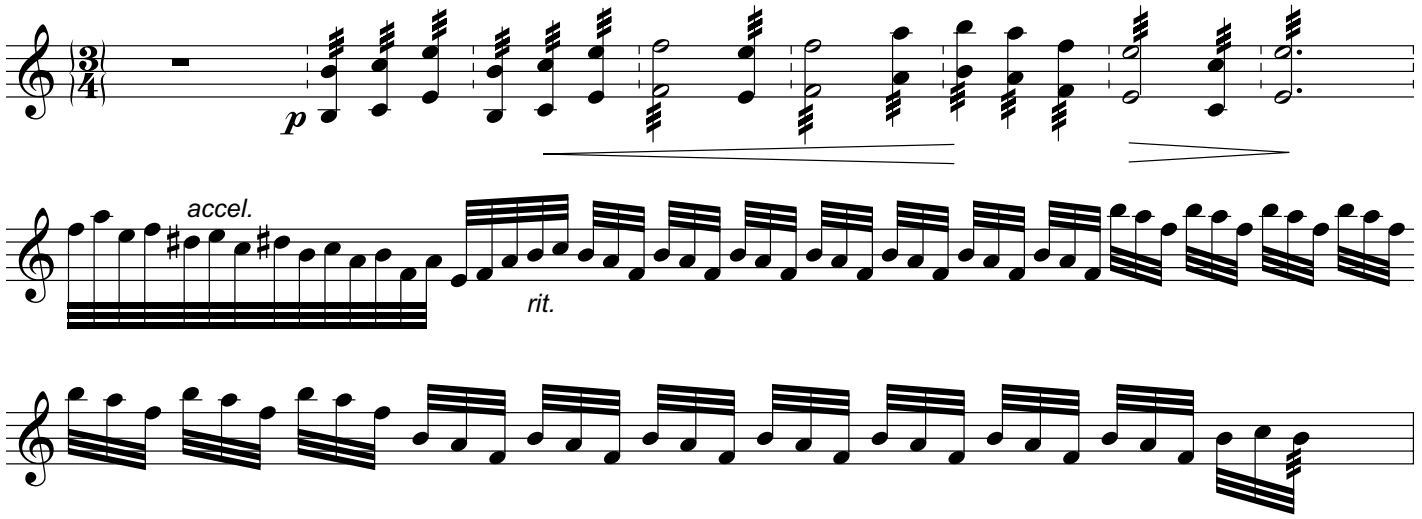
The repeated-note passages in this section are not to be played in tempo; in fact, remembering Hovhaness's tendency to privilege sonority over individual notes or figures, these little snippets can be considered an approximation of the sound desired, thus the number of times they are repeated is left to the performer. Hovhaness used similar fragments in other works; in the preface to "Shepherd of Israel" (1951) he instructs the performer to play "never stiff, but always free, relaxed, fast, repeating the little phrase over and over again..."[25]

Example 1. Beginning through R1.



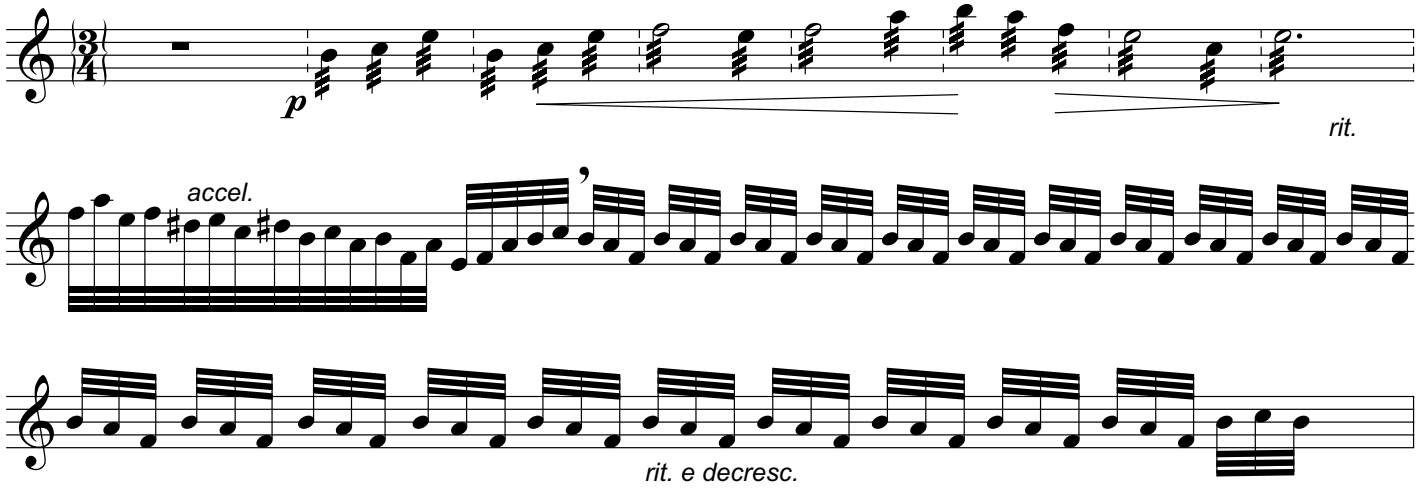
Example 1 shows the first three staves of the xylophone solo part as published; notice the dotted barlines, which show the approximate meter signature. In the last two staves of the example it is clear that Hovhaness was more concerned with groups of notes, rather than meter. Examples 1a through 1d represent each performer's interpretation of the passage, which I have transcribed from each recording.

Example 1a. Hiraoka, beginning through R1.



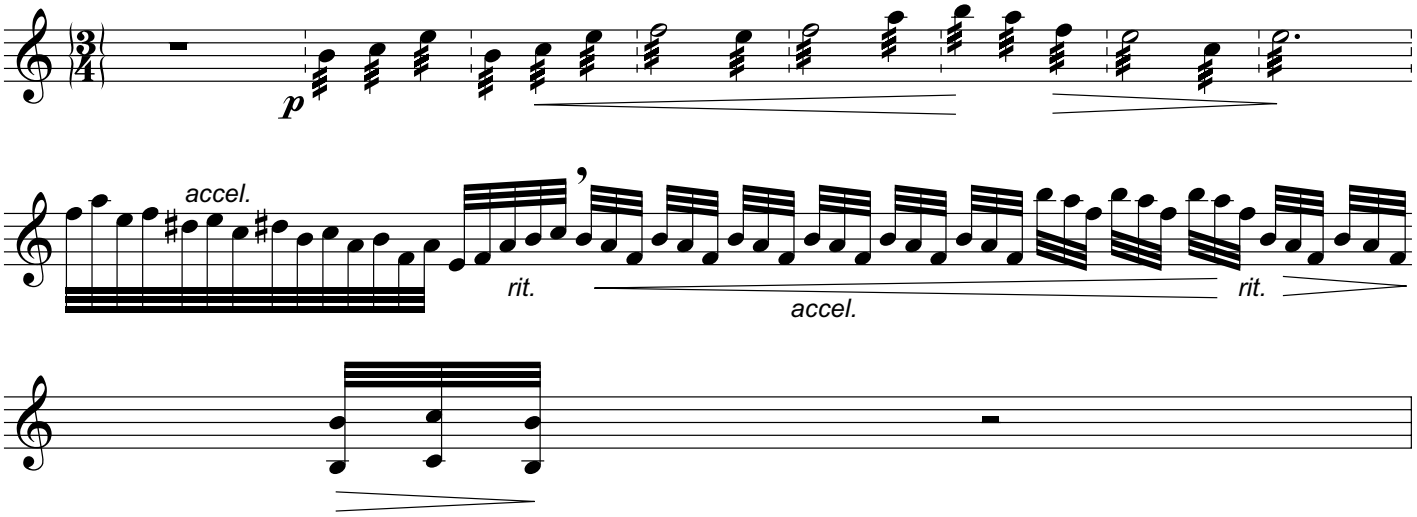
Hiraoka chose to play the first phrase in octaves, adding weight to the passage. Notice also the change of octave within the repeated-note pattern, possibly done to avoid monotony in repeating the same three notes over and over, despite massive use of rubato. The end of the passage is given a definite sense of finality by rolling the last note.

Example 1b. Johnson, beginning through R1.



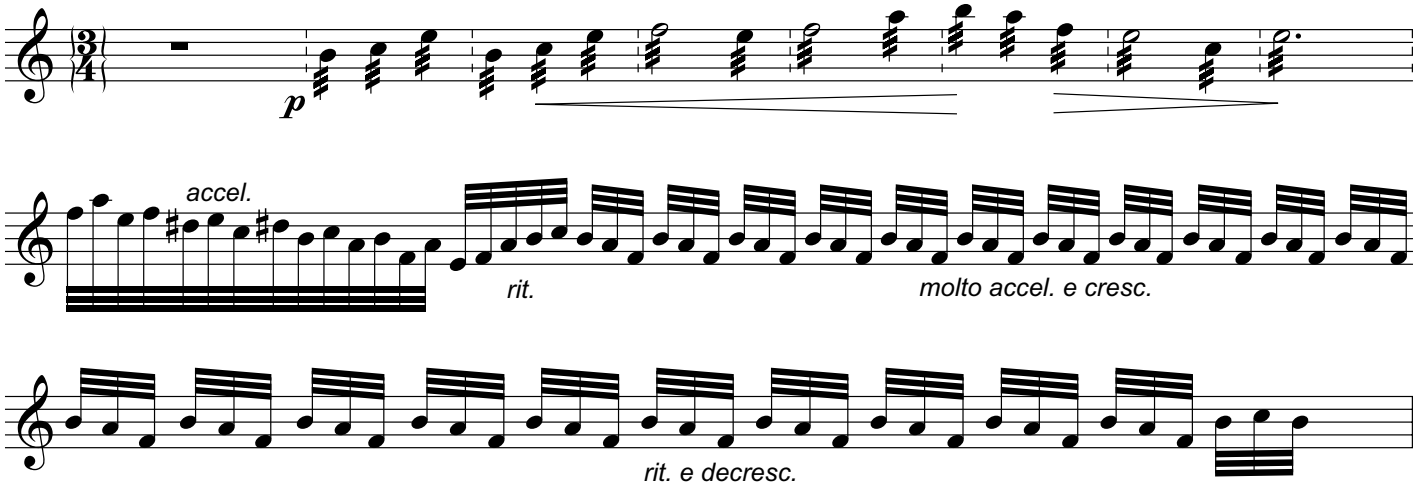
Johnson's interpretation adheres more to the written notes; the opening phrase is different only in that he added a *ritard* to the last dotted half note. He adds the effect of a breath mark before playing the repeated-note phrase, and chooses to fade away rather than follow Hiraoka's idea.

Example 1c. Van Sice, beginning through R1.



Radical difference in tempo notwithstanding, Van Sice's first phrase resembles that of Johnson. The uniqueness of his interpretation is seen in the last two staves; the repeated-note phrase is much shorter in length, but rich in rubato, dynamic swells, and a short displacement of octaves. The use of octaves and a *diminuendo* offer a completely different way of interpreting the last three notes of the passage.

Example 1d. Giannascoli, beginning through R1.



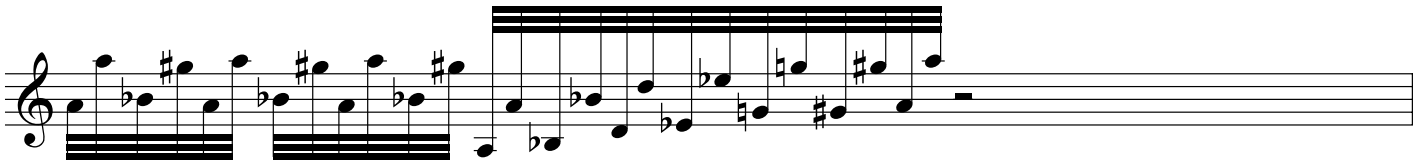
Giannascoli's interpretation is very close to Johnson's, minus the ritard at the end of the first phrase. The repeated-note sequence is also given a more arch-like shape with an increase in both dynamics and speed at the height of the phrase. One other way in which Giannascoli differs from Johnson that cannot be notated is roll speed; Giannascoli's rolls are slower than Johnson's, which produces a markedly different character in the first phrase.[26]

Similar passages with similar results occur at rehearsal numbers 2 and 4; however, a major deviation from the written part by Hiraoka and Van Sice arises in the measure before rehearsal 5. Example 2 gives the last three groups of notes as printed in the part:

Example 2. R5-1.

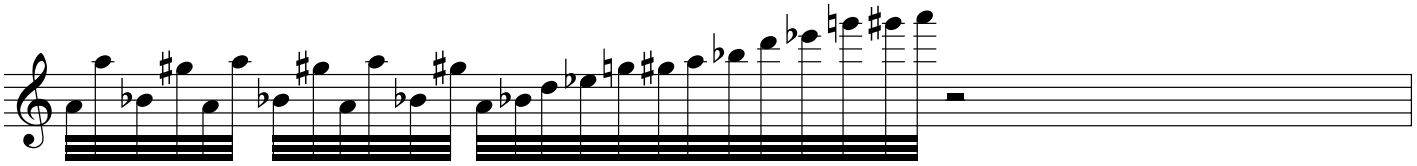
Example 2a illustrates how Hiraoka chose to play the last group of seven notes; his use of separated octaves serves both to extend the end of the phrase and to imitate the pattern immediately preceding the last group of notes.

Example 2a. Hiraoka, R5-1.



Example 2b shows how Van Sice also chose to extend this phrase, but in a different way:

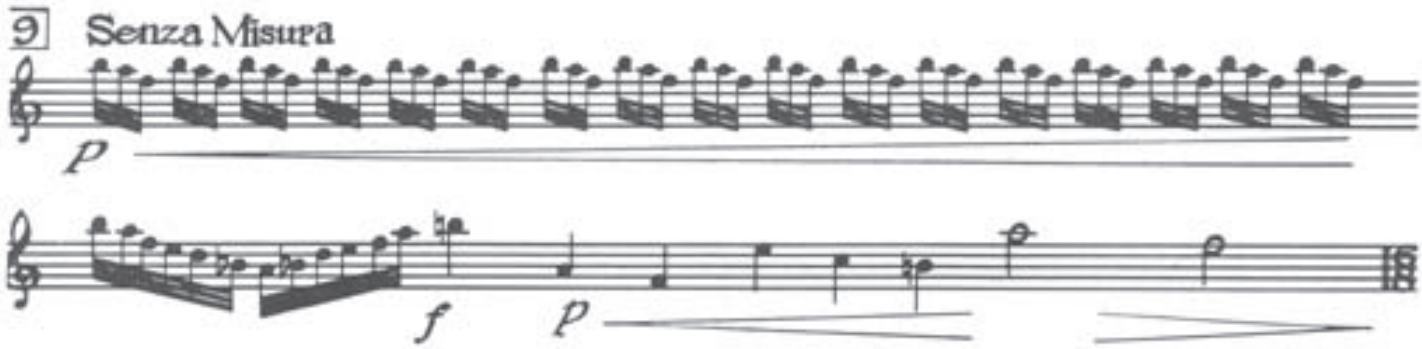
Example 2b. Van Sice, R5-1.



The addition of the extra octave gives the impression of floating into the distance, and is thus a quite poignant transition into the *adagio* at rehearsal 5.

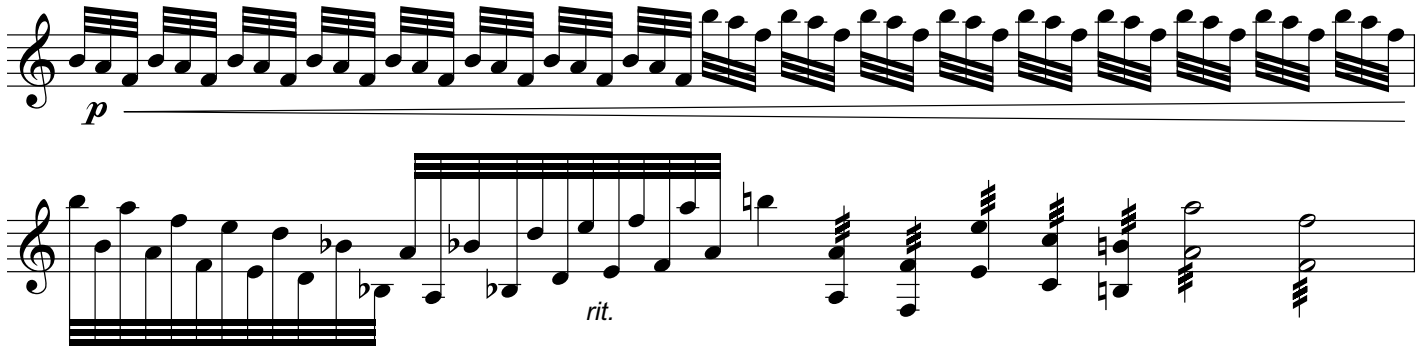
The next significant point of departure from the written part happens at rehearsal 9, shown in original form in example 3; examples 3a through 3d show the various interpretations, as done in examples 2a through 2d.

Example 3. R9.



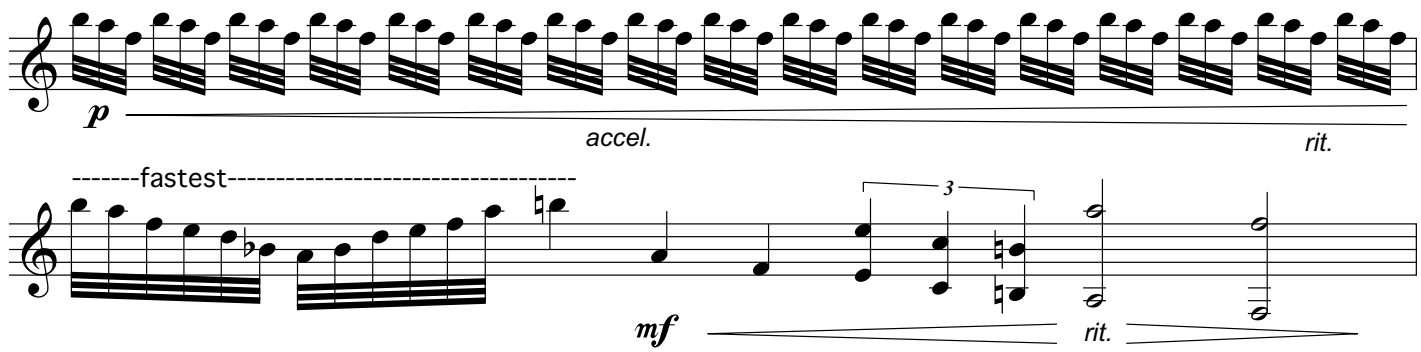
The first stave of example 3 closely resembles the earlier repeated-note passage, and it is no surprise that each interpreter plays this as such.

Example 3a. Hiraoka, R9.



Indeed, Hiraoka does play the repeated-note phrase as before, complete with similar change of register; he also plays the next two six-note groups as he did in example 2a. Notice his treatment of the last seven notes in the example; he plays these as rolled octaves, and ignores Hovhaness's dynamic markings.

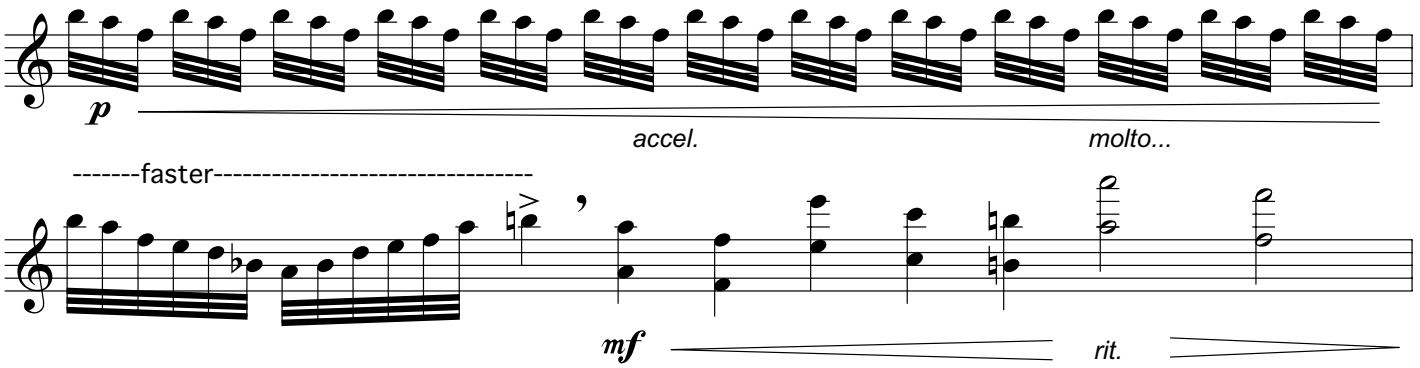
Example 3b. Johnson, R9.



Johnson's repeated-note passage is played in the same manner as before. His interpretation of the last stave differs greatly from

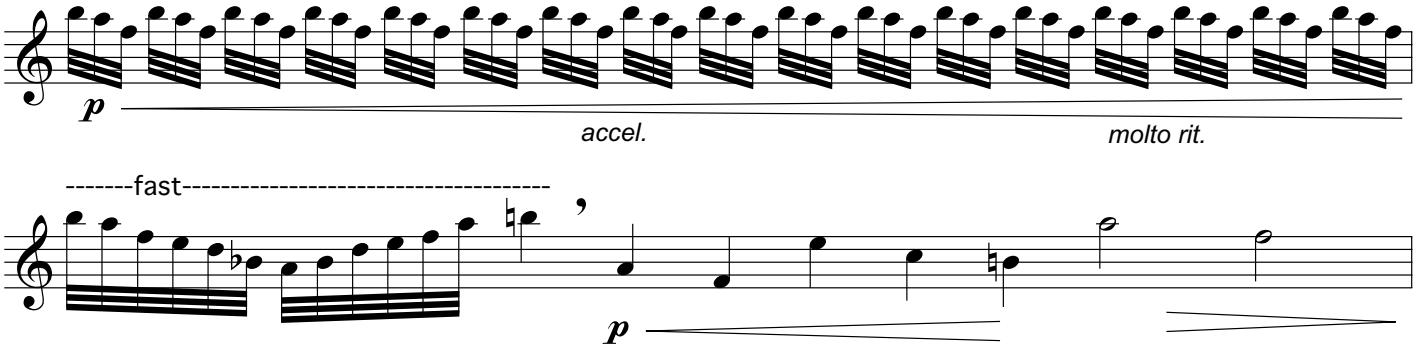
Hiraoka; the two six-note groups are played as written and at high speed. His last seven notes are played with a growing expansiveness, while somewhat staying within the dynamic layout.

Example 3c. Van Sice, R9.



Van Sice shortens the first phrase as previously done. The two six-note groups are like Johnson's, but not quite as fast. There is a distinct pause before the last seven notes; he then proceeds to add octaves above the written pitches.

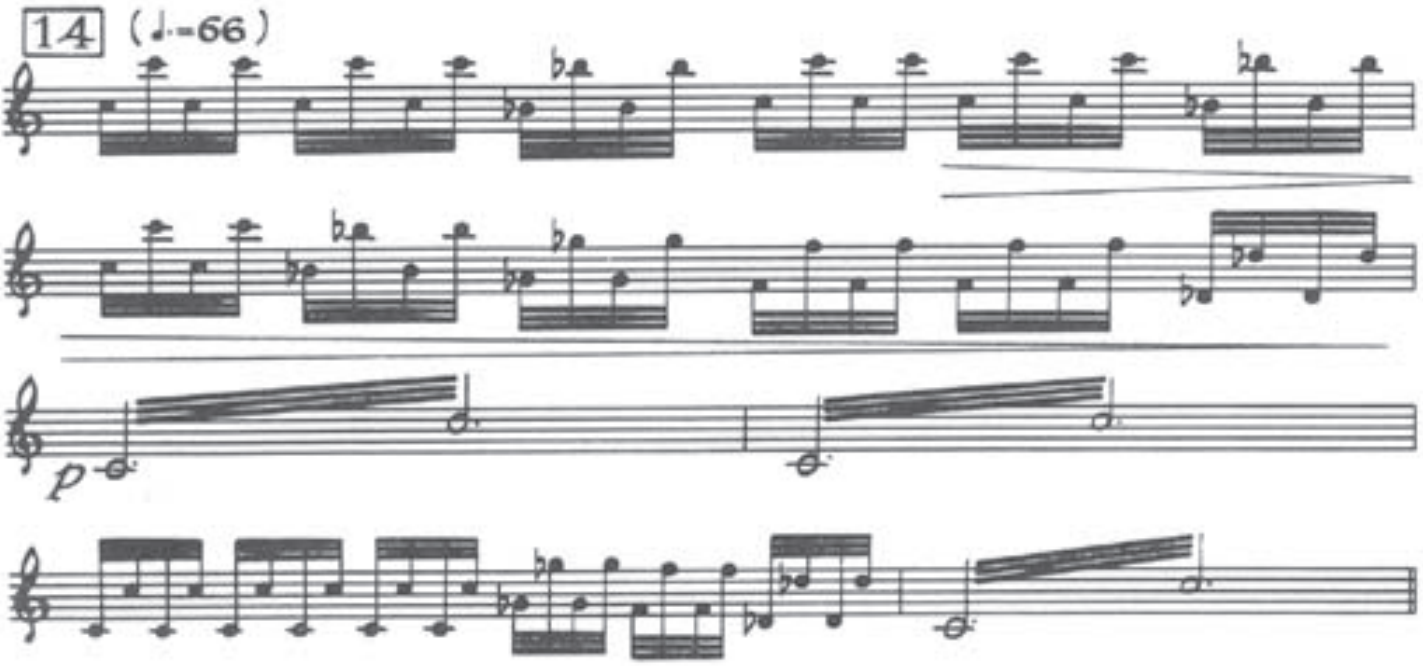
Example 3d. Giannascoli, R9.



Giannascoli enhances the variety of this passage with the addition of a weighty ritard at the end of the first phrase before abruptly—though not quite as fast as the others—playing the following two six-note groups. Like Van Sice, there is an obvious pause before moving on to the last seven notes; Giannascoli rolls these notes, but otherwise follows the written part.

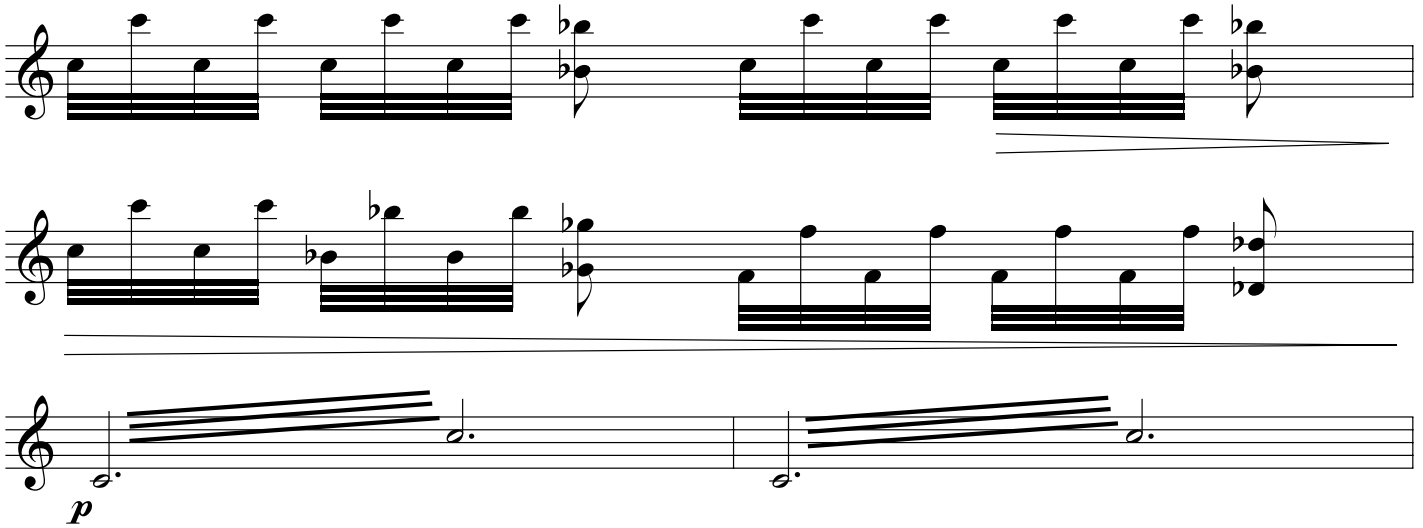
The material between rehearsal numbers 13 and 14 constitutes a quasi-cadenza for the soloist, although it is not specifically designated as such. Free interpretations are to be expected in cadenza-like passages, and each performer's playing in this section is unique in terms of speed, rubato, dynamics, and phrasing. They all, however, make use of an increase in speed and dynamics to build a large amount of tension; this comes to the point of release at rehearsal 14. The tessitura of the solo part reaches its peak here; the accompaniment re-enters, and all parts *diminuendo* over the next four bars, ending the episode. It is within these last few measures that each performer deviates from—or in some cases, seems to completely disregard—the written part, shown here in example 4.

Example 4. R14.



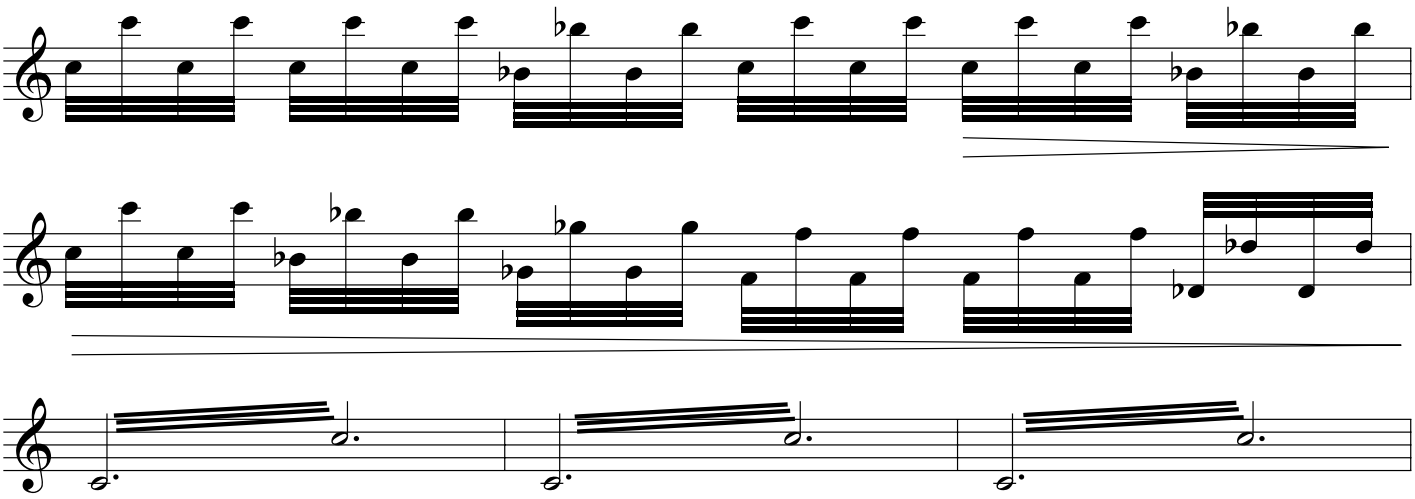
Example 4a shows Hiraoka's interpretation; he chooses to break up the string of continuous thirty-second notes and completely leave out the last two measures.

Example 4a. Hiraoka, R14.



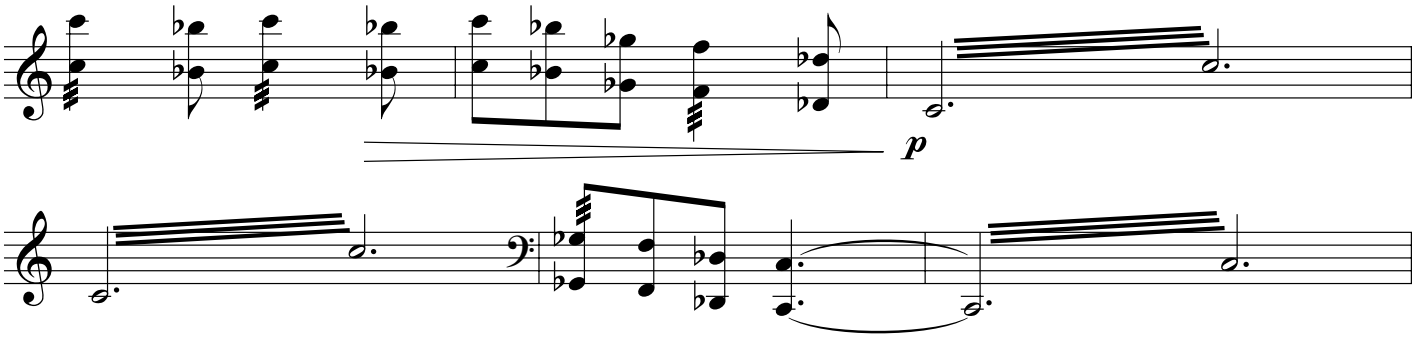
Johnson's reading of the passage is shown in example 4b; besides deleting the penultimate measure, he sticks to the part as written.

Example 4b. Johnson, R14.



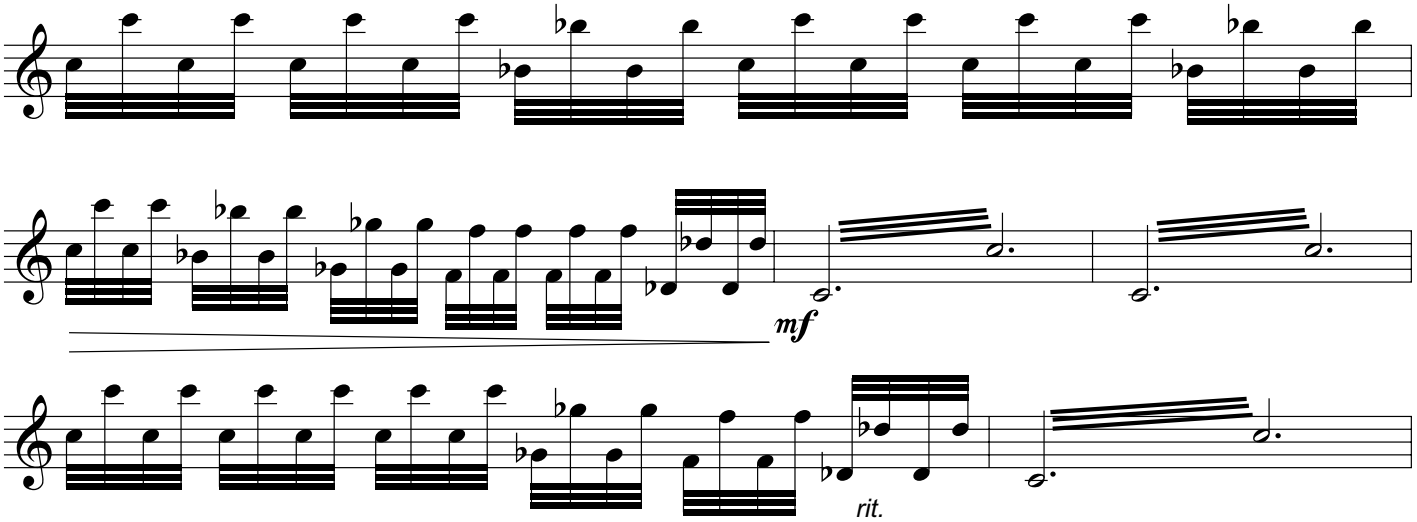
Example 4c illustrates the most creative performance of this passage; Van Sice abandons the thirty-second notes in favor of a combination of short rolls and double stops, and also moves to the extreme low register of the instrument at the end of the phrase.

Example 4c. Van Sice, R14.



Despite a higher dynamic level and the addition of a *ritard* at the end, Giannascoli plays this passage as written, shown in example 4d:

Example 4d. Giannascoli, R14.



Closing out the first section of the work is a strident rhythmic passage, dominated by sixteenth-note figurations and a clear and heavy pulse. Because this section is more conventional in meter and time, the performances are similar to each other; however, each artist's choice of tempo varies significantly from the others. Hiraoka is the slowest of the group, with the quarter note equaling 96; Johnson chooses 112, Van Sice picks 118, and Giannascoli's selection of 120 is the fastest. These tempos do not seem radically different from one another, but when the music contains such a strong rhythmic element, it can mean the difference between calm and frenzied. Hiraoka's slower tempo in fact does present a sense of relaxation, while Giannascoli's speed puts forth more of a flashy fierceness. Hovhaness did not indicate a metronome marking here, settling for a simple *allegro* designation; this is remarkable considering that every other tempo suggestion in the piece is coupled with a metronome indication.

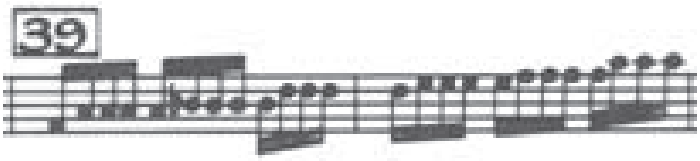
The middle section of "Fantasy on Japanese Wood Prints"—rehearsal numbers 18 through 30—presents a very curious performance practice situation; two of the four performers, Hiraoka and Van Sice, cut out more than half of it, from rehearsal 18 until four bars after 24. This section presents a sharp change of character; it is a nimble but lilting *allegretto* in 6/8 meter that features octave double stops in the solo part. The accompaniment eventually drops out as the soloist switches to sixteenth notes in a transition to 3/4 meter, where the cut ends. There could be a number of different rationales behind the omission of this section; the most practical possibility would be to satisfy any time restrictions put on a performance, although the cut only shortens the work by about two minutes.

Rehearsal 31 to the end constitutes the remainder of "Fantasy on Japanese Wood Prints"; all but a short *senza misura* passage—about 45 seconds of virtuosic writing for the soloist—is conventionally metered and rhythmically driven, and closely resembles the material at rehearsal 16. Hovhaness describes the conclusion thus: "A crescendo in free rhythm ushers in a wild festival scene."[27]

The depiction is certainly apt; note values in this section are almost continuous sixteenth or eighth/sixteenth-note patterns, performed *forte* and *presto*.

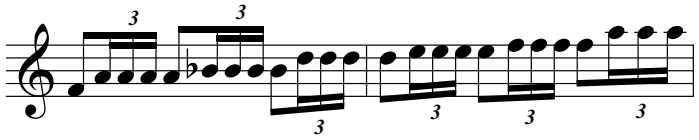
Johnson, Van Sice, and Giannascoli played the sixteenth notes evenly, as written; example 5 shows two measures of this at rehearsal 39.

Example 5. R39.

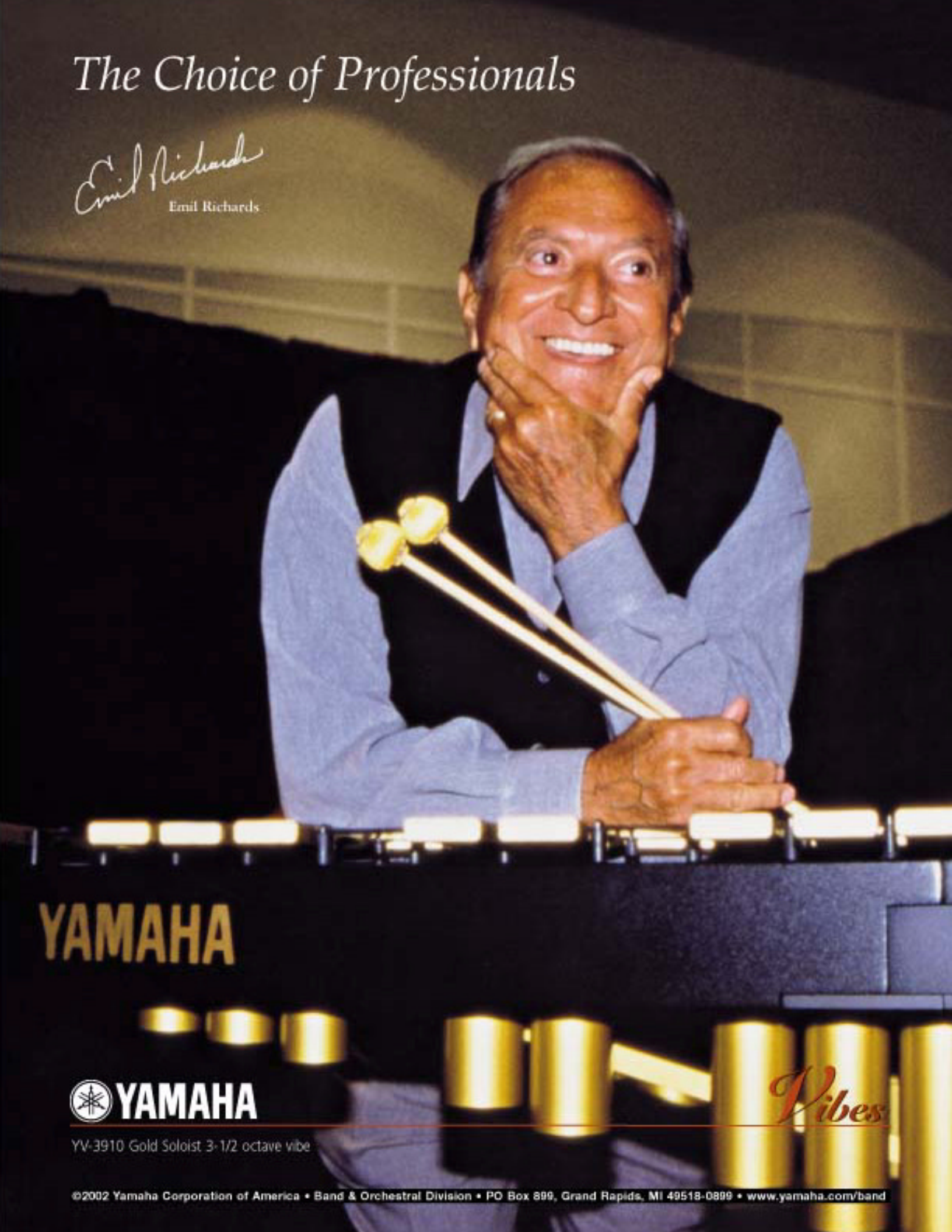


Hiraoka chose to emphasize each pulse within the measures by lengthening the first sixteenth note of each group of four. The remaining three sixteenth notes are played as a sort of triplet (thereby still fitting into the beat) as shown in example 5a.

Example 5a. Hiraoka, R39.



The note values in example 5a should be considered as approximations, as much of Hiraoka's playing actually fell into the gaps of Western rhythmic notation. The rhythmic complexi-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ties inherent in the Eastern musical mind have been well documented, and Hiraoka's playing is certainly representative of this phenomenon. Aaron Copland's point of view, despite his very dated East-West essentialism, seems to fit here: "Our own poverty-stricken percussive imaginings are put to shame by comparison with the richness and diversity and delicacy of the oriental mind in this connection."[28]

It is clear that Hiraoka's position as the dedicatee and first recorded performer of "Fantasy on Japanese Wood Prints" has had at least some influence on future interpretations, the extent of which, of course, is questionable. The eminent conductor Erich Leinsdorf, writing in 1981, said that "Most musicians would agree, at least in theory, that the ultimate purpose of a performance is to recreate each work as it sounded and was experienced when it was first heard."[29] But what are the implications, as in "Fantasy on Japanese Wood Prints," when the first hearing of a piece does not wholly represent the music as printed? In this case, Hiraoka's recording does not necessarily imply authentic performance practice. However, we shouldn't say that his interpretation is wrong, just as we shouldn't say that Johnson's recording should set a precedent since Hovhaness was present at the recording sessions. The dearth of variety in twentieth century performance practice does not lend easily to such a codification.

"Fantasy on Japanese Wood Prints" is a fascinating example in the study of performance practices; it occupies an artistic middle ground between the obsessive control of composers such as Milton Babbitt and the uncontrolled aesthetic embodied in aleatoric music. That is why this piece, along with much of Hovhaness's other music, remains vital and unique in the twentieth century canon, and continues to provide joy and challenge to performers.

I am indebted to Dr. Jonathan Bellman of the University of Northern Colorado for his generous assistance and encouragement in the preparation of this study.

ENDNOTES

1. The actual number of destroyed compositions cannot be known; some accounts place the number at around a thousand, but a more likely figure would be a few hundred. See Cole Gagne, *Soundpieces 2: Interviews with American Composers* (Metuchen, New Jersey: Scarecrow Press, 1998), 121. Hovhaness's highest opus number as of this writing is 433, and the number of his extant compositions is probably between 500 and 600.
2. Arnold Rosner, *An Analytical Survey of the Music of Alan Hovhaness* (Ph.D. dissertation, State University of New York at Buffalo, 1972).
3. A handful of theses and dissertations written between 1965 and 1985 focused on Hovhaness's work; however, much of the information presented in these documents is now either out of date or otherwise unreliable as source material.
4. While at Tanglewood, Hovhaness was in a composition group with Copland and Bernstein; they were less than polite to him. For a frank description of the event, see Gagne, 121.

5. From *Andre Kostelanetz: Exotic Nights* (1967), LP, Columbia Records CL 2581.
6. From *The Rubaiyat* (1995), CD, Delos Records DE 3168.
7. From *Marimba Concertos* (1990), CD, Etcetera Records KTC 1085.
8. From *Concertino* (1995), CD, Play It Productions PCD-083-0066.
9. It is possible that "Fantasy on Japanese Wood Prints" was composed in 1964; I have found conflicting dates among sources. 1965 is, however, an accurate date in terms of publication, and will thus be used.
10. Rosner divided Hovhaness's compositions into four style periods; these designations are helpful but incomplete. Rosner's dissertation was written in 1972, and Hovhaness continued composing until his death in 2000.
11. Rosner, 20.
12. Miles Kastendieck, "Alan Hovhaness," *BMI*, October 1968, 17.
13. Rosner, 137.
14. *Symphony No. 16* (1962). A similar phrase appears in "Fantasy on Japanese Wood Prints" as "Rapid, repeat and repeat, do not play together."
15. Gagne, 127.
16. Chou Wen-Chung, "Asian Concepts and Twentieth-Century Western Composers," *The Musical Quarterly* 57/3 (April 1971), 220-1.
17. This quote was found in several sources, and in just as many variations; however, an important point is made, and thus cannot be left out.
18. C.F. Peters also published the original version, and was Hovhaness's principal publisher.
19. The marimba is the preferred solo instrument of mallet percussionists, mostly because of its expanded range and tone color capabilities. The history of the shift from the use of xylophone to marimba goes beyond the scope of this essay; suffice it to say that since "Fantasy on Japanese Wood Prints" was dedicated to Yoichi Hiraoka—a famed xylophone soloist—the solo part was notated for his instrument of choice.
20. In all practicality, certain muffling techniques and mallet/stick choices can produce the desired sound in question, regardless of Hovhaness's original instructions.
21. Rehearsal numbers 27 through 30 can be seen as a typical Hovhaness-style dynamic representation of a mountain, with the orchestral markings as follows: (R27) *ppp–cresc.*–fermata; (R28) *pp-cresc.*–fermata; (R29) *p–cresc.–fff*–fermata; and (R30) *fff–decresc.–ppp*–fermata.
22. Thomas C. Duffy, personal E-mail, 20 April 2001. "The rest of the ensemble is exact transcription, although I often spread string parts between a number of different instruments to facilitate a tapestry of sounds effect." I am grateful to Dr. Duffy for his input on this subject.
23. In all published versions of this piece, *Wood Prints* is two words; in both the Hiraoka and Van Sice recordings this appears as one word, *Woodprints*. The original published orchestral score is in facsimile format, and the composer clearly wrote *Wood Prints*—two words—thus, *Woodprints* is inaccurate.
24. I have found no basis for this designation in any source. It is also indicated on this recording that "Fantasy on Japanese Wood Prints" was written in 1985!
25. Rosner, 212-3.
26. Roll speed is an essential part of each performer's unique sound; the reader is encouraged to experience this—and other observations in this essay—by listening to each interpretation.
27. This quotation appears on the inside cover of a complimentary review copy of the Spialek piano reduction sent to the University of Northern Colorado, presumably in 1965. The inside cover contains various newspaper reviews and even a photo of Hiraoka from a Japanese newspaper; the quote was from the New York Philharmonic program, and reprinted in this edition by permission from the New York Philharmonic Society and Edward Downes.
28. Aaron Copland, *Music and Imagination* (Cambridge: Harvard University Press, 1980), 27.
29. Erich Leinsdorf, *The Composer's Advocate: A Radical Orthodoxy for Musicians* (New Haven and London: Yale University Press, 1981), 59.

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Orchestra Pit Survival Guide
Part 3: Marking up the part

BY NICHOLAS ORMROD

An important issue that is often inadequately dealt with involves marking up your show part. Although it may seem obvious that one must write certain instructions in a part to make things clear, it never ceases to amaze me how many colleagues either do not indicate these instructions adequately or do not indicate them at all. It really helps if you follow a system so that the whole score is marked up the same way. The following explains the method I have used for years to great advantage. There are other ways of marking parts, but this system works for me.

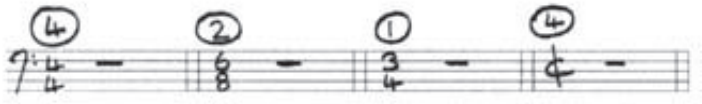
I learned a terrific amount as a young man thanks to my colleagues at the Royal Shakespeare Company. The late Peter Washtell used to mark his music in such a way that if he were to fall ill, someone could come in and sight-read his part. All the information was there, presented in a neat and articulate manner, as you would expect from a man who was not only a percussionist but a fine copyist. He always used the same method, and it is his system that I have adopted, with a few adaptations, and used to good effect. I have also seen (and learned from) some extraordinarily well-marked parts at the Royal Opera House Covent Garden, English National Ballet, and the Royal Ballet. Although they don't use the same system I use, the markings leave you in no doubt as to what you should be doing.

First, get yourself a good, soft pencil and an eraser, and don't forget to take them to the rehearsals! You should never mark a part with ink. Next, ensure that the printed part is up-to-date with regard to any cuts that have been made in rehearsals. If necessary, ask for the part to be re-copied in the relevant areas. I have occasionally had disputes with a music manager over this, when they have contended that there was no budget for re-copying. Your argument must be that the part has to be as clear as possible or things will go wrong, and in a big-budget production they have always managed to find the money for a few pages of re-copy!

Uniquely as percussionists, we face the problem of constantly moving from one instrument to another in a large setup of gear. It is important to ensure that each time the instrument changes on the score, it is clearly indicated as to what the new one is. If the part is to be re-copied, or if a "fair copy" is being made after all the alterations of the rehearsals, I always ask the copyist for the instrument names to be placed in a box, copied in bold, or underlined.

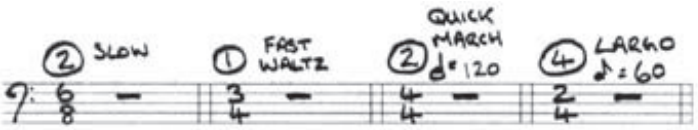
Similarly, check that all the notes of a specific instrument appear in the same place on the staff. It is much easier to read a part in which the China cymbal always appears on one line and the suspended cymbal consistently on the next line. I recently encountered a part on which instruments wandered all over the staff! It was most disconcerting to see one's snare drum part ascend from C to D to E from bar to bar! The bass drum, which changed regularly from B to B-flat, was particularly perplexing!

The first item that you will need to mark is the number of conducted beats per bar. I always indicate the beats per bar, regardless of how obvious this may be. It is a useful reminder and can prove invaluable for a deputy [substitute], especially in bars rest. Show the beats per bar by placing the relevant number inside a circle above the bar in which it is required.

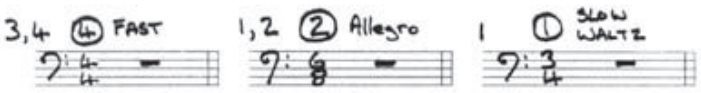


A lot of people use slashes for this; for example, /// means three conducted beats per bar. I find it quicker to read numbers. Oblique strokes can be mistaken for the "tram-lines" [also known as "railroad tracks"] used to indicate a cut-off, which will be discussed later.

Next, ensure that there is a clear indication of tempo. There is often no marking of speed on a show part, and simply writing "fast" or "slow" over the first bar leaves one in no doubt. You do not have to include a metronome mark, but some people like to add this as well. Indicating a specific feel alongside the tempo can also prove advantageous; e.g., a march or a waltz.



Another helpful indication is showing if the conductor gives "beats in" [preparatory beats]. This can be shown clearly with the appropriate figures as depicted in the following example. Be sure to use the comma between the figures to avoid confusion. The lack of a circle around the "beats in" makes them unmistakably separate from the "beats per bar" indication. I do not advise the use of the words "bar in" to register the conductor giving a complete "bar for nothing," as if it is followed by a figure in a circle it can look like you are indicating, for example, "bar in 2." Stick to the system and use the numbers, even if this means an occasional excessive mathematical exercise at the start of a piece!



Clearly marking an anacrusis [upbeat, or pick-up beat] is difficult as there are so many potential alternatives. The following example demonstrates three different options to a crotchet [quarter note] anacrusis in common time. First, there is an up-

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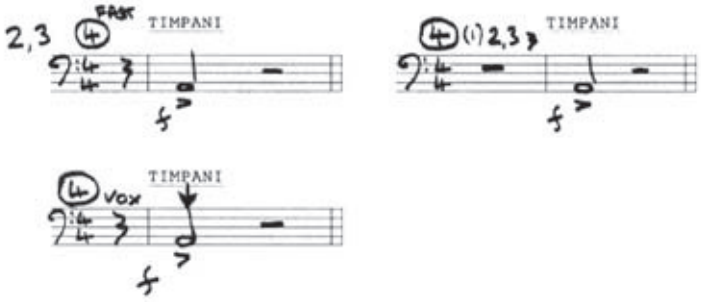
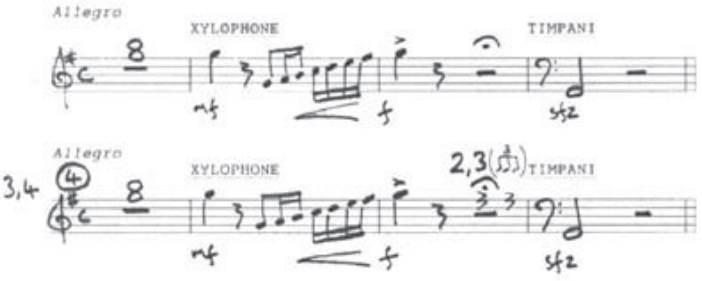
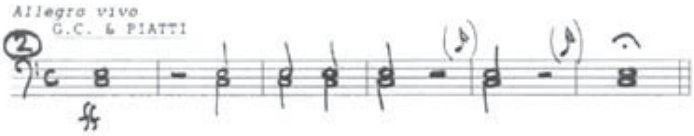
beat which is simply conducted with two "beats in," easily marked with a "2, 3" before the anacrusis rest. Second, we see a common style of copying in which the upbeat is placed within a complete bar rest. In order to make this clear one needs to mark above the empty bar the crotchet rest on the final beat, together with the count in. The number 1 in brackets can be helpful by simply showing that it is a complete bar that you are *not* playing! Finally, we have an upbeat for the voice on stage, unaccompanied. You may not be able to hear the voices very clearly in the pit, and it is therefore necessary to indicate what happens on this anacrusis with the marking "vox." As often happens, the musical director has to follow the singer, and hence there are no "beats in." The downbeat of what is theoretically bar 2 will be the first thing you see. To mark this, place a downward pointing arrow above the first note or rest, indicating the point of the first downbeat. (Other uses for arrows above notes will be discussed later.)



Clearly indicating what happens around a fermata can be tricky. First, ensure that all pauses are shown at the specific place they occur. In the next example we see first an original printed part and then a marked-up performance version. The copyist has indicated a fermata on the second half of the penultimate bar, but actually the pause is on the third beat only, followed by a pick-up, in tempo, on the fourth beat. Also, the conductor gives two "beats in" to the pick-up, which need to be marked. The pick-up on the fourth beat is a *tutti* triplet figure, and it can help to note this as a cue. I have a lasting memory of a critical bar before a big entry in a Royal Opera House part. The only way to make sense of the common-time bar was to divide it into thirteen beats!

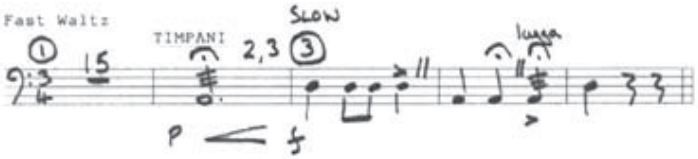


One can easily be caught out by an upbeat that you are not aware of. The next example shows a standard bass drum and cymbals part from the closing section of an opera or ballet. It is very useful to know that the penultimate and last bars are preceded by a short upbeat by the rest of the orchestra, and a simple reminder penciled in as a cue can save much loss of face!

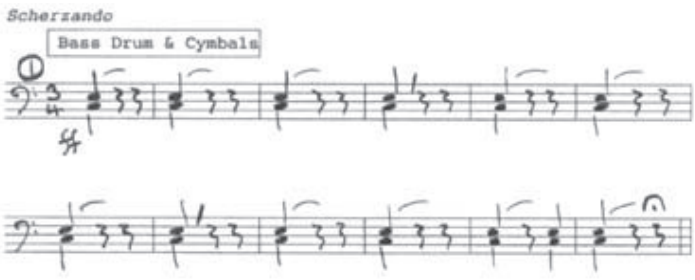


As mentioned earlier, all cut-offs should be clearly indicated by a pair of oblique strokes, known as tram-lines or railroad tracks (//). In the following example, there is a hiatus marked in the end of bar seventeen. This indicates that the conductor brings off the end of the seventeenth bar and there is a clear break before the next bar starts. Similarly in the penultimate bar, the second-beat fermata is cut off by the conductor with a brief gap before the third-beat fermata.

According to *The Harvard Dictionary of Music* (ed. W. Apel), a pause indicates "that the note (or rest) over which it appears, is to be prolonged. As a rule, a duration approximately (but not exactly) twice the normal value will prove appropriate." However, it is quite common in a theatrical situation to find that notes with a fermata last considerably longer than this, particularly when the pause has been inserted to facilitate movement on stage. The final pause in the next example is quite extended, and to indicate this one should write in the word "lunga" above the pause. In one Royal Shakespeare Company production I did there was a music underscore that ended with a timpani roll with a pause above it. This had been helpfully marked "lunga—approx. 3 mins." It really helps to know when a three-minute *forte* roll is coming up!

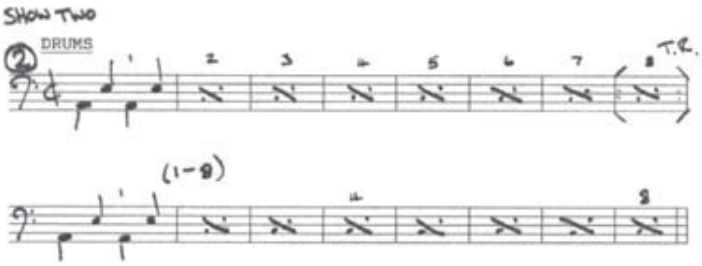


The use of a single oblique stroke [slash] can be helpful for indicating that a note is damped. In the following example we see a classic piece of ballet writing for bass drum and cymbals that has been marked to show which notes should be short (using a slash) and which should be long (using a tie or *l.v.*). As the length of note of a sustaining instrument is so often left unclear, it is a good idea to mark anything that should be short with an oblique stroke. This can save much embarrassment, especially when playing cymbals!



When faced with multiple bars of the same material, as in the next example, it is really helpful to number the bars you have to play. There are two ways of doing this: You can either place a number above each bar (as in the first eight bars of the example), or you can state the number of repetitions in brackets above the first bar and place a number above a bar at regular

intervals (as in the last eight bars of the example) or simply above the last bar of the series. Both systems work equally well, but I favor the latter as there is less clutter on the page. I remember being told by my teacher, the late James Blades, to mark on the part only that which was essential. He reasoned that if you end up reading endless unnecessary directions rather than playing the music, you are not doing your job.

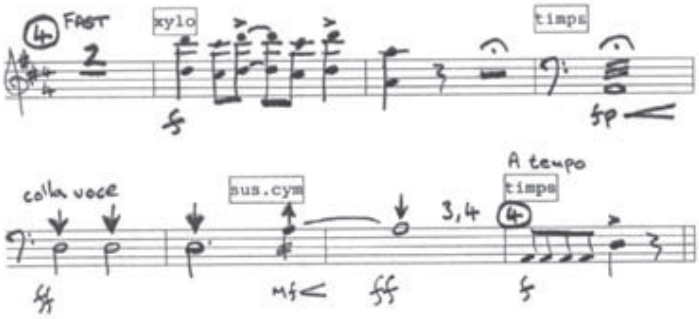


Bar 8 of the previous example is known as a "safety bar." In the theater, the music often has to be of variable length in order to coordinate with the "business" on stage. In order to accomplish this, one often gets a bar (or a series of bars) that is repeated until the action is ready to continue. These are often added in rehearsal when the realities of working in the given space are first confronted. Mark these with repeat signs and write above the letters TR (till ready), R&R (round and round), Vamp, or VTR (vamp till ready).

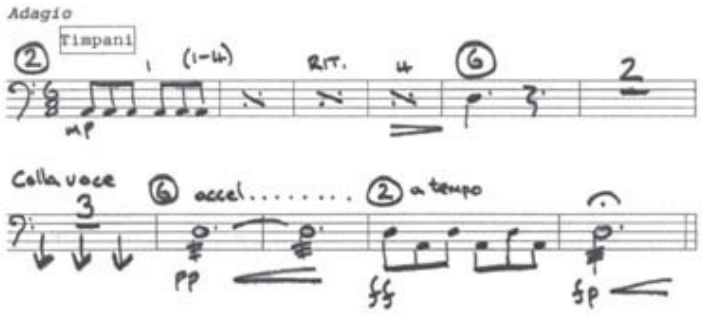
I was once deputizing on a performance of a Royal Shakespeare Company production of *Peter Pan* when a four-bar round-and-round section, which was usually repeated just once, was repeated 23 times; Peter had got his flying gear stuck! During a lengthy run of a show these safety bars often become a regular length, in which case it can be helpful to write in brackets alongside the T.R. the usual number of repetitions (e.g., x3), as a reminder. During a two-year run that I did of *Oliver!* there was a safety bar in the final number which settled to a usual six repeats. However, occasionally the stage machinery would go wrong and it could be easily double that. One can easily get caught out by safety bars, especially when they do not repeat at all!

I have recently been doing the incidental music for a production of *The Winter's Tale*, and one of the music cues ended with a simple "till ready" section of two bars. However, during the technical period the action was changed, resulting in us playing the round-and-round for about two minutes. The composer, Gary Yershon, inserted another two "till ready" sections earlier in the cue to tie in with the stage action. This also proved inadequate as the business was taking longer and longer. Gary then started inserting repeats within the music, some of just one bar. The result was a very confusing picture of "till readies" and repeats, but much helped by the use of *bis* for the single-bar repeats.

As mentioned before, a downward arrow can be used for other things than just the first downbeat. Arrows can be extremely useful in marking *colla voce* sections of the music. The next example demonstrates what can easily happen in a music cue during rehearsals. The fifth bar has a pause, where the conductor is waiting for a visual cue on stage, followed by three bars of music, containing five *tutti* chords, led by the voice. Therefore, bars six to eight are not in tempo, so it is best to write *colla voce* over bar 6 and *a tempo* over bar 9. The conductor decides to just beat the *tutti* rhythm as two downbeat cues for bar 6 and one for the first three beats of bar 7. This is followed by an upbeat on the fourth beat of bar 7 and a downbeat on bar 8. To indicate this, place downward pointing arrows for the downbeats and an upward pointing arrow for the upbeat in bar 7. In other words, the arrows indicate the only movement that the musical director will make in these bars—apart from a frown if you get it wrong! As the last bar is in tempo, two preparatory beats are also marked.



It is just as important to mark *colla voce* sections during rests. The following example shows a music cue that starts slowly in two and becomes slower by bar 5, which is beaten in six. By bar 8, the tempo has stopped completely and the conductor simply beats the start of each bar while the orchestra holds a chord under the singer. This is easily marked by writing *colla voce* at the start of the eighth bar and placing three downward pointing arrows over the printed three-bars rest, followed by the circled number six above bar 11 indicating where the music director resumes beating time. It is a deputy's nightmare to get lost in the middle of a *colla voce* section, and you must endeavor to make these out-of-tempo bars foolproof!

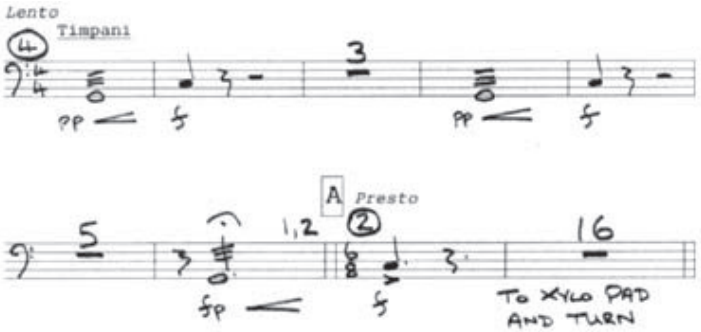


It is quite likely that you will be using more than one music desk [stand] with its associated part, and this produces its own problems with regard to page turns. Let's say you are using three scores: one near the timpani, one near the xylophone and one near the vibe. The easiest solution is to name your parts using the appropriate instrument, i.e., timp part, xylo part, vibe part. Hopefully you will be able to treat one of these as the main part, the other two being used when the main one is out of sight. Make sure that three parts are complete and are all corrected, then buy yourself a big box of large paperclips and clip together the pages not needed in each part. For instance, you may not play off the vibe score for the first six pages, so use the paperclips to fix together these pages so the part opens on page seven. Similarly, when you play off the vibe part, the timp part may not be required for a couple of pages, so clip these together.

Do this with all of the parts and you will dramatically reduce the number of page turns you have to make per performance.

Once you have sorted out the pages you can write in the part when to change from one music desk to another, and when to turn the pages of which part. Do not forget that the instruction "to xylo" and "to xylo part" do not mean the same thing. You might need to go to the xylo part to play the triangle. Make sure you mark clearly what you mean.

In the next example, there is an instruction at the end of the excerpt to go to the "xylo pad" [xylophone part] and turn the one from which you have been playing. This is because when you return to the timpani you will need the appropriate page already set in front of you. Ignore this instruction and you could miss the next timpani entry. Sometimes you will find it necessary to write these instructions (e.g., "turn xylo pad") in the middle of a long series of rests while working off a different part. Often, when changing from one part to another, you will be told to turn at the top of a page, but you must trust the markings.

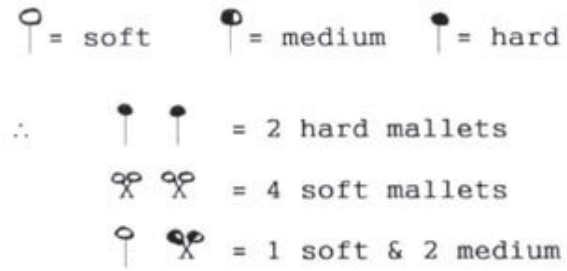


This brings us to the use of highlighter pens. If you are using an original part, you obviously cannot use a highlighter. However, one is often in the position of playing off a copy so that the music manager, or composer, can keep the originals. In this case, it can be very beneficial to use a highlight pen for some things, but do not go wild with them and produce a piece of abstract expressionism! I have found it very helpful to use a yellow highlighter for all the page-turn instructions and a blue highlighter for all the changes from one part to another. If playing off a score with more than one part on it (for instance, the drum and percussion parts), a highlighter can be useful to show which part you should be playing. At a quick glance, and in blind panic, a deputy can easily play the wrong line by mistake, especially when sharing instruments.

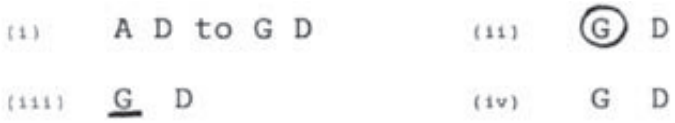
Generally I do not indicate what sticks I use except on the occasions that a specific mallet is required. In such a situation, this reminder for you and your deputy can save embarrassing conversations with the musical director!

Most of the time there is enough information to read on the part without the distraction of being told to play the snare drum with snare drum sticks! The one exception to this is tuned percussion. With vibe and marimba parts it is extremely helpful to indicate the number and type of mallets required. The last dance piece I did included a quick change to marimba, which then continued to play with barely a rest for three pages. This section began in a very quiet and simplistic manner, seeming to indicate that two soft mallets would suffice. However, by the end of the section some three pages later, I was required to play with four mallets in a loud and intricate manner. There was no way of changing mallets, and therefore it was essential to mark that four medium mallets were needed from the outset.

The method I use for marking mallet requirements and changes is based on the "symbol notation" described by my erstwhile composition teacher, Reginald Smith Brindle, in his book *Contemporary Percussion* (Oxford University Press). This is a work I warmly recommend to my students and to percussionists in general. The next example shows the different options and gives some instances of markings that can be used on the part.



Finally you must ensure that all timpani tunings are indicated clearly on the parts. It is essential to write the next set of required notes at the point when the tuning must be done. Sometimes this is a long time before the next timpani entrance, but it may be the only time available to re-tune before then. There are several good methods for indicating re-tuning, as seen in the final example. These examples are written presuming that you are playing a pair of timpani with the lower drum on the left; if you play the other way around, simply reverse the letters. To indicate a change on the lower drum from an A to a G, while maintaining the D on the other, one can write it out as in (i), or to simplify matters, circle the changed note (ii), underline the changed note (iii), or just state the two new notes (iv). It is important always to include *all* the drums, even if only one is changed, as this makes it more evident which one is to be retuned.



When the parts are fully marked up, check through them and erase all unnecessary markings that you find. Also, in a lengthy run of a show, certain spots will be altered, so make sure that the parts stay up-to-date.

Now you are ready for your deputy to give you a night off!

Nicholas Ormrod is a freelance percussionist based in London and a professor at the Royal College of Music. His extensive theatre experience includes productions for the Royal National Theatre, Royal Shakespeare Company, Royal Opera House, Royal Ballet, and in the West End. He has also performed with the Chamber Orchestra of Europe, Philharmonia Orchestra, BBC Symphony Orchestra, and English Chamber Orchestra. As a specialist in period instruments he performs regularly with the Orchestra of the Age of Enlightenment, English Baroque Soloists, King's Consort, and Orchestre Révolutionnaire et Romantique. PN

Interview with Norman Fickett

BY JOHN DORSEY

Norman ("Norm") Fickett, Assistant Principal Percussionist with the Detroit Symphony Orchestra, will retire at the end of the 2001-2002 season after thirty-seven years in the DSO. Norm usually acts as the "mallet guy" in the section and is unquestionably known as a strong, accurate and sensitive player.

His impeccable reputation, however, has not gone to his head. He is extremely humble and reluctant to accept the spotlight and the praise he so much deserves. It was only after repeated attempts to break through this reticence that Norm finally agreed to be interviewed. He asked, "Why would anyone be interested in me?"

Though very serious about his work, Norm is just a kid at heart and his infectious sense of humor always makes the DSO percussion sections a fun place to be. When not performing with the DSO, he enjoys spending time with his wife, Sharon, and visiting his four children and nine grandchildren. Other outside activities include handiwork around the house, working on his computer, and traveling.

Dorsey: *What advice would you give to any percussionists aspiring to play in a major symphony orchestra?*

Fickett: First of all, don't put all your eggs in one basket. Symphony jobs are scarce, especially in percussion. Pick a secondary field that you can fall back on. Oftentimes, there are as many as two hundred to three hundred applicants. Only one gets the job, and it's not always the best one. Obtain audition lists from the top orchestras. Attend as many concerts as possible. Listen to recordings. In fact, buy the recording of the music that the symphony is playing for the concerts you attend. Start making copies of all the excerpts that you come across that are not found in the excerpt books. If possible, study with as many teachers as you can to glean ideas. Play with as many groups as possible. A lot of factors go into playing percussion excerpts: tempo, dynamics, conductors' stick technique, acoustics, what mood you're in and on and on. You must be prepared for anything. Needless to say, practice hard, but also have a life.

Dorsey: *Do you detect any general weaknesses in any of the musical training of percussionists?*

Fickett: Every good teacher wants his or her student to exceed. Unfortunately, only a minority of students today have a concept of what it really takes to excel. Sorry to say, but I feel that the majority does not quite understand that it involves a lot of hard work, not only in the practice room, but becoming part of the musical scene itself by listening to recordings, attending concerts, and just discussing ideas with their peers. Sometimes I wonder if all the objectionable music that permeates the airwaves today has a poor influence on their understanding. How many rock stations compared to classical stations are there? Where's the beauty, feeling, and the variable differences of sound?

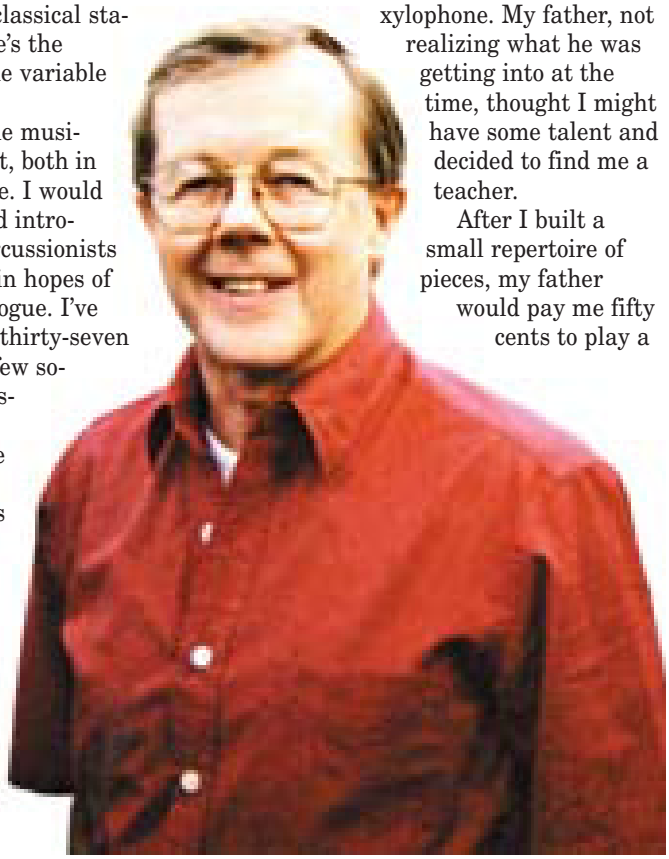
I attended many fine musical events as a student, both in high school and college. I would often go backstage and introduce myself to the percussionists in various orchestras in hopes of engaging in some dialogue. I've been in the DSO over thirty-seven years, and very, very few so-called "aspiring percussionists" have come backstage to introduce themselves to us guys in the section. Where's the eagerness? Again, there are exceptions, those who are gung-ho and do the things I mentioned. They are the ones who take the auditions with the better chance of filling a vacancy in an orchestra someday.

Generally, I think the training of percussionists has become better and more sophisticated over the years, especially in keyboard performance with the advent of the many difficult marimba pieces that are written today. What bothers me, though, is that you find many whose training has been involved with drum corps. Unfortunately, this can lead to an unmusical style of orchestral playing, lacking sensitivity and finesse. This character of playing is not always dealt with in some institutions.

Dorsey: *Tell me a little about your childhood and how your parents helped you get started in music.*

Fickett: I was born at a very early age in Portland, Maine—May of 1939. My dad was a manager at the local A&P and my mom stayed at home. Around the age of five, I would play along with the radio on my older brother's toy xylophone. My father, not realizing what he was getting into at the time, thought I might have some talent and decided to find me a teacher.

After I built a small repertoire of pieces, my father would pay me fifty cents to play a



mini-concert for my parents every Sunday night. Both my parents created a childhood environment that kept me interested in music. As time went on, they had me attending various concerts, everything from solo recitals to symphony orchestras. I was exposed to a lot of good stuff.

My first "gig" was at a men's club in Portland. I was five years old and played "Parade of the Wooden Soldiers." I was paid five bucks. At age nine, I became a contestant on *The Horace Heidt Show*, a national talent show at the time similar to *The Ted Mack Amateur Hour*. I won several cash prizes in different towns playing "Nola" on marimba.

Dorsey: *With whom did you first study percussion?*

Fickett: I began studying xylophone and marimba at the age of five with Laura Ross, a saxophone, marimba, and piano teacher in Portland. Later, I started studying snare drum with Dick Shaw, who was Buster Bailey's teacher and also a clock repairman. The lessons were at his clock shop and we worked mostly out of the Harry Bower book, with him playing along most of the time. Lessons didn't last long with Mr. Shaw. He had severe dementia and sometimes would forget to show up for my lesson—maybe on purpose. I really wanted to study with Buster Bailey since he lived in Portland and was within walking distance of my home. I tried to arrange lessons, but he was already in the New York Philharmonic—an opportunity I wish I'd had.

I finally ended up studying with Meyer Sternburg. He was the older brother and teacher of Simon Sternburg who used to play in the Boston Symphony and also wrote a book titled *Modern Drum Studies*. Meyer was a tough teacher. The lessons cost $3.00, the length of which was up to you. A bad lesson meant you were out in less than ten minutes, but a good lesson could last a couple of hours.

Dorsey: *How much practicing did you do when you were a kid?*

Fickett: Practicing wasn't always fun, but my mother made sure I stuck to it. I tried to get in three hours a day, five days a week—one hour each on marimba, snare drum, and piano. I would get up at 6:00 a.m. to get in an hour before school, then an hour after school and an hour after dinner.

Dorsey: *Were you involved with music at school or with any other musical activities outside of school?*

Fickett: Yes, the typical junior high/high school bands and orchestras. I played in a group called the Portland Student Philharmonic Orchestra. I sometimes played with local concert bands, Chandler's Band and Romano's Band. Also, I did a lot of marimba solo performances for variety shows and groups such as the Kiwanis Club, Elks, etc. During high school, I was timpanist in the Portland Symphony Orchestra for four years. I learned a lot from that experience since most of the extra percussionists were hired from the New England Conservatory in Boston and I could glean some musical points from them.

Dorsey: *Tell me about your college experience.*

Fickett: I went to the Eastman School of Music. My first choice was the New England Conservatory, but I wanted something to fall back on so I chose Eastman because it offered a public school music degree. I figured that if my desire for orchestra performance didn't work out, I would be a high school band/orchestra teacher. God forbid! Anyway, I hated the public school music program, and after my first year, I changed my major to percussion performance. I studied with William Street and received Bachelor of Music and Master of Music degrees.

Dorsey: *How much did you practice when you were at Eastman?*

Fickett: I realized right away that I must work hard because the fine players and tremendous talent overwhelmed me. So I would try to spend about six hours a day in the practice room.

Dorsey: *What do you think you learned in college that you would not have learned had you not attended college?*

Fickett: Experience and competition. In college you have great opportunities for experience by performing in many groups such as wind ensembles, orchestras, and percussion ensembles. Just the ambiance of being surrounded by peers that are striving for the same goals as yourself. The challenge of competition is an education in itself. This would be impossible outside of college.

Dorsey: *Who were some of your classmates at college and what are they doing now?*

Fickett: I have lost touch with many of my classmates. The few I remember are Dennis Kain, Timpanist with the Baltimore Symphony; Frank (Tony) Ames, Principal Percussionist with the National Symphony; Jim Preiss, Percussionist with the Brooklyn Philharmonic; Mitchell Peters, Timpanist with the Los Angeles Philharmonic; Gordon Peters, former Principal Percussionist with the Chicago Symphony; Ronald Barnett, Timpanist with the Kennedy Center Opera House Orchestra; and Bill Platt, Principal Percussionist with the Cincinnati Symphony.

Dorsey: *Were you involved in any groups outside of the college?*

Fickett: I was a member of the Marimba Masters under the direction of Gordon Peters for four years. I also played drumset in a dance band occasionally to help defray college costs. I was an extra with the Rochester Philharmonic, which became a fairly regular job since, at that time, only one percussionist, John Beck, was under contract. When the timpanist left, John moved up to timpani and I automatically became Principal Percussion, a position I held for three years before coming to Detroit.

Dorsey: *When did you join the DSO?*

Fickett: September, 1965.

Dorsey: *How did you hear about the audition?*

Fickett: The Rochester Civic Orchestra, a nucleus of the Rochester Philharmonic, was playing a noon-time mini-concert at Kodak Park, and a violinist mentioned that he saw an ad in the *Allegro* (New York musicians' union paper) for an opening in Detroit. I immediately called Detroit and set up an audition time for the following week.

Dorsey: *How many other people auditioned for the same position?*

Fickett: No. I know that most auditions were held in New York City. But the

year before, 1964, there was an opening for Principal Percussion in the DSO. I applied for it and was given an appointment time to audition in New York City. When I called a couple of days before the audition to confirm things, I found out that the position had already been filled! [Bob Pangborn, current Principal Percussionist got the job.] I heard that many showed up for nothing. So when the percussion opening came up the next year, I insisted on auditioning in Detroit before they were to be held in New York City. It worked!

Dorsey: *Who listened to your audition?*
Fickett: Music Director Sixten Ehrling, Principal Percussionist Robert Pangborn, Timpanist Sal Rabbio, and the Personnel Manager. There were no screens.

Dorsey: *What did you play at your audition?*
Fickett: First I had to play a solo. I didn't know I was going to have to play a solo, so I didn't really have anything prepared. I ended up playing "Hora Staccato." After that, Ehrling wanted to hear the "Golden Age Polka." While Bob Pangborn was looking for the excerpt I began playing, since I had it memorized. It impressed Ehrling that I had it memorized and I believe this put me in the number-one corner. I believe I played "Sorcerer's" next. Believe it or not, I was not asked to play "Porgy." And strangely enough, that was all the keyboard percussion they asked for.

Next came snare drum rolls, starting super soft with a gradual crescendo climaxing to the highest *forte* I could play, then slowly returning back to super soft. Then "Bolero." For castanets, it was "Samson and Delilah"; tambourine, "Carmen"; cymbals, "Romeo & Juliet"; bass drum, "Rite of Spring." I had to play a couple of strikes on the tam-tam. I believe that was all. Quite painless compared to what applicants go through today.

Dorsey: *Have you always had the same duties at the DSO or has that changed over the years?*
Fickett: When I joined the DSO I was fourth percussion and assistant principal. However my duties were general percussion, not primarily keyboard as they are now. In 1968, I moved up to the second percussion position when Jack Leddingham retired.

Dorsey: *How much practicing do you do now?*
Fickett: It varies. Most of my practicing deals with orchestra playing. Since I don't play solo stuff anymore, I practice the usual excerpts, especially those that the orchestra is doing at the time or in the near future, plus some exercises to keep in shape, like Goldenberg and Cirone. Also, I practice scales and arpeggios in various patterns. A good exercise for practicing is Goldenberg's Etude 6. First I do it hand-to-hand starting with the right; next, hand-to-hand starting with the left; then finally with double sticking: LLRR, etc. It's a great way to loosen up, improve evenness, accuracy and just getting around the instrument. I practice this employing all dynamics from *ppp* to *ff*.

Dorsey: *How do you prepare for an unfamiliar contemporary work?*
Fickett: Contemporary composers often write parts, especially keyboard parts, which are very challenging, to say the least. And never having seen the music, you don't know what to expect. Most of this music is atonal and doesn't fit any pattern, so I approach it as if it were an exercise. I start off excruciatingly slow, with the metronome at its slowest setting. Then I proceed a notch at a time until I reach the desired tempo. Often, I'll go beyond the desired tempo to the max, then when I return to the correct tempo, it seems easier. Actually, I find practicing most things this way is very beneficial.

Detroit Symphony Percussion Section (l to r): Raymond Makowski, Robert Pangborn, Norman Fickett, Sal Rabbio and Sam Tundo

Dorsey: *What types of mallets and instruments do you usually use in the orchestra and why?*
Fickett: I use a Deagan 870 xylophone and a Leedy wide-bar glockenspiel. There are many great xylophones and glockenspiels being made today, but I'm happy with these. For most xylophone parts, I prefer to use the Hinger white acrylic ball mallets. These produce a strong sound without sounding too hard or brittle. However, I find them less desirable on glockenspiel because you can hear a slight contact from the sticks hitting the bars. On glockenspiel, I generally use Deagan hard plastic mallets or the Balter black mallets. Naturally I have other types of mallets of various consistencies depending on the music and/or the conductor. On vibraphone, I like

the Dave Pike mallets for general playing.

Dorsey: *Do you try to emulate any particular sound quality?*

Fickett: This brings me back to my youth when I would watch Bugs Bunny and Porky Pig cartoons. The xylophone playing on those cartoons was superb. I believe the musician's name was Lou Singer—a masterful player who had great sound, articulation, and exactness. When I was a kid, I had an old 78 recording of Joe Green performing "Lady of Spain" on one side and "Xylophonia" on the other. I lost that record, but I can still hear those impeccable performances in my head. I feel the same way about George Hamilton Green and Bob Becker—great players to emulate.

Dorsey: *Do you try to play differently for different styles of music, such as Strauss vs. Mozart, etc.?*

Fickett: Absolutely. One must be able to adjust. Early classical or French music requires more finesse than Russian music. In Richard Strauss' music, I have to constantly adjust from a lighter to a heavier style. It's all in the touch and/or the choice of mallets.

Dorsey: *What composers do you think write well for percussion and what makes them better?*

Fickett: I believe the Russian composers like Shostakovich and Prokofiev shine in percussion writing. Also Verdi and Puccini, especially the bass drum parts. Bernstein and Gershwin also write well in spite of the difficulty of some excerpts; they just have a wonderful understanding of percussion and how it adds and accentuates the character of the music with good taste.

Dorsey: *Who are some of the conductors that you have worked under that you felt were the best, and why?*

Fickett: Tough question. Some can interpret music fantastically but have bad stick technique, and others have great stick technique but can't interpret and are terribly boring. Antal Dorati comes to mind as a great leader. Although he was difficult to follow and became impatient at times, he understood and could interpret the music of most composers. He was an orchestra builder, and I believe he brought the orchestra up to the level of performance we enjoy today. I also enjoy Neeme Jarvi. He loves music and loves to conduct. He has a spontaneity that few others have. He is a challenge since he likes to experiment with different ideas a lot, even during concerts, but he's exciting and not at all boring. You never know what to expect, which makes life very interesting. For contemporary music, I liked Sixten Ehrling. He had the best baton technique, which was helpful in difficult passages with multi-rhythms and mixed meters. He never made a mistake—totally dependable.

Dorsey: *What are some of the things you like best about playing in a professional orchestra?*

Fickett: I'm doing what I have always dreamed of. I like conductors that have a good rapport with the orchestra, good stick technique, and interpretation. I also like being with percussionists that are good and enjoyable to work with.

Dorsey: *What are some of the things you like least about playing in a professional orchestra?*

Fickett: Trying to stay awake during a Bruckner Symphony, if you're the one who plays the only cymbal crash. Counting measures. Conductors who have lousy stick technique, no interpretation and are just plain boring.

Dorsey: *Have you had any unusual experiences with the DSO?*

Fickett: A few years back the DSO was engaged in an opera performance, and being an opera, the orchestra played in the pit. The overture, however, was to be performed with the pit up at stage level. Since no percussion was involved in the overture, Sam Tundo and I decided to wait till the pit was lowered before we would enter. For a safety feature, the pit had to be lowered to an exact position for the pit door to open. The pit descended okay, but went beyond that position so that we couldn't enter. I had a glockenspiel part coming up where I had to strike a note twelve times depicting a clock tolling midnight. Sheer panic set in. I anxiously slipped a note under the pit door to Sal Rabbio [former DSO timpanist] with a desperate hope that possibly the door would open from the other side. The note returned with a "Sorry." One option I had was to jump over the rail into the pit from the audience. Not only would this cause a great disturbance, but it was a long jump. Hitting the pit floor with a thud would be rather embarrassing. I quickly dismissed that idea. Then I remembered that we had another glockenspiel buried backstage on the stage level. With time fleeing, I dashed upstairs, opened the glockenspiel case, found a screwdriver, unscrewed the bell note, found some string and inserted it through the hole in the note, then proceeded as far out onto the wing of the stage as possible without being seen, and with the bell note dangling, struck the note twelve times. Amazingly, no one, including the conductor, knew the difference. Fortunately, I had nothing else to play until after the intermission.

Another time, we were performing "The Firebird" by Stravinsky. The xylophone was situated on the very edge of the stage, very close to the audience. When I played the xylophone glissando in the "Infernal Dance," the ball of the stick flew off and landed in a gentleman's lap. At the end of the concert, the man came on stage and disgruntingly handed me the ball. I apologized profusely, trying not to laugh at the same time. He turned and walked away without acknowledging my apology. Maybe a fly ball will hit him on the head during a baseball game.

Dorsey: *Can you discuss some of the standard orchestral mallet excerpts, particularly in regard to stickings, phrasing, special problems or other considerations?*

Fickett: From playing the standard excerpts many times, I have figured out a way, to my liking, to make them less painful and less stressful. First, I work out the stickings that suit me best. I have always been fearful of doublings. Mess up one doubling and you're on your way to a train wreck. Unfortunately, in many cases, there is no way out and doubling must be used, like that nasty passage in "Sorcerer's Apprentice." As for "Porgy," I prefer hand-to-hand beginning on the right. With this method, there are only three doublings involved and they fall in obvious places.

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I have never felt quite comfortable with "Appalachian Spring." The problem is being exact with the entrance. I rely on the violin cues just prior to the xylophone passage. Beware, those few violin cues often sound as if they are being played on the beat and not after. Therefore, in approaching this passage, I more or less mime, like "air xylophone," these cues to set myself up. Beyond that, there is no problem, unless the tempo is so fast that executing the double stops becomes labored.

The main problem with "The Golden Age" is accuracy, since the notes are so spread apart. This excerpt must be memorized. It's very difficult to watch a conductor, read the music and play the correct notes all at once. In fact, if possible, I make a point to memorize all excerpts, especially chime parts, for the reasons I just mentioned.

Another excerpt that seems and looks simple is "Concerto in F" by Gershwin. After all, it consists of only three notes: three notes in one octave and the same three notes repeated an octave higher. Nonetheless, it's a bit tricky. Doubling the right hand from the B-flat to the D-flat simplifies it and keeps it consistent. Try executing that passage hand-to-hand and you'll see what I mean. Also the fact that this excerpt is together with the piano adds difficulty. The distance between the xylophone and piano creates an ensemble problem and the ensemble must be there.

Many times, what you think is an easy excerpt may be difficult, and on the other hand, the harder ones are often not so bad. Of course, even the very simple stuff is no picnic when exposed, like the triangle part to the Liszt "Piano Concerto."

French music can be quite delicate. For instance, playing the theme to "Sorcerer's" and Debussy's "La Mer" or many pieces by Ravel is like walking on eggs. Again, the music itself may not be a big deal, but executing with finesse can be a problem. Learn to play soft. Practice etudes from method books as softly as possible. It's easy to play loud, but not so easy to play soft. Changing to a softer stick may lessen the burden, but may not result in the correct timbre. Try playing soft with metal mallets, it's good practice even if you never use metal mallets. Don't be afraid to experiment. I've been playing with the DSO for thirty-seven years and I'm still experimenting. I'm rarely satisfied and maybe that's a good thing.

John Dorsey is Assistant Professor of Percussion at Eastern Michigan University and is Principal Percussionist for the Michigan Opera Theatre Orchestra, the Ann Arbor Symphony Orchestra, and the Saginaw Bay Orchestra. In addition, he substitutes frequently with the Detroit Symphony Orchestra, with which he has also recorded and toured. He also performs for professional musical theater productions, national touring artists, percussion groups, jazz/dance bands and other freelance opportunities in Southeast Michigan. Dorsey received his Master of Music degree in Percussion Performance from the University of Michigan, where he studied with Charles Owen, and his Bachelor of Music degree in Percussion Performance from the University of St. Thomas in Houston, Texas where he studied with Richard Brown and Phil Kraus. **PN**

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Drummers and Dyslexia

BY PAT GESUALDO

With hard work, dedication, and a lot of luck, I have been extremely fortunate to have a career as a studio drummer and clinician in the music industry. One of the most important things for me personally is music education for students with learning disabilities. During my years of teaching, I have noticed a great increase in ability of my Dyslexic students after being repeatedly exposed to rhythms and patterns. I knew that many of my students had Dyslexia, because they told me that they were classified as such by special education teachers in their schools.

I began to take an interest in what was being done in percussion education to discover and help students with Dyslexia. So a couple of years ago, I decided to do a study on Dyslexia and drumming. Although I am not aware of any specific drum programs for Dyslexia, I am working closely with various associations around the world that help people who suffer from it. Perhaps the programs will follow in due time.

Having specialized in teaching students with Dyslexia for many years, I knew that most music educators may not know what Dyslexia is, or how to structure lessons for students suffering from it.

BASIC INFORMATION

Learning disabilities affect both males and females alike.[1] Males, however, outnumber females three to one for all types of learning disabilities.[2] Although Dyslexia is one of the most common types of learning disabilities, almost five percent of the population suffers from it.[3] Unfortunately, it cannot be cured in the sense that a medical illness can.[4]

Dyslexia as a disease is characterized by reversing words, numbers, patterns, and objects. Those who suffer from Dyslexia often find it extremely difficult and frustrating to understand instructions and methods, and to participate in various tasks that require coordination. At the same time, Dyslexic people are often extremely artistic and creative.

After seeing huge improvement in my students with Dyslexia, I realized that I might be able to help educators who have Dyslexic students and the students themselves. In order to do this, I had to discover the teaching styles that were the most effective and easy to teach those affected with it. It was obvious what specific approach, ranges, and goals needed to be implemented and assessed in order to obtain positive objective results. Some of the most important aspects were:

1. Seeing what length of time it took for Dyslexic students to develop speed, power, and coordination, by having repeated exposure to rhythms and patterns (i.e., weekly lessons and regular practice).

2. Helping these students get the most from their drum instruction.

3. Helping percussion educators accurately assist their students with Dyslexia.

The results were absolutely amazing, but before we get to the end, let me show you where I started.

HOW THE STUDY STARTED

When I started teaching, I had a student every now and then with Dyslexia. As my reputation progressed, I started getting many Dyslexic students. I found this most interesting, and wanted to investigate why it was happening.

After working with a large number of Dyslexic students, I noticed that drumming seemed to be helping them, and that they were doing better not only in their drum lessons, but also in school and social levels. Parents of the younger students were telling me that drumming was making a wonderful impact on their children in these areas.

At that point I decided to do a research study on the correlation of drumming (the specific style I was teaching) and Dyslexia. I then decided that if I was going to do a real professional study, I needed to work with a true researcher. I made several calls to research directors, but no one was interested in what I was doing. I then found Beth Glasberg, Assistant Professor of Research at Rutgers University, who was willing to consider my case.

By the middle of my description of my project, she said she would be happy to show me how to go about doing my research project professionally. I went to her university office and gave her the details of what I wanted to do. She gave me a basic outline of how to go about it. I formatted the outline and we fine-tuned it several times until it was up to level.

We worked together for months, until the information was properly documented. I complied all the preliminary information of several new students who had Dyslexia.

THE PROCESS

I began with a couple of Dyslexic students. In the first meeting, they were given a pair of sticks, a manuscript book, and an outline on basic music theory. I taught them how to hold the sticks and gave them a few basic rudiments. They were told to review all the information and practice the rudiments for about a half an hour every day. As each week went by, the students were given more exercises.

I knew the frustration and difficulty they would experience as the rhythms and patterns became more difficult, so I tried to teach in a way that would seem pretty "cool" to them. One of the things I did was let them play some slow rhythms with their favorite songs, like playing a steady 2 and 4 along with "Kashmir" by Led Zeppelin. Some of them had a difficult time reading the music, so I broke each part down, line by line. First we learned the hi-hat part, then the snare drum part, and so on. This method of isolating each part was continued throughout the study. This really helped because people with Dyslexia find it very hard to follow specific patterns.

Isolating each part of the rhythm (each separate limb first) and then going back to the entire rhythm was a great help. This helped to develop eye-hand coordination, hand-foot coordination, and overall reading comprehension. Every

lesson was taught in this manner for one year.

A great breakthrough happened when I decided to compare hand speed, which was being charted from the start. I asked them to play the exercises twice: first on the snare drum and then on a gum-rubber practice pad. I couldn't believe what I saw and heard. The exercises on the snare were played well, but nowhere as near as well as when played on the pad. So I asked them, "Why can't you play this rhythm on the snare as well as you play it on the drum pad?" Their reply was, "I don't know" (not deeply profound).

I then tried the same thing with the other students in the test group. The result was the same with each student! So I decided to investigate why this was happening.

I found (and I'm going to get technical for a second) that there are several parts of the brain that work together and apart from each other. Some specifically work together to develop coordination and retention. One part is called the Cerebral Cortex, which is responsible for combining sound and thought. The other part is called the Primary Auditory Cortex, which is responsible for processing conscious sound. So the problem was this: The Cerebral Cortex was being distracted by the Primary Auditory Cortex. Therefore, practicing on the loud drum interfered with the development of coordination, retention, and speed.

Another useful finding came out of this study as well: When you isolate each part of a measure or limbs on the drumset, it allows the Dyslexic student to develop coordination, speed, and retention more easily. This is known as Specification Isolated Instruction, or the S.I.I. method.

The S.I.I. method involves isolating each section of a measure, line by line, thereby developing four-way independence one limb at a time on the drumset. First, let the students develop the exercise with the hi-hat line, then the snare, then the bass drum, and then the toms. If this is too difficult, let them focus on one limb at a time, isolate that section until they can master it, and then repeat it for all limbs.

Using S.I.I. for Dyslexic students lets them see, hear, and comprehend how each part of the drumset and each of the limbs relate to each other, and it develops easy comprehension for an entire measure, section, or part. The S.I.I. method reinforces comprehension by eliminating gaps in the thought process—a major accomplishment for people with Dyslexia.

SUMMARY

The S.I.I. teaching method helped the Dyslexic students to eventually develop coordination at an average level. This method isolates each section of a measure, thereby developing four-way independence one limb at a time. This allowed for easy execution of rhythms and patterns, and helped to develop overall reading comprehension, eye-hand coordination, hand-hand coordination, and hand-foot coordination.

By isolating and reviewing specific sections one at a time, the students were able to see, hear, and comprehend how each specific part of a measure related with another, and they developed better comprehension for an entire section. This led to complete execution of several measures in succession, or even a song.

Once people with Dyslexia see the actual "how and why" things work the way they do, the process becomes clear as day. They will also repeat the task in the exact manner that allowed them to comprehend it the first time.

These students may find improvisation difficult, especially when learning an instrument such as the drums. That is why this method of teaching, as well as patience and dedication on the part of the instructor, is so important. It will help the students get the most from their instruction, and inspire them to bigger and better things.

The author would like to thank Beth Glasberg, Assistant Professor of Research at Rutgers University, for her expertise and support in the formation of this study, and Darin "Dutch" Workman for his help in the preparation of this article. For a copy of Pat Gesualdo's study, e-mail him at patges@aol.com

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Pat Gesualdo has performed and recorded with various Atlantic, Columbia, Warner Bros., and Polygram recording artists, and on projects for major record company executives, publishers, and managers. He also lectures and does master classes at music industry seminars and colleges, and is a voting member for the Grammy Awards. He holds a certificate in music education, and has his own Hot-Foot product line with Pro-Mark. PN

Robert Kreutz: An overview of his life and works for percussion

BY BRETT JONES

Compositions featuring mallet percussion instruments are a fairly recent addition to the long tradition of notated Western music. One composer who contributed several works specifically for mallet percussionists was Robert Edward Kreutz. The percussion music he wrote, some out of print, some yet-to-be published, and most of it neglected by performers, is worthy of study.

Born on March 21, 1922 in La Crosse, Wisconsin, Kreutz grew up with his parents and three sisters. In addition to studying piano in high school, he made a name for himself as a baseball pitcher. In fact, he was such a great pitcher that it kept him off the front lines during World War II. Kreutz was assigned to the United States Signal Corps Intelligence and was stationed in Hawaii and the Philippines from 1941–1944. In addition to decoding messages, he was the star pitcher of the military baseball team. During this time, Kreutz also began taking cello lessons. He had prospects of a professional baseball career, but his heart was set on music performance and composition.

While attending a USO dance, Kreutz met his wife-to-be, FBI employee Evelyn Parker. In 1947, after his military duties ended, Robert and Evelyn were married and moved to Chicago. He graduated from the American Conservatory in 1949, completing a Bachelor of Music degree with emphasis in composition. Before his military assignment, Kreutz had started work on a music degree at Loras College in Dubuque, Iowa. He also studied composition for a year with Arnold Schoenberg at UCLA. From 1949–1953 Kreutz and his wife remained in Chicago while he continued his composition studies with Leo Sowerby at the American Conservatory. After declining job offers from colleges in Utah and Texas to teach cello, Kreutz set his sights on Denver, Colorado where he and Evelyn started a family.

While living in Lakewood, a suburb of Denver, Kreutz accepted a position teaching music at St. Joseph's School. Two years later, he took a job with the Gates Rubber Company, where he eventually became a development engineer working with chemical compounds to enhance the performance of car tires. He kept this job for the remainder of his working life, but his true passion was music.

In addition to holding a full-time job and raising a family, Kreutz continued his composition studies at the University of Denver with Normand Lockwood. In 1970 he graduated with a Master of Arts degree. While living in Lakewood, Robert and Evelyn raised nine children. He was the parish choir director at St. Bernadette Catholic Church. All of his children sang in the church choir and were involved in music to some degree.

His dedication to his faith and involvement in the church choir led to the composition of many religious vocal works. His vocal writing was not limited to sacred music. He also wrote secular vocal works for his children's high school choirs and other commissions. Included among his large-scale vocal works are an entrance Mass for Pope John Paul II's visit to the Denver area in 1993, and "Francesco," a three-act opera based on the life of St. Francis of Assisi. In addition to his works for percussion, he wrote many works for various combinations of instruments. In all, he has had over four hundred works published. Hidden in his compositions, one can hear the influences of his teachers and the composers who inspired him: Shostakovich, Mahler, Copland, Prokofiev, and Barber. However, each of Kreutz's compositions remains distinctively his own.

Kreutz's contributions to our American musical heritage ended on Easter Sunday, 1996, when he died of heart failure at age 74. By sleeping only three to four hours a night, he kept commitments to his family, his work, his faith, and his music all in balance throughout his life. Due to his untiring dedication to music and interest in percussion, a number of his works for mallet percussion instruments still exist.

PERCUSSION MUSIC

Robert Kreutz became interested in writing for percussion when he was a stu-

dent at the American Conservatory in Chicago. While studying theory and composition with Leo Sowerby, he was introduced to James Dutton, the percussion professor at the American Conservatory. This collaboration was extremely important in sparking Kreutz's interest in writing percussion music. As a result of this relationship, Kreutz wrote music for James Dutton and his percussion students at the American Conservatory. Several of these pieces were then published by Percussion Arts in Chicago.

One of Dutton's students, Donald Skoog, was very active in performing and promoting Kreutz's percussion music. Skoog also published some of Kreutz's works through his publishing company, The Contemporary Music Project. Near the end of his life, Kreutz came to know Doug Walter, the Professor of Percussion at the University of Colorado, and wrote two marimba solos for him. Although he was not a percussionist, Kreutz was able to capture the essence and the limitations of composing for that medium. He wrote in a very lyrical, yet rhythmic style for mallet percussion instruments in both solo and ensemble settings.

"Hail Mary for Marimba": Kreutz wrote this piece in 1979 for choir and organ. It was transcribed for solo marimba by Donald Skoog. The marimba transcription, which can be played on a four and one-third octave instrument, combines the original choir and organ parts, remaining quite true to the score. The work can then be performed as a solo marimba piece or with marimba and chorus. The chorale is modal, but is approached in a very modern way, so not to remind the listener too much of the old church mode that makes up its compositional base. The solo marimba arrangement was first published by the Contemporary Music Project, but is now available through Penn Oak Press. The version for organ and choir is available through G.I.A. Publications.

"Prisms for Flute and Marimba": Kreutz used this piece as a "warm-up" for writing another work, "Dialog for Marimba and Orchestra." It was premiered by Donald Skoog and later published by the Contemporary Music Project in 1982. It was written using the twelve-tone technique that Kreutz learned from Schoenberg. All six movements are in contrasting styles. Some movements require the use of two mallets, while others require four mallets. The four-mallet marimbist will be challenged technically through the use of one-handed rolls. In other movements, the performer will encounter very fast and difficult two-mallet patterns. "Prisms for Flute and Marimba" utilizes a four and one-third octave marimba and is currently available through Penn Oak Press.

"Prisms for Clarinet and Marimba": This is the same piece as "Prisms for Flute and Marimba," adapted for the clarinet and marimba. It is also available through Penn Oak Press.

"Two Psalms for Mixed Voices and Marimba": Written in 1984, this piece was dedicated to Donald and Judy Skoog. The first movement is an adapted setting of "Psalm 27." It is a chorale-style movement requiring the use of four mallets. The marimba introduces each of the three sections with a "hunting horn" motive setting up the choir's entrance. The second psalm is an adapted setting of "Psalm 95." Also written to utilize four-mallet technique, this psalm employs a lively 2/4 meter while incorporating both eighth and triplet note values. "Two Psalms for Mixed Voices and Marimba" requires a four and one-third octave marimba and is available through Southern Music Company.

The following pieces are either out of print or unpublished. They are scheduled for publication by Penn Oak Press within the next two years.

"Dialog for Marimba and Orchestra": This concerto was written in 1979 and premiered in 1983 by Donald Skoog and the Colorado State University Orchestra conducted by Will Schwartz. The work utilizes a one-movement form and can be performed on a four and one-third octave marimba. It contains an abundance of shifting meters and employs two-mallet and four-mallet technique. The marimba part was published by the Contemporary Music Project with a piano reduction, but is currently out of print. Marimba and orchestra parts can be rented from Steve Weiss Music.

"Legend for Percussion Ensemble": Premiered in 1973 by the American Conservatory Marimba Choir under the direction of James Dutton, this piece requires at least four mallet-keyboard players, a piano player, and an upright bass player. It calls for at least one three-octave marimba, two four-octave marimbas, and two four and one-third oc-

tave marimbas. Although written with a smaller number of players in mind, it can be performed by a larger group of fifteen or more. There is an archive edition available on special order from Penn Oak Press.

"Western Sketches for Marimba Trio": This trio was written in 1949-1950 for the James Dutton Trio. It features three thematic movements. The first, a two-mallet movement called "Horse Thief," features continual sixteenth notes shifted throughout the parts with the harmonic rhythm based on the quarter note. The second is a chorale-style movement using four-mallet technique titled "Noble Prairie." It contains many open-sounding chords capturing the desolate aura of the prairie. The final movement, which employs mostly four-mallet double vertical strokes, is a fast-paced movement titled "Rodeo." "Western Sketches for Marimba Trio" can be performed on two four-octave marimbas.

"Trio for Two Marimbas and Piano": Consisting of two movements, this trio lasts approximately eighteen minutes. It was written in 1950 for the James Dutton Trio. It contains both two-mallet and four-mallet technique and was originally published by Percussion Arts.

"Pranksters at Large": This marimba solo was written in 1994, but was never published. Kreutz was inspired to write this piece when he saw clowns performing for children at a hospital. The solo was premiered by Doug Walter.

"Loose Cannons": This was the final percussion piece Robert Kreutz composed. Written for a solo marimbist, it employs a four and one-third octave marimba and consists of six movements. Each movement was written to capture the spirit of a different one of Kreutz's grandchildren. He had intended to add movements for some of his other grandchildren when he submitted the piece to Doug Walter for review. Some of the movements use two-mallet technique, while others employ four-mallet technique.

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$20.00 (timpani/percussion score)
Touchdown Productions
Percussionists facing a tour of duty in the opera orchestra pit for the two operas named above should doff their hats to Theresa Dimond and her colleagues in the Los Angeles Opera for these two edited versions of the timpani and percussion parts. The value of these editions is especially evident in the case of "Turandot," as its published version includes 12 individual books, resulting in reliance on an almost illegible hand-written compilation. Touchdown Productions' edition of "Turandot" includes three spiral-bound volumes including a timpani-part-only volume, a compilation of all the percussion parts in another book, and a score that combines timpani and percussion parts, making it feasible for five percussionists to cover the parts with no confusion (including one player for backstage performance and a timpanist).

Included in these publications are performance-related aids, such as the addition of instrumental cues, filling in of long tacets, and extensive notes that discuss (in "Turandot") matters such as the bass xylophone, tuned gongs, and tam tams, and (in "Gianni Schicchi") a description of the type of drum needed for the "snare drum funebre" part and the problematic notation for "snare drum sticks."

Dimond must again be congratulated for devoting so much industry and effort to a project that many would consider tedious and time consuming.

—John R. Raush

KEYBOARD PERCUSSION

Espani Cani **II**
Traditional; arr. Ken Krause
$7.00
Per-Mus Publications
This arrangement of the Latin American favorite "Espani Cani" for marimba soloist with piano accompaniment should also become a favorite for the advanced beginner. The marimbist will need a four-octave marimba and will employ two-mallet technique throughout. This arrangement falls on the cusp of beginning and intermediate technical development due to Krause's use of highly arpeggiated passages and octaves. The piano part is rather simple, providing a bass line and chordal accompaniment. Therefore, a student's teacher may be able to perform the piano part. "Espani Cani" provides a vehicle by which the two-mallet marimbist can launch into intermediacy.

—Lisa Rogers

Recuerdos de La Alhambra **III**
Francisco Tarrega; arr. Robert Wall
$8.00
Kastuck Percussion Studio
Music for the guitar has often attracted the attention of marimbists, who have been able to approximate the unique technical idiom of the guitar through the utilization of a mature four-mallet technique. However, in this arrangement for marimba and piano of a classic from the guitar repertoire by Francisco Tarrega (1852–1909), four-mallet technique is not an issue. Wall simplifies the original for a very young marimbist using two mallets, by giving the marimba the melodic line only (rolled), and assigning the background of broken chords to the piano. This arrangement is an excellent addition to the middle school/high school mallet repertoire. (The piano part is well within the capabilities of a competent high school pianist.) Perhaps the haunting melody of this well-known piece will stick with the young marimbist who, when becoming a mature player, will be motivated to adapt the original as an unaccompanied four-mallet solo.

—John R. Raush

20 Petite Pieces for Marimba **III–IV**
Thierry Pilote
$20.00
Les Editions Boom!
This collection of 20 two-mallet compositions is geared for the younger (less-experienced) marimbist. Each of the brief etudes or solos—each about two minutes in length—has a descriptive title that parallels its musical character. Some of these include: "Le petit pas" ("The Little Step"); "Mr. Musser"; "Le clown" ("The Clown"); "L'escalier" ("The Stairway"); "Dans les nuages" ("In the Clouds"); "Sans pause" ("Without a Pause"); and "Fiesta." This collection would augment the basic pedagogical instruction for a second or third-year marimba student. The solos/

etudes can be performed on a four-octave marimba. The compositional styles reflect careful attention to independent design and a mature approach to this early-to-intermediate level of marimba performance.

—Jim Lambert

Broken Silence **V**
Mark Glentworth
$12.00
Glentworth Music Limited

"Broken Silence" is one movement of Mark Glentworth's three-movement "Vibraphone Suite No. 1." (Glentworth plans to publish all movements of the suite with optional piano and string accompaniment parts.) This approximately six-minute movement follows an ABA form with the A sections providing an introduction and conclusion in a calm, rubato style. The B section is in stricter swing style. Technically demanding for the per-

former, Glentworth provides helpful performance notes and markings in regards to mallet dampening and pedaling in this movement. I commend Glentworth for his ingenuity in composition.

—Lisa Rogers

SNARE DRUM

Syncopated March **II**
Steve Kastuck
$4.00
Kastuck Percussion Studio
"Syncopated March" is a 64-measure solo for snare drum written in cut time with half note = 80. Comprising mostly eighth notes and quarter notes, this solo has plenty of dynamic contrast. There is no sticking indicated and the patterns generally fall into a hand-to-hand style. Some measures require a combination of drum and rim playing. "Syncopated March" has syncopated patterns that fall nicely into a march-like groove, which, if played in a steady manner, will have a bit of swing to it.

—John Beck

Colonial Episode **III**
Steve Kastuck
$4.00
Kastuck Percussion Studio
This approximately two-minute snare drum solo is suitable for the middle school/high school percussionist. It assumes the student's familiarity with basic techniques (rolls, flams and drags), including such rudiments as the flamacue and ratamacue; however, it features many characteristics found in concert-style solos. For example, unlike many typical rudimental solos, sticking is not indicated. The solo also displays a concern for performing within a variety of dynamic levels (in fact, it begins and ends *pianissimo*), and emphasizes dexterity and control, which are of primary importance to the concert snare drummer.

—John R. Raush

Rolling Down the Road **III**
Steve Kastuck
$4.00
Kastuck Percussion Studio
This rudimental-style snare drum solo is written in common time with a tempo of a quarter note = 112. The solo explores common rhythmic patterns, syncopation, accents, flams, drags and rolls, and there are numerous dynamic changes for expression and interest. For nuance and color, there are passages that mix playing on the rim and head. The solo takes just two minutes to perform and is suitable for solo contests or studio recitals.

—George Frock

Blends **IV**
Richard K. LeVan
$8.00
HoneyRock
This short rudimental snare drum solo "blends" its sticking patterns, backsticking, and rimshots with a traditional African 12/8 rhythmic pattern—hence the name. The rhythmic pattern forms the basis for the work in a theme-and-variations approach at march tempo (M.M. = 112–120). The piece gradually grows in complexity as new ideas and technical demands such as backsticking, diddles and rim notes are integrated into the underlying rhythm.

—Terry O'Mahoney

Three Styles Suite **IV**
Michael R. Leu
$8.00
HoneyRock
Each movement in this three-movement suite for solo snare drum is written in a different musical style. Movement I, "Classical," is in a concert or orchestral style. This movement could be compared to a Cirone etude with its mixed meters and abundance of dynamic contrast. Movement II, "Contemporary," is to be performed with snares off. The player is instructed to use various striking techniques including fingertips, wire brush and a hard timpani mallet. Specific directions are provided as to how these techniques are to be utilized. Movement III, "Rudimental," is the most traditional of the three. It makes use of a variety of rudiments including flams, flam accents, paradiddles and rolls.

This solo would be an excellent vehicle for teaching the difference between styles of snare drumming. Because the movements are relatively short, the suite would be appropriate for most solo music festivals and would be a refreshing change from the status quo.

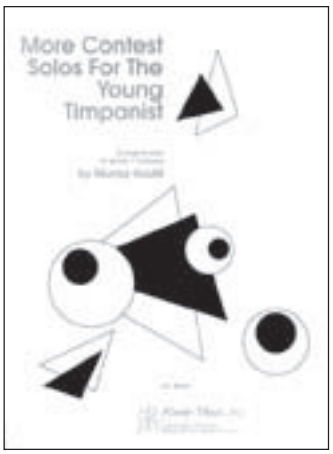
—Tom Morgan

Suite No. 1 **VI**
Martin Elster
$18.00
HoneyRock
"Suite No. 1" is a snare drum duo written in four movements. Movement 1, "Allegro Risoluto," is cleverly composed in an imitation style of one player mostly being one measure behind the other. With a tempo of quarter note = 66, Movement 2, "Convergencies," is primarily thirty-second-note patterns moving from one player to another in a convergence style with crescendos and diminuendos, much like waves in an ocean converge on each other. Movement 3, "Copy-Cats," also uses imitation between the players, but it varies the imitation, sometimes a beat or a measure apart. Movement 4, "Synergy," is complex and contains several meter changes. The rapid thirty-second notes, pressed-rolls and dynamic changes bring the movement to a brilliant finish. Both players must have command of their technique and be musically aware of the composer's intent. There is much detail to be worked on in each movement, and a performance-note page contains clear explanations.

—John Beck

TIMPANI

More Contest Solos for the Young Timpanist **I–III**
by Murray Houliff
$8.00
Kendor Music
The majority of the solos in this collection are written for two drums, and these solos work on many of the challenges presented by solo timpani, including dampening, tuning changes, rolling and quick shifts between drums. Several of the solos emphasize right- and left-hand independence by setting up an ostinato in one hand and contrasting rhythms in the other. Houliff has written these solos in several different styles including rock 'n' roll, tango, mambo and waltz, giving the performer contrasting styles with each successive solo.



—Scott Herring

Forty Hymns and Carols for Timpani **IV–V**
Stanley Leonard
$12.00
Per-Mus Publications
This collection of 40 hymns and carols are actually timpani parts that can be used to accompany church choirs and congregational singing. The collection is written for two standard pedal timpani. The changes of pitch are not indicated, but changes will be obvious with experience. The hymns and keys used are taken from the Presbyterian hymnal, so transposition to other keys may be needed for other denominations. The addition of timpani can be a great support for the organ and congregations, and this collection also offers wonderful teaching materials for timpanist of all experience levels.

—George Frock

Suite for Timpani **IV**
Duane Bierman
$6.50
Kastuck Percussion Studio
The four movements of Bierman's suite for unaccompanied timpani (four drums) offers an advanced high school or college timpanist the opportunity to address a number of challenges, particularly in regard to sticking dexterity associated with rapid movement over all four kettles. (Bierman judiciously refrains from including any sticking suggestions.) With only a few exceptions, pitch changes occur between movements of the suite. Other musical demands include changing meters and the opportunity for some expressive playing, especially in the double-stop filled, melodically inspired third movement in which the player is encouraged to play "rubato throughout." The sticking/movement challenges encountered, particularly in the fourth movement, should please

students who enjoy performing technically flashy literature.

—John R. Raush

KEYBOARD SOLO

Fantastic Mallets Book I **II–IV**
Murray Houllif and James L. Moore
$16.00
Kendor Music
Fantastic Mallets is a two-mallet percussion tutor featuring over 85 famous melodies or tunes. Based on the premise of teaching through reading, the authors believe this concept will provide rewarding experiences for students. The text opens with pictures of the various keyboard percussion instruments, and then dives into the playing of familiar tunes and carols. Through the tunes, contrasting meters, key signatures, and tempi are covered. Double stops are introduced on page 47; scales and arpeggios are not introduced until the final section of the book. The text is very clearly presented so that a student could benefit from it even if using it for self-instruction.

—George Frock

Las Chiapanecas **III**
Traditional; arr. Ken Krause
$7.00
Per-Mus Publications
"Las Chiapanecas" is one of a series of Latin-American folk tunes that Ken Krause has arranged for marimba solo with piano accompaniment. This arrangement is scored for a four-octave marimba and is in 3/4 meter. Typical of the Latin-American style, there are numerous parallel thirds and sixths. There are no meter changes or dynamics, but variety is accomplished by changes of register and shifting between the parallel double stops to arpeggios. This is an excellent arrangement that can serve well for a studio recital or encore.

—George Frock

Mexican Hat Dance **III**
Traditional; arr. Ken Krause
$7.00
Per-Mus Publications
Scored as a two-mallet solo for marimba with piano accompaniment, arranger Ken Krause places this popular Latin American favorite into the hands of middle and high school students. (The solo part can be accommodated by an instrument as small as three octaves.) Younger players will be duly challenged by several sections with double stops set in rapid tempi. The piece includes a piano accompaniment that has been sensibly written to be playable by a student pianist.

—John R. Raush

America the Beautiful **IV**
Samuel Augustus Ward; arr. Murray Houllif
$4.00
Kendor Music
This is an expressive setting for solo vibraphone of the well-known patriotic composition "America the Beautiful." Arranged for four mallets, the arrangement comprises two verses. Houllif weaves the melody with contrapuntal lines, seventh and ninth chords, and expressive freedom. The notes are clearly notated on a single staff with chord symbols identified. The solo is warmly scored and should be an excellent encore for a recital program.

—George Frock

Dawne **IV**
Sean Daniels
$6.00
Per-Mus Publications
"Dawne" is a marimba solo suitable for the young player who is developing proficiency in four-mallet performance. The solo, for a low-C instrument, begins and ends with chorale-like sections that require legato rolling techniques using all four mallets. (Daniels accommodates the less experienced player by writing repeated intervals or very small interval changes between mallets held in each hand.) These opening and closing rolled chordal sections surround a long example of contrapuntal writing that invites the use of double lateral strokes (though sticking is not indicated).

Although obviously written for the novice, and facing the limitations imposed by the simplification of certain parameters, such as the reliance upon repetitious sticking patterns, Daniels keeps musical goals in mind as well, giving the soloist opportunities for expressive playing through the effective use of dynamics and ritardandos. An advanced high school player or younger college marimbist should find the piece gratifying.

—John R. Raush

KEYBOARD PERCUSSION ENSEMBLE

Bourree
J. S. Bach; transcribed by Gary Olmstead
Per-Mus Publications
Bach's timeless "Bourree" (from "Partita No. 1" for solo violin) has been transcribed by percussionist Gary Olmstead for marimba quartet. Olmstead maintains the character of the Bach masterpiece by scoring the solo part in the lead marimba, the harmonies in the second and third marimbas, and providing flexibility in the bass marimba to be either performed on a four-octave marimba or a low-A marimba. An editor's note indicates that if a lower bass marimba is available (i.e., low-F, low-E, or 5-octave low-C), double stops in the bass part could be observed.

A full score is provided with the four clearly-printed parts. Several effectual crescendos and additional effective dynamic markings have been placed by Olmstead to make this binary-structure, Baroque classic come to life in the 21st century for the intermediate-level marimba quartet.

—Jim Lambert

Three South American Sketches **IV**
Murray Houllif
$20.00
Southern Music Co.
For those who may only be familiar with Murray Houllif's literature for younger students, this three-movement quartet for mallet percussion will come as a revelation. In the movements of this work, scored for bells, xylophone, vibraphone, and low-A marimba (each instrument is played by the same performer in all three movements), Houllif demonstrates that he can write challenging and musically satisfying literature for older musicians as well.

The movements reflect the composer's musical impressions of three South American countries. In "Peru," Houllif uses a modal setting to convey a primitive Incan ambience. "Argentina" is cast as a tango

"reminiscent of Argentina in the 1930s and '40s featuring tuneful melodies, jazz harmonies and syncopated rhythms." The suite concludes with "Brazil," appropriately styled as an up-tempo jazz samba, inspired by the music of Chick Corea and his former band Return to Forever. The three sketches offer a variety of musical opportunities (such as chances to improvise for the xylophonist and vibist) that should intrigue and entertain ensembles consisting of advanced high school or college level students.

—John R. Raush

Ragtime Collection **IV**
Arr. Gene Koshinski
$30.00
HoneyRock

Ragtime Collection features four ragtime pieces for mallet quartet: "The Shovel Fish" by H. L. Cook, "Silks and Rags" by F. S. Stone, "Dimples" by L.E. Colburn and "Gum Shoe" by E. J. Stark. Each rag employs a xylophone, two four-octave marimbas, and a five-octave marimba. However, a low-A marimba can be used if a five-octave marimba is unavailable. All parts utilize two-mallet technique with the exception of the second marimba part, which utilizes three-mallet technique on "Dimples" and "Gum Shoe." All rags have similar key centers with each one ending in F Major; yet, each rag employs a different meter and character. For example, "Silks and Rags" is a waltz. "Dimples" utilizes cut time and is marked as a moderate rag. As a result, each rag could be performed separately or as a set.

—Lisa Rogers

INSTRUCTIONAL VIDEO

Afro-Cuban Coordination For Drumset **III–IV**
Maria Martinez
$19.95
Hal Leonard Corporation

Cuban-born drummer Maria Martinez brings the Afro-Cuban drumset style to life in this instructional video. She dissects each rhythmic pattern, suggests the proper place to use each pattern in the form of a tune (e.g., during the solos or under the melody) and performs a tune with a live band that

illustrates the concepts she just explained.

Martinez stresses that there are three pillars to learning Afro-Cuban music: coordination, feel and improvisation. She explains the necessary coordination, then demonstrates the proper feels and improvisation possibilities. Martinez starts with an explanation of *son* and *rumba* clave, *bombo* and *ponche* notes, the *mambo*, *cascara*, nañigo, songo and mozambique grooves, and several bongo bell patterns on the drumset. She also plays some quick examples of conga and timbale parts to demonstrate how conga and timbale patterns were adapted to the drumset in modern Afro-Cuban music. All of the examples on the video may be found in the accompanying booklet. Martinez offers some tips about how to hear the direction of the clave before closing the video with another tune.

Merely learning some Afro-Cuban rhythmic patterns is insufficient when trying to learn this style of music. Breaking down each rhythm, explaining its origins, and then performing each pattern in a musical context is really the best way to learn this material. Martinez's relaxed style, clear explanations, and great playing make this a "must have" video for the intermediate player or novice Afro-Cuban drummer. (This video is an excellent accompaniment to Martinez's book *Afro-Cuban Coordination for Drumset*, which contains numerous exercises and concepts related to this video.)

—Terry O'Mahoney

Brazilian Coordination for Drumset **III–V**
Maria Martinez
$19.95
Hal Leonard Corporation
Drummer Maria Martinez has put together an excellent video resource for those interested in developing drumset grooves in the Brazilian styles. Covered are the most common time feels including bossa nova, samba, baiao and the partido alto. The samba receives the most thorough treatment, with discussion and demonstration of several samba feels, including odd meter sambas.

Martinez's relaxed, clear teaching style along with her obvious depth as a player makes this a very engaging and informative video. The different time feels are explained in a step-by-step fashion, followed by a full band demonstration with Martinez at the drums to put each beat in its context. An accompanying booklet presents all the patterns in written form. This video takes much of the mystery out of the basic Brazilian rhythms and will be especially useful for the novice as an introduction to the style.

—Tom Morgan

DRUMSET

Drums From Day One **I**
Jim Payne
$19.95
Mel Bay Publications
Jim Payne takes a different approach to learning the drumset by adapting the "solfege" method of singing to the drumset. Instead of beginning with traditional drum notation, Payne first assigns each sound or combination of sounds a syllable and uses these to construct basic drum patterns. For example, a single bass drum note is named "oon" and a snare drum note is called "a." A basic pastern would be "oon, a, oon-oon, a" (quarter, quarter, eighth-eighth, quarter). The student is then asked to identify several aural examples on the accompanying CD and play some simple patterns by ear.

Payne then introduces the basics of traditional notation as a way of reinforcing the aural method. A series of lessons follow in which new patterns are presented, each time with both the traditional notation and its syllabic equivalent written above the measure so that the student has an aural reference point for the notation being presented. The first examples are simple eighth-note rock beats, but Payne soon introduces triplets, 12-bar blues forms, shuffles, open hi-hat sounds, sixteenth-note snare drum notes and fills, and he concludes with a completely notated play-along song. Every example has the syllabic equivalent written atop the notation to reinforce this particular approach.

Using solfege to teach drumming is an excellent idea and this approach might help some students who have difficulty with the coordination required when first starting to play the drumset.

—Terry O'Mahoney

More Contest Solos For The Young Drum Set Player **I–III**
Murray Houliff
$8.00
Kendor Music
This is a collection of one-page Grade 1–3 solos for the beginning drumset player. All of the solos are under two minutes and feature three rock-style solos, two jazz solos, two Latin solos (one in 12/8 time), a waltz, a Cajun (New Orleans second-line style), and one in a traditional 2/4 show style. The solos utilize sixteenth-note and triplet subdivisions, with the exception of the 12/8 Latin work. These solos would be suitable for any recital or contest, or as stylistic solo studies.

—Terry O'Mahoney

Workin' Drums **I–III**
Ben Hans
$9.95
Hal Leonard Corporation
Resource material for the young drumset student is difficult to find, but Ben Hans' book fits neatly into this niche. The solos in the collection are written for standard five-piece kit, making it accessible to most young drumset players. Written in a variety of styles from simple two-beat rock 'n' roll to more involved Latin rhythms, these pieces will challenge the player's time and independence. Students will find these solos a nice change from pedantic pattern-based drumset instruction books. These solos would be a good resource for the private teacher and would be appropriate for solo and ensemble performances as well as juried exams.

—Scott Herring

The Techno Primer **II–III**
Tony Verderosa
$19.95
Hal Leonard Corporation
Tony Verderosa is noted for his work in the field of electronic drumming and techno music. His book, *The Techno Primer*, is an excellent introduction to the constantly changing, and often confusing, world of contemporary electronic pop music known as "techno."

Verderosa begins with a history that traces the roots of electronic music through the work of Stockhausen, the theremin, John Cage, the band Kraftwerk, DJ remix, rap and sampling. He defines and provides audio examples on the accompanying CD of such styles as hip-hop, electronica, jungle/drum'n'bass, ragga, trip-hop, 2-step, hardcore, ambient, jungle, bigbeat, acid jazz, house/progressive, minimal, ambient dub, Detroit techno, lo-fi breakbeat, trance, and IDM. This section alone is worth the price of the book.

The second section delves into the specifics of creating electronic music. It includes the instruments, hardware and software requirements, Internet recording, and resources (e.g., sound libraries) available to the techno artist. Verderosa gives useful feedback on various software packages that techno artists use. Interviews with Pocketfuel and Ted Rackley, two

techno artists, help to define some of the jargon of the style. A section on the basics of how synthesizers and samplers function, how to "construct" a techno tune from the various resources, and the basics of sound design (the manipulation of sounds by computer to create new sounds and effects) concludes Part Two.

Interviews with techno artists/producers Jamie Myerson, Misstress Barbara, Code 911, Niko Krist, Denard Henry, Toby Izui, Phil Clendeninn, Derrick Thompson, Zach Danziger (who's also a drummer), Tim Lefebvre, and Machine Isle provide a window into the history, approaches, and equipment used by artists in the field. A glossary and resource list concludes the book.

This is a very up-to-date resource for anyone who wants to know more about the many different styles of electronic pop music, how to create it, and the artists involved.

—Terry O'Mahoney

PERCUSSION ENSEMBLE

Latin Spice: A Percussion Octet **II**
John Russell
$25.00
Kastuck Percussion Studio
This percussion ensemble for beginning percussionists requires glockenspiel, xylophone, snare drum, bass drum, bongos (or congas), cowbell, guiro, and two timpani. Other than a slight discrepancy in the spelling of guiro in the score and on the part ("gurio"), all parts and score are easy to follow, allowing for successful music reading from the entire ensemble. Obviously, the title of the work refers to a Latin style that is employed throughout. The mallet parts utilize two-mallet technique, and the snare part makes use of rim clicks and accents. "Latin Spice: A Percussion Octet" helps fill a void in percussion ensemble literature for the beginning players with a "dash of spice and fun."

—Lisa Rogers

Medieval Dances **II**
John Russell
$25.00
Kastuck Percussion Studio
"Medieval Dances" consists of three short percussion septets written for glockenspiel, drums (it is assumed to be two snare drums), tenor drum, tambourine, triangle and two timpani. These lively tunes require only two-mallet ability on the glockenspiel, sixteenth-note reading comprehension elsewhere, and no timpani tuning changes. This would be a suitable three-movement suite for a young percussion ensemble concert or as single works for a festival.

—Terry O'Mahoney

Beat Ballet for Percussion Quartet **III**
Richard K. LeVan
$25.00
HoneyRock
"Beat Ballet for Percussion Quartet" is described in the performance notes as "an up tempo 'groove' piece based on a number of West African rhythmic patterns" that will challenge intermediate quartet players to stay focused and relaxed as they perform the piece. Composer Rich K. LeVan takes a somewhat minimalist approach as he makes extensive use of one-bar repeats that subtly change throughout the piece as players enter and exit the musical landscape.

The piece uses an extensive inventory of instruments: two cowbells, two snare drums, four toms, four crash cymbals, two ride cymbals, three hi-hats, ratchet, two bass drums and two djembes. Written in 6/4 time, the hemiola is often used to create the African feeling of juxtaposing three against two. It has a decidedly "jungle" feel with its constant drum sound and tempo. Rhythmically, the parts only require sixteenth-note comprehension, but some improvisation is required in each part, as well as the ability to move fluidly around a percussion setup.

The intermediate ensemble with good reading kills and the ability to quickly turn pages and switch instruments, as well as maintain their place in a rapidly moving score, should enjoy this energetic piece.

—Terry O'Mahoney

Caribbean Sea **III**
John Russell
$25.00
Kastuck Percussion Studio
"Caribbean Sea" is a fun percussion octet with an instrumentation requiring glockenspiel, xylophone, snare drum, bass drum, claves, maracas, two tom-toms, bongo, conga, suspended cymbal and two timpani.

As might be expected, the piece is centered on a fairly simple Caribbean melody played in harmony on the keyboard instruments with the timpani providing a tonic/dominant bass line. The non-pitched instruments do more than play a repetitive background. They are featured in a contrasting middle section of the piece, with everyone getting a chance to shine. The melody then returns and the piece concludes with a catchy-sounding coda.

Because of their repetition, the keyboard parts would be excellent for inexperienced mallet players. This would also be a good vehicle for teaching syncopation. Any high school or strong middle school percussion ensemble will enjoy performing this piece.

—Tom Morgan

Fanfare for Toys **III**
Moses Mark Howden
$9.00
Kendor Music
This is a fairly easy percussion quartet scored for snare drum, woodblock, suspended cymbal, xylophone and four timpani. Written in common time and a tempo of quarter note = 108, the ensemble features interaction between pitched percussion and non-pitched instruments. The snare part includes single strokes, flams, drags and rolls. The melodic material is primarily carried by the xylophone. There are no pitch changes on the timpani, but careful tuning is required because of unison passages with the xylophone. The piece takes less than three minutes to perform, and it can serve as an excellent training piece for the middle school ensemble.

—George Frock

Interlock **III**
Richard K. Levan
$8.00
HoneyRock
This snare drum duo was inspired by rhythmic configurations commonly found in West African percussion performance. A basic sixteenth-note pattern prevails throughout, which is played either together or in imitation. Alternating snares-on/snares-off between players provides for a contrasting sound difference, and for climaxes both drums are either snares-on or snares-off. Rim playing, head pressing, crushed rolls, rimshots and an improvised cadenza for each player are some of the highlights of "Interlock." It would work well on any percussion recital as an encore or a main feature on a duet recital, and it would provide an enjoyable experience for the drummers as well as the audience.

—John Beck

Island Vibe **III (Vibe part V)**
by David Kovins
$18.00
Kendor Music
"Island Vibe" is scored for six players and needs the following instruments: vibraphone, low-E marimba, xylophone, glockenspiel, drumset, cabasa, triangle and claves. This work would give a percussion ensemble concert a nice "tropical" flavor with its use of Latin rhythms and instruments. Throughout, the vibraphone is the primary instrument, playing all of the melodic material, and the part requires a relatively skilled player. The other keyboard instruments generally play counter-lines and accompaniment figures, but the marimbist must be comfortable playing rolled passages with four mallets. Performers and audiences should both enjoy this Latin number.

—Scott Herring

Zappology **III**
by Kurt Gartner
$8.00
Kendor Music
"Zappology" is a percussion trio for two performers on snare drum and one performer with tom-tom, bass drum, suspended cymbal and snare drum. The introduction is written in a slow 6/8 and builds to a climactic *fortissimo*. The main section of the work is in a march-like 3/4. All three performers are required to execute closed and open rolls, quick dynamic changes and difficult rhythms. The percussionists will enjoy the challenge of the two-against-three interplay, the accent trade-offs and the frequent hemiolas.

—Scott Herring

Breed's Hill **IV**
W. J. Putnam
$9.00
Kendor Music
This publication offers students the opportunity to partake in a performance experience featuring a type of ensemble literature that reflects past traditions in percussion ensemble repertoire—in this case, a rudimentally styled quartet for three snare drums and rudimental bass drum played with two beaters. This approximately two-minute quartet presupposes the technical facility of the average high school drummer. Typical of rudimental ensembles of this nature, it features tutti passagework that requires tight ensemble execution and strict adherence to the stickings, which are carefully provided in all parts. The piece offers an opportunity for four high-school drummers to hone their abilities to play together as a cohesive unit and enjoy themselves in the process.

—John R. Raush

The Back Door **IV**
Steve Pemberton
$32.00
HoneyRock
Originally composed for big band, "The Back Door" has been arranged for the intermediate percussion ensemble by the composer. The work follows a pop style alternating between common time and 7/8 meter. The ensemble version utilizes six mallet players, three percussionists and a drumset player. Instrumentation includes three vibraphones, three four-octave marimbas, flexatone, shakers, two suspended cymbals, congas, triangle, rain stick, rattles, concert bass drum, tambourine, vibraslap, claves, splash cymbal, egg shakers, cowbell, wind chimes, gong, timbales, and finger cymbals. Pemberton has also included optional piano and electric bass parts.

All mallet players employ two-mallet technique throughout. Pemberton also includes improvisational/solo sections for vibes 1,

drumset and congas. The three vibraphone parts do not contain any pedal or mallet dampening indications. "The Back Door" will provide an exciting opener or closer to any percussion ensemble program.

—Lisa Rogers

Grog An' Heather **IV**
W. J. Putnam
$12.00
Kendor Music
"Grog An' Heather" is dedicated to the New York City Fire Department Emerald Society Pipes and Drums. This percussion trio, influenced by Scottish pipe-band drumming, is scored for snare drum, tenor drum and bass drum. The work is in three primary sections, starting with a moderate march in duple meter, relaxing to a slow march and closing with a moderate triple meter. The snare drum part demands a performer with some rudimental chops because of the rolls, drags, flams and various other rudiments. While the tenor drum and bass drum parts do not rely as heavily on rudiments, they provide their own challenges. The parts are quite syncopated and must align perfectly with the snare drum part. "Grog an' Heather" would work as a short number for a percussion ensemble concert, solo and ensemble performances and juries.

—Scott Herring

Grok: An Intuitive Piece for 3 Percussionists **IV**
Stephen Truelove
$10.00
Stephen Truelove
"Grok" is a percussion trio for intermediate to advanced players. The title is a slang verb meaning to understand profoundly through intuition or empathy. The composer employs this understanding by tapping into the intuition and improvisational skills of three percussionists. No score or parts are provided—just two pages of directions guiding the performers through their performance. Included in these performance notes are suggestions of instrumentation (e.g., each percussionist must include at least one keyboard instrument), duration of the work, how to start and stop the work, and visual cues. In order to intellectually realize the composer's intent, the work needs to employ percussionists of an intermediate or advanced stature. "Grok: An Intuitive Piece for 3 Percussionists" would be an excellent choice for experienced percussionists who wish to push their own limits and boundaries.

—Lisa Rogers

Nightwatch **IV**
Mark Ford
$45
Drop6 Media
This percussion ensemble composition has been scored with a certain amount of flexibility. It can be performed by six to seven performers plus a rhythm section (drumset, accessory percussion and bass) or by a steel drum band (with the same number of personnel plus rhythm section). If it is performed by a traditional percussion ensemble, the scoring is for two vibraphones and three marimbas plus one featured steel drum soloist. If it is performed by a steel drum ensemble, the scoring is solo tenor pan, double tenors, double seconds, cello, guitar, bass pan, and the above-mentioned rhythm section.

The style of this 4:45 composition is "pop" with a solid melodic groove; however, Ford contrasts the opening standard 4/4 introduction with a clever, sophisticated structural section that is in 5/8 and pyramids from the lower voicings to the upper ones. The 4/4 groove returns but with the more complex underpinning of sixteenth-note "funk-rock" in the drumset. Unison "shout" choruses build this composition, returning to its contrasting 5/8 sections on a couple of occasions. Overall, this is a "fun" composition which will challenge the mature percussion ensemble or steel band, and would be a great high-energy opener or closer to a percussion concert.

—Jim Lambert

B-Force! **V**
Steve Kastuck
$10.00
Kastuck Percussion Studio
"B-Force!" is a snare drum trio dedicated to Presidents George Bush and George W. Bush and Governor Jeb Bush. An informative "key" clearly explains all the playing details found in the composition, such as playing areas on the head and special effects. Unison playing, imitation, ostinato patterns and excellent dynamic contrast can be found throughout the work. The piece is relatively brief: two minutes, ten seconds; however it contains a wealth of snare drum sound possibilities. It is challenging and must be performed with rhythmic precision to accomplish the composer's intent.

—John Beck

Out of the Primordial Ocean **V**
Warren Gooch
$25.00
Alliance Publications
Composed for W. Michael Hooley (in memoriam) and the Northeast Missouri State University Percussion Ensemble, "Out of the Primordial Ocean" is a work for eight percussionists. The required instruments include four timpani, triangle, temple blocks, four bongos, snare drum, two suspended cymbals, bass drum and tubular bells.

The piece begins softly with the statement of a three-note motive in the chimes. This motive gradually evolves as it is echoed by other instruments in the ensemble, morphing into many variations. The rhythmic complexity increases and there is a general thickening of texture, which finally results in a climactic crescendo. After a transition, a timpani solo begins, which is molto rubato and performed as a cadenza. The tempo gradually increases and another loud climax is reached. The piece concludes with a short coda reminiscent of the opening material.

Close attention to dynamics and balance will be essential for the success of this work. While it is obviously trying to depict a kind of musical evolution, it is clear that the piece is intelligently designed, with the flow of musical events carefully crafted for maximum effect.

—Tom Morgan

Past Midnight **V**
Tom Gauger
$42.00
Southern Music Company
At PASIC '91 in Anaheim, I had the privilege of hearing the University of Utah Percussion Ensemble directed by Douglas Wolf. The ensemble's program included an emotional performance of "Past Midnight" by Tom Gauger, which had been commissioned by Wolf and the University of Utah Percussion Ensemble.

Mark Ford reviewed "Past Midnight" in the August 1992 issue of *Percussive Notes*. Why should there be another review? First, to let everyone know the work is now being published by Southern Music Company. Second, to remind everyone what a wonderful work Gauger composed.

This composition follows in the tradition of other Gauger percussion ensemble works through the use of ten players performing on four marimbas, two vibraphones, three multiple percussion setups, and timpani. An interesting twist is the employment of hand bells at the beginning of the work, which provides the listener with the visualization of the striking of midnight and the first, few moments after midnight. Gauger includes a rhythmic, dance-like section, which explores the path the world takes after midnight.

—Lisa Rogers

The Four Seasons **VI**
Dong-Wook Park
Rental $100.00
Kwang Won Kim
"The Four Seasons" is an ensemble for four percussionists that reflects the seasons through percussion instruments. Along with standard instruments such as vibes, marimba, xylophone, bass drum, timpani, etc., the piece uses Korean instruments such as bhara and bupgo. There are also special effects such as beans on a bass drum, water drum, rain tree, shell trumpet and stones. All together, approximately 100 instruments are needed.

"Spring" depicts the beginning of life after a long winter. "The wind blows and gives the life to the naked branches." Guiros and claves are used quite effectively to achieve this concept. The movement continues into "Bhra Dance with Moktak," which uses bhara cymbals and other Korean instruments. "Summer" starts with rain trees and beans on a bass drum head. The movement continues into a dance mood suggesting the happiness of summer. "Autumn" expresses the mood of abundance using bowed vibes, mallet percussion and log drums. "Winter" culminates the seasons with marimba, bells, sleighbells, and a chime celebration of the New Year.

"The Four Seasons" is a major work for percussion ensemble. It is complex, musical, descriptive, chal-

lenging, and would be a great treat on any percussion ensemble program. The vast assortment of percussion instruments would be a challenge to assemble, and any ensemble wishing to perform it would need lots of rehearsal, but the rewards would be worth the time.

—John Beck

Third Rule of Thumb **VI**
Barbara White
Score $15.00, four parts $50.00 complete set $60.00
Barbara A. White

"Third Rule of Thumb" by Princeton professor Barbara White is a wonderful addition to non-pitched percussion ensemble repertoire for four advanced players—college or professional. Setups are small and imaginatively orchestrated, featuring a nice blend of traditional instruments (temple blocks, cymbals, tom-toms etc.) and "found" instruments (cast-iron frying pans, tin cans, etc.). There is lots of room for experimentation with sounds and interpretation as well as interesting abstractions and swinging grooves.

Although it could be conducted, it's a fine test for students learning music without a conductor. A Fromm Foundation commission for the Talujon Percussion Quartet, "Third Rule of Thumb" is the work of a professional. It is well-written, very clear and fun to play. (And Talujon's recording is superb.)

—Robin Engelman

MIXED INSTRUMENTATION

Come Away **V**
Mark Goodenberger
$18.00
HoneyRock

"Come Away" is a duo for vibraphone and soprano voice. The text, in the nature of a love song, is drawn from the Hebrew scriptures' "Song of Solomon." The role of the vibe embraces its use as a mellifluous accompaniment to the vocal soloist as well as a soloist in its own right during long sections of vocal tacet. The composition runs an emotional gamut from somber to joyful, languid to desperate and ecstatic, not to mention dramatic, as when the soprano delivers a climactic high C. The composer strikes an equitable balance between his use of musical parameters that convey cohesion, such as tonality and repetitious patterning, and those that contribute variety and engage and maintain the listener's attention, such as rhythm and meter. This is a very worthwhile addition to the rather limited corpus of literature for vibraphone and vocal duo.

—John R. Raush

Grand Duo for Viola and Percussion **V–VI**
Maurice Wright
$22.00
HoneyRock

The viola is not featured as a solo instrument as often as violin or piano, but it brings an interesting timbre when combined with percussion in "Grand Duo for Viola and Percussion." This 11-minute work, originally commissioned by the University of Delaware Contemporary Music Festival, is scored for marimba, small bell (or temple gong), two woodblocks, and two drums (high and low).

In his program notes, Wright indicates that the piece "searches for the shared musical qualities of two very different instruments"—an accurate assessment. The low, rich legato quality of the viola is often juxtaposed against the dry, staccato timbre of the woodblocks and drums or combined with the resonant quality of the marimba. Wright has created a very good chamber work for percussion that would challenge the professional or advanced student.

While all five of the movements share an angular melodic quality, somber sonority and shifting meters, each is slightly different. The first movement vacillates between a dirge-like section and nervous anxiety. The driving second movement, which is primarily played on the marimba, spryly gallops along through tempo shifts and scalar runs. The third movement connotes a lazy, mysterious scenario, while the fourth movement builds slightly in intensity and increased rhythmic subdivisions. The fifth movement concludes the work amid a flourish of tricky meter changes, jagged rhythms and melodic bravado.

Technically, the piece demands excellent two-mallet facility, occasional four-mallet ability, familiarity with polyrhythms (e.g., quintuplets), as well as the usual

strengths required of any soloist. Many of the marimba passages would require memorization, but the changes from marimba to percussion are very easily accomplished. "Grand Duo for Viola and Percussion" would make an excellent recital work for an advanced percussionist.

—Terry O'Mahoney

PERCUSSION RECORDINGS

I Believe In You
Sherrie Maricle and Diva
$18.95
Diva
Keeping a big band together these days is an arduous task. But drummer/leader Sherrie Maricle has managed to keep Diva running smoothly since 1993 as a touring big band. The fact that the band is made up entirely of women has become less important. This is simply a very fine musical organization that deserves recognition for that reason alone. *I Believe In You*, their third CD, contains very good arrangements by the likes of Tommy Newsom, John McNeil and Scott Whitfield, to name a few. Along with a strong ensemble, the band is full of excellent soloists in every section.

Maricle is a solid drummer with obvious Buddy Rich and Louis Bellson influences. She is clearly in the mainstream tradition of the great big band drummers of the past. Of particular note is her brush work on "In A Sentimental Mood" and her driving energy on "The Claw" and "You and the Night and the Music." Her extended drum solo in the latter arrangement is a creative and exciting conclusion to the CD.

I Believe In You includes a wide variety of musical styles that will appeal to anyone who enjoys traditional big band jazz.

—Tom Morgan

Language
Carter/Keplinger/Radding
$14.99
OriginArts Records
Gregg Keplinger is a Seattle-based drummer/leader whose style is "in your face" and "in the groove." He's a powerful player with enormous facility and energy. On this recording he leads a trio, featuring Daniel Carter on sax and Reuben Radding on bass, through five original tunes described as "inspired improvisations." Stylistically, the group comes from the "free jazz" school but with an obvious command of their respective instruments that allows them to musically expressive.

The tune "Speak Glow" begins as a free-jazz bass solo that evolves into a wall of sound that combines elements of Ornette Coleman and Elvin Jones. "Language" is a 19-minute fluid, rubato improvisation that allows each ensemble member to interact and highlights Keplinger's accompaniment acumen. "Aphasia" is one long crescendo of intensity and density. The most traditional tune on the recording is "Never 3 Saturday." Its almost bebop-like melody/solos and steady tempo give it some structure that straight-ahead jazz fans would appreciate (although it takes a stylistic detour in the middle of the tune). "Roadrunner," an aggressive, up-tempo swing tune, closes the recording in fine fashion.

Free jazz is often a maligned art form because it is *too* easy to play it poorly. Keplinger and company obviously know what they're doing musically and sound great in this style. This is the way free jazz should be played: strongly, with conviction, and with musical integrity.

—Terry O'Mahoney

Like Setting Myself On Fire
Tom Sharpe
$15.00
Sharpeworldmusic
If you're going to start a career, it's always best to start with a huge success. Tom Sharpe has done just that. His composition "Like Setting Myself On Fire" won him the World Music Song of the Year in the John Lennon Songwriting Contest. Tom studied classical percussion at DePaul University, played in the Civic Orchestra of Chicago for three years, and currently performs with a percussion troupe, Jellyeye Drum Theater. His music is a hybrid of many styles; perhaps New Age with a world concept would describe it.

Like Setting Myself On Fire is also the title of Sharpe's CD, which features his compositions, and except for a few vocal sounds from others, all the instruments are played by Sharpe. The compositions are "Like Setting Myself On Fire," "Refuge," "Trance-Formation," "Heritage," "Generations," "A Legacy, Imagine That You Are

Light," "Now Is The Time," "All That Is Seen And Unseen," "Bring Me Back Her Heart," "Like Walking Out Of A Deep Sleep," "From This Dream Forward," "The Burning Sands" and "Until The Day Breathes." *Like Setting Myself On Fire* is appropriate for anyone looking for a new sound concept or looking to be put in a mood of reflection.

—John Beck

Open Rail
Sonoran Consort
$15.00
Sonoran Consort Records

Open Rail is the sophomore recording for the Sonoran Consort, a Tucson-based trio that includes William Campbell (keyboards), Michael Hester (saxophone) and Todd Hammes (percussion). Their music has been described as "groovy, worldly, and classical all at the same time"—an apt description. Each of the 12 original tunes on the recording sound familiar, yet difficult to categorize stylistically. The music is not *exactly* world music, not *exactly* New Age, not *exactly* classical, but it includes constantly shifting proportions of all of the above. The group strikes the right balance between composition and improvisation, never deviating so far from the spirit of the music as to lose the audience.

Hammes, who plays percussion and drumset with the Tucson Symphony, seamlessly moves from hand drums to sound effects to marimba and back again as he interacts with, and contributes to, the music. He displays great musical sensitivity and taste throughout the recording. In addition to Hammes' percussion playing, Hester's sweet saxophone sound always seems to soar above the pristine landscape of Campbell's keyboards.

The music of the Sonoran Consort would be very accessible to a large audience. Their interactive, yet improvisational style would make for an engaging and diverse concert. If music free of stylistic boundaries appeals to you, check out the Sonoran Consort's latest offering.

—Terry O'Mahoney

Percussion Group Cincinnati
Ars Moderno 01
Percussion Group Cincinnati

It is difficult for me to imagine an artistic world without the Percussion Group Cincinnati, so it is with eager anticipation that I welcome their latest, and in my estimation, best CD. Although the group was founded in 1979, Al Otte has been the driving force since its inception as the Blackearth Percussion Group, which was formed by Otte and Garry Kvistad. Early on they may have been guilty of irreverence that disappeared before they half realized it was there. Perhaps it was a search for an identity that has developed into careful attention to the choice of compositions and given the group an identity. The group has gone through many incarnations since then; Jim Culley has been a driving force in the group since 1979, and Russell Burge joined in 1992. The Percussion Group Cincinnati owes much to Otte and his tireless, almost dogged, determination to make a chamber music ensemble, which happens to be percussion, a viable, serious experience.

The playing on this CD is never lethargic and maintains the same energy in the eggshell delicacy of the classic "Amores" by John Cage as in the crashing power, directness and dynamism of "Lift Off" by Russell Peck, which is played with virtuosity and drive. I find the piano movements of the Cage, played by Otte, charmingly precarious in their organization and execution while the percussion movements are noteworthy for their sensitivity and discreet choice of instruments (Chinese tom-toms), especially in the woodblock movement, my personal favorite. "Amores" is one of the most stunning pieces in the percussion repertoire and this is the best performance of it you will hear.

"Umculo Wa Bathatho" by Jahn Beukes is a delightful piece played on mbiras, which demonstrates the range of moods for which the group is capable. A gentle driving rhythm is set in motion at the opening and takes us on a pleasant journey of delicate sounds and undulating pulse. The centerpiece of this CD is "Làm Môt" by Chinese composer Qu Xiao-song. Not only is it the longest piece but the most ritualistic and haunting with an attractive starkness. There is no decoration here, just the realization of a serious, evocative piece. The essence of the work is clear, as is the musical intention—sophisticated and unmistakably refined. In this piece the group confirms its complete mastery of the ensemble experience. Randolph Coleman's "dig-it" demonstrates the versatility and fertile imagination of which the group is capable. Computer-generated tape mixes here with traditional, found, home-made and ethnic instruments. This represents a sturdy urban view—with a continuous driving beat.

Finally, Percussion Group Cincinnati has recorded the "Four Chilean Songs" that they arranged and are so popular at concerts. An aural postcard of Chile, the innocence of the gentle melodies comes through in these enchanting arrangements. Note well the extra-musical sounds in "Rebuilding Managua."

This CD illustrates the sober, cultivated sound of a well-balanced group that chooses instruments wisely, has virtuosity and a bony elegance that I find attractive. How they have managed to maintain their integrity in the creeping insidiousness of popular low culture in America is remarkable. There are no compromises here, just good music played well.

—Michael Rosen

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PN

CONTEST/AUDITION PROCEDURES COMMITTEE CHAIR SEARCH

Applications are being accepted for the chair position of the PAS Contest/Audition Procedures Committee. Among the many responsibilities, the chair will facilitate and coordinate the activities of the committee by examining and addressing topics and issues related to the committee and the Percussive Arts Society.
Deadline for applications: March 1, 2003

Applicants should send a letter of interest and a current vita to Michael Kenyon, Executive Director, Percussive Arts Society, 701 NW Ferris Avenue, Lawton, OK 73507.

Sound Enhanced

Hear recordings of the 2002 PAS Composition Contest winners in the Members Only section of the PAS Web site at www.pas.org

2002 PAS Composition Contest Results

BY MARK DORR

The Annual PAS Composition Contest is designed to encourage and reward those who create music for percussion instruments and to increase the number of quality compositions written for percussion. This is the 29th year the contest has been held.

Two contrasting musical categories were selected for inclusion in the 2002 competition. There were 42 entries in this year's competition: 25 in Category I and 17 in Category II. The winning entry in each category received a $1,000 prize, with $300 and $200 going to second and third place, respectively. Southern Music Co. will publish the winning composition in the Multiple Percussion Solo category and C. Alan Publications will publish the winning Timpani Solo with Percussion Ensemble.

Recordings of five of the six winning compositions from the 2002 competition will be available in the Listening Room at this year's PASIC. Depending upon availability, recordings of past PAS Composition Contest prize-winning entries will also be available.

CATEGORY I: MULTIPLE PERCUSSION SOLO (SMALL TO MEDIUM SETUP)

Judges: John Gibson (Southern Methodist University, Dallas, Texas), Susan Powell (Ohio State University, Columbus, Ohio), Gregory W. White (freelance percussionist/timpanist, Dallas, Texas)

First Place: "Canned Heat"
Eckhard Kopetzki (Sulzbach-Rosenberg, Germany)

"Canned Heat" is an outstanding eight-minute *tour de force* for multiple percussion. This solo was written for four bongos, three tom-toms, can, tambourine, and an unspecified instrument that must produce a resonant, metal sound. A detailed setup diagram and notation legend are included in the preface to the score. The can, resonant metal sound, and bongo #2 are at times notated one octave lower to facilitate more convenient reading. The left hand holds two hard mallets while the right hand holds one.

The work is through composed with four distinctive yet interconnected thematic sections. Tempo indications at the beginning and end are quarter note = 132. The third section is marked dotted-quarter = 66, but the piece begins to build almost immediately toward the fourth section and its frenetic conclusion. Notation is clear, and it is easy to follow the main thematic ideas throughout the work. Pulsating rhythms and accented melodic notes draw the listener directly into the interior groove of the piece. Rhythmically complex, driving, and energetic, this composition commands attention by the performer and listener alike. The piece moves effortlessly between various meters including 4/4, 9/8, 6/8, 7/16, and 5/4. Hemiola figures often set up the next section of the work. Technical demands are many, including one-handed press rolls and quick movements between instruments during virtuosic flourishes.

Definitely at the Grade V+ to VI level, "Canned Heat" promises to be a frequently performed and valuable addition to the multiple percussion repertoire.

Second Place: "Time To Remember"
Guy G. Gauthreauz II (Burke, Virginia)

"Time to Remember" is brimming with energetic rhythms, effective use of instrumental colors, and interesting melodic themes. The contemporary multiple percussion techniques required to perform this piece place it at a Grade V level or higher, and it would make an excellent recital selection for an advanced player.

According to the composer's preface, the title "Time To Remember" reflects the nature of recent world events. Instrumentation consists of one medium spring drum, wind gong, suspended or crash cymbal, sizzle cymbal, bass drum, hi-hat, four concert toms, five temple blocks, bongos, two cowbells, and a mounted tambourine. A pair of standard snare drum sticks is all that is required to perform this work.

The notation legend is easy to comprehend. A setup diagram and specific instructions regarding instrument selection, background information about the piece, and suggestions for correct interpretation of the work are provided.

Four improvised cadenzas serve as transition points between major sections of the piece. The composer suggests that a performer must infuse these cadenzas with thematic material from the sections preceding and following each in order to provide smoother transitions. The duration of "Time To Remember" is

seven and a half to eight minutes, depending upon the chosen length of each ad-lib cadenza.

Third Place: "Fire Wire"
Brett William Dietz (Evanston, IL)

"Fire Wire" is a multiple percussion solo scored for one splash cymbal, Chinese cymbal, ribbon crasher, Chinese opera gong, steel pipe, brake drum, high jam block, piccolo snare drum, field drum, large cowbell, bass drum with pedal, a pair of bongos, two congas, and four tuned gongs. Required implements are one pair of snare drum sticks with moleskin wrapped around the tips and two yarn mallets or double-ended sticks. Specialized tonal effects are few, limited to stick/mallet changes, rimshots, and one-handed press rolls. However, the technical challenges are many, placing this composition at a Grade IV to V level.

Complex in its rhythmical nature and in its correspondence between periodic tempo transitions, "Fire Wire" exhibits perpetual intensity and a solid groove throughout the work. At seven minutes, twenty seconds in length, this composition creates an energetic forward motion through constantly driving rhythms, repetition, development of motivic material, and continually evolving timbral contrasts.

The piece opens with an ostinato section that immediately creates an overall 5:4 feel. This motivic material is interrupted periodically by a short sixteenth/dotted-eighth-note syncopated figure that serves as a type of interjection or pronouncement and appears repeatedly throughout the work. Frequent meter, tempo, and dynamic changes embody the main elements of this composition. Meters used include 5/8, 7/8, 3/2, 2/4, 5/4, and 11/8. Four distinctive tempi differentiate the primary musical sections of the piece and are intermixed freely as the composition develops.

CATEGORY II: TIMPANI SOLOIST WITH PERCUSSION ENSEMBLE (3–8 PLAYERS)

Judges: William Kraft (University of California, Santa Barbara, California), David Long (Mary Washington College, Fredericksburg, Virginia), William Wiggins (Blair School of Music, Vanderbilt University, Nashville, Tennessee).

First Place: "Concert Piece in 3 Movements"
Allen Houston (Brownsville, Texas)

"Concert Piece in 3 Movements" is a remarkable twelve-minute work for the advanced college to professional timpanist. While the timpani solo part is firmly at the Grade VI level, the remaining ensemble parts would be at least a Grade V and a worthy challenge for an experienced ensemble.

In addition to the timpani solo there are also seven percussion parts. Each part requires the use of multiple instruments ranging from marimba and bongos to concert toms, claves, and sandpaper blocks. The five timpani can be a standard set of 32", 29", 26", and 23" plus a 20" or a second 23" drum. (Some tuning adjustments may be needed on the two smaller timpani to accommodate pitch range requirements.) Pitch changes for the timpani are indicated three different ways and are explained thoroughly in the preface to the score, which also provides a suggested setup for the soloist and ensemble.

Throughout the work there is a close relationship between the thematic material presented by the soloist and the ensemble. These two entities are very interactive and frequently exchange thematic material. During several passages, the timpani pitches are duplicated in one or more of the keyboard parts.

All three movements contain frequent, quick, and difficult pitch changes for the soloist. The player is often asked to change pitches on one or more drums while playing intricate rhythmical passages. Special effects for the soloist are minimal, limited to one passage in the first movement that requires a particular type of dampening, and another in the third movement that utilizes brushes and striking the drum with the left hand. Double stops are used frequently in the first two movements. Double-stop rolls and four-note chords are required in the second movement.

A few unusual effects are required from the ensemble. In addition to tuned crystal glasses, rubber mallets are used to play chime tubes plus various triangle and suspended cymbal effects.

The movements are arranged in order of fast-slow-fast. Generally in a 12/8 and 6/4 feel, the first movement moves briskly along and drives forward at all times. The second movement sounds more contemporary in harmony and contemplative in nature. The third movement is a syncopated, lively waltz in a feeling of one beat to the bar. There is an extensive, notated cadenza in which the soloist must perform a descending and ascending chromatic scale among other technical and musical challenges.

Second Place: "Divertissement"
Alex A. Orfaly (Tuscon, Arizona)

Written for a timpani soloist and five multiple percussionists, "Divertissement" can best be characterized as interactive, contemporary, thematic writing. The solo timpani part requires five drums (31" or 32", 29", 26", 23", 20"). The 20" timpano does not require use of a pedal but the other four drums do. Pitch changes are frequent and quick, often coming in the form of glissandi or glissando rolls.

There are four, brief, written cadenzas for the soloist, three of which have the remainder of the ensemble providing a free, improvisational accompaniment. It is suggested that the soloist use two pairs of timpani mallets in addition to one pair each of maraca sticks and Blasticks. A timpani setup diagram is included.

Each percussion part consists of a large multiple percussion setup incorporating instruments from the keyboard, drum, and auxiliary percussion families. The instrumentation is quite extensive, ranging from crotales, vibraphone, steel drum, and marimba to piccolo snare drum, bass drum, and field drum. Auxiliary percussion instruments include temple blocks, a brake drum, low and high cup bells, glass wind chimes, rhythm crasher, log drum, anvil, two bowl gongs, and both a sizzle and China cymbal.

"Divertissement" contains at least three main themes that return at times as direct quotes of the original themes but more commonly as transformed thematic material. Seamless transitions between sections are accomplished primarily through use of abbreviated cadenzas and changes in tempo. A lyrical, slow middle section immediately after the third cadenza is particularly striking in its timbral content and fluid compositional style. Frequent tempo changes and the use of nineteen differ-

ent time signatures create interest without disturbing the overall flow of the piece.

Although the timpani part dominates the overall texture, the percussion parts are always active and seem in equal partnership with the soloist. Ensembles will be challenged to play the various tutti rhythmic figures and to keep up the intense pace of the work. Combined with the virtuosic timpani writing, this twelve-minute piece is at a Grade VI performance level for all involved.

Third Place: "Channels"
Eric Matthew Rodis (Pleasanton, Texas)

"Channels" is a seven-minute work for timpani soloist and eight percussionists. Instrumentation includes four timpani, bass drum, bowed cymbal, field drum, mounted woodblock, hi-hat, sizzle cymbal, bongos, brake drum, and marimba, among others. Four standard size timpani (32", 29", 26", 23") are required for the soloist. Fast moving and full of virtuosic flourishes and quick pitch changes, this work demands a timpanist with advanced technical skills. The ensemble precision and musical demands required from all players places this piece at a Grade VI level.

"Channels" opens with a short cadenza by the soloist. The entire ensemble then enters and states the main thematic material with mechanistic precision. Two distinctive yet musically inter-related thematic sections are presented and developed. Approximately two-thirds of the way through the piece is found an extended, written cadenza for the soloist. A restatement of the two main themes follows with the solo timpani part slightly altered. The brief coda ends in a dramatic and sudden fashion.

Many layers of complexity lie in the active percussion ensemble parts, ranging from brief bursts of rhythmic energy in the snare drum and bongos to metronomic ostinato lines in the woodblock and triangle. This work brings to light the infinite tonal possibilities of various auxiliary instruments as they are used to interject brief thematic material and additional color as the composition develops. Polyrhythmic and polythematic layering throughout the keyboard parts gives added dimension to the overall ensemble sound. Constant shifting between simple and compound meters and effective use of dynamic contrasts creates a natural ebb and flow in the musical phrases.

2003 AND 2004 PAS COMPOSITION CONTESTS

The 2003 PAS Composition Contest will again be divided into two categories. Category I will be Marimba Solo; Category II will be Percussion Ensemble (6–8 players). The winner in each category will be awarded a $1,000 prize, with $300 and $200 given to second and third place finishers, respectively. PAS reserves the right to not designate a winner if the judges determine that no entry is worthy of the award(s).

Composition Contest categories for 2004 will be Vibraphone Solo and Percussion Quartet. The wining composition in Category I will be published by HoneyRock and the winning composition in Category II will be published by Southern Music Co.

Current PAS Composition Contest Committee members include Lynn Glassock, Chair (University of North Carolina, Chapel Hill, North Carolina), Christopher Deane (University of North Texas, Denton, Texas), Mark Dorr (Grinnell College, Grinnell, Iowa), Mario Gaetano (Western Carolina University, Cullowhee, North Carolina), Steven Hemphill (Northern Arizona University, Flagstaff, Arizona), and James Lambert (Cameron University, Lawton, Oklahoma).

Mark Dorr is Director of Percussion Studies at Grinnell College and conducts the Grinnell College Symphonic Band, Percussion and Marimba Ensemble, and World Hand Drumming groups. He is Principal Percussionist with the Des Moines Metro Opera Company and performs with the Cedar Rapids Symphony. He is Immediate Past President of the Iowa PAS Chapter, has hosted five Iowa Days of Percussion, and is a member of the PAS Composition Contest and Education Committees. A recipient of the 1995 PAS Outstanding Chapter President Award, he co-presented PASIC FUNdamentals clinics in 1998 (timpani) and 2001 (drumset). He is active as a guest conductor, percussion soloist, and band/percussion adjudicator and clinician throughout the United States.

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SPRING 2003 INTERNSHIP

The Percussive Arts Society is seeking applicants for our six-month internship program beginning in early January 2003. In the recent past, successful candidates for this position have either used internships at PAS as capstone semesters to complete music business degrees or have been recent graduates of such programs. Students from other degree programs are also encouraged to apply.

PAS interns traditionally gain broad industry experience by assisting with a variety of staff projects. However, the opportunity to work closely with our new Director of Event Production and Marketing, Jeff Hartsough—with his 17 years of music industry experience – will make the spring 2003 internship especially valuable. Our spring intern will work with Jeff on early planning and production of the next international convention, marketing, and artist and manufacturer relations. Any young adult who intends to pursue a career in the field of music business should not miss this opportunity.

Interns live in a furnished apartment provided by the organization (water and electricity bills are also paid). They receive a $500 stipend each month.

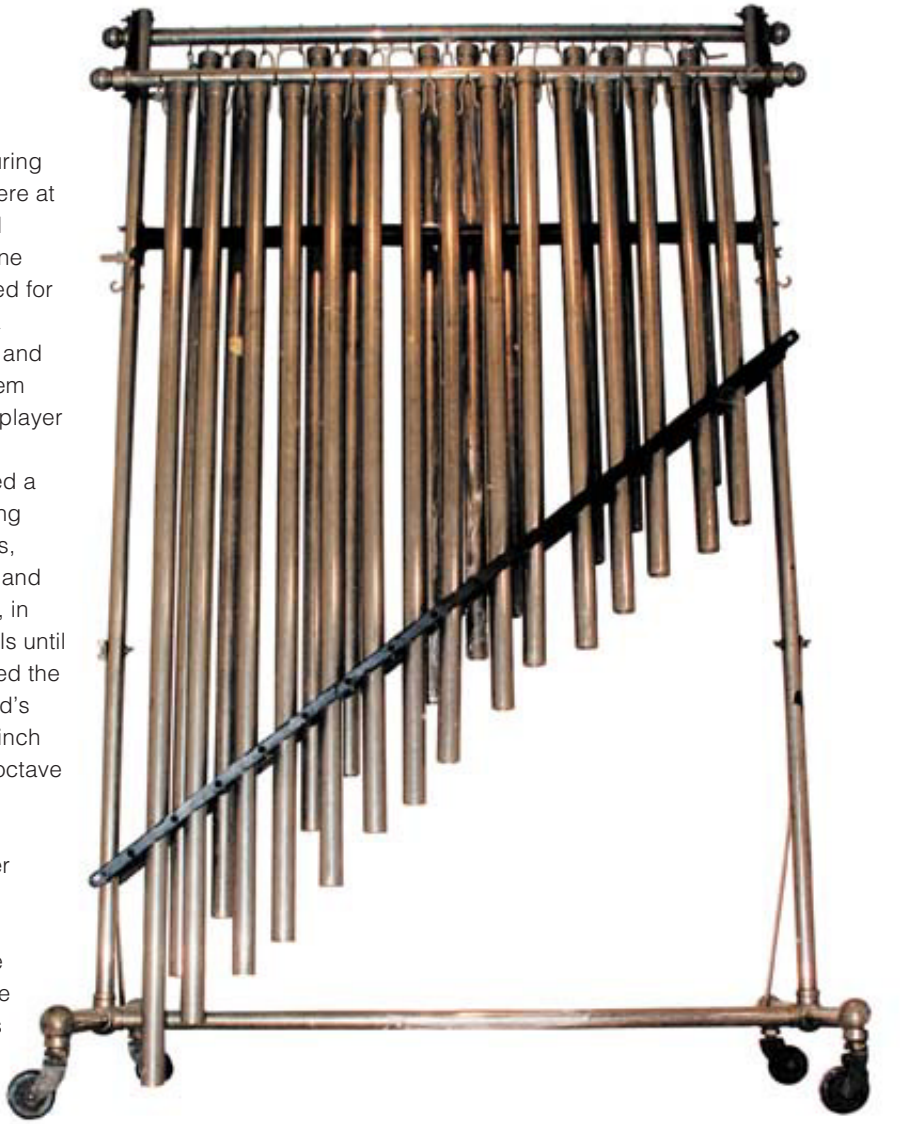
We invite prospective candidates to send the following information:

- a résumé of academic and work experiences
- a photocopy of a paper submitted in an upper division course that has been evaluated by the student's professor
- a list of persons who have agreed to provide academic and work-related recommendations, along with contact information
- a cover letter that both describes the applicant's career goals and—based on a review of the public-access pages of our website—also offers an estimate of how an internship with PAS could help to realistically promote those goals.

COMPLETED APPLICATIONS SHOULD BE SENT TO:
INTERN COORDINATOR,
PERCUSSIVE ARTS SOCIETY
701 NW FERRIS AVENUE, LAWTON, OK 73507

MAYLAND TUBULAR CHIMES

Donated by Carroll Bratman *1993-01-86*



As a substitute for large church bells, instrument manufacturers began marketing tubular chimes during the latter part of the 19th century. These chimes were at first suspended in a single row, with the accidental pitches being distinguished by a different color. One could also hang one, two, or several chimes needed for a specific piece on a separate stand. Eventually, a mounting system was devised with not only raised and offset accidental pitches, but also a damping system operated first by hand, and then by the foot of the player in order to stop them from ringing.

The Rowland H. Mayland Company manufactured a wide variety of musical bells and novelties, including hand bells, glockenspiels, tubaphones, xylophones, pitched sleighbells, marimbaphones, tuning forks, and tubular chimes. Established in Brooklyn, New York, in 1866, Mayland continued to manufacture hand bells until World War II, although the company had abandoned the other musical instruments decades earlier. Mayland's chimes were available in either 1 1/8 inch or 1 1/2 inch diameters, with a wide variety of ranges from one octave (eight tubes, diatonic) to two octaves (25 tubes, chromatic). The larger diameter chime tubes were manufactured with a patented head and sold under the model name Elite Tubular Chimes.

Bearing the manufacture's label "Rowland H. Mayland and Son," this set of tubular chimes in the PAS collection has 25 tubes with a chromatic range of two octaves, g to g2. The tubes are 1 1/2 inches in diameter and vary in length from 75 1/2 inches to 36 1/4 inches. They are mounted on two rows and have a hand-lever mechanism in order to dampen them after striking. This set was used many times by the CBS Radio Orchestra in New York.

—James Strain, PAS Historian

Lever mechanism used to dampen the chimes.

Detail showing the patented head of the tubes identifying these as the Elite Tubular Chimes model.

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