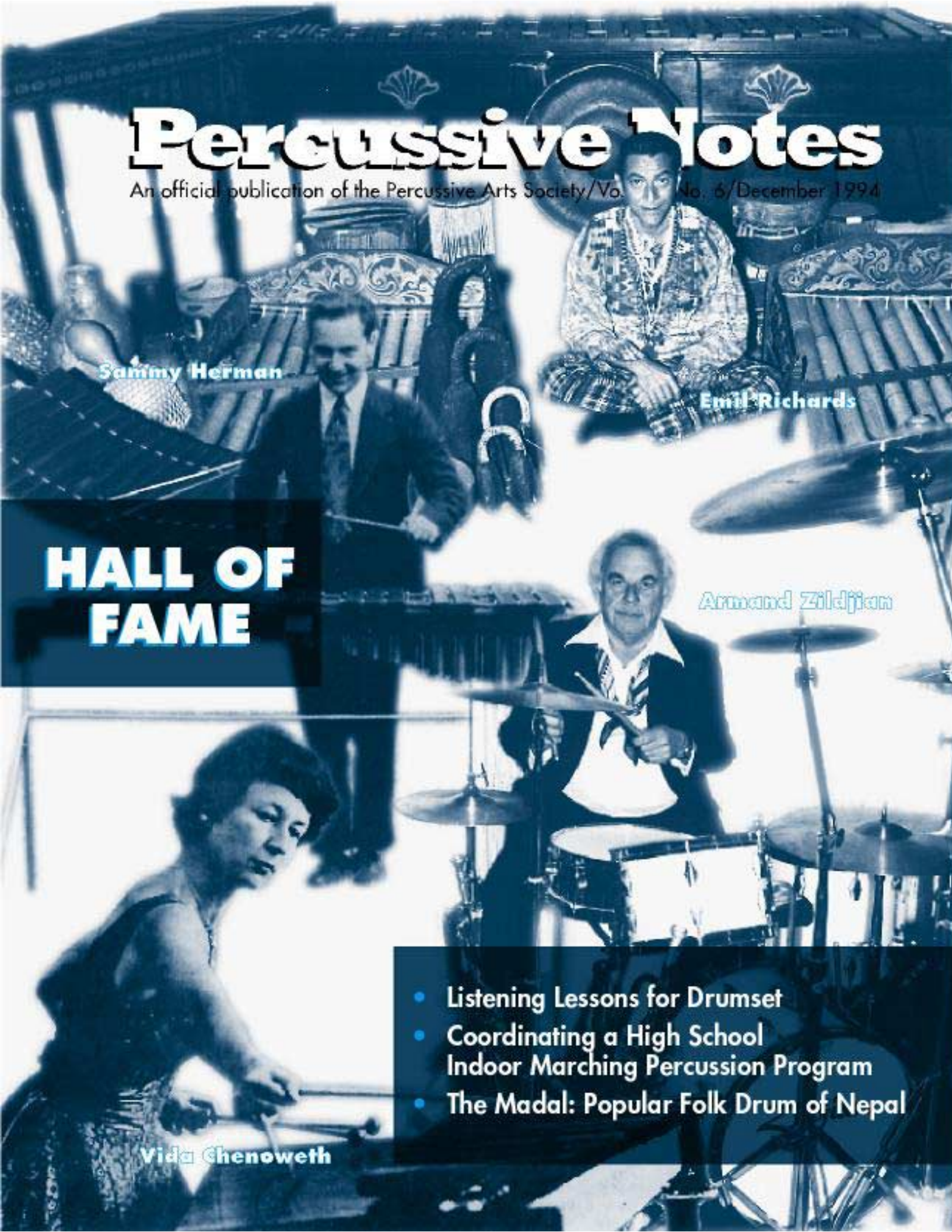

Percussive Notes

An official publication of the Percussive Arts Society/Vo. No. 6/December 1994

Sammy Herman

Emil Richards

HALL OF FAME

Armand Zildjian

- Listening Lessons for Drumset
- Coordinating a High School Indoor Marching Percussion Program
- The Madal: Popular Folk Drum of Nepal

Vida Chenoweth

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Percussive Notes

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COLUMNS

COVER STORY: 1994 PAS HALL OF FAME INDUCTEES

DRUMSET

MARCHING PERCUSSION

INTERNATIONAL PERCUSSION

KEYBOARD PERCUSSION

PERCUSSION EDUCATION

SYMPHONIC PERCUSSION

ELECTRONIC PERCUSSION

PERCUSSION RESEARCH

Percussive Arts Society / Administration

Mission Statement

The Percussive Arts Society (PAS™) is a not-for-profit service organization. Its purpose is educational, promoting drums and percussion through a viable network of performers, teachers, students, enthusiasts and sustaining members. PAS™ accomplishes its goals through publications, a worldwide network of chapters, the World Percussion Network (WPN™), the Percussive Arts Society International Headquarters/Museum and the annual Percussive Arts Society International Convention (PASIC™).

(year specifies date of induction)

Keiko Abe, 1993
Henry Adler, 1988
Frank Arsenault, 1975
Remo Belli, 1986
Louis Bellson, 1978
James Blades, 1975
Carroll Bratman, 1984
Harry Breuer, 1980
Gary Burton, 1988
John Cage, 1982
Vida Chenoweth, 1994
Bobby Christian, 1989
Michael Colgrass, 1987
Cloyd Duff, 1977
Alfred Friese, 1978
Billy Gladstone, 1978
Morris Goldenberg, 1974
Saul Goodman, 1972
George Hamilton Green, 1983
Lionel Hampton, 1984
Haskell Harr, 1972
Lou Harrison, 1985
Sammy Herman, 1994
Fred D. Hinger, 1986
Richard Hochrainer, 1979
Elvin Jones, 1991
Jo Jones, 1990
Roy Knapp, 1972
William Kraft, 1990
Gene Krupa, 1975
Maurice Lishon, 1989
William F. Ludwig, Jr., 1993
William F. Ludwig, Sr., 1972
Joe Morello, 1993
Clair Musser, 1975
John Noonan, 1972
Red Norvo, 1992
Charles Owen, 1981
Harry Partch, 1974
Paul Price, 1975
Buddy Rich, 1986
Emil Richards, 1994
Max Roach, 1982
James Salmon, 1974
Murray Spivack, 1991
William Street, 1976
Edgard Varèse, 1980
William "Chick" Webb, 1985
Charley Wilcoxon, 1981
Armand Zildjian, 1994
Avedis Zildjian, 1979

President's Report

By Garwood Whaley

THE PERCUSSIVE ARTS SOCIETY HAS reached a new plateau in its history. Our membership has grown from under 5,000 to over 7,000 members in just two short years.

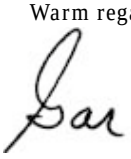
Size, however, is not our primary goal; developing a quality organization is, and we believe that our present society is serving our members better than ever. For instance, we have increased membership benefits, continually improved our convention, made dynamic improvements in each of our publications, brought the World Percussion Network (WPN) to Lawton as another step in developing our percussion research center, greatly increased the instrument display in our museum, and are presently doubling the size of our museum.

At this time, the building project is well underway and should be completed by early Spring. Upon completion, we will have a much larger museum facility plus a 2,000-square-foot instrument-storage area that will include a work room for the upkeep of our instrument collection.

PASIC '94 in Atlanta was a huge success. It never ceases to amaze me how wonderful each of our conventions is, and this year was certainly no exception. My sincere thanks goes out to local host Tony McCutchen and his excellent committee, as well as to Steve Beck and Genaro Gonzalez for their outstanding planning and coordination. I would also like to thank all those individuals and groups who gave of their time to make this year's convention such a unique and marvelous event. I know that next year's convention in Phoenix will be equally superb, and I encourage each of you to make a serious effort to be there.

My thanks also goes out to every volunteer member of our society, including the Executive Committee, the Board of Directors, committee members, editors, writers and everyone else who gives of his or her time for this very special organization. Each of you is making a significant contribution to PAS and our success is due to your continued efforts.

Warm regards,



PASIC '95/Phoenix, Arizona—November 1-4, 1995

By J.B. Smith, Host

MEMORIES OF PASIC '94 may still be fresh in your minds, but next year's convention is already taking shape. November 1-4, 1995 marks a return to the Phoenix area for PASIC. The host hotel will be the luxurious 24-story, four-star Phoenix Hyatt Regency, which is ten minutes from Sky Harbor International Airport and directly across the street from the 300,000 square-foot Phoenix Civic Plaza Convention Center (which is in the midst of a $30-million renovation) and the 2,500 seat Symphony Hall.

Situated in the heart of downtown Phoenix, the 1995 site is surrounded by fine restaurants, shops, cultural attractions and night spots. With PASIC positioned between the NBA All-Star game and the NFL Super Bowl, Phoenix will be ready to shine in the national spotlight and prepared to accommodate thousands of guests from around the globe.

The PASIC '95 Planning Committee has received clinic and concert ideas from around the world and will be meeting over the next month to discuss programming possibilities. Proposals will be deliberated initially by the various planning subcommittees who will then meet together in January to make recommendations to the PAS Executive Committee. Final decisions will be made by February 1. Applicants will be notified shortly thereafter regarding the status of their proposals. From the number and quality of applications that have been received, PASIC '95 will undoubtedly be a great convention! Applications for paper presentations, marching forum and new music/research performances (PASIC '95 theme: Percussion and Theater) are not due until later in the Spring.

Whether this will be your first convention or one of many, make your plans now to attend PASIC '95 in Phoenix, Arizona. We are making every effort to ensure that your visit to the Valley of the Sun will be an exciting and productive one. PN

REBOUNDS

JAMES BLADES

I want to express my appreciation to all who work on *Percussive Notes* for the addition of "Rebounds." A "letters to the editor" section is an excellent opportunity for input from the membership. It is a welcome addition to a fine magazine.

As a long-time admirer of James Blades, I noted the absence of some points of recognition on the chart of accomplishments of PAS Hall of Fame members published in the June issue of *PN*. In addition to credits in the categories of Author, Orchestra and Radio/TV, I would like to suggest that Mr. Blades receive credit in the categories of Drumset, Education, Theater, Timpani and Total Percussion.

Mr. Blades' career began in the 1920s as a drumset/percussionist in such venues as circus, vaudeville, jazz band and silent film. (Many readers may not realize that during the era of silent film, theaters often employed house orchestras to provide live music to accompany the film.) In education, Mr. Blades is the former Professor of Percussion for the Royal Academy of Music. A roster of his former students would no doubt read like a list of "Who's Who in British Percussion." He and his wife, Joan, also actively promoted percussion in the 1960s on BBC television with his "Story of Percussion" and gave educational recitals at various prep schools all over Britain.

As timpanist with the Melos Ensemble, Mr. Blades performed on the premiere performances of Benjamin Britten's operas and many other twentieth-century works. Mr. Blades' numerous recorded performances could well be impossible to document. His work on the film scores of Charles Chaplin, Lawrence Olivier and Alfred Hitchcock are but a few of his many credits. Mr. Blades never recorded as a solo artist, but he may well have been the most listened-to percussionist on radio during World War II due to his performance of the "V Signal" that preceded each broadcast of the BBC radio news. Certainly Mr. Blades deserves credit under Total Percussion for his outstanding work in so many diverse aspects of the percussion spectrum.

In closing, I would like to make a clarification of my own. Shortly after my interview with Mr. Blades was published in *PN* two years ago, I received a kind letter of thanks. Mr. Blades also expressed concern with an offhand remark about a friend's snare drum ability. These remarks were nothing more than good-natured teasing, which on the printed page may have appeared mean spirited or harsh. "On reflection would have omitted my remark about my friend Whitaker," Mr. Blades wrote. "He was a *fine* player." Such character and integrity are rare these days. It is my hope that Mr. Blades' remark was not misunderstood.

Rob Schoolfield
Professor of Percussion
Bob Jones University

CALLING WPN

In the August issue of *PN* I read a lot about the World Percussion Network. Unfortunately, the costs of telecommunication decrease the value of the word "world" somewhat. From Holland it costs about a dollar a minute to call the USA. Is there a chance that the information, possibly in a limited version, could also become available on Internet? That would be make the network more of a real *world* network.

Hugo Pinksterboer
Editor: Slagwerkkrant magazine
Amsterdam, the Netherlands

CORRECTION

An author's credit in the October issue mistakenly said that Lauren Vogel Weiss graduated from the University of North Texas. She is a graduate of the University of Texas at Dallas.

Percussive Notes *welcomes comments and responses to articles. Send letters to:* Rebounds, c/o Percussive Notes, P.O. Box 25, Lawton OK 73502.

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Vida Chenoweth

By James A. Strain

HAILED AS THE "FIRST CONCERT MARIMBIST," Vida Chenoweth, following in the steps of Clair Omar Musser, was one of the most influential artists ever to perform on the instrument. She pioneered compositional, performance and interpretive techniques commonly used on the instrument today, among these the performance of polyphonic music via independent mallets.

Chenoweth, perhaps more than any other artist, is responsible for raising solo marimba to a level of respect equal in stature to violin, piano or guitar. This was done through her high artistic abilities as well as her insistence on performing new works written for the instrument. For many years nearly every major work for the instrument was written for, dedicated to or performed by her.

When told of her election to the Percussive Arts Society Hall of Fame, Chenoweth said that she looked forward to attending the induction ceremony at PASIC '94 in Atlanta. "The news of my being nominated took me by surprise," she said. "It triggered memories of the many years when all my efforts were toward gaining a classical status for the marimba. I am grateful for this honor and anxious to meet with the generation of percussionists who have continued the advancement of the marimba. Some I know now, but it will be a special privilege for me to join the ranks of all the dedicated percussionists in Atlanta."

The performance that catapulted Chenoweth to the forefront as an artist of stature, and also resulted in the critical acceptance of the instrument, was her performance of the Kurka *Concerto for Marimba* with the Orchestra of America in Carnegie Hall. This performance marked not only the premiere of the concerto, which was written for her, but the premiere of the marimba in Carnegie Hall as well.

Now retired from Wheaton College as a professor of ethnomusicology, Dr. Chenoweth received her early musical training from her family, who owned a music store in Enid, Oklahoma. Her older brother, himself a musician, suggested that she be the first classical marimbist to build up her own literature for the instrument. "I was just a child, in junior high school, but I set my sights on achieving that goal."

After attending William Woods College (1947-49), Northwestern University (1949-51), Alliance Française, Paris (1950) and the American Conservatory of Music (1953), Chenoweth embarked on a series of tours, performing nearly one thousand recitals throughout the United States and Europe. Ultimately Chenoweth performed on every continent and appeared as soloist with numerous major orchestras. In addition to her live performances, Chenoweth was the first artist to commercially record marimba music, releasing an album on the Epic label in 1962.

With reviews like "exhilarating" by the *New York Times*, "a master of her instrument" by the *New York Herald Tribune*, and "a sensitive musician who raised the level of marimba playing to virtuoso heights" by the *Musical Leader*, Chenoweth became a driving force behind the creation of new music for the marimba. When asked if she was aware at the time of her pioneering efforts, she says she wasn't. "As a matter of fact, there was an article written by a New York critic called 'Pioneering the Marimba,' and when I read that I thought, 'I didn't know I was pioneering!'"

At the height of her career, an oven explosion threatened her with the loss of fingers on one hand. As her hand miraculously healed, she decided to do whatever she could to better life on earth for all people. Following her Christian beliefs, she chose a career as a linguist, which resulted in several years of study and research in remote areas of the Pacific Islands in order to translate the *New Testament* into the Usarufa language. From there she pursued a career in ethno-

musicology, receiving her Ph.D. in ethnomusicology from the University of Auckland.

In addition to her contributions as a performer, Chenoweth translated David Vela's *Information on the Marimba* and was the recipient of a State Department grant to study at the University of San Carlos, Guatemala. This grant resulted in her book *The Marimbas of Guatemala*, long held as the standard reference on the instrument. She is the author of numerous articles and publications in the field of ethnomusicology, and has published edited versions of many works for marimba.

Chenoweth has been associated with the Percussive Arts Society since its inception and is possibly the person who named the organization. "In 1962, during the Tri-State Music Festival in Enid, Oklahoma, Don Canedy called," she remembers. "It was his idea that we talk, saying that we needed some kind of togetherness for all the percussionists and marimbists who were working on their own. As I had just become a member of the Society for Ethnomusicology, I suggested that we should start a 'society' for the percussive arts. I also suggested that we have a summer camp for marimbists, and I said that I would come, but unforeseen circumstances made it impossible. I ended up in Mexico that summer testing a system for decoding non-European music systems. This was followed by a commitment to the Summer Institute for Linguistics, which lasted from 1965 to 1980. In 1980, I made my last public appearance at Lincoln Center."

Having taught and coached many students, Dr. Chenoweth says that the two areas of advice most often given to students is to "not play before you are ready" and to "practice very carefully. Only you know if you are ready, so don't let people persuade you to perform before you are prepared." So that they "do not iron-in mistakes," students should "practice with intense consciousness. Thirty minutes of concentrated practice is much more productive than two hours of standing there moving your arms!"

Chenoweth now works full-time with the Summer Institute of Linguistics, where she is stationed in the South Pacific as a consultant in ethnomusicology. She will always be remembered for her uncompromising high standards, both in literature and performance, as she "pioneered" the marimba. PN

Sammy Herman

By Dana Kimble and James A. Strain

WHEN TOLD OF HIS ELECTION TO THE PAS Hall of Fame, Sam Herman was delighted. "It's a wonderful honor," he said. "I never had a thrill like this before!" This humble "giant of the keyboard" was New York's first-call xylophonist for radio, television, recordings and live performances for over forty years. As the xylophonist for the NBC studios in New York from 1928 to 1966, his career spanned the "golden age" for both the xylophone and radio, and ushered in the age of television.

When Sam Herman's name is mentioned, words of praise come from everyone who ever heard him. Red Norvo recalls, "He helped me get started in New York. We later played together in the large dance orchestras of that time. He was truly at the top." Gordon Stout affirms that, "Sammy Herman is one of the greatest xylophonists in our history. Performing with him at PASIC '87 was an extremely special and memorable moment in my musical career."

Regarding his amazing technique, Herman reflects, "As a lefty, I was able to play the melody in the left hand and the harmony notes in the right hand. I didn't approach the instrument from a technical aspect, I just played the best music I could, noodling wherever I thought it was appropriate, letting my ear guide me."

Born May 7, 1903, in Bronxwood Park, New York, Samuel Herbert Herman began his music study at the age of eight, first with piano lessons from his mother, who demonstrated sheet music at Macy's department store, and later with Charles K. Hambitzer, who was also George Gershwin's teacher. Brief lessons from an uncle who was a drummer with the Army band led to his participation in his high school orchestra, where his first performance on xylophone was Saint Saëns' *Danse Macabre*.

From that day forward he had to have an instrument. Herman recalls his first xylophone: "It was a beautiful instrument—a Deagan model 870. I later found out that my grandmother had agreed to pay half so that she would not have to hear me pestering my father anymore."

While still in high school, he began performing for local dances and in small clubs. A chance encounter by pianist Phil Ohman resulted in his "discovery" and acceptance into the society bands of New York.

Herman's career began to blossom when he landed a job with the Paul Specht Orchestra at the Hotel Alamac in New York City. It was here that Broadway producer Earl Carroll heard Sammy and asked him to play in *Earl Carroll's Vanities*. For the next year (1923-24) Sammy played with the Specht band from 5:00 to 7:00 P.M., then rode the subway two stops downtown to start *Vanities* by 8:00 P.M. When the show let out around 11:00 P.M., he would ride the subway back uptown to begin dance sets with the Specht band by 11:30 P.M.

Also during this time Herman began playing radio dates on station WEAF with the Phil Ohman Trio. After the Broadway run of *Vanities* Sammy went on the road with the touring show for two years (1924-25). Upon his return he auditioned for the job of instrumental soloist with the Eight Popular Victor Artists. Henry Burr, the leader, was not too fond of xylophone but after hearing Sammy play offered him the job. The next two years (1925-26) were spent touring and recording for the Victor Company.

After his return to New York Herman spent two years freelancing. In 1928 he signed on with the National Broadcasting Company Artist Service as the first xylophonist at a starting pay of $750.00 per week. For some of the top artists in radio the depression was not even felt.

As a staff musician at NBC, Sammy associated with the "Who's Who" of popular music from the '20s, '30s and '40s, including Al Jolson, Paul Whiteman, Bing Crosby, Frank Sinatra, the Dorsey Brothers, Benny Goodman, Harry Breuer, Red Norvo, Joe Green, George Hamilton Green, Jr., Billy Dorn, Fred Albright, Charlie Daab, George Gaber and dozens of other famous musicians. An autographed picture of George Gershwin hangs in Herman's music room, as does a copy of his first commercially released record, *Al Fresco*, recorded on the Victor label in 1927 with pianist Frank Banta.

As radio gave way to television, Sam was featured on programs such as the *Lucky Strike Orchestra and Hit Parade*, Paul Whiteman's Band broadcasts, *Shell's Chateau Hour*, the *Major Bowes Capital Family Hour*, *Waltz Time*, *Manhattan Merry-Go-Round*, *The American Melody Hour*, *Tic-Tac-Dough*, *"21"*, *Concentration*, *Yours For a Song*, *Let's Play Post Office* and his own show, *The Herman and Banta Show*. For many of these shows Sammy was a weekly featured soloist, and after a ten-year run of his own daily show, Sammy Herman and Frank Banta were household names.

It is impossible to document all of Herman's work, which includes radio and television dates, recordings, concerts and society dates. To quote Sam, "I never stopped working in those days. First would be recording dates early in the morning, then a radio program in the afternoon and I would often play society jobs all night long."

Sammy retired from NBC in 1966 having been the first xylophonist hired and the only one left at the end of an era. His career spans from the early '20s to PASIC '87 in St. Louis, a performance that Herman describes as "one of the nicest times I ever had."

Sam's numerous arrangements for xylophone are still played today, and no performer can adequately understand the popular style from his era without a close examination of Herman's recordings and publications. According to Bob Becker, "Sammy was the consummate xylophone performer during an era that produced many legendary players. In both technical skill and improvisational abilities he was unmatched." PN

Emil Richards

By Rick Mattingly

HE SAYS THAT BEING ELECTED TO THE PAS HALL of Fame is "quite an honor" and cites previous inductees as "a pretty prestigious bunch of folks." But Emil Richards says that the biggest thrill is in being given the same honor as his first major influence, vibraphonist Lionel Hampton, who was elected to the Hall of Fame in 1984.

"My roots are from Hamp," Richards explains. "I got all my early training from copying and playing along with Hamp's records, because he was the only one around at the time. So it is a thrill for me to be included alongside players like him."

Today, Emil Richards is known as a first-call L.A. studio musician whose playing has graced countless movie and TV soundtracks, albums and jingles, and who can be depended upon to come up with exactly the right percussion sound from his extensive collection of instruments. But his initial fame came from playing vibraphone, and he still considers himself a vibes player first.

"Vibes are my real love, and I'm playing vibes now more than ever, live," he says. "Joe Porcaro and I co-lead a group that we sometimes call Calamari and sometimes call Contraband. I've also been indulging my second love, which is writing, and I've been coming up with some of the greatest songs I've ever written. It's just flowing; I guess it's all been in my head waiting to come out."

Richards' vibes playing and composing are heard to advantage on his new solo album, *The Wonderful World of Percussion*, on the Interworld Music label. "I overdubbed all the parts, and I have as many as 25 overdubs on some tunes," he says. "I did a piece I wrote in seven called 'Underdog Rag,' and besides playing the four marimba parts I embellished it with all kinds of kooky sounds. The album has some bebop, some straight-ahead vibes and marimba things, and some real fun stuff. I also used some of my real oddball instruments."

Despite having a collection of over 350 instruments, Richards continues to acquire new ones on a regular basis. "I'm still trying to learn them all," he says, laughing. "Each one is a lifetime study. One of the newest instruments I've got is an Array M'bira, which is a five-octave thumb piano, and I also got a two-octave marimba that has bars made from stone roof tiles, which really gets an unusual sound."

A longtime supporter of the Percussive Arts Society, Richards donated 65 of his instruments to the PAS museum in Lawton, Oklahoma when it was built in 1992, including his entire collection of Thai gamelan instruments and a Leedy "octarimba," which is similar in concept to a twelve-string guitar in that it has bars mounted in pairs and pitched an octave apart that are played with a double-headed mallet. Richards has also helped the PAS museum acquire other instruments, such as one of Shelly Manne's drumsets.

Born in Hartford, Connecticut in 1932, Emilio Joseph Radocchia began studying xylophone at age six and was playing with the Hartford Symphony by the time he was in tenth grade. He attended the Hartt School of Music from 1949-52, where he studied with Al Lepak, and after being drafted he played in an Army band in Japan, where he worked with pianist Toshiko Akiyoshi.

After getting out of the Army Richards settled in New York and soon became a member of George Shearing's group, with which he stayed for three years. In 1959 he moved to Los Angeles where he worked with Paul Horn and Don Ellis, eventually leading his own group, the Microtonal Blues Band. He also worked with instrument innovator Harry Partch, toured with former Beatle George Harrison, and recorded with

artists ranging from Frank Sinatra to Frank Zappa.

Meanwhile, Richards became active in the L.A. studio scene, playing on everything from the original *Flintstones* cartoons to TV series such as *Mission Impossible* (he played the bongos on the theme song), *Falcon Crest*, *Cagney and Lacey*, and *Dynasty*, to movie soundtracks for such films as *Star Trek*, *Indiana Jones and the Temple of Doom*, *Ghostbusters* and the various *Planet of the Apes* films, right up to the recent *Radioland Murders*.

"My ideal situation for a session would be playing the hardest mallet parts conceivable," he once said. "I like to go home exhausted from playing good, hard music. By hard I mean difficult, because it's a challenge. I love a challenge."

Richards also prides himself on being able to come up with the proper sound for any situation and composers have come to depend on his knowledge of ethnic percussion when scoring films set in exotic locations. Richards, in turn, especially enjoys working with composers who use instruments in creative ways. "On the movie soundtrack for *The River Wild* Jerry Goldsmith wrote melodic figures for timpani and three RotoTom players," Richards recalls. "Having the timpani and RotoToms playing melodic lines together in octaves was really a good noise."

Richards says that one of the most important things he has learned is to be selective about the instruments he uses. "When I first started, I was very proud of all of these instruments I had collected," he told writer Robyn Flans in a 1985 *Modern Percussionist* interview. "I had a tendency to pull everything out of the bag. I've noticed this happens to a lot of percussionists when they play live: They don't let eight bars of music go by before playing on a different instrument. They don't give one instrument a chance to do something. Naturally, if five instruments do work and they provide the colors and help the music, fine, but in most cases you can't really get going playing in a rhythmical context if you're trying to play congas and and then jump to a shaker or hit a cowbell.

"I hope to someday come back as an octopus, but for right now I only have two hands and two feet, and there's just so much one can do." PN

Armand Zildjian

By Lisa Rogers

"Zildjian, my dream and hope."—Gino Akiyama
"Zildjian—the cymbal that makes me sound like myself."—Trilok Gurtu
"The sound of the Zildjian cymbal is part of my life."—Tony Williams

THESE QUOTES FROM A BROCHURE CELEBRATING the 370th anniversary of the Avedis Zildjian company in 1993 embody the spirit of the man who is at the helm of the company and a 1994 PAS Hall of Fame inductee, Armand Zildjian, whose life has been characterized by his love of cymbals, love of the entire Zildjian-company family, and love of music and musicians.

Armand's love affair with cymbals probably began in the womb. A descendant of the original Avedis Zildjian and the son of Avedis Zildjian III (who was elected to the PAS Hall of Fame in 1979), Armand grew up with rich family traditions. In a recent article about the cymbal makers of North America, David Shayt synthesized the essence of this family tradition: "The long-standing faith of the cymbal-using community in the Zildjian sound testifies to the care with which one family has nurtured its production, linking a past with state-of-the-art sound innovations." Armand has been at the forefront of many of these innovations and continues to nurture the Zildjian name and product.

Born in 1921, Armand's earliest memories are of the many drummers who visited the Zildjian factory. "As a kid, I used to skip school when I knew my father had a drummer coming in. Whatever band was in town—Chick Webb, Gene Krupa, Lionel Hampton—they would always come out on the steam train that ran out to North Quincy. I was always dying to talk with them, or to see them play, or watch them test cymbals."

When Armand was fourteen his father put him to work in the melting room of the factory. As he grew older and went off to school, his father still expected Armand to work at the factory during Christmas and summer vacations. "My father came from the old country and he was a great believer in devotion to work," Armand explains. "His work was also his hobby. It was everything to him, and now I'm thankful that I was brought up that way." Like his father, Armand loves his work and the entire process of making cymbals.

During World War II, Armand was in the Coast Guard Navy in the Pacific. When the war ended, he immediately returned to the factory. Armand would begin working in the melting room at 5:30 or 6:00 in the morning. Between each melt, he would go to the shipping room and fill orders. Armand recalls: "I'd match hi-hat cymbals by holding them in my hand, without having to use the pedal. Then I'd do the ride cymbals and crash cymbals. If a drummer came in who needed a set of cymbals, I'd help pick them."

Max Roach recalls Armand doing that very thing. "Whenever I went there to pick out cymbals, Armand would walk through the shop with me and explain the cymbals. He would have me stand at a distance, and he would play the cymbals for me so that I could hear them."

From testing cymbals several hours a day, Armand developed quite a bit of technique. "I've seen Armand do some uncanny things with the cymbals and a pair of sticks," says Roach. "I dare say that he would have been a great drummer if he had stuck to it."

Lenny DiMuzio, whom Armand hired to help with the testing as he became more involved in the running of the company, is also quick to praise Armand's ride technique. "Whenever Buddy Rich or Louie Bellson would come out to the factory, we'd match them against

Armand. I'm telling you, Armand's speed was right in there. He never really played drumset that much, but when it came to a ride cymbal he could cut anyone."

Armand has been running the Zildjian company since his father's death in 1979. His affection for cymbals and his personal commitment to each new cymbal continues today. A new cymbal is not added to the Zildjian catalog without the approval of Armand himself. "When it comes to a new product," DiMuzio explains, "Armand is right in the middle of it. Intelligence comes out in different ways. Some people can write it; some can speak it; some can think it. Armand can hear it."

In addition to devotion to cymbal-making, Armand equally enjoys working with the entire Zildjian staff. He always has time to stop and speak with each employee and show his continued support of their tireless efforts.

The sentiment he expresses toward his employees extends to musicians in general and percussionists in particular. In a 1986 *Modern Drummer* profile of Armand, Kenny Aronoff testified to Armand's continued support of the musician. "I first met Armand when I was asked to fill in for Tommy Aldridge at the Zildjian Day in Chicago," Aronoff recalled. "I had always figured that Armand was a real straight-laced corporate businessman. But then I was introduced to him, and he gave me this big bear hug, a slap on the back, and said, 'How ya doin', Kenny baby?' I was completely blown away. There was this incredible feeling of family, like we had been invited to his home for dinner. The whole company has that atmosphere and I think that Armand is the one who creates it."

In addition to his support of individual percussionists, Armand has been and continues to be an avid supporter of the Percussive Arts Society. When told of his election to the PAS Hall of Fame, Armand replied that he is extremely honored and grateful; however, honor or no honor, his support and the company's support of the Percussive Arts Society has been a constant and will remain so in years to come.

The PAS Hall of Fame award is annually bestowed upon those who have significantly influenced the world of percussion. Armand Zildjian is truly deserving of such an honor. PN

Innovators of Jazz Drumset: Part II

By Scott K. Fish

Part I of this article appeared in the August 1994 issue of Percussive Notes *and dealt with early jazz drumming pioneers such as Zutty Singleton, Baby Dodds and Chick Webb. This material is excerpted from Scott K. Fish's forthcoming book,* The History of Rock Drumming.

GENE KRUPA

GEORGE WETTLING, DAVE TOUGH AND Gene Krupa were three important drummers who began developing their "Chicago-style" drumming in the 1920s. Later, these three were on the cutting edge of the Swing Era. The drummer with the farthest reaching legacy was Krupa, who was the youngest of the three and was influenced by Tough and Wettling.

Krupa was born in Chicago on January 15, 1909. He became interested in drums at age 13 and was 18 years old when Baby Dodds recorded with Louis Armstrong's Hot Seven. His interest in drumming was such a preoccupation that he "flunked out" of high school. "Most of my family hated jazz," Krupa said. "And they hated my flunking out even more. They began to put the pressure on—particularly the older ones who were already married and settled down: 'Why doesn't the kid go to work if he doesn't want to go to school, and bring in some money?'"[1]

Krupa went to St. Joseph's College for a year, where he met music professor Father Ildefonse Rapp, who had a profound influence on the young man. "Father Rapp taught me the appreciation of all music," Krupa said. "'There are only two kinds of music,' he would say, 'good and bad.'"[2]

Krupa studied drums and percussion formally at different times in his career with Al Silverman, Edward B. Straight, Roy Knapp and Saul Goodman. But much of his style came from watching the drum masters of the day. He made his first recordings with Red McKenzie in 1927, about which writer Richard Hadlock said: "Krupa's intense study of Dodds, Singleton and Tough, along with his vast natural energy and superb sense of time, placed him, as of the last days of 1927, in the front rank of jazz drummers."

But Krupa wasn't happy with his drum skills. "I just didn't have the technique to control the drums without killing myself," he said. "I was a jazz drummer, not a musician. So, right then and there I resolved to learn the drums technically, from the bottom up. I got myself the best teacher in New York and started in. I used to practice seven and eight hours per day. At the same time, I'd go up to Harlem after the job and watch tap dancers and great drummers like George Stafford and Sonny Greer. I learned a lot of rhythmic beats that way."[3]

He had high praise for the drummers who preceded him. "They knew every trick and just how to phrase the parts of the choruses behind the horns, how to lead a man in, what to do at the turnarounds, when to use sticks and when to use brushes, when to go for the rims or the woodblocks, what cymbals are for.

"I had no idea of the wide range of effects you could get from a set of drums. I picked up from Zutty Singleton and Baby Dodds the difference between starting a roll or sequence of beats with the left or right hand and how the tone and inflection changed entirely when you shifted hands. Those Negro drummers did it nonchalantly as though it were a game.

"But there was only one Baby Dodds. Baby taught me more than all the others—not only drum playing but drum philosophy. He did all that the others did, and more. He was the first great drum soloist. His concept went on from keeping time to making the drums a melodic part of jazz. It was partly the way he tuned his drums—the intervals he used. I got that from him. And it was partly his concept of tone. Baby could play a tune on his drums, and if you listened carefully you could tell the melody!

"Another trick I got from Baby Dodds was how to keep the bass and the snare drum in tune and how to get cymbals that rang in tune and were pitched in certain keys. Then came the cowbell and the woodblock. You see, most white musicians of that day thought drums were something you used to beat the hell out of. The monotonous pattern made you feel weary after listening to it for a while. Few of them realized that drums have a broad range of tonal variations so they can be played to fit into a harmonic pattern as well as a rhythmic one."

Krupa's popularity began to peak with the Benny Goodman Orchestra (1934-1938). The 1935 Goodman Orchestra was a dance band, like dozens of dance bands of the Swing Era, but it had just the right blend of musicianship, arrangements and charisma to catapult it to a fame similar to that of Frank Sinatra in the '40s, Elvis Presley in the '50s and the Beatles in the '60s. Indeed, Benny Goodman—"The King of Swing"—and his "Let's Dance" band paved the way for the popular acceptance of jazz beginning in 1935.

In 1938, the Benny Goodman Orchestra broke new ground performing a jazz concert at Carnegie Hall in New York City. It was a pivotal night for Krupa and every other drummer since that time. The crowd had been going wild all night. George T. Simon picks up the story at "the real finale of the evening. Gene, hanging on for dear life by now, began the tom-tom-toming that started 'Sing, Sing, Sing.' It was the occasion for a wild outburst. After many choruses the band began to build to a climax. As it did so, one kid after another commenced to create a new dance: trucking and shagging while sitting down. Older, penguin-looking men in traditional boxes on the sides went them one better and proceeded to shag standing up. Finally, Benny and Gene alone—just clarinet and drums—hit the musical highlight of the concert with both of them playing stupendous stuff. And then everybody started to applaud, stamp, cheer, yell, as the band went into the number's final outburst. And long after it was completed, they kept on yelling."[4]

From that night on the drum solo became a featured part of most jazz orchestras and Krupa succeeded in putting drummers on the same level as other musicians. The concert was recorded and released as *Benny Goodman: The Carnegie Hall Jazz Concert.*

William F. Ludwig, Jr. credits Krupa with radically streamlining his drumset: "[Krupa] stripped away all of the effects, except for the cowbell. He was the first one I ever saw with a stripped-down set in concert...in 1935. Gene did a long tom-tom solo on 'Sing, Sing, Sing' on the first 16" floor toms he got...Slingerland to build. It didn't have a

Gene Krupa

tacked head on the bottom and it was on a stand. They took the band on the road and it changed everything overnight. The trend became a streamlined set with four drums, cymbals, a cowbell, and no sound effects."

By the late '30s, Krupa's drumset included a bass drum, snare drum, two tom-toms, a hi-hat with 11" medium-thin Zildjian cymbals, 14" and 16" Zildjian medium-thick cymbals, an 8" splash, and a 13" crash.

Krupa left Goodman's Orchestra soon after the Carnegie Hall concert. Between 1938 and 1949 he had several versions of his own big band. Krupa left a superb recorded legacy. The Goodman *Carnegie Hall Jazz Concert* is a good representation of his work. The Benny Goodman Trio, with Goodman on clarinet, Teddy Wilson on piano, and Krupa on drums, was a marvelous small group that made excellent recordings live and in the studio. Vibist Lionel Hampton eventually joined the group and the Goodman Quartet was as outstanding as the Trio. The mixture of tight arrangements, improvisation and virtuosity is as fresh in the '90s as when they were recorded in the late 1930s.

The *Drummin' Man* collection on Columbia records is the best of Krupa's big band recordings. Some of Krupa's most successful recordings with his own band include "Drummin' Man," "Drum Boogie," "Let Me Off Uptown," "After You've Gone," "Gene's Boogie," "Disc Jockey Jump" and "Lemon Drop." This collection includes a great trio recording. The story behind it is that Krupa's big band just wasn't cutting it in the studio one day. Krupa sent them all home with the exception of pianist Teddy Napoleon and tenor saxophonist Charlie Ventura. These three recorded a version of "Dark Eyes" that features some brilliant drumming.

From approximately 1951 until his death in 1973, Krupa mostly played with his own trio or quartet. Krupa once said: "I've succeeded in doing two things: I made the drummer a high-priced guy, and I was able to project enough so that people were drawn to jazz."

But Krupa was not without his critics. As music writer Martin Williams noted in 1966: "In the period when Benny Goodman's popularization of 'swing' music brought jazz the largest audience it ever had, Krupa was everyone's second enthusiasm; he was cheered by many, idolized by many, and imitated by literally thousands of amateur drummers who hounded their parents for a drum set of their own. He has the claim to infame in jazz history that he established the long drum solo as standard practice...Krupa's popularity was readily understandable. As a player, his enthusiasm for his work, his fellow musicians, and his audience is immediately and infectiously communicated and entirely generous. It is also superbly self-effacing, for behind the sweaty, flashy showmanship, there is always emotional and personal honesty.

"His heritage is authentic....Much as one would not accuse Krupa of calculated grandstanding, one would not accuse him of subtlety...he is sometimes loud, when drums...are better sensed than heard.

"More crucial is his rhythm. Not to argue with his evenness or steadiness, but to say that Krupa is so often just an unmeasurable but detectable shade ahead of things, enough ahead to preclude that secret but mandatory jazz quality called 'swing.' The effect is an edginess, a compulsion that may seem to an auditor rather like a percussive nervousness."

It seems that Krupa's critics found fault with him because he didn't play drums the way they liked to hear drums played. There were several Swing Era drummers whose strength was their ability to keep time, to play a supportive role. Dave Tough, Krupa's friend and musical contemporary, is often cited as a "better" drummer than Krupa for those reasons. On the Benny Goodman Quartet's 1938 recording of "Opus 1/2," Tough plays mostly on the rim of his snare drum, but *what* he plays is marvelous and very musical. He alternates paradiddle variations behind the soloists and then takes the song home with press rolls on the snare rim. Another drummer in the same vein was Jimmy Crawford with the Jimmie Lunceford band. On an Eddie Heywood album (*Eddie Heywood* EmArcy MG 36042), Crawford plays basic, tasteful, perfect-for-the-music brushwork throughout the album, and he plays a supportive role.

Krupa heard drums differently. He *was* a splendid accompanist. Perhaps Krupa's detractors need also to consider that Krupa's fans expected drum solos from him. Anyway, odds are, even today, if you ask somebody—especially non-musicians—to name one famous drummer, Gene Krupa's name will come up more than any others.

COZY COLE

WILLIAM "COZY" COLE WAS THE ONLY one among his Swing Era contemporaries to have a hit rock 'n' roll record. He was born October 17, 1909 in Red Bank, New Jersey, but his family soon moved to Atlantic Highlands, NJ. "Atlantic Highlands is [near] where Sonny Greer was born," Cole

Cozy Cole

said. "He used to come to our little town and play, the only colored guy in a white group that did all the gigs along that shore. All us kids used to go to see Sonny, and I must say that he was the inspiration that made me take up the drums. I got my nickname on the football field, where the fellows called me 'Colesy' until they shortened it to 'Cozy'."[5]

Cole had been a tapdancer and played in his school band. His family moved to New York when he was 17 and there Cozy studied with a private teacher. Two years later Cozy had his first professional gig, but his stature as a first-class drummer came with bandleader Cab Calloway between 1938 and 1942. Cole made three drum features with Calloway in 1939. "Ratamacue" and "Paradiddle" are solos built on the drum rudiments for which they are named. The third recording, "Crescendo In Drums," is an arrangement similar to other fanfare drum-solo features of the era. But Cole's outstanding technique and musicality come through loud and clear on these songs.

In a 1969 interview Cole spoke about drum solos: "Everybody seems to turn a deaf ear to long drum solos," he said. "Most drummers don't seem to make them musical. They put all their eggs in one basket. You have to temper it off so it will build and build; use dynamics.

"There's noisy loud, and there's loud that sounds good. You need taste and technique to make the drums sound like a musical instrument. You must tune the set so it doesn't sound hard, and of course, rhythm is very important...."[6]

Cole had a tremendous career. "In the jazz field he was one of a handful of drummers...to please every school and work with jazzmen of every style," said Leonard Feather.[7] Paul Whiteman referred in 1938 to Cole as "the greatest press-roll drummer in the world." Dave Tough, writing in a 1939 issue of *Bandstand*, said, "One of the greatest things in modern drumming is Cozy's roll, which goes

on for a half-hour or more, building steadily all the time." Cole was an in-demand studio drummer and Broadway show drummer. He lived and worked in New York when 52nd St. was an ongoing "jazz university without walls."

Cole has said his major influences were Sonny Greer and Chick Webb. "In that period, all of us idolized Chick Webb. There were two with Fletcher Henderson who were also very good—Kaiser Marshall and Walter Johnson. Later there were Sid Catlett and Jo Jones. People like Zutty were great for that Dixieland swing, and in that field I guess Zutty was as big as Chick Webb." He also admired Krupa with Benny Goodman, Jo Jones with Count Basie, Jimmy Crawford with Jimmie Lunceford, Dave Tough with Woody Herman, and George Stafford with Charlie Johnson. "George Stafford was really the one that brought out the hi-hat cymbal. It used to be on two pieces of board with a strap on them, on the floor. He was the first I ever saw. Then they started bringing it up, so you didn't have to lean over to play it."

In 1942 Cole became one of the first black musicians to work at CBS Studios with Raymond Scott's band, and he enrolled in the Juilliard School of Music where he studied drums and vibes with Milton Schlessinger and timpani with Saul Goodman of the New York Philharmonic.

"I never lost an opportunity to study," Cole said. "I studied with Billy Gladstone, the drummer at Radio City Music Hall for a while. I [studied] out of interest, to know the drums good, and because I knew you really had to know all this if you were going to be a top-notch artist in the business, to do all the shows, to do anything and everything."[8]

Cole seems to have been one of the first drummers to switch from traditional to matched grip. "It's the grip used for vibes and timpani," he said, "so why not use it for drums? You get better leverage, and don't have to change your grip for other instruments. It was hard to change over, but at the Metropole [a New York jazz club], I had a chance to practice it on slow numbers. The only problem was that my left hand was weak at first. It took a year before it felt comfortable. Other drummers would come in and tell me I was holding my sticks wrong. By now, lots of teachers are using it. The other grip is just a tradition that has come down from the marching bands."[9]

Cole and Krupa ran a New York City drum school from 1954 through 1958 or '60. Both men enjoyed teaching, but the school closed because, in Cole's words: "Gene was out on the road with his band when I got a sudden hit with 'Topsy,' and then I formed a group and went out, and though we had some fine teachers on the staff, a school with both heads not there didn't make much sense."[10] Cole also said that many students wanted lessons from Krupa or Cole—not other drum teachers.

"Topsy" was an interesting phenomenon for 1958: a drum feature played by jazz studio musicians that became a pop-music hit. Cole was forty-nine years old at the time, playing in the *Arthur Godfrey Show* television band. "I made ['Topsy'] with a bunch of guys from the studio band—Dick Hyman played organ and made the arrangement, and there was Bernie Privin [trumpet], Peanuts Hucko [clarinet, tenor sax], Urbie Green [trombone], and Bert Farber on piano. It was a great surprise, and a good surprise."

Cole told how "Topsy" came about in Stanley Dance's book *The World of Swing*. Cole was working at the Metropole club on Seventh Avenue in New York. "A young girl and a guy came in the Metropole one night when Red Allen and I had the band there," Cole said. "We used to break it up with 'Caravan,' and this kid, who was very high, said to me afterwards: 'Cozy, I'm in love with this girl. I want you to record "Caravan" for me, and because I'm in love I'm going to call the label Love.'

"Okay," I said, humoring him, "but Duke Ellington did 'Caravan,' and who can do it better than him? You stop in another time and I'll have a number for you.

"A couple of nights later, there he was again, but I still thought he was jiving. I was doubling on the *Arthur Godfrey Show* at the time, and I asked Dick Hyman, who was guest conductor, what he thought of slowing Edgar Battle's 'Topsy' down and making a drum feature of it. [The song was originally recorded by the Count Basie Orchestra.] He liked the idea, so when the young fellow came back, we had a number for him, one we planned to do in two parts for a single.

"I told this guy, Alan Hartwell, what we wanted to do, how we would do it, and what it would cost. He said okay to everything and came up with the money. He wasn't kidding. I got the guys out of the Arthur Godfrey band. Dick Hyman wrote the arrangements, and I had Burt Farber go back into the control room and balance it right. We had the whole thing finished in an hour. The record was timed right, and it took off natural. It had a good beat, it wasn't too fast and the kids could dance to it. We dubbed my voice in after the session, and that was the idea of Hartwell's girlfriend. That record must have made a lot of money, and I did get one check out of it for a nice amount."

"Topsy" was released in 1958 as a two-sided disc. "Topsy, Part 1" became a million-selling record and hit number thirty on the charts. "Topsy, Part 2" reached number three in the charts. Cole toured for a few years with a band as a result of his success with "Topsy" and then returned to studio and club work.

JO JONES

JONATHAN "PAPA JO" JONES HAD A MAJOR impact on drumming. "Modern drumming may be said to have made its first long step toward maturity when Jo Jones, arriving in New York with the Count Basie band in 1936, became the new musicians' idol. Jones' top cymbal beat outswung that of every predecessor; more important, he was able, through rhythmic effects on the bass drum and snares, to underline and punctuate the various accents in each arrangement to an extent never heard before in swing music."[11]

Jo Jones was born in Chicago, Illinois on October 7, 1911 and went to school in Alabama. In a 1984 *Modern Drummer* article, Chip Stern wrote: "Jo Jones has forgotten more than most of us will ever know about the drums. He is Old Man River, Father Time, the benchmark against which all other drummers must be judged. He is coarse; he is elegant. He is as cold-blooded as they come, and as warm and considerate as anyone you'll ever meet. He is a web of contradictions, yet as consistent as the morning sunrise."

Jones was a master drummer. "I started on trumpet, went to the saxophone and piano, but I had a background as a singer, dancer and dramatist. I took all of that, molded it and put it on my drum. My greatest influence is piano. The reason I switched to drums is that I found out the drummer is the highest paid member in the band."

Jones knew the reason the drummer was the highest paid member was because of the responsibilities that went along with the job. "Without a doubt, the most challenging instrument for anyone to pick up is the drum. The drummer is supposed to know more music than anybody else—he must understand musical structure and be able to apply what he knows; and he must have the stamina of a long distance runner...in fact, he must be as athletic as any athlete."

Papa Jo's use of the hi-hat is legendary. Drummers used to say Jo Jones made the hi-hats breathe. His brushwork was impeccable—the standard by which other brush playing would be measured—and his soloing was always tasteful, musical and full of humor. "If you notice," he said, "anything I play I have to play dancing and singing to it, because I was never allowed the luxury of playing a tune unless I could sing the lyrics."[12]

"It takes a whole lot of living to do what we did," Jones told Stern. "That's why I tell these little kids that came after us not to try to play like us, because that's impossible. We were having a conversation about our lives. You weren't there; you can't know what we were talking about. *What* I played had to do with *who* I rubbed elbows with.... We played who we were at the time. You can't recreate that...

"It's very difficult to teach people how to play *with* people, not *for* people. The key word is understanding. We never spoke a word to each other on the bandstand, and nobody spoke to us. We functioned as one. We never played with the band; we played with ourselves. Each one of us had a personal life and we incorporated that—the kinds of lives we lived, the people we reached out and touched. It takes a long time to learn how to function as an individual. We brought that on the bandstand and we were strong enough to go through these things. Now I want you to understand that we started first spiritually. What it takes to get this spiritual ingredient: You have to live this spiritual ingredient. We lived spiritually! I don't believe in ghosts, but there is a Supreme Being. He is the force. He's the heart...."

Jones recorded a two-record set titled *The Drums by Jo Jones* (Jazz Odyssey, French import). It is similar to the Baby Dodds recordings, yet better. Papa Jo talks drums and drum philosophy and punctuates his stories with drum demonstrations. It is a remarkable record and, unfortunately, extremely difficult to come by. "I gave the record to several schools and said 'Now instruct from *that*,'" Jones said. "I told my friends, 'I made two mistakes on the album, but it took me 20 years to make these mistakes; since you guys are young, though, I'll give you ten years to find these mistakes.'"

Virtually any record with Jo Jones on drums is worth studying. The Count Basie Orchestra of the 1930s recorded for Decca and Columbia. On these records especially you can hear Chick Webb's influence on Jones in his use of cowbells and woodblocks in drum breaks. Vanguard records released an excellent double-record set called *The Essential Jo Jones*. One album features Jones with Basie sidemen. The other features Jones with his own piano, bass and drums trio. Two tracks of special note are "Caravan" and "Old Man River." Jones often used both songs as vehicles for drum solos, but these particular recordings have never been surpassed. Listeners are treated to Papa Jo's stickwork, brushwork, mallet work and—preceding John Bonham by a quarter century—hand solos. Jones recorded one other album under his own name in the '70s: *The Main Man* on Pablo Records.

RICK MATTINGLY

Jo Jones

LOUIS BELLSON

LOUIE BELLSON IS OFTEN CREDITED AS the first drummer to use double-bass drums. While Bellson certainly popularized double-bass drums, Ray McKinley was reportedly the first to *use* them. "I used the set with a small boogie-woogie combo we put together...around 1940," McKinley said. "Playing the two bass drums—boom, boom, boom, eight-to-the-bar with two feet—might have been innovative. But as far as I was concerned, it didn't work out too well. I discarded the idea after a short while. The situation was not entirely satisfactory on a musical level and also made for added physical difficulty. I got tired of carrying around extra bass drums."[13]

In 1939, fifteen-year-old Louie Bellson earned an "A" in art class for his drawing of a double-bass drum setup. He saved money for a year and offered to pay the Slingerland Drum Company to make the set for him. "The people at the Slingerland factory in Chicago acted like I was off my rocker," said Bellson. [Interestingly enough, Ray McKinley's double-bass drumset *was* built by Slingerland.] "Finally," continued Bellson, "in 1943, Gretsch agreed to make my drums. The first set they turned out was huge...a lot like drumsets today."[14]

Bellson was born Luigi Balassoni on July 26, 1924 in Rock Falls, Illinois. His father owned Balassoni Music Store in Moline, Illinois. "The Bellson drum style rests on twin foundations—strict classical training and a heavy exposure to the demotic music of America," said writer Ross Russell.[15]

"When dad let me choose my first snare drum," said Bellson, "I was pretty young, even by family standards [four years old]. Once you had chosen it, you stayed with the instrument until you had mastered it. Except for the piano, I was allowed to play nothing but the snare for the next six years."[16]

At age eleven Bellson was teaching beginner drummers, and by age twelve playing percussion parts in musical groups. Moline is situated on the Mississippi River next to Rock Island, Illinois and across the river from Davenport, Iowa. These three cities were active jazz centers back when Baby Dodds and Louie Armstrong were cutting their teeth, and were still active during the 1930s when Bellson was a young man. "Bellson made it his business to study the styles of the great drummers as they played Moline…He heard Chick Webb, Gene Krupa, Dave Tough, Jimmy Crawford, Paul Barbarin, Wally Bishop, Ben Thigpen, Gus Johnson, Jesse Price...and the man he rates the greatest of them all...Jo Jones, 'the master who modernized the art of jazz drumming for the rest of us.'"[17]

One of Bellson's first professional gigs was with boogie-woogie pianist Speckled Red at the Rendezvous Night Club in Moline. The gig with a four-piece band lasted nearly three years. "The experience was invaluable for me," Bellson said. "The things I learned there weren't in the books. They were ideas that are passed along from one musician to another, the folk things, which are even more important in jazz work than the technical elements."[18]

When he was eighteen, Bellson entered a national drum contest sponsored by Gene Krupa. He won the local contest, the Illinois drum-off, the semi-finals and the finals in New York City, where Gene Krupa was the only judge. Bellson won first prize over 40,000 entries.

His place in the jazz drummer's Hall of Fame was secured during his two years (1951-53) with the Duke Ellington Orchestra. He wrote a few arrangements for the Ellington Orchestra. One arrangement featuring Bellson, "Skin Deep," was released as a single, sold phenomenally well and became a drum classic—a phenomenal display of Bellson's double-bass drumming. "Skin Deep" was later released on Ellington's *Ellington Uptown* album.

BUDDY RICH

Buddy Rich was arguably the best drummer of all time. He had phenomenal technique, taste, heart and the ability to play all musical styles very well. As a Swing Era drummer Buddy Rich had no peers.

Bernard "Buddy" Rich was born June 30, 1917 in Brooklyn, New York. He started working in his parents' vaudeville act when he was eighteen months old. "He had grown up in a world of clawing, scratching, and fighting for survival, where those who fought hardest sometimes won out over those with greater talents. Brought up with the sound of applause in his ears, he was cocky—not only from his successes but also because he had learned that a good offense was often the best defense."[19]

Rich worked as a single in vaudeville when he was four years old. At age six, he did a drum specialty called "Village Toyshop" in *The Greenwich Village Follies of 1923*. At age seven, Buddy was touring as "Traps, the Drum Wonder."

"In Buddy's act," recalled William F. Ludwig Jr., "the curtain would open and he'd be playing furiously, but all the audience would see was this big bass drum. He'd be standing behind the drum in a sailor suit, playing the snare and the bass drum standing up. As he grew year by year, he had to come out to the factory to be measured for next season's bass drum. By the time they got to 40" in diameter, it was the end of the vaudeville era."[20]

Rich once reminded an interviewer that he didn't play jazz drums professionally until he joined Joe Marsala's Dixieland band in New York in 1936. He stayed with the band from October 1937 through June 1938. Drummer Jim Chapin recalled seeing Buddy for the first time playing in 1937. Chapin walked into Dickie Wells' New York nightclub and heard "a vibes player...playing a very fast tempo. It seemed as if he were riding a whirlwind created by a human dynamo who was playing effortlessly on a set of inadequate drums. It was Buddy Rich—all 19 years of him."[21]

Rich played with several of the best Swing bands: Bunny Berigan (1938), Artie Shaw (1939), Tommy Dorsey (1939-42, 1944-46, 1954-55), Benny Carter (1942), Les Brown (1949) and Harry James (1953-54, 1961-66). Rich was perhaps best known during this


Buddy Rich

time period for two big drum features he recorded with Tommy Dorsey: "Quiet Please" and "Not So Quiet Please." Buddy intermittently led his own bands from 1945-1947. In 1947 he joined the Jazz At The Philharmonic tours. The JATP, started by Norman Granz, was a very successful concept: a U.S. and European concert tour featuring some of the best jazz musicians. Granz also recorded the concerts and they remain among the greatest jazz recordings. Rich and Krupa frequently engaged each other in drum battles on JATP tours. One of those performances has survived on a Verve album entitled: *The Original Drum Battle*. Rich and Krupa recorded another album titled *Burnin' Beat* (Verve V6-8471) in 1962, which offers a better contrast of the two men's drumming.

Buddy Rich is one of music's great mysteries. No drummer has yet surpassed his technical mastery of the drumset, yet he had no formal lessons and could not read music.

Rich's drumming throughout his swing-band career can be summed up in the words of George T. Simon: "The first time I ever saw him he was a tap dancer and MC for a show on an afternoon excursion boat. The next time I saw him he was playing drums for Joe Marsala's Sextet in New York's Hickory House. After that it was in Bunny Berigan's band. But it was when he started making the Artie Shaw band jump as it never had before that he really began to thrill me.

"This was Bernard (Buddy) Rich, the most brilliant and dynamic drummer of all time, who soon went on to fire up the Tommy Dorsey band to fight with just about everybody, including its featured singer, Frank Sinatra. Buddy was always a swinger, whether it be with his sticks or his fists. 'It used to be,' wrote Bob Bach in Met*ronome*, 'that you almost had to stand in line to be able to get a sock at him. He was cocky, rashly outspoken and brutally sarcastic.'"[22]

Rich was that rare talent with exceptional technique and the wisdom to know when and how to apply it. He was a great accompanist. No musician tolerates a great drum soloist if that is his only claim to fame. Rich knew how to inspire the musicians he worked with and he did it whether he was playing in a small group or a big band. "I'm so tired of hearing about specialized drummers," Buddy said in 1986. "This one is a great trio drummer. This one is a big band drummer. That one is a small band drummer. A drummer plays what the music calls for, and there's no such thing on this earth as a big band drummer or a small band drummer. You either play or you don't."[23]

SWING IN PERSPECTIVE

THE SWING ERA DRUMMERS LEFT A number of avenues for musical expression that have stayed in every drummer's repertoire. Thanks primarily to Gene Krupa, the drum solo became an expected part of most big band performances. The best drummers played solos that followed the song form, they played melodic variations, and the very best of them kept the song lyrics in mind as well.

The Swing Era drummers began to break away from the stricter rudimentary playing of the traditional jazz drummers, but the use of rudiments continued to be much in evidence, particularly in solos. The snare drum remained the heart of the drumset, effects such as woodblocks and cowbells diminished, and drummers began to rely more on tom-toms for tonal variation. Many of Krupa's drum solos, particularly "Sing, Sing, Sing," were built around the floor tom.

The Swing Era drummers also raised to a fine art the tradition of trading a specific number of measures with another instrumentalist or instrumentalists. A trumpet player would play the first four or eight bars of a chorus, followed by the drummer playing the next four or eight, and so on. There are an infinite number of variations on trading bars. Musicians might begin trading eights on a song, then fours, then twos, and then alternating every other measure.

THE END OF THE SWING ERA

SEVERAL EVENTS ARE OFTEN CITED AS having ended the Swing Era: World War II, because many good musicians were drafted into or joined the military; gas rationing, which was imposed to guarantee fuel for the war effort but limited travel for bands and fans; and George T. Simon mentions a prevailing carefree attitude, exorbitant salaries of some bandleaders, and an overall decline in the level of musicianship among big bands as another factor.

Then, in 1942, American Federation of Musicians president James C. Petrillo ordered union musicians—virtually all working musicians—to stop recording. Prior to the 1942 strike, most bands valued recordings for their promotional value, but a few bandleaders thought that records would compete with live band radio broadcasts. Petrillo ordered an exhaustive study of the entire recording field as it affected musicians. The report concluded that the recording industry, by the end of 1941, would have paid out more than three million dollars to working musicians, and that it would be unwise to hurt that segment of the music business. Most bandleaders opposed a recording strike.

But on August 1, 1942, Petrillo ordered a strike. "If the record companies couldn't devise some system whereby musicians were paid for the use of their recordings on radio programs and in jukeboxes, then he wouldn't let them record at all."[24] The American Federation of Musicians and the record companies fought for years. Of the four major record companies at the time, Decca and Capitol signed agreements with the union in 1943. But the labels with the most big bands, Columbia and Victor, held out until November, 1944.

That strike had a significant effect on popular music. Although record companies were forbidden to record instrumentalists, they were allowed to record singers with choral backgrounds. And for more than two years, big band singers had a virtual monopoly on popular recordings. By the strike's end, singers had captured the popularity once enjoyed by big bands, and the big bands were unable to recapture it.

But during the recording-strike years, instrumental big bands continued performing live and the musicians in the bands continued to experiment. The jam session, where musicians met, usually after hours, to play and to improvise for their own benefit rather than for an audience, flourished. Out of these after-hours experimentations came the next innovation in jazz: bebop. By 1945 bebop was firmly entrenched in big bands. Bebop's peak of creativity came between 1947 and 1949.

KENNY CLARKE

KENNY CLARKE IS RECOGNIZED AS THE first bebop drum pioneer. He initiated the use of the ride cymbal as the primary timekeeper instead of the bass drum. And he used his bass drum as an independent voice

Kenny Clarke

similar to the snare and tom-toms.

Other Swing Era drummers, particularly Buddy Rich, Jo Jones and Louis Bellson (with his double bass drums), had already begun using the bass drum to accent horn figures and to add punch to their accompaniment. This was referred to as "dropping bombs." They also used the bass drum in drum fills and solos. But these men still played that basic 2/4 or 4/4 pulse on the bass drum. It was that constant pulse that Kenny Clarke transferred to his ride cymbal, freeing his bass drum and allowing him to create new patterns between his snare and bass drums. Leonard Feather said, "Clarke was the first drummer to evolve from the old sock-cymbal style into a subtler approach; using the top cymbal for steady rhythm, he used the bass drum for unexpected punctuations, integrating drums with arrangement and soloists."[25]

Kenny Clarke was born January 9, 1914 in Pittsburgh, Pennsylvania. His father and brother were musicians. Clarke started piano lessons at age four and drum lessons at age twelve, but his studies were off again/on again for many years, until he began playing professionally in the early 1930s. Clarke was experimenting with new rhythms as early as 1935. In 1939 this style began to mature while he was playing with Teddy Hill's band, which also included the great bebop trumpeter Dizzy Gillespie. Hill fired Clarke in 1940 or '41 because, Hill said, "Kenny Clarke kept playing those off-beats and little rhythmic tricks on the bass drum."

Clarke then became house drummer at Minton's Playhouse in New York City. Minton's was a gathering place for most of the key bebop innovators including Gillespie, Charlie Parker and Thelonious Monk. This was the perfect setting for Clarke's experimentation.

In 1943 Clarke was drafted into the Army. When he came out in 1946 he was ready to give up music, but Dizzy Gillespie convinced him to join his big band for eight months. Clarke was a founding member of the Modern Jazz Quartet in 1952. In 1954 he became house drummer for Prestige records, and in 1955 house drummer for Savoy records.

Pianist Dick Katz said in an interview with Ira Gitler, "People don't know that [Clarke] had one cymbal. It wasn't very big, and we used to call it the magic cymbal, because when somebody would sit in on drums and use his set, it would sound like the top of a garbage can, but when he played it, it was like fine crystal. He kept the cymbal level, like a plate, and he played with a short, side-to-side wrist motion. He didn't get very far away from the cymbal. It was a very graceful thing to watch. Here's Kenny with this one relatively small cymbal absolutely level, with this little, short wrist motion, and here are these guys—some people today—who look like they're winding up to hit a home run to simulate the same effect. To play softly—strong but at a low-volume level—is exceedingly difficult, particularly on drums. Most drummers can't play soft because they don't have the muscular control. [Clarke] used to say this: 'You don't beat the drums—you play them.'"[26]

In a 1971 interview, drummer Arthur Taylor asked Kenny Clarke: "How important do you feel technique is for playing the drums?" Clarke said, "I think any musician needs just enough technique to express himself; I don't think he should go beyond that. It becomes meaningless if it goes beyond his feelings. It's always good to have a little technique to spare, but I don't think you should become wrapped up in technical things as far as music is concerned, because music comes from the heart! It has nothing to do with technique as we know it."

Clarke moved to France in 1956. He continued to play throughout Europe and co-led the excellent Clarke–Boland Big Band from 1960 until 1973.

MAX ROACH

MAX ROACH, BORN IN BROOKLYN, New York on January 10, 1925, took Kenny Clarke's innovations to the next logical step, and in so doing, became the archetypal bebop drummer. He has said that his first exposure to the drums was in 1935, with "an elderly German teacher." Another time Roach said, "I was first introduced to my instrument in a school marching band where we played all the marches," which isn't necessarily a contradiction. From marching bands Roach learned the Dixieland style of drumming, and from there his key influences were Chick Webb ("a tremendous soloist"), O'Neil Spencer and Kaiser Marshall ("they played snare-drum style"), Sonny Greer ("I was most impressed by all the paraphernalia he had on the bandstand"), Cozy Cole ("he brought my attention to the rudimental, military-style of drumming") and Jo Jones ("Jo Jones was the first drummer I heard that played broken-rhythm, which...really helped me most until...I heard Kenny Clarke. He exemplified personality. He did more with the instrument—not that he ever overdid—but he seemed to get more out of it...it meant more...it affected me").[27]

Roach developed a style that is most often described as "musical" or "melodic." He didn't play melodies *per se*, but in accompanying and especially in his solos, Roach reflected whatever song he was playing. He broke away from the rudimental approach and played so that in phrasing, tone and rhythm he gave the illusion of playing a melodic instrument.

Roach's first important recordings were with Charlie Parker on the Savoy label in 1945 when he was about 20 years old. These recordings were quite influential and remain

classics of the bebop era. In 1958, Roach said, "One of the prime functions of the drums is to serve as an accompanying instrument. This can be developed by listening to everything around you and by fitting yourself in without being smothered or smothering others.

"It's difficult to do, due to the timbre of the instrument. You can't help smothering the horns unless you're very careful. And if you're too delicate, you can't say anything. You need proper balance and respect. It takes a good drummer to get a lot out of the instrument. Some guys have fabulous drum setups, but don't get anything out of it.

"You can play lyrically by phrasing and dynamics. You set up lyrical patterns in rhythm which give indications of the structure of the song you're playing.

"I think it's important for the drummer to know what's going on around him—harmonically and melodically. The better drummers, like Kenny Clarke, do. To me, the most important thing is the music, and the musician and instrument are subservient to it. And the only way to accomplish this is to study constantly."

But in a 1982 interview, Roach expressed frustration over his role with the Charlie Parker group. "I never considered myself a bebop musician, because I was a sideman working with Dizzy and Bird [Parker]," he said. "I really didn't start dealing with myself *musically* until I started having my own groups, writing my own music, and designing things that *I* could deal with. If you notice, I never did extended solos until I got my own groups. With Charlie Parker I played four bars in exchange, or maybe played an eight-bar bridge and that was it! Then, the only thing was the so-called 'front line.' The horns were the front line and the drummer was like the nigger of the band. He was the guy who was always waiting, and then when he did play an extended solo, everybody would go off the stage and leave him up there. It didn't become musical until the front line came back. I resented all that."[28]

This frustration drove Roach to new heights. In 1953 he enrolled in the Manhattan School of Music to study composition. Then in 1954 he moved to California and became house drummer at a jazz club called the Lighthouse. While working there Roach first put together his own group: the Max Roach/Clifford Brown Quintet. Brown was a remarkable young trumpet player. The Roach/Brown Quintet recorded several excellent albums, and it was with this group that Roach came into his own. The band's arrangements were first-class, and Roach's drumming was impeccable.

So jazz drumming had reached an apex. And just prior to jazz drumming reaching that apex, the other styles of music that would eventually blend into a mix called rock 'n' roll were in their infancy—at least from a drummer's perspective.

FOOTNOTES

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Scott K. Fish *is the former Managing Editor of* Modern Drummer *magazine. His published articles include interviews with Max Roach, Sonny Greer, Ed Blackwell, Jim Keltner, Jim Gordon, Neil Peart and Mel Lewis.*

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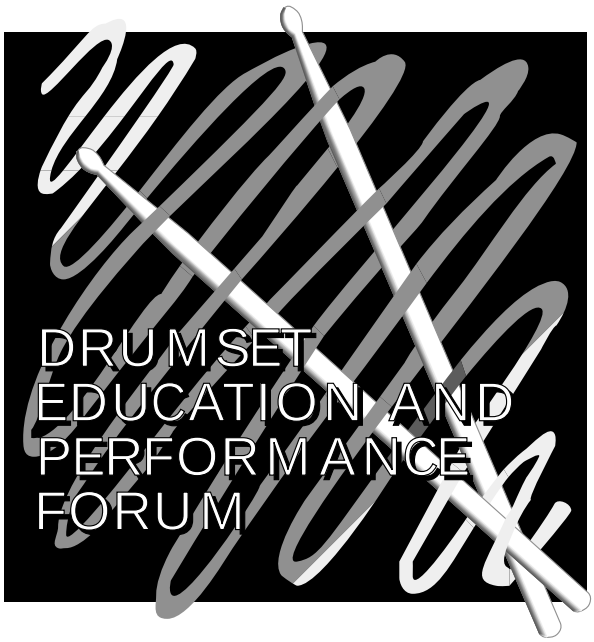
Listening Lessons

By Terry O'Mahoney

IN A PREVIOUSLY PUBLISHED ARTICLE (FEB. '94 *PN*) REGARDING the need for drummers to be familiar with the gamut of music recorded since the advent of sound recording, I called upon PAS members to submit lists of historically significant recordings that would serve as a listening guide for aspiring drummers. The characteristic patterns heard on these recordings would enhance the drummer's knowledge of drumming history and serve as a "groove catalog" from which to draw when performing. They would also provide aural references for how grooves should feel, what constitutes appropriate fills, and the characteristic tuning/sound of different musical genres.



Students are often taught grooves (like the bossa nova, mambo, etc.) without ever hearing a recording of a corresponding tune. This greatly diminishes the depth of musical learning, particularly with regard to drumming. The student never learns how the pattern feels, how it relates to the rest of the musical parts, what constitutes an appropriate fill, when to fill or what instrument to fill on. These elements are of great importance to drummers because they are often called upon to "fake" their way through a tune and no book could ever explain these elements. If you have never heard a bossa nova, how could you be expected to know what to do when the rest of the band starts playing one? Even having a label to attach to a groove would help to direct the drummer as to what to play.

The following list of styles, drummers, album titles and record labels should serve as a starting point to guide drummers to some of the significant and often-used grooves in accomplished drummers' vocabularies. All recordings, to the best of the author's knowledge, are currently available.

Groove Type	Drummer	Song Title	Artist / Album	Label
LATIN				
Bossa Nova	Bill Reichenbach	"Desafinado"	Stan Getz / *Jazz Samba*	Verve
Tango	Chuck Redd	"Tango Allegre"	L. Almeida-C. Byrd / *Tango*	Concord
Calypso	Frank Gant	"Happy Lypso"	Monty Alexander / *Ivory & Steel*	Concord
Guaguanco	Dave Weckl	"Gdansk"	Paquito D'Rivera / *Why Not?*	Columbia
Samba	various	"Samba de Orfeu"	Toots Thielemans / *Brazil Project 2*	Private Music
Cha-Cha	various	"Mi Negra"	Poncho Sanchez / *El Conguero*	Concord
Bolero	various	"Si No Hay Amour"	P. Sanchez / *El Conguero*	Concord
Songo	Dave Weckl	"Hello & Goodbye"	Michel Camilo / *Why Not?*	ProJazz
Mambo	various	"Siempre Me Va Bien"	P. Sanchez / *El Conguero*	Concord
Afro-Cuban 6/8	various	"Afro Blue"	Mongo Santamaria / *Summertime*	Fantasy / OJC
Baion	Peter Erskine	"Invitation"	Jaco Pastorious / *Invitation*	Warner Bros.
BRUSHES				
Swing	Philly Joe Jones	"All of You"	Miles Davis / *Round About Midnight*	Columbia
Brush Solo	Jeff Hamilton	"Two Bass Hit"	M. Alexander / *Reunion in Europe*	Concord
Brush Samba	Jeff Hamilton	"Rio"	Ray Brown Trio / *Bam, Bam, Bam*	Concord
Ballad	Jeff Hamilton	"Stars Fell On Alabama"	R. Brown / *And Moore Makes 4*	Concord
Brush Bossa Nova	Ed Thigpen	"Corcovado"	Oscar Peterson / *We Get Requests*	Verve
SHUFFLES				
Half-time Rock Shuffle	Jeff Porcaro	"Rosanna"	Toto / *IV*	Columbia
Half-time Rock Shuffle	Bernard Purdie	"Home At Last"	Steely Dan / *Aja*	MCA
Jazz Shuffle	Jeff Hamilton	"Split Season Blues"	Jeff Hamilton / *Indiana*	Concord
REGGAE				
Straight-8th "Four-drop"	unknown	"Iron Lion Zion"	Bob Marley / *Songs of Freedom*	Island
"One-drop"	unknown	"One Love"	B. Marley / *Songs of Freedom*	Island
Triplet "Four-drop"	unknown	"Jammin'"	B. Marley / *Songs of Freedom*	Island
Reggae Rock	Stewart Copeland	"Driven To Tears"	Police / *Zenyatta Mondatta*	A&M

Groove Type	Drummer	Song Title	Artist / Album	Label
JAZZ				
New Orleans Second Line	Paul Barbarin, et al.	"*Put On Your Old Grey Bonnet*"	Pete Fountain / *Mr. New Orleans*	MCA
Dixieland	Zutty Singleton	"A Monday Date"	Louis Armstrong / *Hot 5's & 7's Vol. 3*	Columbia
Big Band Swing ("4" Feel)	Sonny Payne	"All of Me"	Frank Sinatra / *At the Sands*	Reprise
Swing ("2" Feel)	Jeff Hamilton	"Bye Bye Blackbird"	R. Brown / *And Moore Makes 4*	Concord
Bebop	Max Roach	"Jordu"	Max Roach-C. Brown / *More Study In Brown*	Emarcy
Hard Bop (w/trading 4's)	Philly Joe Jones	"Billy Boy"	M. Davis / *Milestones*	Columbia
Free Jazz	Barry Altschul	"A.R.C."	Chick Corea / *A.R.C.*	ECM
Polyrhythmic	Elvin Jones	"Your Lady"	John Coltrane / *Live at Birdland*	MCA
"Broken" Jazz Feel	Paul Motian	"Solar"	Bill Evans / Village Vanguard Sessions	Milestone
"Broken" Jazz Feel	Tony Williams	"Four"	Miles Davis / *Four & More*	Columbia
Straight-8th "Broken" Feel	Tony Williams	"Maiden Voyage"	Herbie Hancock / *Maiden Voyage*	Blue Note
Jazz Samba	Steve Gadd	"Samba Song"	C. Corea / *Friends*	Polygram
ECM Swing	Jack DeJohnette	"You & The Night & The Music"	Keith Jarrett / *Still Live*	ECM
Straight 8th Note	Jon Christensen	"Questar"	K. Jarrett / *My Song*	ECM
3/4 Jazz	Adam Nussbaum	"Broken Wing"	Richie Beirach / *Some Other Time*	Triloka
5/4 Jazz	Joe Morello	"Take Five"	Dave Brubeck / *Time Out*	Columbia
M-BASE	Marvin "Smitty" Smith	"Ice Moves"	Steve Coleman / *Rhythm People*	RCA / Novus
ECM / World Music	Trilok Gurtu	"Beppo"	Oregon / *Always, Never & Forever*	Intuition
BLUES				
Triplet Feel (12/8)	Jeff McAllister	"Never Let You Go"	Duke Robillard / *Duke's Blues*	Stony Plain
Triplet Feel (12/8)	Clifton James	"Decoration Day"	Sonny Boy Williamson / *The Essential Sonny Boy Williamson*	Chess
Shuffle	J. McAllister	"I Still Love You Baby"	D. Robillard / *Duke's Blues*	Stony Plain
Shuffle	Fred Below	"Don't Start Me Talking"	various / *Best of Chess Blues Vol. 1*	Chess
MISCELLANEOUS				
Bo Diddley Beat	unknown	"Bo Diddley"	Bo Diddley / *Go Bo Diddley*	Chess
Displacement Concept	David Garibaldi	"What Is Hip?"	Tower of Power / *Live and In Living Color*	Warner Bros.
Gene Krupa Tom Pattern		"Sing, Sing, Sing"	Smithsonian Collection of Big Band Jazz	

EXCELLENT ALBUMS—Whole albums representing a drummer performing in the indicated style.

Artist	Album Title	Style	Drummer
Robben Ford	*Talk To Your Daughter*	R&B	Vinnie Coliauta
Chick Corea	*Friends*	'70s Jazz	Steve Gadd
Miles Davis	*Milestones*	Hard Bop	Philly Joe Jones
Richie Beirach	*Some Other Time*	Contemporary Swing	Adam Nussbaum
Peter Erskine	*You Never Know*	ECM style	Peter Erskine

No list of this type could be considered complete. Argument could be made for other examples in each category, but this list represents examples of tunes that I've found to be helpful. Every drummer plays differently because each has been influenced by different music in varying degrees—which is what makes music interesting. Suggestions for other examples/categories etc. may be sent to the address below and may result in a second installment of "Listening Lessons." Enjoy! (The author wishes to thank Howard Kadison and Fred Murray for their suggestions.)

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Coordinating a High School Indoor Marching Percussion Program

By Julie Davila

WITH THE RISING POPULARITY of indoor marching percussion events, many high schools are incorporating this aspect of percussion into their band program. How can schools begin developing such a program and increase the interest in their area? One of the first obstacles in starting a winter drum line program is convincing the band director that it will not diminish the concert band program. School bands often have students with a strong desire to build such a program, but often times the band director is already pulled in several directions and cannot facilitate yet another activity. With careful planning and organization, the indoor drum line can become a success in any band program regardless of size or location.

The benefits of indoor marching percussion involve more than just developing marching percussion techniques. This activity provides the opportunity for students to enhance their organizational skills, strengthen their leadership qualities and contribute to the creativity of producing a show. The winter percussion program can also serve as an ensemble to expose students to various genres of music and increase their awareness of percussion's influence on style and feel.

The first step in developing a winter percussion program depends on each school's individual situation. If a school does not have a percussion instructor, the band director may begin developing the students' interest by exposing them to live performances or by purchasing competition and educational videos. A good way to start such a program would be to utilize music from the fall marching band show. This will involve rewriting some front ensemble parts and thinning down some of the textures of the battery parts to adjust to the acoustical demands of performing indoors.

After adjusting the music, begin adding drill to the program. When writing drill for an indoor percussion show you can attempt a more diversified approach than during the marching band show due to the size of the ensemble and the diameter of the performance area.

The next step is to get out and perform as much as possible. Basketball halftime shows are a great place to start performing. School assemblies and exhibitions for parents and the band booster club offer further venues for exposure of the ensemble.

Schools that are interested in taking this a step further by participating in competition usually select some new music to perform outside of the marching band show. The focus of a competitive organization is repertoire, orchestration, technique, execution, staging and general effect. There are many competitions available during both fall and spring for groups to participate in or observe, and there are several percussion circuits geographically located throughout the United States. In some areas, marching band competitions incorporate a separate drum line competition into the day's events. If the concept of indoor marching percussion

has not quite developed in your area, create the interest by hosting your own competition. Consult the music merchants in your area to assist in sponsoring a percussion specialist to judge and critique the ensembles.

The most important and difficult aspect of creating a winter drum line is maintaining a versatile percussion program. Indoor marching percussion does not have to replace other areas of percussion education. Continuing percussion ensemble and solo music study is extremely important to the growth of the students' musical development. An effective approach to this situation is to construct the drum line show so that the students have opportunities to change instruments.

Insist that percussionists perform a mallet selection and/or scales as part of their audition for the winter percussion program. This will improve their knowledge and abilities on more than just one instrument. Expose the students to different techniques and styles by selecting a program that incorporates different musical idioms. Encourage students to participate in solo and ensemble festivals to provide them with experiences in chamber music and solo literature. Have the students hold their own recital a week or so before the solo and ensemble festival. Feature the percussion ensemble, chamber ensembles, duets, solos, etc. Volunteer to perform at your state's PAS Day of Percussion.

Expanding your percussion program can be very exciting and rewarding. However, it is important that the percussionists maintain their primary responsibility to the entire band program. One of the most common concerns among band directors is that the percussionists' priorities may drift from putting the band first. Winter drum line should be considered a privilege and only available to those students who demonstrate the understanding of the team concept. Non-percussionists (other instrumentalists) from the band may also want to participate in the winter drum line. Usually, these are some of the best band students and can be a great addition to the cymbal line and front ensemble.

Implementing a winter drum line program is an exciting, valuable experience for all involved. Students will usually rise to the level of set expectations, and the rewards are unlimited. Contact the PAS Chapter President in your area, or Lauren Vogel Weiss (PAS Marching Percussion Chair) for additional information regarding winter marching percussion activities. PN

Julie Davila *received her bachelor's degree in music education from the University of North Texas and performed with the University of North Texas Drumline where she was a part of three national titles. In 1987, Julie won first place in the PASIC Mallet Competition and second place at the DCI Mallet Competition.*

Davila is currently Director of Percussion at John Overton High School in Nashville, Tennessee. Her drum line was awarded first place at the 1991 North Texas Marching Percussion Festival in Dallas and placed first in the Great Southern Percussion Festival in Atlanta. In April 1994, the Overton drum line placed second at the Sport of the Arts International Marching Competition in Dayton.

Davila is a member of the PAS Marching Percussion Committee and the WGI Percussion Advisory Committee.

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March 18, Alabama PAS Day of Percussion - Lalo Davila
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April 1, Berklee College of Music - Percussion Week - Dean Anderson, Thom Hannum, J. R. Robinson, Casey Scheuerell, Marvin "Smitty" Smith
Boston, MA

April 13, University of Montana-PAS Day of Percussion - Lalo Davila
Missoula, MT

April 22, Texas PAS Day of Percussion - Tom Aungst
Austin, TX - Sponsor: Strait Music Co.

May 11-13, Iowa Bandmasters Association - Jerry Carpenter / Colts Drum and Bugle Corps
Iowa City, IA

May 13, Athens Percussion Festival - Thom Hannum
Athens, AL - Sponsor: Gadsden Music Co. Inc.

June 3, Adair County High School Day of Percussion - Lalo Davila, Thom Hannum
Norton, MA

June 6, Mobile Percussion Seminar-Norton High School - Thom Hannum
Norton, MA

June 11-16, East Texas State University - Thom Hannum
Commerce, TX - Sponsor: Mckay Music Co.

June 12-16, Spirit of St. Louis Summer Percussion Camp - Matt Savage
St. Louis, MO - Sponsor: Drum Headquarters

June 17-24, Bands of America - Summer Camp - Thom Hannum, Casey Scheuerell
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June 18-22, University of Southern Mississippi - Marching Percussion Camp - Lalo Davila
Hattiesburg, MS - Sponsor: Mississippi Music Inc.

June 19-23, 1995, Marshall University - Wind and Percussion Festival - Mike Mann
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July 6-8, University of South Carolina - Summer Music Camp - Thom Hannum, Chris Lee
Greensboro, SC - Sponsor: Pecknel Music Co.

July 9-15, USA Percussion Camp-Eastern Illinois University - Mike Mann
Charleston, IL - Sponsor: Samuel Music Co.

July 9-14, University of Southern Mississippi -All South Summer Music Institute - Clinician TBA
Hattiesburg, MS - Sponsor: Mississippi Music Inc.

July 14-15, Mobile Percussion Seminar-Calhoun Community College - Thom Hannum
Athens, AL - Sponsor: Gadsden Music Co. Inc.

July 16-20, Missouri Western State College-Percussion Camp - Lalo Davila
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The Timeline Of Marching And Field Percussion: Part 3

By Jeff Hartsough and Derrick Logozzo

Part 3 in our series on marching and field percussion history discusses innovations from 1900 to 1960. Once again, the timeline focuses on these questions:

- **How and where did our modern drum corps originate?**
- **How did marching equipment develop?**
- **Who were the innovators in marching percussion?**
- **How and why did the drumming styles change over the years?**
- **When did marching percussionists first appear in history?**

1900–1950

In the 20th Century, marching percussion thrived in several types of groups, some of which were based in the military while others were supported by civic or patriotic organizations. Two of these were the American Legion and the Veterans of Foreign Wars. In the 1920s, both groups sponsored senior fife, drum and bugle corps competitions for men returning from World War I who continued to play (Spalding: 122). These corps performed at many patriotic parades as well as in three forms of competition. There were corps made up of the traditional fifes and drums, those with drums and bugles, and corps using all three instruments. Some of these were standstill groups, while others, particularly the drum and bugle corps, were marching and maneuvering groups. Two further classifications existed for each group, called Ancient or Modern, determined by whether or not the group played their music at 110 or 120 beats per minute, respectively (Perilloux: 1a, 7).

In 1921, the American Legion held its first national convention in Kansas City, Missouri in which the first senior drum and bugle corps champion was the General Custer Corps from Battle Creek, Michigan (McGrath: 150). The VFW held its first national convention and competition in Indianapolis, Indiana in 1928. The winner of that was a drum and bugle corps from Lansing, Michigan (McGrath: 150). In 1936, an important addition to the contests that would soon dominate the activity was the formation of junior drum and bugle corps for the sons of World War I veterans (Spalding: 122).

The rules for competition between the VFW and the American Legion events varied slightly. However, both organizations held weekly contests every summer for the corps and individuals. As a matter of fact, William F. Ludwig, Jr. won the 1933 American Legion Individual Snare Drum Championship (McGrath: 151). This individual contest was exceedingly important to the history of rudimental drumming. Dan Spalding explains why:

"One of the requirements for this contest was the performance of the long roll. Because of the discrepancies between the two standard drum books (of the day), the *Bruce and Emmett* and the *Strube*, the roll was being performed with a lack of uniformity and there evolved a great deal of controversy as to how these contests should be judged. The *Bruce and Emmett* required an accent on the second beat of the roll while starting and [an open-close-open manner of performing it]. *Strube*, however, did not advocate either of these techniques. This discrepancy eventually led to the formation of the National Association of Rudimental Drummers on June 20th, 1933 at the American Legion National Convention in Chicago. At this famous meeting, which was organized by William F. Ludwig and the Ludwig Drum Co., 13 leading percussionists from around the country adopted the 26 Standard American Drum Rudiments" (Spalding: 122-123).

Those percussionists were: Harry Thompson, George Robinson, William Flowers, William Kieffer, William Hammond, Joe Hathaway, George Lawrence Stone, Roy Knapp, William Ludwig, Sr., M.M. Gerlach, William Miller, Edward Straight and J. Burns Moore (McGrath: 151).

In remembering this first meeting, William F. Ludwig, Sr. gives some details: "I will never forget that evening. We talked and played rudiments [for] six hours well into that morning. But we felt that we had saved the drum rudiments by adopting a practical set of rudiments without deviation from any of the then...established methods...We divided the 26 rudiments into two sections by selecting...what we termed at the time, the 13 essential that each applicant had to play as a test for membership into the National Association of Rudimental Drummers" (Spalding: 123).

Also, in the 1930s and '40s, several rudimental drummers became nationally known for their outstanding drumming and teaching systems. Two of them were previously mentioned: George Lawrence Stone of Boston—who taught jazz great Joe Morello as well as three-time American Legion Champion the Akroyd Drum and Bugle Corps—and J. Burns Moore of Connecticut, who was known as a truly remarkable snare drummer (McGrath: 151,153). Their style, as that of many players of the period, resembled the common technique of the Revolutionary and Civil War drummers. A great deal of continuous high arm-to-fingers movement was used in a very fluid manner (Spalding: 124).

Another drummer, similar to Moore, was Sanford Moeller from New York who taught Gene Krupa and Jim Chapin. Moeller produced great drum lines from 1933 to about 1960 that used a system of wave motions in their playing, which was truly unique in appearance from other corps (Andrews: 1). One of these drum lines exists today under the name of the Charles W. Dickerson Fife, Drum and Bugle Corps in Mt. Vernon, New York. A fourth drummer who was extremely famous for his astounding technique was Earl Sturtze, who taught several successful groups, one of them being the Charles T. Kirk Fife, Drum and Bugle Corps from Brooklyn, New York (Spalding: 123). Some of Sturtze's students in the late 1930s and '40s were Eric Perilloux, Bob Redican, Hugh Quigley and Frank Arsenault, each of whom would go on to set the standard in competitive rudimental drumming for years to come (Spalding: 124).

Instrumentation in the 1920s, '30s and '40s was fairly consistent. Most drum lines used eight to ten snare drums, each of which was 12" x 15"; eight to ten tenor drums, which also were 12" x 15"; four to five bass drums; and in the drum and bugle corps, four to five cymbals (Spalding: 123). Some of the corps had gone to metal rod-tensioned drums with gut strings as snares, while others, like the Moeller drum lines, used rope-tensioned drums (Andrews: 2). Also, the tenor drums, as stated by Harold Prentice in The *Champion Drum Book*, "are of Scottish origin first used in the Pipe Band of the...Highland and Light Infantry in Glasgow in 1912." Tenor drums were first used in the United States following WW I (McGrath: 157).

The "portable" German bell lyras of this era were constructed of steel bars and in the diatonic scale only—that is, a single row of bells approximately 1 1/2 octaves. The chromatic bars were carried separately in a pouch and the player had to unclip the natural bars and replace them with the necessary sharps or flats as the music re-

quired. In 1932, Bill Ludwig, Sr. came up with the idea to produce "marching" bells with aluminum bars to reduce the weight with the chromatics. It was designed to be carried in the vertical position on a telescopic staff, thus eliminating the need for the extra bars as well as the transferring of them on the march. In 1933, the production of the modern chromatic aluminum bell lyra, as we know it today, came into being (Ludwig).

1950-1960

From 1950 to 1960, there was a great deal of change in styles, techniques and equipment brought forth by a new generation of instructors. Essentially, marching percussion in the modern drum and bugle corps began to incorporate new ideas—different than those of traditional military drumming.

In the 1950s, the average size of a drum line in a drum and bugle corps was three snares, three tenors, two bass drums and one cymbal player (Spalding: 123). The dimensions of the leg snare drums were 10" x 15" or 12" x 15", the leg tenors were normally 12" x 16", the bass drums were 14" x 28" and the cymbals were either 14" or 16" (Spalding: 125). In the late '50s, the scotch bass drums were becoming more popular with the marching bands since they were easier to carry than some of the wider bass drums used at the time.

Haskell Harr said that the larger tenor drums in the '50s were being carried vertically like bass drums because they were harder to control using leg rests. Hence, the vertical tenor drum holder was developed. One of the more interesting innovations to come from the '50s was the 6 1/2 x 18 tenor-scotch bass drum. The Slingerland drum company developed this to make crossover strokes easier. Subsequently, tenor drum players began using felt mallets, which replaced the previously used sheepskin mallets.

The most significant invention came in 1957 when Remo Belli developed his plastic drumhead, which allowed for playing in adverse weather conditions (Hurley: 1). This invention forged the way for all drumheads used thereafter.

Newer playing styles in the 1950s were being developed, especially throughout the Midwest and the East coast. During 1954, Frank Arsenault was teaching the high, fast, open technique to his Midwestern drum lines. To most everyone's surprise, they were executing cleanly (Spalding: 124). At the same time on the East Coast, John Flowers and Les Parks started a very influential movement that required one to play closer to the drumhead, utilizing more wrist control. Their style used all-around uniformity of hand position and arm movement (Spalding: 124).

Though most people felt that this style took away from the traditional powerful sound, these gentlemen believed that they were replacing it with a more precise and better executed sound. John Flowers explains: "Several instructors found that due to the increasing difficulty of their repertoire and the faster marching cadence, execution had become more difficult in the open style manner. Therefore, various styles of drumming began to appear…[one of which] stressed drumming closer to the drum" (124).

In the mid-'50s, percussion arrangements started to evolve, due in part to the work of an outstanding rudimental drummer, Eric Perillioux, who began arranging percussion parts that did not rely solely on the standard 26 rudiments. Perillioux was also one of the first to discard the layering of the snare drum and bass drum parts and chose to feature their voices independently. In addition to this, he introduced the rudimental bass drum to the modern drum and bugle corps in 1956 (Spalding: 126).

Also in 1956, two of the last stylistic changes to occur were the introduction of drum solos staged at the front of the field and the use of rolls on the bass drums, both of these having been accredited to Perillioux (Spalding: 126). All of these innovations in drumming systems and equipment set the stage for another evolution in marching and field percussion in the 1960s.

Part 4 of the Timeline will include 1960 to the present.

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The Madal: Popular Folk Drum Of Nepal

By Brent Mullane

PAHN, KHO, PAHT! THUS SOUNDS the end of a chorus from a popular Nepalese song about the leaves of the betel nut. I can still hear the Nepali folk drum, the madal (pronounced mã´dl), pounding away in the background. While spending two years in Kathmandu, Nepal teaching at the Lincoln School, I had the opportunity to study the Indian tabla drums and the Nepali madal with Homnath Updahyaya, percussion professor at the Nepal Music Academy in Kathmandu. Homnath taught me some of the basic patterns and playing techniques, and also told me how they were constructed and a little bit of history of the drums. This article is based on his descriptions, my personal experiences and the few resources available.

The madal is a popular, double-headed drum commonly associated with secular folk music, known throughout much of Nepal and played by various ethnic groups (Sadie: 589; Wiehler: 99). It is played horizontally with the hands, usually by men, and accompanies vocal and/or instrumental folk songs with different, repeated ostinato-like patterns. Although there are many drums throughout South Asia with the same or similar names (Kothari: 41; Gurung: 10), the madal seems to bear more of a relationship to some of the ancient drums of South Asia, including the mridangam (an ancient and primary drum of today's South Indian classical tradition), the pakhavaj (a descendent of the mridangam and early classical drum of the North Indian tradition, the predecessor of today's tabla drums) and the dholak (a common folk drum seen throughout the Indian subcontinent).

INGRID MULLANE

Brent Mullane and an aspiring madal player in Kalakithan, Nepal.

I was first introduced to the madal at a small folk music concert in Kathmandu. There, a group of four men from an outlying village played traditional instruments and performed folk music unique to their village as well as other popular Nepalese folk songs. Two of them played the sarangi (a small four-stringed, violin-like instrument, played vertically), one played a horizontal wooden flute and one played a madal. The madal played on almost every song, typically accompanying and providing a steady beat.

I noticed that the madal player performed certain repeated patterns for songs in particular meters. I heard one particular pattern as being three beats to the measure and was quite shocked to find that when the performers encouraged us to clap along with the music, they clapped in two beats over what I perceived to be the madal's three. Here were villagers from rural Nepal instinctively clapping two against three and it fit beautifully with the music. I have since heard this two-against-three pattern used many times and consider it one of the basic patterns of the madal.

My experiences were enhanced by the Nepali staff on our trekking trips into the Himalayas. In the evenings, they would sit around the camp area and sing and dance for us, and it was here that I first had the opportunity to hear music in many different styles and try my hand at playing along. On such treks, a madal was brought along by one of the Nepalis that accompanied our groups.

All madals are handmade from a hollowed-out tree trunk. Because trees vary in size and quality of wood, madals come in many sizes and varied qualities. The madals I have seen are usually no smaller than approximately eight inches in length and no longer than about 30 inches. They all have the same basic shape and, accordingly, the smaller ones are higher-pitched.

The madal I will describe is one of two that I own. The overall shape is like an elongated barrel, much longer than it is wide (a ratio of more than two-to-one). Mine is approximately 16 inches long with a maximum width of 6 1/2 inches at a point on the shell located just left of center, then the shell tapers slightly down to each end. Because of its asymmetrical shape, the left-end opening is larger (5 3/4 inches in diameter) than the right (4 3/4 inches in diameter). The thickness of the shell is approximately 1/2 inch.

The heads covering both ends are made of goatskin, and like the heads on a tabla drum are a composite type. They have a main skin and an edge skin or "kinar"—a thinner skin originally covering the main skin but then mostly cut away leaving about 1/2 inch remaining near the rim (Sadie: 697). Each of the heads has a permanent round area of black tuning paste on it. Based upon my observations, it is applied in progressively smaller layers and each of these layers is rubbed smooth and dry with a rounded stone prior to the application of the next layer (see photo on page 36). The tuning paste area on the smaller (right) head is only about two inches in diameter, however on the larger (left) head it covers almost the whole area out to the kinar.

The rim is a four-ply hoop that is connected to the head in a twisting fashion through holes approximately 1/2 inch apart. The outer part of the hoop generally lays below the level of the rim as the head is pulled over the opening. A long, single piece of thin goatskin strap is then used to connect the heads in a V or W fashion. Small 1 1/2" rings are included between neighboring straps and are used to regulate tension. When used to tighten the skins, they create a Y in the straps.

When accompanying a sarangi, the heads are tuned to an interval of a fifth, matching the tuning of the sarangi strings. The larger (left side) head is tuned to the same pitch as the two middle strings of the sarangi, which are in unison. The right-side head is pitched a perfect fifth above the left, matching the pitches of the sarangi's outer two strings. The rings are used to adjust the pitch of the heads while additional fine tuning is achieved by hitting the braided rim with a medium-sized stone or tapping the edge of the head on the floor or hard, smooth ground. When accompanying songs and dances where there are no other instruments involved, it seems that the tuning is of less concern, as long as the heads feel sufficiently tight to play or have the desirable sound.

The madal is played horizontally in front of the performer, and a separate additional strap serves to stabilize the drum. It is tied to each end of the drum, either through a small loop woven into and protruding from the weave of the rim, or to the tension strap,

BRENT MULLANE

A drum maker and his sons, applying and rubbing the tuning paste on the smaller head of madals in Hanse Bazar, Nepal.

and is just an additional piece of the regular goat strap, approximately two feet long, and functions as a sort of belt or harness.

While on trek, I wore the drum around my waist so I could walk and play at the same time. I have seen it more commonly played with the player sitting on the ground, legs and feet out in front, knees bent up and the drum placed in the cradle formed by the feet and shins. The strap is placed around the bottom of the feet, which are spread far enough apart to hold the strap tight and keep the drum there firmly. I frequently played sitting down on a chair with the drum on my knees and the strap under my slightly bent back knees. The tension of the distance between my knees kept the drum in place. The relatively short length of strap makes it unlikely that the madal would be held around the neck and played, something I never saw.

The length of the continuous strap required for each drum is quite long, and goats come only in one general size. According to Homnath, each strap is carefully cut from a fresh whole goatskin in a spiral fashion from the outside edge of the skin to the inside. This creates a very long, continuous strap that is then stretched out to make it straight and hold its shape. When dry, it is stiff and coarse, but combines the pliable qualities of skin with tremendous strength and durability.

For artist-quality drums such as the tabla and mridangam, the best quality skin and straps are used. However, for less-expensive folk drums, the quality of the animal hide for both straps and heads varies considerably. To cut costs, the skin of a sick or old animal is often used, resulting in a poor-sounding instrument with heads and straps that are weak and easily broken. In Nepal, good quality instruments and materials are often difficult to locate. After a year of playing, my strap broke, and I searched through many madal shops before I found a good-quality replacement.

I am aware of two ways of constructing and assembling a madal, both involving pre-made heads. One method involves lightly tacking a pre-dampened, pliable head to each

end of the shell, then threading the long, single piece of goatskin strap in a V fashion around the entire drum, tightening the strap, removing the tacks and letting the skin dry. One of my drums was assembled this way as evidenced by the tack holes in the skin and shell. The other method I saw in progress throughout Kathmandu involved preassembling the heads and strap as a unit, then fitting the shell between them and tightening evenly.

Most of the better-quality madals I saw had smooth 1 1/2 inch rings threaded between neighboring straps. These rings are slid up and down the straps creating a Y, thereby increasing or decreasing tension on the heads. They are useful as a tuning device, as well as allowing adjustment for variations in humidity and temperature. If these are extreme, the actual strap can be loosened or tightened as needed by loosening the knots at one or both ends and readjusting the tension of the entire strap around the drum. However, as the strap is made of goatskin, it is quite coarse, and too much frequent adjustment can make your fingers and hands sore. Additionally, these drums had a few small grooves carved into the shell near the middle and the ends, where the rings can be placed to prevent them from sliding.

One interesting aspect of my madal is that one of the heads has a darker coloring to it than the other. Homnath explained that it had likely come from an old drum. Old drums were placed in the smoke of the cooking fires, and this made them very strong and the skins lasted longer. In effect, the instruments were cured. The pores of the wood and skin were filled with tiny dark soot particles, insuring their stability and quality.

The madal uses four sounds, or strokes, that are also found on the tabla. Since the sounds are similar, I found the madal quite easy to play. In creating these sounds, no part of the palm or thumb of either hand is used, only the full length of the four fingers are employed (therefore, reference to hands implies only the fingers).

The left hand plays the larger side of the drum while the right hand plays the smaller. When creating the actual sounds the four fingers of the left hand are used as a unit and create two basic sounds, open and closed. The open sound is created by striking the head with all fingers held together, flatly and simultaneously, then immediately pulling the ends of the fingers away from the head while keeping the base of the fingers in contact with the rim and letting the head ring.

The closed sound is performed the same way except the fingers do not pull away, they remain in contact with the head. Often, this closed stroke is actually only slight, thereby functioning to control the length of the open sound. One thing I never saw was the palm of the left hand used to raise or lower the pitch of the head in the manner of a tabla or dholak player (Sadie: 562). It was simply open or closed.

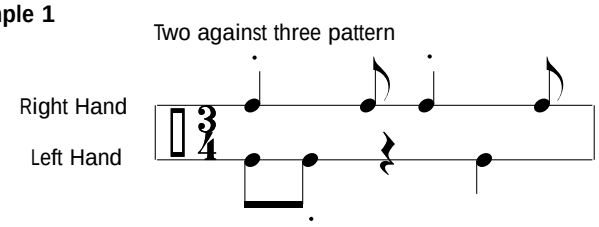
The right hand is divided between the index finger and the other three fingers together. The index finger plays the open sound and the other three produce the closed sound, similarly to the left hand. When the right alternates between open and closed sounds, the hand rocks slightly back and forth.

Ostinato-like patterns are created by various combinations of open and closed strokes by the two hands and are used to accompany songs in duple and triple meter. "Fills," consisting of syncopated patterns or alternating left- and right-hand strokes, often accentuate certain passages or cadences.

Homnath instructed me first in the two-against-three pattern (the most common and popular pattern), then various four-beat patterns. Examples 1 and 2 are illustrations of these.

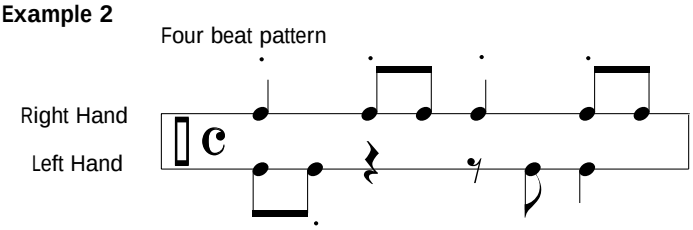
Playing techniques and patterns are passed along aurally from person to person. As I watched others play the madal I realized there

Example 1



Note: *staccato markings indicate a closed stroke*

Example 2



Note: *Staccato markings indicate a closed stroke*

are many subtle variations of how to physically produce the sounds, yet most of the patterns are surprisingly similar. From my experience, it seems that the primary criteria for being viewed as a good player is that your basic sounds are consistent and you can keep a steady beat. Really good players know a vast repertoire of songs and have an excellent sense of where to include fills, which may occur before or during a phrase in the song.

Through my experiences, I listened intently to the rhythms of the madal. Most songs in triple meter were accompanied by the two-against-three pattern. Other patterns tended to be based in four, and it seemed there were many different patterns, possibly personal or regional. Most of the Nepali staff that accompanied us on our treks could play the madal a little bit, and usually there were one or two who had quite a repertoire of songs and could easily accompany themselves as well as be the song leader for the rest. It was really wonderful to see and hear it being played by many different people of varying abilities as an outlet for common music making. I feel in learning to play the madal, and through it experiencing the music of Nepal firsthand, I glimpsed ever so briefly what it might be like to be a part of the Nepalese culture and share a piece of its people's life.

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Solo Vibraphone: Giving the Accompaniment A Distinct Identity

By Terry Gunderson

A JAZZ VIBRAPHONIST HAS MANY problems to overcome with respect to a listener's expectations and perception. Because the vibraphone lacks many of the expressive capabilities of wind and string instruments, which can easily manipulate the pitch and inflection of individual notes, it can appear to be cold or colorless. Of course, unlike horns, the vibraphone can produce simultaneous pitches. Unfortunately, that puts it in competition, at least to listeners' ears, with the piano, which can play many more notes across a far greater range than the vibes.

All vibraphonists must develop their technique to meet, overcome or alter these preconceptions as needed. Those players who choose the further challenge of unaccompanied (or rather self-accompanied) four-mallet playing will find these problems compounded not only by the limited range of the vibes, but also by the potential tedium of a single timbre. This article will investigate, through transcriptions of solo performances, how players manage to accommodate both melody and accompaniment within the vibraphone's meager three-octave range.

Self-accompanied players take on the personal responsibility of performing all the tasks traditionally shared by the members of a group. These tasks include melody, countermelody, harmony and rhythmic interest. If we ask ourselves, "Other than by timbre, how are listeners led to distinguish players' shifting roles in an ensemble performance?" we can then determine how players have transferred those techniques to solo vibes.

DYNAMICS

Any capable musician will generally employ a wide range of dynamics. These dynamics can extend from the nearly inaudible (ghost notes) to expressive accents. For a solo vibist, they are especially helpful in supplying the variation necessary to keep a single-timbre performance interesting. However, dynamic contrast is also a vital clue that allows the listener to discern which elements of a performance are primary or secondary in nature. The melody is usually one or two dynamic levels louder than the support. If the melody is *mezzo-forte*, the accompaniment should be about *mezzo-piano*. The dynamic difference between the two will vary because, as the solo line rises and falls expressively, the accompaniment tends to remain somewhat static. This is true of both jazz combos and unaccompanied vibists. Listen to any recorded examples of solo vibraphone and this technique should be apparent.

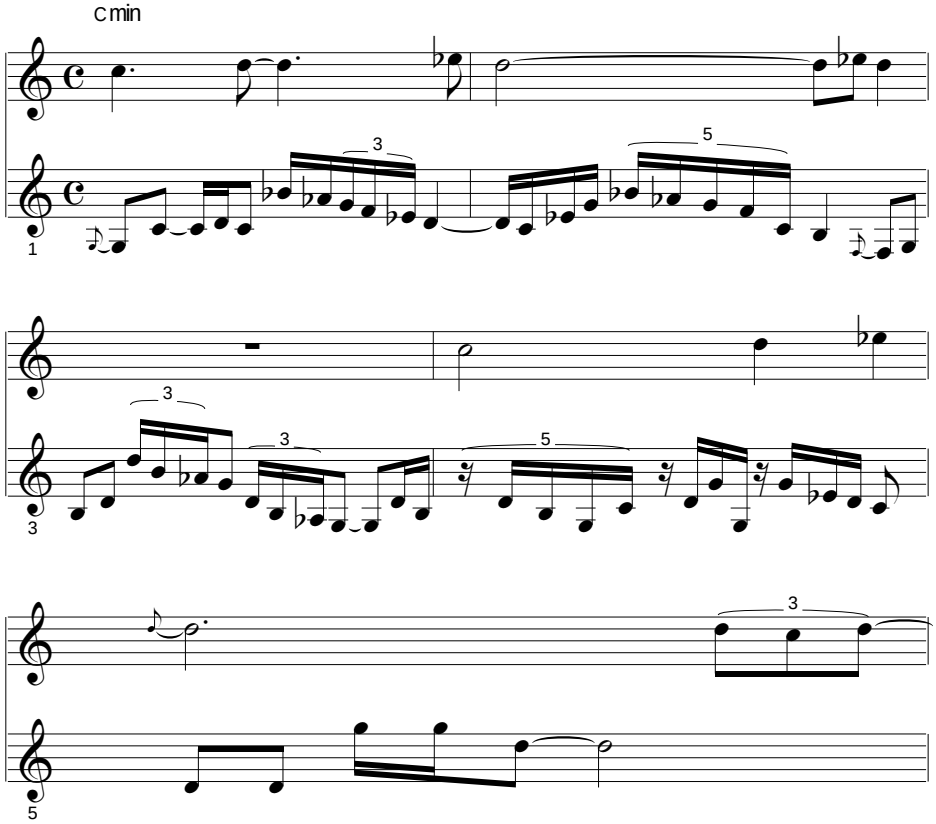
RHYTHM

Rhythm is another musical element used to differentiate melody and accompaniment. Typically, a rhythm section may play simply behind a busy solo. Vibists can emulate this tactic the same way solo pianists do: by playing sustained chords beneath the melody. The mechanics of their instrument allow piano players to do this easily. Vibists must employ judicious mallet-dampening of the melody in order to maintain clarity in the sound.

While a simple accompaniment may provide the necessary degree of independence from the melody, the reverse is also true: A simple melody can be accompanied by a complex accompaniment, as in Example 1.

Example 1

Gary Burton, "My Funny Valentine" (*Canadian Concert of Stan Getz*), m. 1-5.

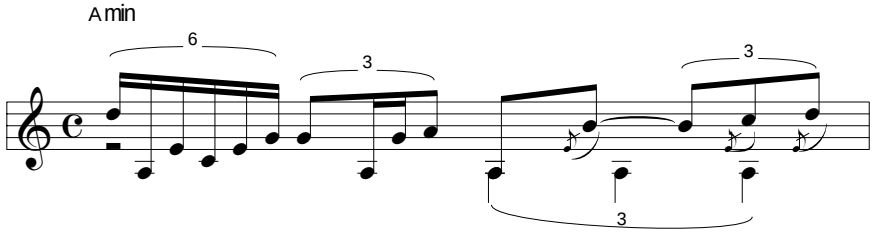


from *The Canadian Concert of Stan Getz*, Can-Am Records, Can-Am 1300 (1965).
Transcribed by Terry Gunderson.

It is not necessary that one of the two elements always be simple or simplistic. It is only important that each be distinctive. Polyrhythms or polymeters can give each part a character unique enough to stand apart from the other. Example 2 shows the use of polyrhythm to preserve the distinction between the rising melodic line and the repeated-note accompaniment.

Example 2

Gary Burton, "Crystal Silence", m. 18.

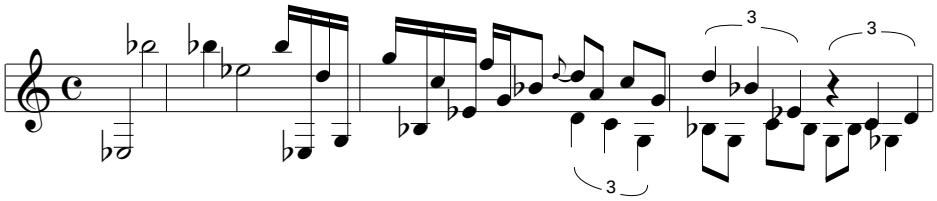


from *Gary Burton and the Berklee All-Stars,* JVC JD-3301.
Transcribed by Terry Gunderson.

Within a combo, a sensitive accompanist will probably play material that is outside the range being used by the melodist. A solo vibist is working without the extreme high/low contrast available in a combo or to a solo pianist to differentiate melody and harmony. However, the use of polyrhythms can allow vibraphonists to express distinct yet simultaneous countermelodies even when the limited range of the instrument causes the individual lines to be very close to each other, as shown in Example 3.

Example 3

Gary Burton, "My Funny Valentine" (*The Time Machine*), first 4 of the last 6 measures.



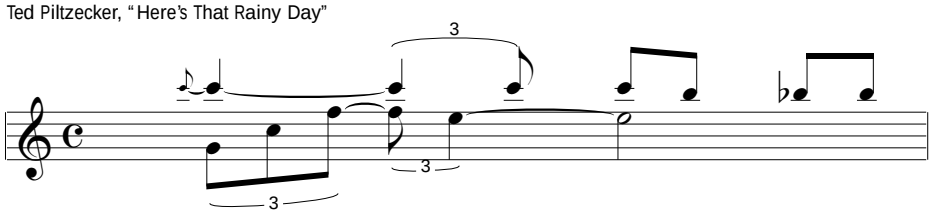
from *The Time Machine,* RCA LSP-3642 (1966).
Transcribed by Terry Gunderson.

ARTICULATION

A soloist with a combo is very likely to phrase a melody with a rhythm that, though not actually rubato, is free from the exact, even articulations produced by the rhythm section. An attack on a note might be slightly ahead of or behind the beat. This too is a very subtle rhythmic practice that can be found in solo vibe performances. If you listen closely to accomplished players, you will notice a slight delay or anticipation of the melody with respect to the accompaniment. This rhythmic offset, while enough to allow the ear to hear a distinction between the melody and support, is not enough to make the attacks appear to occur on separate divisions of the beat. Indeed, the listener is often not aware that the melody and accompaniment notes were not played simultaneously. These discreet anticipations have been notated in the following transcriptions by means of a grace note tied to the primary note.

Example 4

Ted Piltzecker, "Here's That Rainy Day"

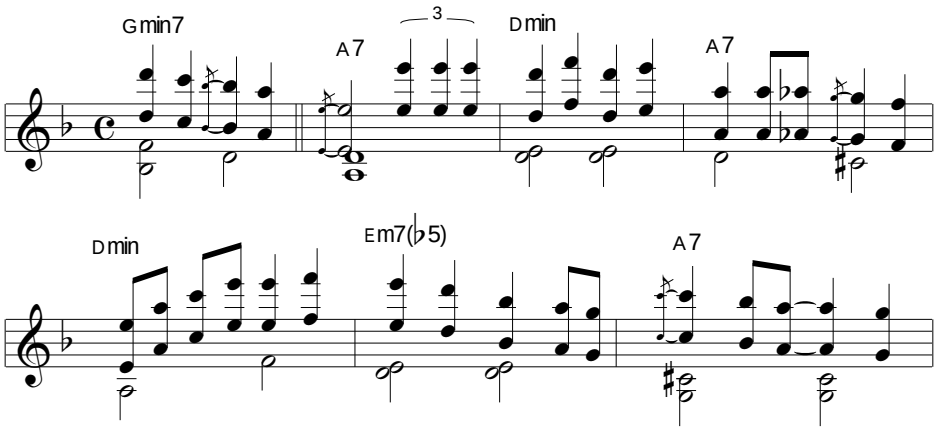


from *Destinations*, Sea Breeze SB2027.
Transcribed by Terry Gunderson.

If the melody note occurs first, it will add forward momentum to the performance, as in Examples 4-6.

Example 5

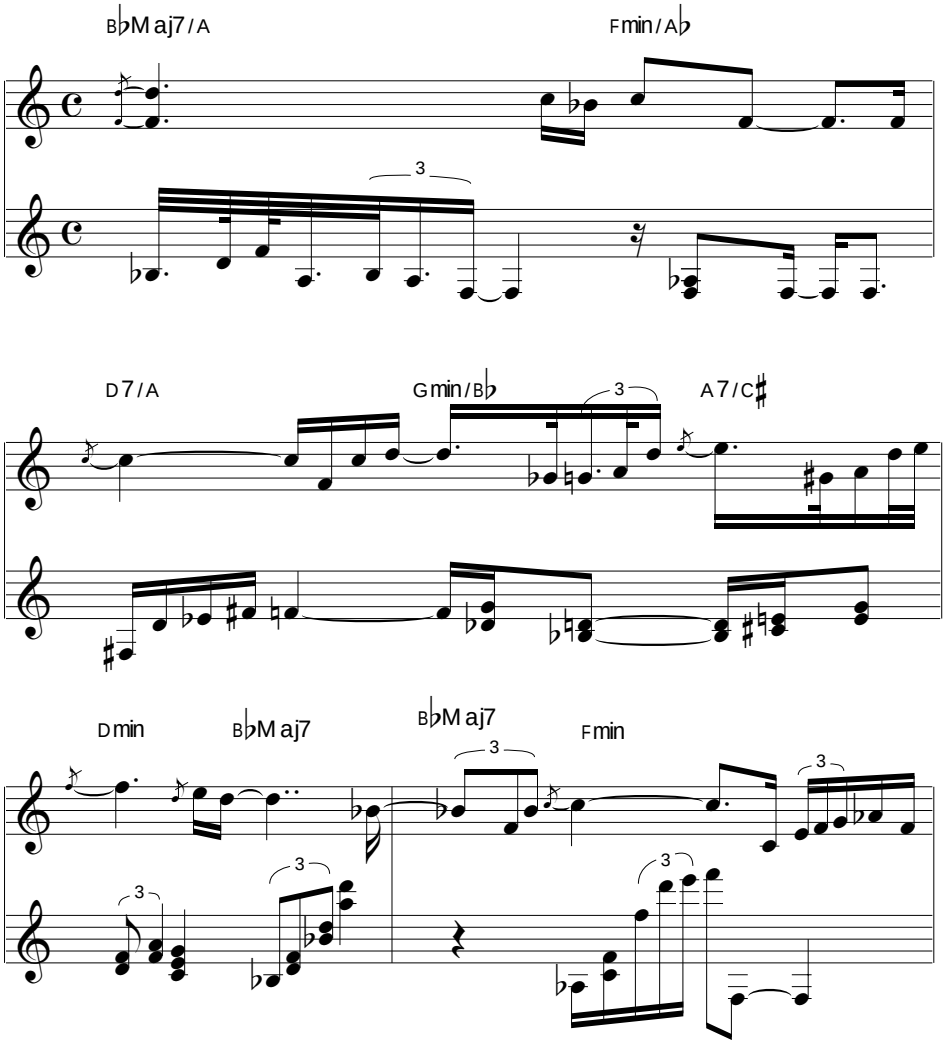
Ed Saindon, "Some More Blues"



from *Ed Saindon, Solo Vibes* videotape World Mallet Records (1982).
Transcribed by Terry Gunderson.

Example 6

Gary Burton, "I'm Your Pal", m. 9-12.

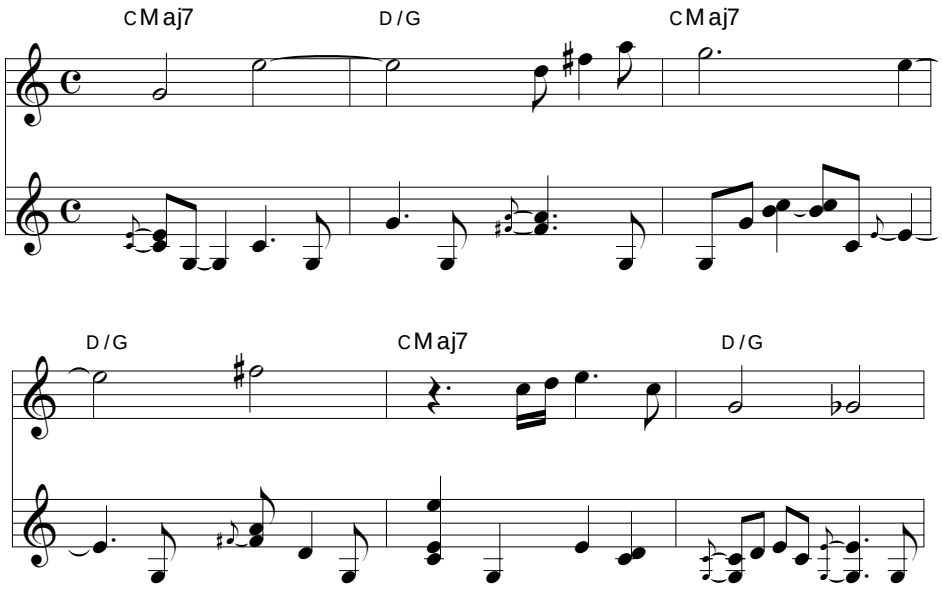


from *Chick Corea and Gary Burton In Concert, Zurich, October 28, 1979* ECM 2-1182 (1980). Transcribed by Terry Gunderson.

A melody note that slightly follows the accompaniment lends the music a more relaxed character, as in Example 7. (The grace note is used to show which note is played first. The expression and tempo found in the actual solo performance may suggest to the listener either that the first note anticipated the pulse, or that the first note was on the beat with the second note slightly following the pulse.)

Example 7

Gary Burton, "Jesus Maria", m. 35-40.

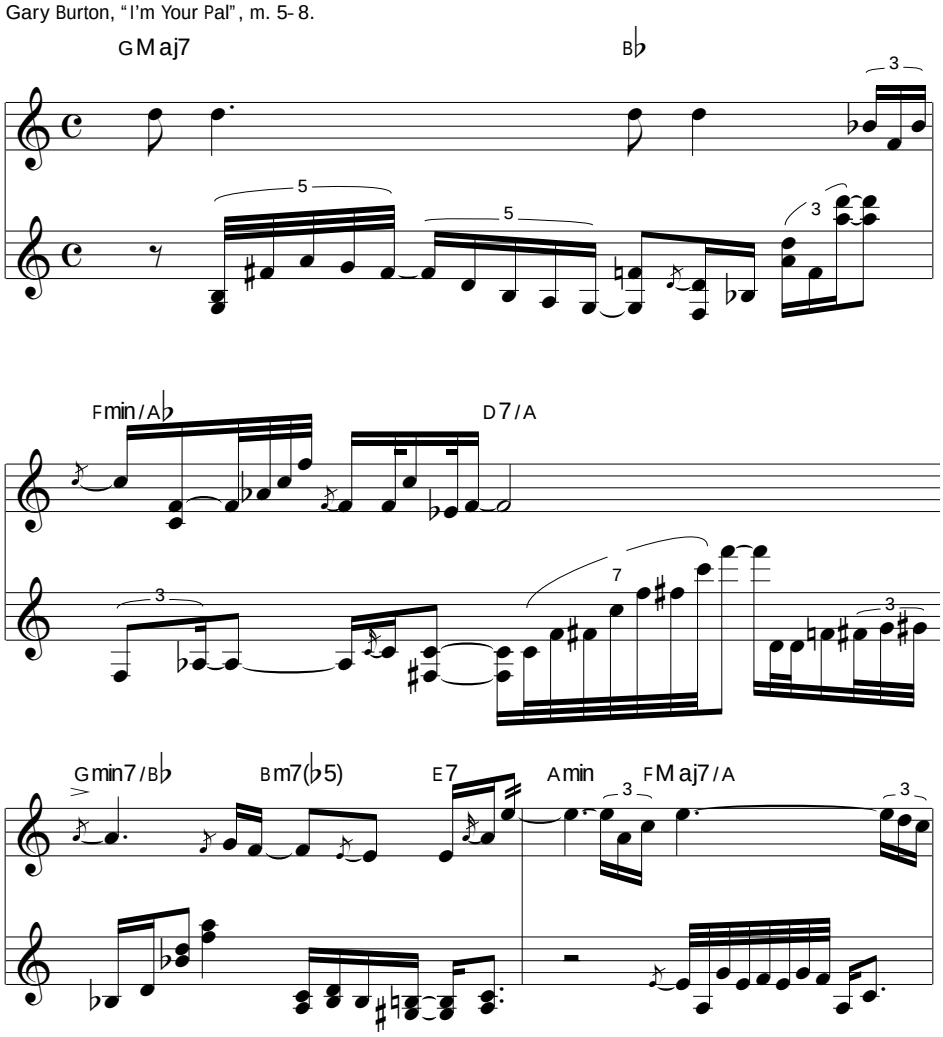


from *Dreams So Real*, ECM 1-1072.
Transcribed by Terry Gunderson.

Finally, a mixture of the two may be used, imparting a property of elasticity to the musical continuum. (Example 8)

Example 8

Gary Burton, "I'm Your Pal", m. 5-8.



from *Chick Corea and Gary Burton In Concert, Zurich, October 28, 1979* ECM 2-1182 (1980). Transcribed by Terry Gunderson.

A vibist can learn these or other techniques with practice. But more important is the ability to play them with musical judgment. Although the techniques can be learned through exercises and conscious thought, the subtleties are best absorbed into one's playing by listening to great vibists and emulating their style and feel. Transcribing and playing along with recorded solos, or just the parts of a solo that particularly interest you, is a great way to begin.

Also, record yourself and listen. You might be amazed by what you are playing!

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Terry Gunderson *has taught at Casper College in Wyoming since receiving his M.M. in Percussion from the University of Miami in 1978. He currently teaches Percussion, Jazz Studies and Music Technology. His B.M. in Percussion is from Colorado State University and he also holds a D.A. in Percussion Pedagogy/Performance from the University of Northern Colorado. He is author of the book* Guide to Solo Vibraphone, *available from Mallets Aforethought Press. His complete transcription of the melody and first solo chorus of "I'm Your Pal" can be found in the Spring 1994 issue of* Jazz Educators' Journal.

The SHIP Process: Developing Musical Percussionists

By Sherman Hong

LEARNING AND PERFORMING MUSIC with both understanding and musicality requires continuous effort. There seem to be many performers labeled "musical," but there are likely many more called "unmusical." Although some are quite technically accomplished, a great number never become truly musical. As performers and educators we must determine why.

In my years of performing, teaching and adjudicating, I've gradually realized that future musicians are shortchanged in their education. Students are required to learn scales, arpeggios, timpani tuning, technical skills and to perform both ensemble and solo literature. Those are, of course, necessary in development in a performance discipline; however, technical skills are rarely integrated with musical knowledge. A good musical education should consist of developing and enhancing listening, mental and physical abilities—a total musical package.

A musical performance represents qualities of living—the motion, emotions and connotations of human life. Harry S. Broudy concluded that smooth, strong and consistently regular motion is a sign of successful function. He added that violent, changing or unpatterned action signifies imperfect control of action and results in unpleasant reactions (fear, anxiety, frustration, etc.). Both conclusions reflect qualitative (affective) motion-actions resulting in reactions. Broudy elaborated on this relationship in music:

"If musical movement is analogous to the movement of human action, it can express the emotion with accompanying action…the music already is a tonal movement that is perceived as expressive of the movements of certain human actions. Thus, we do not have to feel angry to hear the music as angry, but we do have to know what angry action is to recognize a certain tonal motion as an expression of it." (Broudy, p.81)

Broudy is strongly suggesting that musical sounds represent emotions.

In the *Meaning of Music*, Carroll C. Pratt believed human action was a pattern of motion with velocity, direction, strength and tempo. It is apparent that characteristics of musical performance can be easily aligned with Pratt's patterns of motion: velocity = intensity of sounds; direction = phrasing and balance; strength = volume and resonance; and tempo = pace of musical movement.

Knowledge of those relationships are paramount if one is to perform or hear a musical performance. Broudy aptly described the importance of such knowledge: "It is argued that the sincerity of a performance is affected by the performer's ability to feel and project emotions and therefore the performers must develop an acute sensitivity to moods and a capacity to reproduce them at will, but even here the performance must be kept under technical control so that it is really expressive rather than merely explosive." (Broudy, p. 81)

Broudy is warning musicians to understand emotions in music and not just its technical requirements. The primary reason for developing technique is to allow performers to be expressive—to have freedom to express emotions through the use of disciplined motor skills.

Technical competence is frequently stressed so much that young performers are not allowed to understand the music being performed. They should have a mental and emotional understanding of what is to be performed. The balance of this article deals with developing musical understanding.

A truly musical performer reflects understanding and utilization of visual, auditory, imagery and psychomotor skills. I use the mnemonic SHIP in teaching musicality: one must **S**can all that's in the written music, **H**ear what sounds are required, **I**magine performing what's required both emotionally and technically, and **P**erform what is musically imagined. By remembering to SHIP, performers can become more musical.

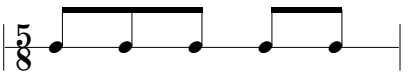
SCAN

It's common that when performers look at music, they see only the obvious tempo markings, meters and a few dynamics. Those markings serve as guideposts for interpretation; however, one must also conscientiously scan music for style and articulation indicators, directions of melodies, harmonies and rhythms, and even notice the time frame in which the music was written. Through scanning one should try to derive emotional meaning in the music; remember, a performer must understand the intent before it can be produced and projected.

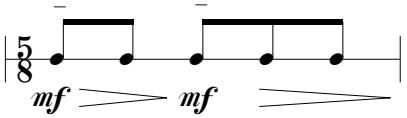
One of the first requirements of young players is to know definitions of terms written in music; however, such terms are frequently learned in relationship only to tempi. For example, "presto" means "very fast," but what else is implied or connotated? Thinking in an aesthetic fashion, one might come up with the following: "presto" is very fast, therefore it implies quickness; quickness implies something that is fleeting, therefore, not heavy, which means it affects implement selection and touch. "Allegro" means quick or brisk tempo; quick refers to rate of tempi and brisk refers to an emotional reaction of "liveliness"; therefore, the performer must then play in a quick and lively way. Note the sequence of thoughts went from tempo to emotion. This process of noting relative emotions/connotations with other markings (such as adagio, moderato, scherzo, etc.) is vital to the SHIP process.

It is also necessary for a performer to see direction and nuances created by rhythmic groupings, especially when viewing compound meters or uncommon rhythmic groups. For example, does a performer notice that in 5/8 meter a composer has grouped notes into 2+3, 3+2, or in one unit of fives? Was the performer even aware that notated beaming of notes indicates nuance or phrasing? Notated groupings affect motion and direction—the "feel" of phrasing. In a 2+3 grouping:

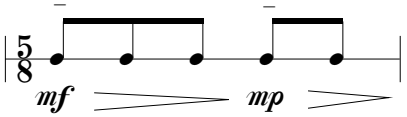
the emphasis on the first pulse of the duple is stronger than if the grouping were 3+2:



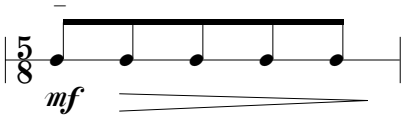
Dynamically it could be illustrated this way:



as opposed to:



Both patterns would be in contrast to grouping all five notes into one unit:



A scanning weakness often encountered is one in which a young performer fails to see relationships between voicings and groupings of notes. For example, when keyboard, timpani or multipercussion music calls for simultaneous use of hands, a performer must see relationships between

voicings written for either hand; i.e., which voice is more important? There are, of course, many other factors that influence phrasing and direction of intensities (lengths of notes, range of notes, intensity of notes, etc.), but those can be taught and learned as need be.

HEAR

One must next hear how the percussion part will be used. Reginald Smith Brindle stated, "Percussion, if used at all, must be employed in a way which is completely apt to each particular musical presentation." He listed and described ways in which percussion could be used in orchestrations:

1. Percussion as melody
2. Percussion as klangfarbenmelodie
3. Percussion as harmony
4. Percussion in harmony-obscuring note
5. Percussion as counterpoint
6. Percussion as orchestral color
7. Percussion as a fusing factor
8. Percussion as dynamic reinforcement
9. Percussion ostinatos
10. Percussion as a fourth orchestral dimension
11. Natural sound effects
12. Exotic and folklore effects

Of course, percussion timbres are usually used in combinations.

Young performers must determine how written parts are to be played, with what volume, timbre and with what musical or emotional intent. For example, if there is one bass drum note marked *forte*, one must select a beater, play with a certain intensity, know where to strike the drum, determine if the note is to be dampened or not and know the note's purpose in musical context before the note can be played to maximum effect. The performer might develop a series of questions to help determine how and why he or she hears what will be played:

1. Is my part melodic, harmonic or dynamic reinforcement?
2. Is my part a solo, part of soli, or will my timbre enhance or obscure melodic or harmonic intent?
3. Is my part contributing to orchestral color or used in conjunction with only percussion colors? Is my timbre meant to blend or stand out?

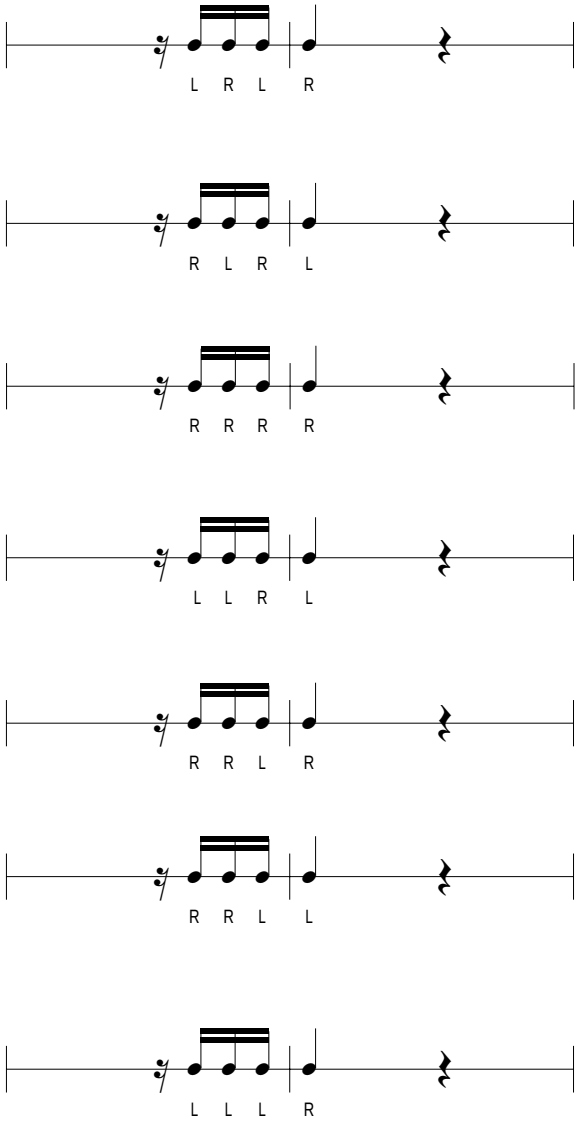
In other words, performers must hear how their parts contribute to the overall musical picture. They should also ask a set of similar questions when studying solo literature; i.e., which of the four marimba mallets has the most important note(s)? In a percussion ensemble setting, one must determine the importance of the voicings: when to play out or more softly, when to modify dynamics indicated (i.e., in a group of four tuned toms, the lower drums don't project as much as smaller, higher pitched ones), or when to change or modify implements to be used.

One other factor should be mentioned: performers must determine how their sounds work in relationship to phrasing and sticking. Take, for example, a written 8th-note

snare drum roll that ends with a quarter note:

The sound and phrasing of the roll is determined by its placement in the musical scheme. For example, a roll serving as a pickup to a phrase sounds differently than if it's at the end of a phrase. One must also remember that sticking patterns create different phrase sounds and listen for the proper phrasing that complements musical intent. A simple illustration would be to use various stickings for the following pattern:

Such a pattern can be sticked to produce different phrasings:



Each sticking produces a different musical message.

The importance of determining proper timbre requires performers to listen to their parts in context to the whole; thus, listening skills should improve immensely. Young performers are also strongly advised to hear all types of music and to listen to differing styles, articulations, performance practices and use of percussion timbres. To perform in a musically correct fashion, one must have experienced and perceived a variety of music.

IMAGINE

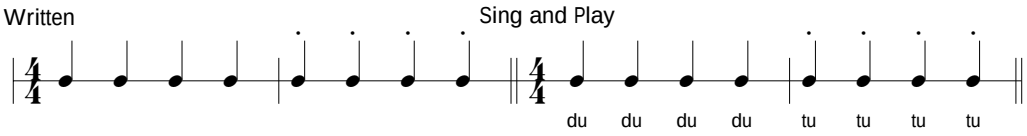
Creating a mental vision of how and what one performs is dependent upon successful completion of scanning and hearing. Performers must understand style, articulations, emotions, connotations of emotions and timbres before proper imagery can be produced.

In terms of style, one must have ideas about cultural connotation and influences on music. For example, when one performs a classical composition, it would be helpful to think of an aristocratic setting, cultural expectations and norms, and their penchant for order. When performing a Romantic piece, think of the evolving and dynamic changes in culture, government, literature and the move toward

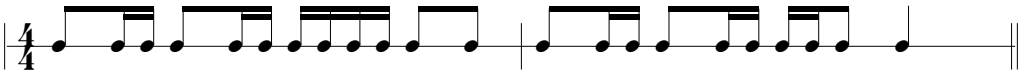
more individual expression. By thinking about such settings, a performer could adequately project differences; i.e., an *allegro* by Haydn and one by Beethoven. If the music has programmatic intent, then one should understand the story to be projected. If such use of imagery is incorporated into the mindset, the mind's ear will allow performers to change touch, intensities and sound without conscious alterations of grip and strokings.

An important activity in developing imagery is to sing the percussion part. For example, subtleties in articulation can be projected through use of mental singing of articulations.

Suppose a very legato series of quarter notes were needed; yet in the next measure those quarter notes are to develop a slight edge to them. How could a snare drummer make the distinction? For the first series of notes sing a soft, legato tonguing syllable such as "du"; for the second articulation change the syllable to "tu." Note the "tu" sound creates a slightly more intense (brighter) sound than the "du." Sing aloud and play the articulations, then mentally sing, and copy what's sung:



One other activity that helps in producing musicality is to physically imagine singing all notes required. When a performer can successfully mentally sing and breathe as if singing aloud, less thought will be given to technical demands and the sounds can then flow from within and will lead to natural phrasings. For example, have the percussionist take a deep breath and then sing on a mental legato syllable the following:



What develops is natural contouring of the rhythmic phrase. Apply the same singing principle to all percussion literature.

The final activity in imagining is one in which the performer closes the eyes and imagines singing and playing music flawlessly. I have found this sequence of activities works quite well in sight-reading. This leads to the internalization of music that is so important for musical performance.

PERFORM

Sports psychologists and successful athletes utilize imagery before and as they perform. Golfers often speak of visualizing their golf shots before swinging; hot baseball batters say the baseball "looks" like a large balloon, and basketball players speak of being in an imagined "zone" where they don't miss a shot.

One 1994 Winter Olympic television story featured the preparation of a Swiss bobsledder named Weder. In his hotel room, cameras recorded his mental run-through of the bobsled course; his body language reflected reactions to every turn and movement visualized in his mind. The process evidently worked; he won two gold medals in bobsledding competitions.

This final activity in the process of learning to play musically is based on successful completion of active mental visualizations. If a performer has emotionally and intellectually discovered intent of notation, discovered contextual use of percussion timbres and imagined successful performance practices, then what is left is to successfully perform by using active psychomotor skills. Through emphasis on mental processing, less attention is given to motor control; hence, less physical stress or tension results. Recall that the third step in the process requires active mental visualizations of successful performances. The final step (performance) requires one to copy the imagined performance. By allowing the mind's ear to control performance, results will be greatly improved.

SUMMARY

Use of the four-step SHIP process in developing more musical performers has worked for many. The process has proven especially rewarding for students weak in sight-reading skills. In using those steps with my own applied students, I found that all made dramatic improvements in playing correct pitches, rhythms, phrasing and emotional projection. Following the process proved to performers that the eyes and mind must know what's notated, the mind's ear will hear proper contextual timbres, and that by focusing on and copying a mentally sung correct performance, musical results become common. In essence, they found that if they learned to SHIP music, musical results were consistently more satisfying.

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Poultney, David. *Studying Music History*. Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1983. PN

Sherman Hong *is a Professor of Music at the University of Southern Mississippi who has taught percussion for twenty-seven years. As a percussionist he has performed with orchestral, opera and ballet companies and for musicals. He is an active adjudicator for solos, ensembles and bands, and judges for DCI, DCM and DCS drum and bugle corps competitions. Hong has had numerous percussion articles published in* Percussive Notes *and other music magazines.*

Acquiring Leadership and Organizational Skills

By W. Adrian Jones

WHILE THE DEMANDS OF A MUSIC CURRICULUM strengthen musical and technical skills, many students are not given opportunities for developing the kinds of leadership and organizational skills necessary to compete and succeed in today's fast-paced world—not only musically but professionally. As a student at the University of Kentucky, I felt the need to create an organization for percussion students that would help provide such skills within the percussion department.

Percussion-student schedules are very demanding. Many hours of individual and group practice are needed each week in addition to the time spent attending classes. Having such a busy schedule makes it difficult to become involved with existing student service organizations on campus.

The U.K. Percussion Society was created to provide leadership and organizational opportunities for percussion students. It allowed us to share the joy of percussion with others while developing special skills within our area of study. Some of our activities included "drumathons," drum tune-up clinics and campus jam sessions. We also participated in volunteer, philanthropic, social and educational projects that broadened our focus. We were no longer just percussion music students; we were becoming well-rounded citizens while developing a sense of social and moral responsibility.

Through this endeavor, I discovered that there were funds available for registered student organizations on campus. These funds were usually administered by the student government association and were granted to organizations whose activities would reach a large sector of the student body. Since percussion is a universal language, has mass appeal and is infused in our culture, the U.K. Percussion Society became a registered student organization.

The funding allowed the U.K. Percussion Society to bring in guest artists who would do departmental master classes as well as open clinics for all students on campus. This exposed percussion throughout the student body. The organization also co-sponsored events with other student organizations and we were able to get funding to help support the PAS "Day of Percussion" events in our state. These activities provided visibility in the student newspaper, the campus yearbook and the community.

Being an active organization allowed us to compete with other student organizations for campus-wide recognition. In 1990, the U.K. Percussion Society received the Student Organizations Assembly's Best New Student Organization Award. In 1991, we competed with over 260 student organizations and received the Student Organizations Assembly's Most Improved Student Organization Award.

Many campus student organizations have meetings during the time that music students are involved in marching band, wind ensemble, orchestra, percussion ensemble and recitals. Therefore, many of the U.K. Percussion Society meetings were scheduled on Sunday evenings or after a percussion ensemble rehearsal.

Individuals who demonstrate leadership abilities and organizational skills are more likely to be recognized on the professional level. A student percussion organization will develop these skills by:

- Providing students the opportunity to network with other student organizations on campus and bring about collaborative programming;
- Giving percussion students opportunities to work with each other in a challenging atmosphere along with music;
- Strengthening unity and trust among percussion students;
- Providing funding resources from other established student organizations;
- Providing percussion students performance experiences outside the university setting.

Furthermore, a student percussion organization is an asset for a university percussion department by:

- Providing organizational advising opportunities for the instructor;
- Attracting students who are looking for the best education they can get;
- Exciting former percussion alumni and involving them in activities with current students both musically and financially;
- Participating in university outreach by visiting area junior high and high schools;
- Increasing awareness of the importance of percussion on a college or university campus and throughout the community;
- Attracting new percussion enthusiasts who may not be percussion majors or minors.

Providing a student percussion organization on your college or university campus brings about many challenging opportunities for both students and instructors to develop leadership and organizational skills successfully. Such an organization brings great rewards to both students and the percussion program. PN

W. Adrian Jones *received his B.M. and M.M. in percussion from the University of Kentucky where he studied under Professor James B. Campbell. He also holds a B.A. in Spanish and a B.S. in Music Management from the University of Evansville. While attending the University of Kentucky, Jones was founder and served as President of the University of Kentucky Percussion Society for two years. He currently teaches privately and is employed as the Coordinator of the Lexington Community College Center for Community Partnerships Children's Summer Program.*

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Bartók's *Sonata for Two Pianos and Percussion:* The Percussion Part

By Ronald Fink

ONE OF THE GREAT PERCUSSION PIECES OF THIS century is Bartók's *Sonata for Two Pianos and Percussion*. It is quite a challenge to find pianists willing to commit to the time and energy involved in rehearsing and performing this work. Having recently performed this work several times, I took mental notes of how I approached it so that each time I would have some helpful recall, and I wish to share these thoughts in this article, which deals with the basics of the percussion part and its relationship to the timpani and piano parts. Many observations will be quite obvious to the professional performer, but other ideas may be of interest to the percussionist tackling this piece for the first time.

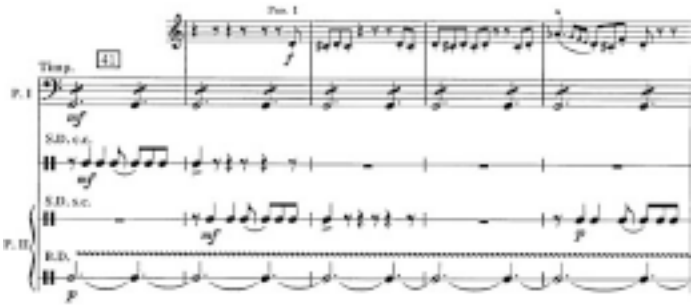
THE SETUP

The Bartók score provides a diagram for the suggested setup of the instruments. We did not choose to use the suggestion for acoustical and physical reasons: 1. the timpani projected too much, so we chose to put the two pianos in front of the timpani and percussion to aid in our precision; 2. we needed a line of sight directed towards the hands of the pianists (as well as for the ability to see head nods for downbeats and other coordination). We sacrificed some of the stage effect for the sound quality, but putting the piano lids on the short peg didn't obscure too much of the audience's view.

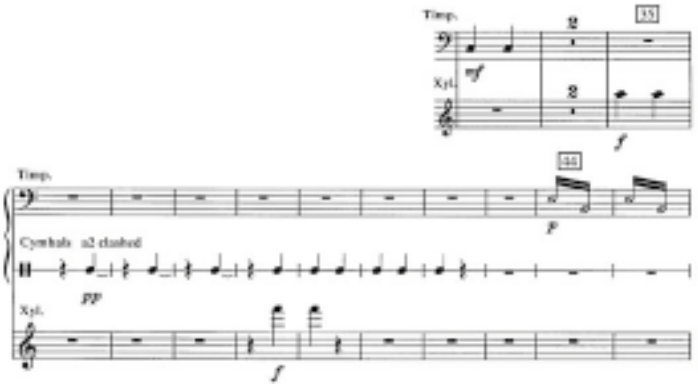
PERCUSSION—TIMPANI SETUP

Following are some of the rationale for the setup, which does not resemble the Bartók illustration given in the score.

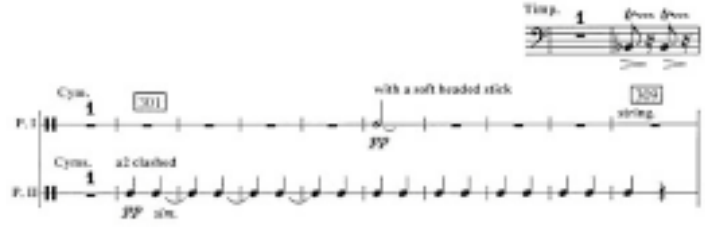
1. The timpani work better to the right of the percussion setup because of sharing snare drums (with and without snares), cymbals and triangle. Note: The timpanist never needs to play the tam tam if the percussion player takes the part in Movement I, bar 14. By putting the shared instruments down the middle, each player has easy access. The main reason for having the snare drums to your right side is to facilitate the playing of bass drum rolls while simultaneously playing snare drum rhythms. The double-ended bass drum beater is necessary for maintaining the roll with the left hand. This seemed to be the best method for a player with right-hand dominance.



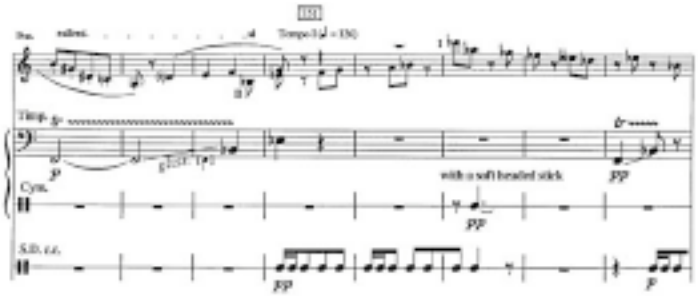
2. A suspended cymbal mounted upside down (bell down) on a cymbal stand facilitates the crash cymbal sections. Either player can grab a cymbal with a strap quickly from a tray stand and, with one hand, execute a crash into the suspended cymbal. This is especially helpful when rushing from one instrument to another, as the timpanist only has one bar before entering in bar 36, page 18.



This situation occurs again in bar 301, page 22, although not as rushed this time.



3. In the last movement, after bar 351, it is just as easy to combine the snare drum part with the suspended cymbal so that the timpanist can be relieved of those two notes. This is made possible by using double-ended snare drum sticks that have felt on the butt end of the stick.



4. Since you do not need to look at the tam tam when you strike it (when you are glued to the music and/or the pianist for cues), put it behind you in the setup. If you add an attachment on the stand that will allow the beater strap to hang so the mallet is always in a playing position, you will never have to hunt for it or lay it down.

GENERAL IDEAS BEFORE THE FIRST REHEARSAL

The following ideas were particularly helpful and saved precious time when implemented.

1. Write the particular instruments needed at the top of each movement, in order to get a perspective of the entire piece.
2. Use two parts in the performance and one score to study, so as to understand the relationship of the percussion with the other players' parts.
3. Buy a recording of the piece so you can rehearse with it.
4. Use two music stands. Place one in front of the xylophone for everything except the second movement. I put a music stand with the second copy of my part in front of the two drums, which have very sensitive rolls and dynamics. Everything is more focused when you are in this position, rather than craning your neck over to look at the part in front of the xylophone. Be sure to move the stand only for this movement so as not to block the timpanist from the shared instruments in Movements I and III.
5. Although optional, a stool is very comfortable in sections that are sensitive and delicate, such as the quiet drum roll in the second movement and the soft touch of the xylophone in the same movement.

6. A piece of carpet laid on the bottom end of the xylophone register is excellent for placing the sticks and mallets. Another helpful item is a stick tray mounted on a stand near the triangle and snare drum, which gives quick access to triangle beaters and snare sticks with felt butts.

7. It is useful to have a stand that can handle a small splash cymbal (bar 6 of the opening movement and bar 353 of the closing movement), a stick tray and a large triangle positioned high enough for easy striking. The triangle should be double-clipped so you can strike the flat base portion. A large triangle seemed more appropriate for being struck with a wood stick, which is called for throughout the work.

8. Mark the part. Highlight your part with a yellow marker for quicker response. Identify the drum part played with snares on (written S.D.c.c.) and mark it "snare." Identify the side drum without snares (written S.D.s.c.) and mark it "tom" or "tenor drum" on your part. You will be glad you did. There are numerous places you need to release the snares to avoid rattles and sympathetic vibrations caused by the timpani. You will hear the spots. Needless to say, there are many cues that need to be marked in your part as reminders and indicators to make your job of counting simpler. Some of these cues and techniques are important enough to make special mention of, so I will cover some from each movement.

MOVEMENT I

Bar 41, page 3. This is an important place to coordinate your rhythm with Piano II, although Piano I is cued in the part.

Bar 61, page 4. Again, you need the opposite cue of the one written. You need Piano I cues, not Piano II.

Bar 63, page 5. It works well to keep the xylophone sticks in your hands for the drum roll in this bar. There is not enough time to scramble for the snare drum sticks.

Bar 105, page 6. Again, it is helpful to know what Piano II is doing

here in addition to the written Piano I cue in order to coordinate the tam tam.

Bar 128, page 6. Likewise, understand what Piano II is doing here because of corresponding rhythms (not pitches) throughout bar 132.

Bar 175, page 7. Give the downbeat very visibly here for Piano I, who has the rhythm that sets the tempo.

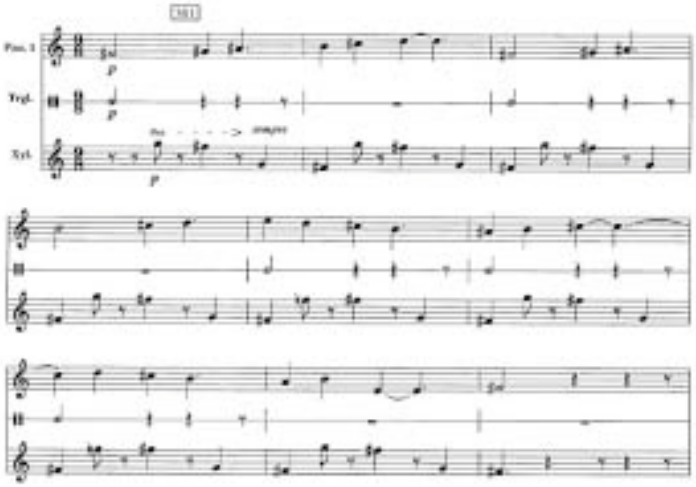
Bar 244, 251 and 255, page 9. All of the xylophone notes here are with Piano II.

Bar 260, page 9. The timpanist can use a cue on the downbeat here.

Bar 274, page 10. The timpanist should be in charge of the beat in this section. Watch the timpanist's hands for the downbeats.

Bar 292, page 19. All of the triangle parts should be played by the timpanist.

Bar 301, page 11. This is probably the most unique rhythm to correlate with the pianos in the entire work. One way to interpret this pattern is to rewrite it, keeping in mind that the triangle will join with you on selected downbeats.



(author's rewrite)

Bar 307 has a misprint: The last two notes of the bar are an 8th and a quarter.

Bar 309, page 11. Watch the pianos for the downbeat here since they are setting a new tempo.

Bar 325, page 11. The Piano II cue written here is vital in priming the tam tam for the entrance in the next bar.

Bar 332, page 12. A head nod on the downbeat of this bar is essential for Piano II. This section is virtually a synchronized duet with piano, and the more dramatic the crescendo the better.

Bar 383, page 12. Piano I needs to give a head nod on the downbeat since it is in the middle of tempo changes. Also, the repetitious pattern of Piano I is your guide to downbeats of each bar throughout this section.

Bar 413, page 14. This is an extremely important entrance because this minor sixth (A# to F#) is first stated on the xylophone, followed by sequences of each player and ultimately dramatically played by the timpanist.

Bar 434, page 14. The octaves on the xylophone match both of the piano parts here.

Bar 436, page 14. The octaves on the xylophone match both of the piano parts here.

MOVEMENT II

Move in a second music stand with the second copy of the music. This is such a sensitive part that it is easier to have the second copy of the music directly in front of the drums. Also, watch the timpanist so you coordinate those notes that are struck together.

Check the second hand of your watch to give yourself an accurate m.m = 60. Pulsing the roll into 6's per beat helps establish the time.

Bar 1, page 15. Since you are in control of the tempo, everyone will appreciate head-nod downbeats at the beginning and end of your roll.

Bar 5, page 15. You might wish to rehearse with a full score to understand the piano entrance or write some of the piano cues for reference.

Bar 21, page 15. This is a misprint in the percussion part. Assuming the score is correct, the quarter note should be on beat three instead of two as written in the part.

Bar 25, page 15. This is a good spot to turn off the snares.

Bar 28, page 15. This is another good place to write in piano cues.

Bar 37, page 15. Piano II needs to give a downbeat for the tam tam part.

Bar 45, page 16. It is necessary to fit the five grouping into the correct octave so that the octave jump (bar 46) fits on the xylophone.

Bar 48, page 16. This section sounds better in the middle range of the xylophone than in the highest octave, and seems more compatible with the unison piano line.

Bar 62, page 17. This is a major cue (already written in the part) from Piano II. The coordination with the rhythmic pattern in bar 64 is very obvious.

Bar 67-74, page 17. This section is best coordinated by allowing the timpanist (now playing suspended cymbal) to give the downbeats. After the pause at the end of bar 73, the timpanist needs to establish the downbeat of bar 74.

Bar 88, page 17. Play the rest of the movement with xylophone sticks and play Percussion I's part on the drums since he or she is busy and it is easier for you.

MOVEMENT III

It's no big deal, but I sat on a stool for better eye contact with the music, the xylophone bars and the other players. If you memorize well, it probably doesn't matter whether you sit or stand.

Bar 36, page 18. As mentioned earlier, a suspended cymbal mounted bell down can be helpful in making these crashes by allowing you to hit the mounted cymbal with the strapped cymbal taken from the tray stand.

Bar 39, page 18. There is a misprint in the xylophone part here: the notes should be A's not F's.

Bar 106, page 19. It is safer to play these 16th-note A-flats with one mallet on the edge of the bar and one mallet in the middle.

Bar 127, page 20. By watching and listening to the cues, you can feel and hear where the bass drum notes fit into the interplay.

Bar 139, page 20. It is very effective to use the *rallentando* and then hit stride with the new tempo in bar 140.

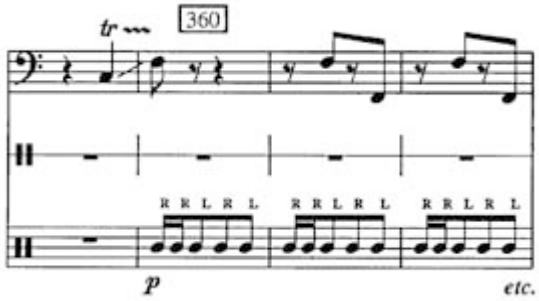
Bar 248, page 21. This is not a bad page turn if you play the xylophone part with one hand until you add the left hand on C# on the next page. Throughout this section there is much coordination with the pianos. Following the *ritard* from 256, you must adapt to the timpanist for the new tempo.

Bar 301, page 22. This time the mounted cymbal/one-hand crash works for Percussion II.

Bar 344, page 23. Piano I has a very important cue, and together

you establish the downbeat and tempo at bar 351.

Bar 344, page 23. Double-ended snare/felt sticks work well here. It takes a bit of "sleight of hand," but it saves the timpanist the grief of those two notes. Sticking is always personal, but this seemed most applicable for my technique:

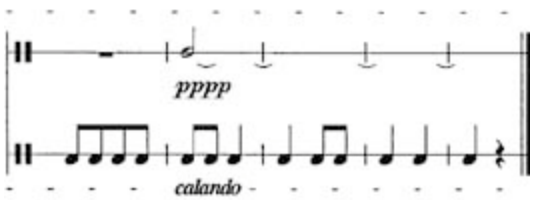


By photocopying the last page, you can avoid the only really bad page turn of the whole piece. By taping it to page 23, you can see both pages without interruption.

The score suggests two very light and thin sticks for the ending. I used the Firth Bolero sticks (combination felt on the butt end for those cymbal crashes) and it worked well.

After the *ritard* (Calmandosial) with the pianos, you set the tempo and fade into the last bars.

There is one final misprint in the percussion part. Three bars from the end the score has a quarter note and two 8th notes, not two 8th notes and a quarter as shown in the part.



Thus ends the piece. You have the final utterance before thunderous applause breaks out. Enjoy! P N

Ron Fink, *Professor of Percussion at the University of North Texas for the past thirty years, is a former PAS vice-president and board member. His degrees are from the University of Illinois, where he studied with Paul Price, Jack McKenzie and Al Payson. He is the author of numerous publications and articles on percussion and is currently studying the acoustics of timpani with two physics professors at UNT. Fink is an active performer in all styles of music in the Dallas-Ft. Worth area and leads his own big band.*

Terms Used in Percussion: Olivier Messiaen's *Et Exspecto Resurrectionem Mortuorum*

By Mike Rosen

OLIVIER MESSIAEN WAS BORN IN 1908 in France to a father who was a Shakespearian scholar and a mother who was a poet. During the pregnancy with her son, Olivier, she wrote a book of poems that Messiaen claims had a profound influence on his artistic development and character, and indeed his whole destiny.

The title *Et Exspecto Resurrectionem Mortuorum* means "And I Await the Resurrection of the Dead," and although it makes little use of birdsongs as in many of his other works, the piece uses plainchant as well as East Indian rhythms. It is scored solely for brass and woodwinds without strings. The percussion part was written for Les Percussions de Strasbourg using only metallic instruments.

The French writer and politician André Malraux (1901-1976), who was the minister of culture in France at the time, commissioned the piece, which was conceived to be performed in an expansive space such as a church, cathedral or outside in the mountains. The first performance was in Paris in May 1965 at Sainte Chapelle Church, whose stunningly beautiful stained glass windows as well as acoustics reflected and enhanced the colors of the composition. *Et Exspecto* expresses the joy of resurrection and, in many ways, is the simplest of Messiaen's larger works.

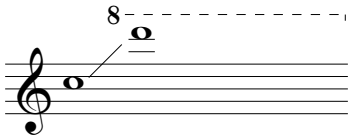
One of the most interesting musical elements in this piece is how Messiaen uses the lowest tam tam and gong in a soli capacity as the loudest point and climax of one of the movements marked *fffff*. Another time he uses three solo strokes to symbolize "the call of the Trinity, the solemn moment of the resurrection and the distant melody of the stars."

For an in-depth and interesting investigation of the life and music of Olivier Messiaen, I would suggest reading *Messiaen* by Robert Sherlaw Johnson, published by University of California Press. The following terms appear in the score as well as the individual parts. Text that appears in square brackets is my own commentary and does not appear in the score or parts.

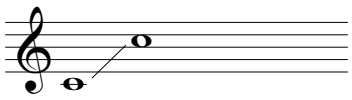
Percussions:

3 jeux de cencerros, 3 exécutants. 3 sets of tuned almglocken [cowbells], 3 players

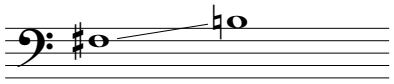
1er cencerros:



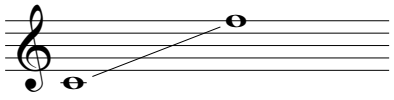
2e cencerros:



3e cencerros:

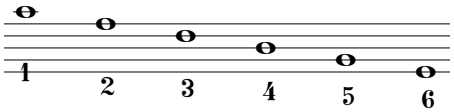


1 jeu de cloches (cloches-tubes). 1 set of tubular chimes



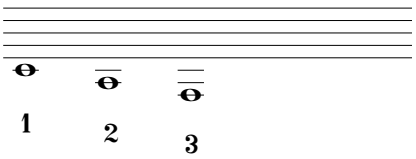
1 exécutant. 1 player

6 gongs: 1 exécutant. 6 gongs, 1 player



3 tam tams: *1 exécutant*. 3 tam tams, 1 player

Percussions: 6 exécutants. percussion: 6 players



N.B. Les 6 gongs et les 3 tam tams sont échelonnés du médium au grave. Le 3e tam tam est très grave. Note: The 6 gongs and 3 tam tams are ranked [relatively pitched] from medium to low. The 3rd tam tam is very low.

Le contrepoint des gongs: mystérieux, mais audible. The counterpoint in the gong part should be mysterious yet audible.

Les gongs jouent brusquement mf. The gongs suddenly play *mf* at this place. [Before, the dynamic was *pp*.]

Les trilles du gong et du tam tam atteignent un point culminant dans l'extrême force (fffff), tout à fait à la fin de la mesure, sur *ensuite, laissez résonner les 2 instruments. La résonance du tam tam doit gonfler toue seule, s'étaler, et durer extrêment longtemps.* The rolls on the gong and the tam tam should reach a point that culminates in an extremely loud dynamic (*fffff*). Then at the diminuendo sign let the instruments ring. The sound of the tam tam should swell, spread out and last a very long time.

extrêmement long. an extremely long time [This term refers to a fermata.]

La résonance du tam tam doit gonfler toute seule, s'étaler, et durer infiniment longtemp (attendre l'extinction totale). The sound of the tam tam should swell, spread out and last an infinitely long time (wait for the sound to completely die away). [This direction appears at the end of the third movement.]

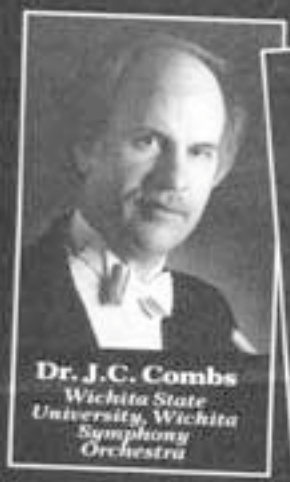
La 3e musique (cloches et cencerros) doit passer égalment. Quant à la 4e musique (gongs): respecter toutes les nuances indiquées. The third theme (played by the chimes and the almglocken) should be equally balanced. Careful attention should be paid to the dynamics in the fourth theme (played by the gongs).

On doit entendre 3 frappés, et 3 résonances. Eviter de faire prédominer un des gongs ou un des tam tams: cela doit vraiment sonner comme un accord de résonances. One must be able to hear three distinct attacks and three clear sounds. Don't let any one gong or tam tam predominate: the intention is to create a well balanced "chord of resonance."

très long. very long.

Pour les gongs: percuter avec force, chaque frappé étant de même intensité, Laisser résonner tous les gongs pendant tout la pièce. For the gongs: play loudly, each attack must be with the same force. Let all the gongs ring throughout the entire movement. PN

Michael Rosen *is Professor of Percussion at Oberlin Conservatory and director of the Oberlin Percussion Institute. He has taught and concertized extensively around the world. Formerly, he was Principal Percussionist with the Milwaukee Symphony and was a student of Charles Owen. He has recorded for the Bayerische Rundfunk, Opus One, Albany, Lumina and CRI labels. He serves on the Board of Directors of PAS and is an Associate Editor of* Percussive Notes.



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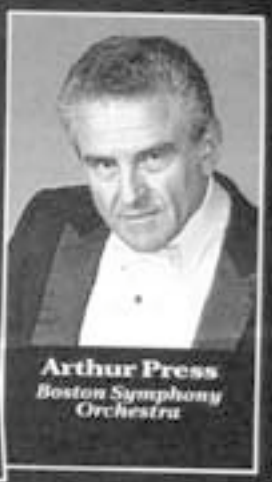

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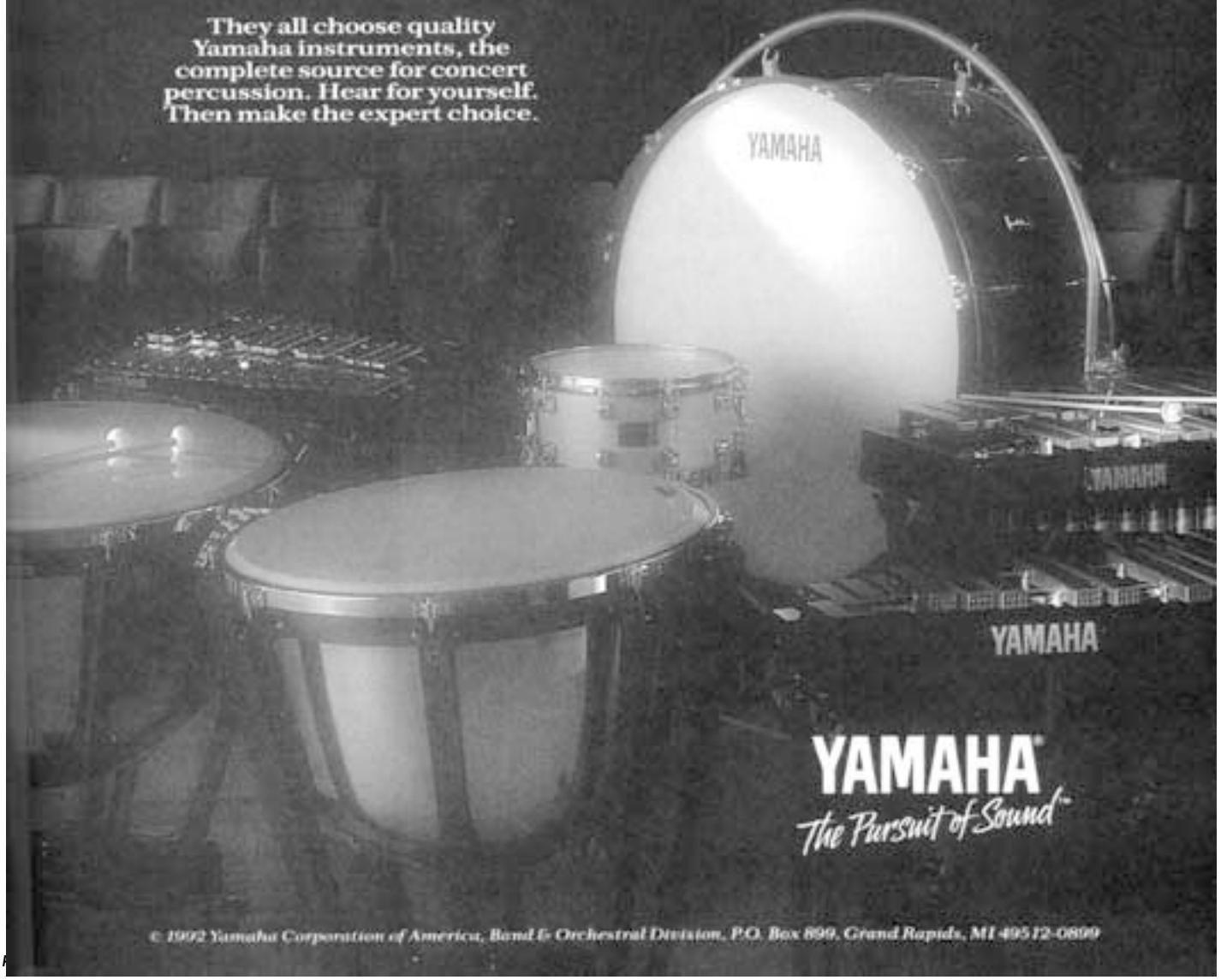

YAMAHA
The Pursuit of Sound

Louis Charbonneau

Interviewed by Ian Turnbull

The Montreal Symphony Orchestra, or L'Orchestre Symphonique de Montréal (OSM), is considered one of the finest orchestras in North America. The Principal Timpanist of OSM for 45 years is Louis Charbonneau, who is recognized as the Dean of Canadian Timpanists.

Ian Turnbull: *Monsieur Charbonneau, can you tell our readers a little of your background? Do you come from a musical family?*

Louis Charbonneau: Actually yes, my grandfather was an eminent cellist at the turn of the last century and my father was a bass player and Solo Bass with OSM for ten years. I studied piano from age six to ten. At age 12 I came to percussion, playing drumset; this was the "big band" era of the '40s. My first teacher was Arcade Clairoux. I entered the Conservatoire in 1946 and there I had my first timpani lesson with Louis Decair, who was solo timpanist with OSM. At my first timpani lesson I decided I would be a timpani player in a symphony orchestra. Saul Goodman came to the Conservatoire the following year and his teaching was very decisive for me. Thanks to Saul, I was able to have the career that I've had. He was a great teacher and player, his gestures were most elegant and his playing was like fire. I will always be most grateful to him.

Turnbull: *When did you become Principal Timpanist with OSM?*

Louis Charbonneau

Charbonneau: I became the first timpanist with OSM in March 1950; my first concert was with Bruno Walter. Since our seasons were then only 12 weeks, I played a great variety of music: big bands, concert bands, drumset, mallets on commercial radio shows, chamber music, opera, ballet, shows and contemporary music. By the 1970s, L'Orchestre Symphonique de Montréal had become quite important, and with the Conservatoire where I was teaching becoming full-time, I was able to concentrate on timpani. However, I have enjoyed playing all instruments and a great variety of styles. It has served me well in experience and in the leading of my section.

Turnbull: *Would you care to comment on some of the conductors under whom you have played?*

Charbonneau: I have had the privilege of playing under the greatest conductors of this century: Boulez, Kondrashin, Klemperer, Bruno Walter, Solti, Munch, Leinsdorf, Monteux, Kubelik, Markevitch, Decker and Mehta, to name but a few. I have learned so many important things with all of them. Joseph Krips was very dear to me. He was attentive to my playing and contributed greatly in helping me to develop a style that would be my own.

Turnbull: *Tell us a little about your style, please.*

Charbonneau: My approach to playing is from a musical and cultural point of view—like chamber music. I am always concerned about what goes on in the rest of the orchestra and what period it is from. I do not think, for instance, that Beethoven symphonies are concertos for timpani. That does not mean one should play *mf* all the time, but exercise taste, musical taste and culture. One should know where to enhance, where to support and, yes, where to solo.

Turnbull: *Do you change or alter any of the parts?*

Charbonneau: No. To play a Schumann symphony with a Richard Strauss kind of part is out of style and period for me. It is a personal opinion and one makes his choices.

Turnbull: *Tell our readers about the instruments on which you play.*

Charbonneau: I play on three sets of Ringer timpani; one is my own. So I have access to sizes 32, 31, 30, 29, 28, 26, 25, 24, 23 and 21 1/2. They suit my playing; I find they have a warm sound. I also have five Yamaha timps which I like and use. The kettles are Ringer shaped and I find them well-made and good-sounding. I use a pair of 26" and 24" hand drums on which I had cables installed for stylistic reasons in Mozart, Haydn and Bach, with conductors like Pinnock, Hogwood and Norrington.

Turnbull: *Tell us your thoughts on timpani heads.*

Charbonneau: I use plastic; I played on calfskin for 22 years. The big problem today is that it is difficult to find a good plastic head for timpani. For the past 25 years we have had the same basic materials. Do you realize that a set drummer who wants to put a new head on a snare drum has at least a dozen choices? What have we? I think we should have, besides consistent top quality, a choice of at least three thicknesses, etc., etc.

Turnbull: *Can you speak of other orchestras with which you have played?*

Charbonneau: Oh yes. I played the first concert, being the only Canadian, of the World Philharmonic in Stockholm, Sweden. I have also played some weeks in Boston and a two-week tour with the BSO. The BSO is a great orchestra, and what a hall! Symphony Hall is actually my favorite.

Turnbull: *What do you believe to be the key to staying on top of the ladder for as long as you have?*

Charbonneau: Well, it is no secret. Hard work, continuous research, involvement and, yes, musical culture. I practice every day, I prepare my music and organize my parts. Also, all my instruments are in top shape at all times.

Turnbull: *Where have you taught, and are you still teaching?*

Charbonneau: I taught at the Conservatoire in Montreal from 1950-1975 and at the Conservatoire in Quebec City from 1950-1965. I am now teaching a special program for orchestral repertoire on timpani at the Universite de Montréal.

Turnbull: *Do you have any advice for younger players?*

Charbonneau: My advice to younger players

is to be well prepared. If music is a passion and you are willing to pay the price, which is hard work, great! If you think it is a job and a soft life, *please quit.* PN

Ian Turnbull *is the former principal percussionist with the London Symphony Orchestra (Ontario) and the Band of the Royal Canadian Regiment. He is Percussion Instructor on the Faculty of Music of The University of Western Ontario, and a longtime Canadian proponent of the Percussive Arts Society.*

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LimeLight: Sequencing Software for the IBM-PC/MS-DOS

Reviewed by Jeffery Hutchins

LIMELIGHT IS A SEQUENCING program from BeBop Systems, designed for people who use MS-DOS instead of Windows. I tested Version 1.52 of LimeLight on a 40MHz 386DX, using Midiman MM401, Sound Blaster MIDI, and Music Quest MQX 32m interfaces.

OVERVIEW

Even though LimeLight runs on DOS, it uses a graphic interface to give the appearance of a Windows-style program. It has 72 tracks, multiple-view windows, prints musical notation and incorporates possibly the best mixer view I've seen to date. In addition, the owner's manual is so well written it could be used as a tutorial on sequencing.

FILE COMMANDS

Choices for this menu are: New, Open, Save, Save As, Print Staff, DOS Shell, About LimeLight and Quit. All are self explanatory with the exception of Print Staff and About LimeLight. Print Staff appears in gray as opposed to the black print of the other options. Only when you switch to the note view are you given the option to both see and print your music in standard notation.

When you select About LimeLight from the menu, you are given some very useful information. Not only do you see the version of the program you're running, the IRQ and Address of your MIDI interface is also displayed. This information can be extremely useful anytime you install new software or new hardware to your computer system.

EDITING

There are 12 choices under this menu, most of which offer a hotkey to activate the commands from the computer's keyboard. The Cut, Copy and Paste functions all perform as you would expect but with a few less options than some other programs on the market. For example, under the Cut command, you may choose to cut either note information or channel information. No provision is made to limit your cut to controller information. At first this may seem odd, but these options have not been totally neglected from the program.

The following commands under the edit menu let you easily move from one location to another in your sequence. Choices are: From Time, Thru Time, Set From Time, Set Thru Time and From=Star Thru=End. Most of these moveme commands also have a hotkey sh cut. Additional options under the menu include: Transpose, Quantize Slide.

WINDOW MENU

This is where the power of LimeLigh even brighter. When you first boot the program, you are brought to the track window. Here you may name, solo or mute, select a MIDI channel, patch number, increase or decrease velocity and select a bank number for each track. Today, most synths and sound generators offer so many timbres that the older standard of 128 patches no longer applies. This is where the Bank select feature comes in. Simply use the up and down arrows provided on the screen and select the bank you want. Of course, your synth must offer the bank select command through MIDI, but most keyboards manufactured within the last few years do.

LimeLight also supports the traditional Piano Roll and Event views for editing. But the hippest option under the Windows menu is the Mixer view. Each MIDI channel has a fader, three knobs, solo and mute buttons, and a VU meter assigned to it. The fader adjusts volumes; the knobs are for Pan, Chorus and Reverb settings. Virtually all keyboards made in the last several years respond to these MIDI messages—including General MIDI devices. With the on-screen mixer you can perform automated mixing. Simply preset each of these settings, take a "snapshot" of your mix and place this snapshot in a track at the beginning of the song. Take as many different snapshots as often as you need and place them anywhere in the song to "fix it in the mix." Another method involves simply recording your fader movements while the song is playing for perfect fade-ins or fade-outs.

Measure view lets you select measures for editing. Each blank measure of the song is represented as a small gray block; any measure that contains data is displayed by two small, blue, tied 16th notes. To select measures, position the cursor at the first measure and then press and hold the left mouse button. While holding the button down, slide the cursor to the last measure and slightly up or down. This will draw an

the selected measures. When you release the mouse button the selected area will be in red.

Next we come to the Note view option. In this window, you may quickly insert notes (or rests) in step time with a mouse or with a MIDI controller. Click on the step icon, select your note value and play away on your controller, or click on the pencil icon and quickly insert notes in the bass or treble clef staff with the click of the left mouse button. Moving or erasing notes with the mouse is also very quick and easy. When finished, select Print Staff from the File menu and print your music in standard notation—quick, easy and intuitive.

LimeLight is by no means a full-blown notation program, but it works well for printing lead sheets (minus any markings other than the name of the work and the time signature). Since this program runs under DOS, all edits are very fast; the printing, however, was a little slower than I expected, about one and a half minutes per page.

The last three windows, Velocity, Pitch Bend and Controllers, are where LimeLight stands out. As noted earlier, the ability to cut controller data was not listed under the cut option; instead LimeLight uses a different approach. In any of these views, you simply use the mouse to draw the information you want on screen. This is an extremely fast way of entering information, and since you can zoom in and out in these views, it's easy to be accurate. Controller data recorded in real time from a MIDI keyboard will also be displayed in this window.

To delete information, simply place the cursor in the delete slot, press and hold the left mouse button and slide the mouse backwards or forwards to determine the start point and end point. When you release the mouse button your information is deleted.

TRACK MENU

This menu offers three options. Copy Track is simple enough; the only option is the number of the destination track. Kill needs no explanation; just be sure you really want to do this because killing a track can't be undone. The last option is Change. If you are in track view, there is no need for this option. Simply move the cursor to the track you want. If you are working in any other view, this is a quick way to move from one track to another.

The next menu option is called "Goto." With this menu, you can jump from one location within the song to others—Beginning, End, Thru time, etc.

MISC MENU

Using commands from this menu, you can select the metronome to sound only when you record, when you play or record, and to accent the primary beat. You can also turn on or off MIDI-thru and perform a MIDI bump (sounds like a dance step). MIDI bump allows you to bump any information from one channel to any other channel. Sync is also selected under this option with choices limited to internal or MIDI clock. The Record Filter is useful for filtering out unwanted MIDI data as it is being recorded.

The next three items relate to the notation view. Key Signature places the correct number of sharps or flats in the printed music. Changing the key signature has no effect on the way your sequence plays or sounds. With choices like 3/2 and 24/16, the Time Signature option has more flexibility than some other sequencing programs. The "Guess Rests" command is useful for inserting rests into music after you have inserted the notes. I moused in a few measures of music and used the Guess Rests feature, and with one exception it worked fine. This could be a real time-saver if used to its fullest advantage.

Another option under the Misc menu is Velocity Default. Set this to whatever velocity you want notes to sound after they have been inserted in step time. Last we have the ever-important Panic Button. Press Alt-1 to send note-off information to all 16 MIDI channels.

CONCLUSIONS

I encountered no problems whatsoever while using LimeLight. Though it doesn't support multiple interfaces for output to more than 16 channels, I used the program with three different interfaces without any trouble. To be certain of compatibility, the interfaces were set to three different IRQs and addresses. It also worked fine (under DOS) on the Sound Blaster AWE32 using the Wave Blaster sounds onboard.

If you already have sequencing software for DOS, LimeLight could be a great step forward with its graphical interface and ease of use. Even though I generally use a Windows program, I sometimes find it easier to save my work as a standard MIDI File, load it into LimeLight and do the final mix with the slick Mixing window.

If you are new to sequencing and will be using DOS, this is the program to start with. The owner's manual is so well-written you could become a power-user extremely fast just by following the tutorial.

Hardware Requirements: IBM Compatible Computer, MS-DOS, VGA graphics, mouse. Features: Graphical interface, 72 Tracks, reads/writes standard MIDI files, Notation Printing. Quantize, Undo. Draw in controllers.

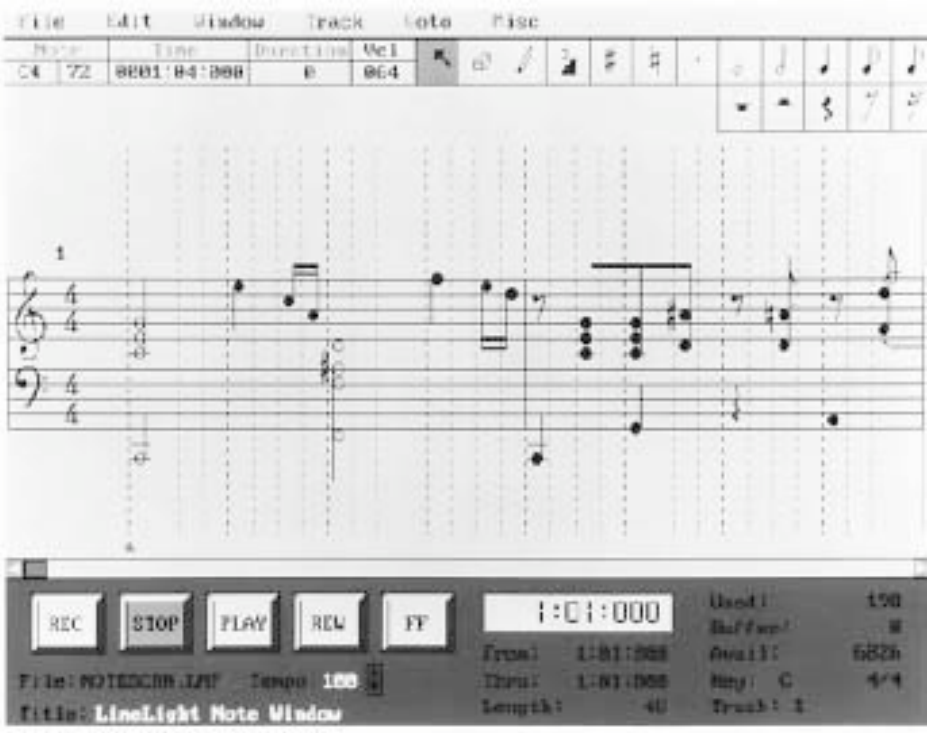
Suggested Retail Price: $99.00
Contact: BeBop Systems
P.O. Box 550363
Dallas TX 75355-0363
(214) 320-2723

You can download a free demo of LimeLight by calling (214) 328-6909. Set your modem to 8–N–1.

PROS AND CONS:

PROS: Super owner's manual, ease of use, loads/saves SMF, prints, automated mixing, draw in values with mouse.

CONS: Does not support multi port interface output, no auto save, somewhat limited editing. PN



__Jeffery Hutchins__ is store manager and software specialist for the Music Warehouse chain in Louisville, Kentucky. He is also a musician and co-owner of Planet Music—a post-production facility. Hutchins has arranged music for 1992 Dove award winners Bride and occasionally teaches MIDI courses at Bellarmine College in Louisville.

DON'T FORGET THE BUILDING FUND!

Nightingale: Notation Software for the Macintosh

Reviewed by Mike Casteel

SINCE THE BEGINNING OF TIME, OR at least since the advent of paper, people have been scribbling down their musical ideas. So it would only seem logical that in this day and age of the computer, there would be a comprehensive piece of software able to handle the task of producing professional looking scores and parts for today's musician. Temporal Acuity Products (TAP) has attempted to do just that in their offering for Macintosh users, Nightingale 1.4.

One problem faced in creating such a specialized product is making it accessible to a broad range of musicians, which is in itself very specialized. If you have had any experience with other high-end notation programs, surely you have experienced a steep learning curve. That coupled with less-than-adequate speed can spell frustration. Well, TAP has come to the rescue with a speedy program that includes comprehensive editing features, a high degree of user customization, and an extremely easy-to-use standard Macintosh interface. This means you can spend more time making music than preparing music.

As with most notation programs, Nightingale offers several options for note entry: 1. Step entry by clicking and dragging musical characters into your score with the mouse. 2. Entering notes with mouse and keyboard commands. 3. Using a MIDI input device in conjunction with computer keyboard commands. Other MIDI options include real-time entry from a MIDI device and the importation of standard MIDI files. Step-time and real-time MIDI entry require a Mac-to-MIDI interface so your synthesizer and computer can communicate. You must also have Apple's MIDI Manager installed on your computer (MIDI Manager is included on the Nightingale Installation Disks).

Along with the standard note-entry procedures, Nightingale also comes with a utility program called NightCustomizer. This allows the user to customize almost every aspect of the Nightingale program. NightCustomizer is especially handy for those "old pros" out there who have invested much time and energy into learning another notation program. This utility allows Nightingale to emulate your current notation package, right down to the individual keystrokes used to select note durations.

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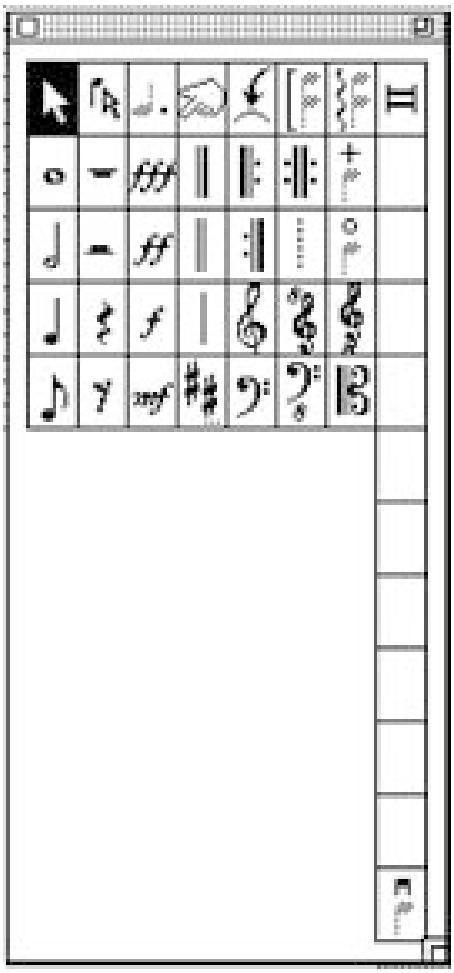
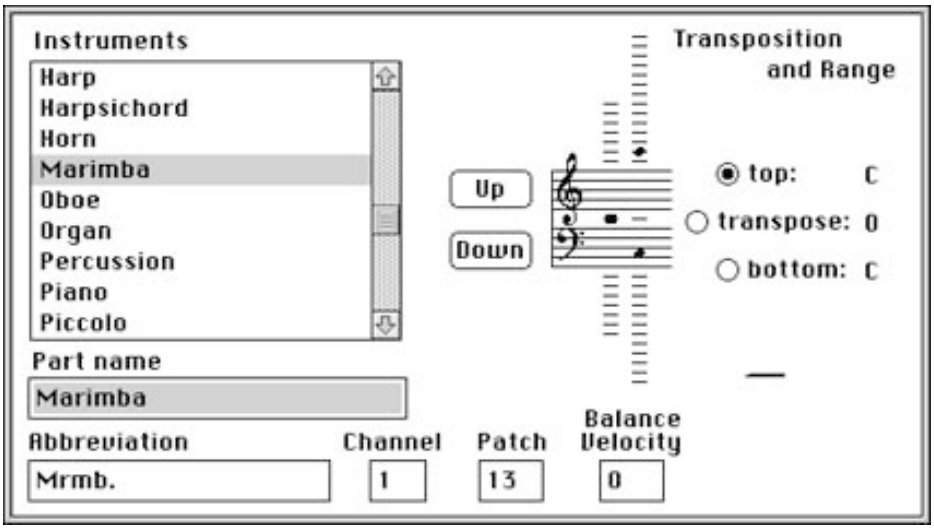
in other notation packages include a "clarify rhythm" command that allows the user to select any region of music and make the rhythms as readable as possible. For example, let's say you've entered a 4/4 measure that initially reads: quarter, half, quarter. "Clarify rhythm" would change the rhythm in that measure to quarter, quarter tied to a quarter, quarter. Obviously this is just a basic example, but its true power can be seen when working with complex meters and difficult syncopations. You can even specify where you want your strong beats to fall in odd-time meters.

Another useful tool is Nightingale's "instrument definition" tool. In this dialog box the user can specify: 1. the instrument's full name; 2. the instrument's abbreviated name; 3. the instrument's range; 4. the instrument's transposition, among other things. This tool can be the best friend of arrangers. When I write for a young band, I set my ranges for younger players. When I'm finished with the arrangement, using the "check range" command prompts Nightingale to look at the instrumental ranges, and highlight any notes outside of the predetermined range. Remember, the range set forth in the "instrument definition" is not a restriction on the pitches you can use, as

The tool palette gives you a wide array of music characters from which to choose.



The "instrument definition" window allows you to set many parameters regarding an instrument's characteristics.



you can still enter any pitch in any part.

Getting back to actually putting your ideas onto paper, I should point out that Nightingale does not work as a sequencer, in that you can't hear more than one part at a time while using the real-time recording feature. However, an easy solution to this problem is to use a sequencer that will allow you to save your work as a standard MIDI file, then import the file into Nightingale. When doing this, you must carefully set up your sequences ahead of time to save yourself some work in the long run.

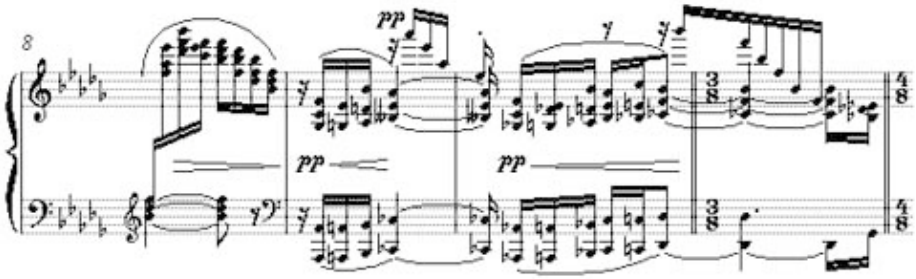
For example, I use sequencing software that allows me to record onto as many "tracks" as I need. I set up my tracks in score order (i.e., flute down to tuba) and play in each individual part. After the sequence is saved as a standard MIDI file, it can then be imported into Nightingale. Your sequenced tracks will now become separate staves in your score.

One word of caution: When sequencing, make sure everything you play is rhythmically accurate. If you're writing a swing tune and you want 8th notes on the page, play them in STRAIGHT! Even with Nightingale's quantize options, you'll probably still have to make some rhythmic adjustments in the score.

So now you've expended all of this energy to get these ideas out of your head onto paper. How do you know it's exactly what you have in mind? Nightingale offers several playback options in which you can set up each part of your score to play over a different MIDI channel (up to 16 in all). To do this, you must have the previously mentioned interface, MIDI manager, and a multi-timbral synthesizer. This type of synthesizer will play several different MIDI channels at once so you can get the best representation possible of your work. This is great for proofing your score and parts, and also a good way to make practice tapes for students.

Up until now, I've seemingly described the perfect notation program, but Nightingale is not without its drawbacks. When entering music in any of the methods previously mentioned, Nightingale does not automatically put in bar lines. That is left up to the user. After finishing a score, Nightingale lets the user drag the barlines into place with the mouse, or while playing back your masterpiece, you can hit the tab key where the barlines are supposed to be. This is a minor inconvenience rather than a

As you can see, Nightingale allows you to explore many complex areas of music notation, including cross-staff beaming.



major downfall.

When it comes to writing for percussion ensembles, drum lines, etc., Nightingale has a great feature called "quick change." To use this feature, the user enters the appropriate notes and rhythms, then highlights the notes that need to be changed to an alternate notehead. The "quick change" menu gives you several options that will be executed quickly and effortlessly. You might, however, find the options rather limiting. Alternate noteheads include a small diamond, an "x", a chord slash, a hollow or filled square, a hollow or filled diamond, a half note (great for theoretical analysis, especially Shenkerian) and an invisible notehead that hides notes but not their stems.

It would be nice to see TAP include a comprehensive step-by-step tutorial with future versions of Nightingale. The program is easy to get some positive results early on, but it takes some serious exploring to be able to utilize all of its powerful attributes. After everything is said and done, you should take a serious look at this package since its great features will not soon be outdated.

For more information:
Nightingale for Macintosh
Temporal Acuity Products Inc.
300 120th Avenue N.E., Bldg. 1, Suite 200
Bellevue, Washington 98005
(800) 426-2673 or (206) 462-1007
FAX: (206) 462-1057
List Price $495.00, Educator Price $295.00

Requirements: Mac Plus or higher running system 6.0.5 or higher (minimum 2Mb RAM recommended) with a hard drive. Optional: For MIDI Playback/Recording, a MIDI interface unit and a MIDI instrument are necessary. All Macintosh-compatible printers are supported. PN

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Power Tracks: Sequencing Software for the IBM-PC and Windows

Reviewed by Jeffery Hutchins

PG MUSIC, WHO PUBLISHES THE outstanding program Band-In-A-Box, recently introduced a new sequencing program called Power Tracks, which offers a lot of power for just $29.00, including features such as resolution up to 480 pulses per quarter note, SMPTE and a SYSEX librarian. I found that Power Tracks lives up to everything it advertises, and even a little more.

I tested the Windows version of Power Tracks version 2.15 on a 40MHz 386DX, using Midiman MM401, Music Quest MQX 32m and Mark Of The Unicorn MIDI Express PC interfaces.

OVERVIEW

Across the top of the screen is a menu bar with the usual items: File, Edit, etc. Just below the menu bar is the tool bar, which looks somewhat like a tape recorder's control panel. Actually this program has a look similar to Cakewalk for Windows, which is a high-power sequencing program that sells for $349.00. Since Cakewalk is the program I'm most familiar with (also the largest selling sequencing software for PC's), I decided to compare Power Tracks to it. In all, Power Tracks stacks up pretty well against its competitors with one BIG exception. That exception is the price. Power Tracks sells for much less than any competitor I know of! Price should not be the only consideration when purchasing software, but when you figure the price compared to features, Power Tracks warrants a very serious look.

FILE COMMANDS

I first checked out the usual features that are common to every program. When you click the File command there are eight choices. The first four, New, Open, Save and Save As, are standard Windows options. The fifth option is Open From Clipboard. You can use this feature to load a MIDI file into Power Tracks that has been copied to the Windows clipboard. If you are working in another sequencing program you could copy all or part of a song and place it in the clipboard viewer, then paste that into Power Tracks. However, you must be working only with MIDI files or the format will not be compatible. Power Tracks also offers two very useful options, Load Scrap and Save Scrap.

The Load Scrap command allows you to load either a previous work file yo
have saved or a standard MIDI f
into a buffer (called the scrap buff
After the file is placed into the sc
buffer you can paste the "scrap" int
of the 48 tracks, where you can mi
track with the rest of your work
form any additional editing you like

The Save Scrap feature lets you s
information you have copied into the scrap buffer as a file. The Save Scrap option is great for saving a drum track. Just select the track(s) you want to save, specify the first and last location of the track, and chose Copy from the edit menu. That information is automatically copied into the Scrap Buffer. You may then paste this information elsewhere in the song, or select Save Scrap from the file menu. If you choose to save the information, you simply name your file and decide if you want to save it as a MIDI file or a Power Tracks sequence file. One feature missing from the program is an Auto Save option. A timed back-up is so important that I was surprised to see this omitted.

EDITING

The Edit commands are where most programs either show their stuff or just don't cut it. Under the Edit menu there are a total of 17 selections including: Cut, Copy, Paste, One Track Paste, Quantize, Replace, Pitch Transpose, Fill, Length, Slide, Rechannel, Eliminate Note Overlap, Extract Channels to Tracks (this is a great utility when you have loaded in MIDI files stored on one track), Change Velocities, Velocity Dynamics, Chord (this option lets you copy or delete chord symbols in the notation view) and Undo.

Any common sequencer offers most of the above tools. Power Tracks offers these options, plus on most selections you have the additional option to use a data filter (and even a secondary data filter) for exacting edit operations. The secondary filter, in addition to the Replace command, sets Power Tracks above most other programs. (Two things I miss are the ability to select note values with a MIDI keyboard, and using up and down arrows to set new values in edit windows. But, for the price, I could be content to type in the info from the computer keyboard.)

tions such as selecting every A# with a velocity less than 34 and duration of a 32nd note, and magically make them reappear as stupendous F half notes, with velocities of 127! On a more practical level, this is extremely useful for doing things like changing a hi-hat sound to a handclap and changing the volume (velocity) at the same time. Cakewalk for Windows offers basically this same feature (they call it "interpolate") except their version is even more versatile.

At first look, the Track menu seems a bit sparse with only three options: Duplicate (where you clone a track), Erase (erase an entire track) and Erase Data Only (leaving your track settings intact), compared to the 17 (everything from Track Name to Track Kill) Cakewalk has to offer. However, most of Cakewalk's options are duplicates of what is available on the main screen with a click of the mouse. Basically you have the same choices with Power Tracks except they are not duplicated under the Track menu.

Next I checked out the Action menu. Nothing unusual here: Play, Record, a jukebox function, etc., as well as a Panic command, which I was glad to see. The Panic command sends an All Notes Off MIDI message and a Control message to stop sustain on all MIDI channels. In case of emergency (stuck notes) just press F9 to transmit this message.

The Block Menu is where you select areas of the track(s) for editing. You may select any part of a sequence from a single resolution (one pulse) to every measure of your track. The area you specify can include information on every track.

OPTIONS

Here again, Power Tracks has a lot to offer that you wouldn't expect from a program in this price range. For example, you may select tempos from 8 to 500 beats per minute,

and for the meter you can choose 1, 2, 4, 8, 16 or 32 as a denominator and 1 to 99 as a numerator. However, the notation window will only display meters of 1/4, 2/4, 3/4 and 4/4. Any other time signature, such as 6/8, will be displayed as blank measures. You can choose any key signature and select a MIDI metronome that will transmit during playback or just during recording, with assignable channel, key number, velocity, duration, port and count-in.

The next selection under the Options menu is SMPTE, which is a time code used in film and video that allows sequencers or computer-based sequence software to sync to an audio track on film or video that has been pre-recorded with SMPTE time code information. This allows for the post-production of music or other sound tracks to be added to the video. Power Tracks offers the four most common SMPTE formats: 24 and 25 frames per second, along with 30 frame drop and 30 frame non-drop. (Most sequencers/sequencer software actually converts SMPTE time code to MIDI time code or another form of timing information that the software can read and sync to.)

In addition to these four formats, Power Tracks also offers a midnight rollover feature. The Power Tracks manual does a good job of explaining the feature: "Note: Sometimes a studio will stripe a tape at, say, 23:59:58:00, and the music is supposed to begin when the SMPTE time "rolls over" to midnight (00:00:00:00). Power Tracks will handle such a situation and will start the music when the clock reaches midnight." Pretty good for an inexpensive program! I tested the SMPTE lock, and Power Tracks handled it with no problems.

Also under the Options menu you can assign what will be transmitted to MIDI-out. You may transmit MIDI SPP (song position pointer), choose a delay for location of the MIDI SPP, and what I feel is one of the most important items, the option to transmit Zero Continuous Controllers and send most recent patch/wheel/controller information. If you've ever stopped a song in the middle of a sequence and had stuck notes, or tried to restart only to hear the wrong patches, or had notes out of tune because the pitch bend that wasn't returned to zero, you will appreciate this feature very, very much.

Other selections under the Options menu are for selecting MIDI thru, MIDI devices (which is where you tell Power Tracks which MIDI interface[s] you have installed), Punch in, Resolution (up to 480 PPQ [pulses per quarter note]) and your sync source, either from the computer's own clock, MIDI sync or SMPTE.

WINDOW MENU

There are several selections here, which include the notation view, among others. Don't get too excited: while you can view your music on a staff, this is a "no frills" part of this program (the help file makes this point clear). You can watch as your music scrolls by in this view, but note input is extremely limited for all practical purposes.

Under the Window menu you may open an event window to view individual events on one or more tracks at the same time. While in event view, you may listen to playback of each note with the help of a selection called "Transmit." Simply click on the transmit button on your screen with the left mouse button and the information currently highlighted will be transmitted.

Across the bottom of the screen there are different icons. When you click on an icon, you open a new window such as a measure view or SYSEX view window. The icons include: Meter Map, where you can make meter changes during the song; Tempo Map, where you can select or make changes to the tempo (limited only to the fact that each track must have the same tempo at the same time); and a Comments window. The Comments window is useful for typing in words to a song, leaving yourself a note as to why you made certain changes to the sequence, etc. Also included are Guitar and Mixer icons. The guitar icon opens a window displaying a guitar neck. You can input notes from this on-screen instrument or view notes as they are played. This is great for guitar players, who tend to think of chords differently than most keyboard players.

One of the best features of this program (if you own a Roland GS product) is revealed when you click on the Mixer icon. Here you can do automated MIDI mixing of volume, pan, chorus and reverb. In addition, you can also edit certain parameters on your Roland product. This is very useful!

SYSEX

When you click the SYSEX icon, you open a window that is actually a Universal Librarian. Here you may download system exclusive information from your synth, drum machine or sound generator and store it, with or without a song, to your computer's hard drive or to a floppy disk. The information you saved can later be loaded back to your synth from the SYSEX option.

Power Tracks already has several templates, called DRM (Dump Request Macros) to automatically download information from several different synth manufacturers. If your synth is not on the list, you are supposed to be able to open a file named PT.DRM to make your own template. This can be a little tricky. If you have no experience in programming computers, you might not want to try this.

I tried to create a DRM for an E-MU Proteus. I made all the necessary edits to the PT.DRM file, restarted the program and got a message that the new file was successfully converted to the proper format. Next I tried to call up the newly created Macro only to find it was not there. I worked on this for about an hour and even changed the name of one of the existing Macros, but I found that this still made no difference. I finally came to the conclusion that there was a bug in the program.

Next I tried to download SYSEX information from a Yamaha SY77 synth, a Proteus and a Roland MKS-50 sound module. In each case there was no problem. I simply used the DRM that was supposed to be for a Casio CZ 1000 current voice (it was the first one on the list). Everything else went just like it should. When I was finished, I named each file and later reloaded the info back to the synths.

ON-LINE HELP

Last we come to the Help menu. If you have seen any Windows program at all, this will look familiar. Most of the information here is straight out of the manual that comes with Power Tracks.

CONCLUSIONS

I encountered one problem with Power Tracks. During playback, the metronome seems to lag behind, making it hard to visually tell what beat you're on. An even bigger problem is several references in the owner's manual to features that were not in the program. For example, according to the manual, you can load or save the mixer settings, but my program had neither of these options. In another instance, under the Action menu, the manual doesn't mention the Jukebox or Cache Patches options. When I called PG Music, I was told that version 2.2 had already replaced my version and the update would fix everything. However, three weeks have passed and no version 2.2 has arrived at my door.

Okay, so Power Tracks doesn't have a drop and drag feature and the meter is lim-

ited only to a few options in the notation window. For the price it will be tough to top this little package.

Most people who buy Band-In-A-Box end up also buying a sequencing program. That way they can create a song, save it as a standard MIDI file, load it into the sequencer software and really get creative or simply fine-tune some of the parts. Now that Power Tracks is available from the same folks who make Band-In-A-Box, it will make a nice companion at an extremely affordable price.

Although Power Tracks doesn't offer enough features to successfully compete with high-end programs like Cakewalk Professional for Windows or Master Tracks Pro, it sells for less than 1/10 the price.

I feel this program would meet the needs of many people who want high-power features, but stop short of truly professional software (and a truly professional price).

Hardware Requirements: Windows 3.1, 2MB RAM, IBM-PC 286 or compatible, MIDI interface, MIDI synth or PC Soundcard, Headphones or powered speakers.

Features: 48 Tracks, standard MIDI files (files & clipboard) SYSEX librarian, Quantize, Undo, MTC/SMPTE, 480 PPQ, Works with all Windows 3.1 MIDI/ Soundcard Drivers.

Suggested Retail Price: $29.00
Contact: PG Music Inc.
111-266 Elmwood Avenue
Buffalo NY 14222
In Canada:
32 Hess St. South
Hamilton, Ontario, Canada L8P 2N1
(416) 528-2368

PROS AND CONS

PROS: Ease of use, SMPTE/MTC, SYSEX lib, loads/saves SMF, high resolution, multiple window views.

CONS: Scroll back of metronome lags, no auto save, unable to select replacement note values from MIDI keyboard, owner's manual may or may not be current when shipped. PN

Be sure to send PAS your current address. Please mail all address changes to:
Percussive Arts Society
P.O. Box 25
Lawton, OK 73502

Carlos Chávez and Musical Nationalism in Mexico

by Dorothy Rice Conklin

This material was presented as part of the Scholarly Paper Presentations at PASIC '93 in Columbus, Ohio.

MEXICO ENJOYS ONE OF THE most diverse music cultures in the Western Hemisphere, and its music includes a variety of folk, popular and art music. This article deals with two works by Carlos Chávez (1899-1978), the most celebrated Mexican composer of the twentieth century. The two compositions are *Xochipilli, An Imagined Aztec Music* (1940) and *Chapultepec, Three Famous Mexican Pieces* (1935). They demonstrate Chávez's expression of musical nationalism in Mexico and his use of percussion. The first work is a reformulation of the music of the indigenous Indians before the time of Cortés, and the second is a caricature of Western-European influenced music of the nineteenth century.

Carlos Chávez was born in Mexico City on June 13, 1899. He began composing on his own at the age of nine, at about the same time he began piano lessons with his brother. From 1910 to 1913 he was a piano pupil of Manuel Ponce, a Mexican composer who had studied extensively abroad. Chávez studied composition and theory at the *Conservatorio Nacional de Música*, but he preferred to analyze the great masters on his own. Chávez's first symphony, composed at fifteen, concentrated on European art music practices, but, as pride in the Mexican heritage expanded after the Mexican Revolution of 1910, Chávez became successor to Ponce, his former teacher, in the emergence of Mexican art forms. In 1921, Chávez was awarded his first major commission for the composition of a ballet based on themes of ancient Aztec culture. As a result, *El Fuego Nuevo* (*The New Fire*) was not only Chávez's first work based on Indian nationalism, but it also began a new era of nationalism in Mexican music. His intent was to integrate Mexican folk and popular elements into art music that was national in character.

During the ensuing fifty-five years, Chávez went on to compose over 200 works including opera, ballet, songs, orchestral and chamber works. It has been said of Chávez that his highly personal style and Mexican sense are so intimately connected that his music has been described as "profoundly non-European."[1]

Indigenous music and art music existed and developed separately in Mexico. Following the arrival of Cortés in 1519, Mexico remained under the rule of Spain for over 300 years. As a result, the music of the autochthonous Indians was isolated from the art music brought from Spain and other parts of Western Europe. Two factors brought indigenous music and art music together again: 1. The mingling of the Indian and Spanish races occurred, and with it a *mestizo* (or mixed race) population. The *mestizos* transformed Spanish secular songs and dances into a new music that was neither Indian nor Spanish, but Mexican. This music has been characterized as "a mixture of Spanish influence with a Mexican way of thinking."[2] 2. The Mexican Revolution of 1910 liberated the Mexican people from foreign control. The rapid growth of musical nationalism that developed in Mexico well into the twentieth century was one aspect of the development of a national identity.

"…drummers who missed a beat during their rituals were promptly withdrawn from their ensembles and executed."

Three broad time periods are involved in the history of Mexico: the Pre-Columbian (prior to the sixteenth century), the colonial period (sixteenth to nineteenth centuries) and the period of the nineteenth and twentieth centuries. Chávez believed that the musical life of the Indians was the most important stage in the history of Mexican music. He made a careful study of colonial documents and archaeological artifacts of pre-Columbian musical instruments in preparation for writing *Xochipilli, An Imagined Aztec Music*. This work was named for Xochipilli, the Aztec god of music and dance, who was depicted in a colorful costume of bright bird feathers. He was a favorite among the hundreds of Aztec deities.

An old chronicle, dated 1521, described the music of the Aztecs as barbaric and horrible. The music itself cannot be reconstructed from such records because there was no musical notation as we know it. However, pictographs in existing codices illustrate musical instruments that were used during the religious ceremonies. These drawings indicated that music was an integral part of the Aztec culture and reveal important information about the role of music in their civilization.

In pre-Columbian culture, percussion instruments were prominent in music and dance performed in a range of ceremonies associated with religion and war. Drummers performing in the Aztec religious ceremonies enjoyed considerable social prestige; however, any drummers "who missed a beat during their rituals were promptly withdrawn from their ensembles and executed."[3] Prominent among the percussion instruments was the *teponaztli*, a drum with a slit in the shape of the letter "H" carved horizontally in the wood and played with rubber-tipped mallets. The slit drum was described as having two tongues chiseled on the underside to different thicknesses producing two different tones, usually pitched a fourth or fifth apart. The *teponaztlis* were often carved in the shapes of man or animals and were items of beautiful woodworking.

Another drum was the *huehuetl* (meaning "old or ancient"), a three-foot, upright cylindrical drum covered with a deerskin or jaguar hide and played with the hands and fingers. The player could change the pitch of the drum by depressing the hide with one hand. *Huehuetls* were often meticulously carved with figures associated with warfare. Both the *teponaztli* and *huehuetl* were made in several sizes and both instruments are used in *Xochipilli*. The instrumentation also includes rattles of various sizes, bells and guiro (rasping stick).

With the arrival of the Spanish explorers, the native Indians were thrust into a period of foreign domination. At the time of the Spanish conquest, Tenochtitlán, the capitol of the Aztec empire, had a population of between 150,000 and 300,000, and was a major manufacturing, trading and military center. After 1521, until the beginning of the nineteenth century, the Spanish regulated all aspects of Indian life, while the introduction of epidemic diseases from the Old World, systematic killing and ill treatment seriously decimated the Aztec population. By 1623, the first Franciscan missionaries arrived in Mexico. Chronicles describe the persistence of the early missionaries in suppressing the music of the indigenous peoples and in destroying the old Aztec records. Gradually native songs and dances were supplanted

with forms of European music derived for the most part from the liturgy of the church. Otto Mayer-Serra, respected Mexican musicologist, has noted that it is a miracle that any of the pre-Columbian music has survived.

In *Xochipilli*, Chávez paid homage to early sacred festivals, which were significant events, deep in meaning to the Mexican soul. The sound of percussion instruments and flutes in the first and last sections of the work suggest the great sacred festivals of the Aztecs. In contrast, the middle section is lyrical and personal in nature, based on simple melodic repetition. The work is orchestrated for four wind instruments and percussion. Understanding that authentic instruments might not be available to contemporary performers, Chávez scored *Xochipilli* for piccolo, flute, E-flat clarinet and trombone to represent the pre-Cortésian wind instruments: flute, ocarina, whistle and sea-snail shell. He completes the sonority of the ensemble by providing substitutions of contemporary percussion instruments for primitive Indian instruments. A marimba, with two players, may replace two higher-pitched *teponaztli*. Bongoes substitute for the highest-pitched *teponaztli*; a tenor drum, without snares, represents a medium-pitched *teponaztli*; and timpani and bass drum are used as large and extra-large *teponaztli* respectively. In his introduction to the score, Chávez describes his ideas of the melodic system of the Aztecs as follows:

> Aztec music was expressed in modal melodies which entirely lacked the semitone. Aztec melodies might begin or end on any degree of the five-note series. Since the fourth and seventh degree of the major diatonic scale (as we know it) were completely absent from this music, all the harmonic implications of our all-important leading tone were banished from Aztec melody.

The piccolo begins the work with a melody based on a five-pitch set of whole tones. Chávez explained in his introduction to the score that:

> it is not easy to believe that all the flutes played strictly in unison as this would have required a highly specialized training. It is easier to assume that such an ensemble produced an elemental polyphony in which the different parts were counterpointed in a very free and instinctive way.

Indigenous musical features are nearly impossible to document. Because no one knows how pre-historic music sounded, Chávez used the musical characteristics he knew. The compositional procedures Chávez used to evoke pre-Conquest Indian music "constitute ultimately a pretext for writing music of a specifically new character."[4] The percussion instruments demonstrate several of these musical characteristics. Cross-rhythms and syncopation are added as each one enters with its own ostinato pattern. The melodic interplay between the piccolo and the E-flat clarinet displays hemiola, another rhythmic characteristic that Chávez

regarded as indigenous. The merging of triple and duple meters demonstrates a rhythmic proportion of two against three, also a prominent characteristic of the popular Mexican song form, the *son*. The *son* originated from Spanish *danzas cantadas* brought to Mexico in the colonial period.

The last part of *Xochipilli*, as in the first section, contains a stratification of rhythmic and melodic activity by the percussion instruments, each with its own rhythmic ostinato. Writing for percussion instruments without melodic support was unusual in 1940 and Chávez was among the first to include a long passage (mm. 183-232) for six-part percussion ensemble only. A later work by Chávez, the *Toccata for Percussion Instruments* (1942), is considered "a pioneering achievement in legitimatizing percussion ensemble performance."[5]

During the 300 years of Spanish rule, the musical materials and practices of Indian and Spanish cultures were transformed into a new music that is neither Indian nor Spanish but *mestizo* in character. Scholars have debated the ethnic identity of *mestizo* music in Latin America, some maintaining that it is predominantly indigenous and others that it is fundamentally Hispanic. In the nineteenth century, opera (especially Italian opera), songs and European-style Romantic piano music ruled Mexican art music. Mexican composers began writing "Italian" operas and "French" salon music. The result was that by the last decades of the nineteenth century, a nationalistic musical style emerged, one that contained elements of Indian/*mestizo* music combined with European-influenced art music.

In Chávez's *Chapultepec, Three Famous Mexican Pieces*, one finds his interpretation of Western-European influenced music as it was transformed in Mexico through *mestizo* influences. The work was originally titled *Obertura Republicana*, but was changed to *Chapultepec* at the suggestion of Arthur Cohn of Mills Music when the work was published by that firm in 1968. Chávez defended his borrowing of popular music as follows:

> I do not see why our audiences should be deprived of the beautiful melodies that I have combined into *Obertura Republicana*. I don't know how it turns out that our Republican music is not "highbrow" enough for symphonic treatment when this is not true of minuets and colonial masses… Nobody will doubt, on hearing these delightful melodies, Mexico's very own, that they belong to an epoch and a place. Here is the National music.

These are patriotic, nationalistic tunes that Chávez chose to set as caricatures of countless town band concerts in Mexico. The charm of the piece is in the method of interpretation or the performance practice of the village bands in Mexico. The method of performance is evident in the loud, out-of-tune brass instruments, the enthusiasm and the lively spirit of the performance, all of which animate the quality of "Mexican-ness."

In *Chapultepec*, Chávez uses traditional-European orchestral instruments, emphasizing the town-band sonority by augmenting the woodwinds with four saxophones in an attempt to recreate the sound of the popular mariachi band. The original mariachi ensemble consisted only of strings (none of which are native to Mexico), two violins, *jarena* (guitar), *guitarrón* (large guitar) and *arpón* (harp). The orchestra was enlarged in the 1940s to include flutes, clarinets and trumpets. No Mexican instruments are used, yet this *Orquesta Tipica* is regarded by the Mexicans themselves as their own.

The first of the three Mexican pieces in *Chapultepec* is "Marcha Zacatecae," a provincial march by the Mexican composer, Genaro Codina.

Martial music was popularized during the Mexican War in 1846-1848, though it must have existed in Mexico before then. The march was officially established in 1867, when stately military bands were formed and came into its prime at the turn of the century, when it was regularly performed at bandstands in many Mexican towns.

The march begins with a six-measure fanfare in which the snare drum, bass drum, and cymbals execute the traditional, European-influenced function of providing rhythmic and cadential emphasis, in typical "boom, crash" style. Although the usual strings are included in the orchestration, they serve for the most part as the accompaniment and are used primarily in the percussive manner of plucked guitars. In the more lyrical melodic phrases, the trumpets, trombones and tuba use mutes for timbral contrast. Predictable European-style modulation from the tonic key to the dominant and subdominant mark the sections of the march.

The second section is "Vals Club Verde," by another Mexican composer, Rudolfo Campodónio. It represents nineteenth-century French salon-style music and includes sentimental melodies that are enhanced by frequent changes in dynamics and tempo. Here again, as in the opening march, percussion instruments provide only rhythmic accompaniment.

"La Adelita," the third piece, is an anonymous folksong that portrays a young *soldadera* in the Mexican Revolution. During the revolutionary era these traditional songs were set with new texts, reflecting the expression of oppressed peoples. One of the *mestizo* features is the syncopation in the *mariachi*-style, pizzicati strings and the syncopated rhythmic pattern played by the guiro. The brass instruments display special effects through the use of trills and flutter-tonguing. With the additional layering of a bass trombone, tuba, snare drum, small tenor drum, suspended cymbal and tam-tam, the texture thickens. Rhythmic variety increases as well as dynamic intensity, and the piece comes to a thunderous conclusion after an eight-measure cadence played fortissimo.

Examination of the musical characteristics and the use of percussion instruments in these two works by Chávez demonstrates that his fundamental purpose was to evoke the spirit of Mexico. Through the use of traditional forms and instruments, Chávez integrated folk elements into nationalistic music that reflected his own personal style. Chávez's approach to Mexican musical nationalism is best summarized in his own words:

> Indian music is Mexican, but so is the art of Spanish origin. It is correct and plausible to consider even the native operas in the Italian style or the Mexican symphonies of German inspiration as Mexican. Obviously the condition of being Mexican does not add anything to the aesthetic quality of an artistic production. Only when Mexican music reaches artistic quality does it become national art.

ENDNOTES

1. Gerard Béhague, *Music in Latin America: An Introduction*, Prentice-Hall History of Music Series (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1979), 130.

2. Juan S. Garrido, informant in the study of Mexican popular music, quoted by Claes af Geijerstam, *Popular Music in Mexico* (Albuquerque: University of New Mexico Press, 1976), 67.

3. Robert Stevenson, "Mexico City," *New Grove Dictionary of Music and Musicians*, 12: 240.

4. Béhague, *Music in Latin America*, 131.

5. Robert L. Parker, *Carlos Chávez: Mexico's Modern Day Orpheus* (Boston: Twayne Publishers, 1988), 125.

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Selected Reviews of New Percussion Literature and Recordings

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

Difficulty Rating Scale

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

PERCUSSION REFERENCE TEXTBOOKS

Royall Drummes and Martiall Musick
Tabourot
$22.00
The Tactus Press
P.O. Box 9704
Austin TX 78766-9704

According to sources at Tactus Press, of the 131 early-music workshops conducted in 1993, only eight dealt with early percussion. This year things seem to be even worse, as only two out of 166 workshops include seminars featuring early percussion. This dearth may be due to the common misconception that early percussion practices were rather simple. *Royall Drummes and Martiall Musick,* an exciting new addition to the relatively small body of texts dealing with early percussion practices, does a great job of dispelling that myth.

The author, writing under the pseudonym Tabourot, has compiled a wealth of information that is both well-documented and witty in its presentation. Because percussionists who perform early music "are often frustrated by the fact that so much of the extant information is in obscure and unexpected places," this text is a very valuable resource. Some of the subjects discussed include early timpani construction, timpani tuning and performance practice, early works with suggested timpani parts, ancient rudiments and military drumming, and repairing and maintaining military instruments. While these may not sound like riveting topics to the average percussionist, I found the book almost impossible to put down. Not only is this book a well-documented collection of early percussion information, but here is a scholarly treatment of this subject that is actually fun to read. High school and college students will find this book informative and interesting, and hopefully it will inspire a greater appreciation for the art of ancient percussion.

—Tom Morgan

SNARE DRUM

Prime Time Reader **I**
Edward Bobick and George Judy
$8.50
George Judy
P.O. Box 21269
Cleveland OH 44121

If you are looking for a method book dealing with the teaching of music reading to percussionists, the *Prime Time Reader: Step by Step Approach to Reading Drum Music* should be seriously considered. While the text is at times awkward, the systematic presentation of the basics of note-reading is excellent.

Beginning with the whole note, the student is gradually given more complex exercises that eventually include tied notes, dotted notes, syncopated rhythms and triplets. The lessons are presented using a variety of meters. The book continues with sections dealing with accents, roll hand action and most of the basic rudiments. A final section deals with determining the principle rhythms of rolls and applying the concept to etudes.

Absent from the book is any discussion of dynamics, and none of the exercises use dynamic markings other than accents. Even so, teachers looking for a very complete set of sequential reading exercises may find this book useful if supplemented with other material.

—Tom Morgan

Yamaha Snare Drum Student: A Beginning Method for Individual Instruction **I-III**
John Kinyon and John O'Reilly
$14.50 book w/cassette
$5.50 book
Alfred Publishing Co.
16380 Roscoe Blvd.
P.O. Box 10003
Van Nuys CA 91410-0003

This is a graded progressive instruction book for beginning snare drum, and the entire text is accompanied by a cassette tape that includes a synthesizer and drums. Techniques covered include single-stroke patterns, paradiddles, flams and flam taps, flam accents number 1 and 2, and short rolls including 5's and 9's. A practice chart is provided for the student and highlighted boxes introduce new material. The snare drum parts are included in each song on the tape. The standard duple and triple meters are found in various sections of the text. The concept is interesting, and even if the teacher prefers a different text, this will provide excellent supplemental material for practice.

—George Frock

Triple Threat **III-IV**
David P. Eyler
$7.00
Per-Mus Publications, Inc.
P.O. Box 02033
Columbus OH 443202

Triple Threat is a rudimental-style trio for three snare drums. The composer presents two tuning schemes for performance: one to tune all three snares to the same pitch, the other to tune the three drums in graduated pitches. Each part is of equal difficulty and includes the standard rudiments: ratamacue, flamacue, rolls, etc. The trio is a traditional-style composition offering no innovations. The print is clear, and each player receives a four-page score that has been prepared to avoid page turns. *Triple Threat* provides a good opportunity for young students to experience the traditional approach to the rudiments.

—George Frock

MARCHING PERCUSSION

The Rudimental Cookbook
Edward Freytag, Stacey Duggan, Mike Lynch and Jon Whitlock
$12.00
Row-Loff Productions
P.O. Box 292671
Nashville TN 37229

This book is described in its preface as a "definitive statement in contemporary solo literature for rudimental snare drummers of *all* levels." That's a large statement to make, but after review, a pretty accurate one.

The text opens with the standard rudiment offerings (the standard 26 and the PAS 40), but then follows with a collection of 43 "hybrid" rudiment combinations that we've all been aware of but that hadn't, to this point, been catalogued. The rudiment combinations are followed by eight well-explained exercises, then followed by 25 solos. Each solo is preceded by a clearly stated legend on alternate notation applicable to all the solos.

The solos start at a level achievable by a very young student and develop to a level achievable by only the very advanced rudimental player. (I made it to number 18 before crashing.) Each solo demands musical as well as technical prowess and is phrased logically. This book is as complete a text as I've seen in a while and is a must for every rudimental library.

—Ward Durrett

MULTIPLE PERCUSSION

Piece **II**
Pascal Laborie
$5.25
Jean Claude Tavernier
Gerard Billaudot
Selling agent Theodore Presser Co.
1 Presser Pl.
Bryn Mawr PA 19010

This short, two-minute solo for multiple percussion includes bass drum, snare drum, three tom-toms, two cymbals, cowbell, woodblock and hi-hat that is played with a stick. The solo, which is written with piano accompaniment, is in common time, and the techniques largely consist of single strokes.

There are three flams and two drags in the entire solo, but there are sufficient dynamic changes for interest. *Piece* is a nice solo for the beginning student.

—George Frock

Nelker March **III**
Cort McClaren
$2.95
Ludwig Music
557 East 140th St.
Cleveland OH 44110-1999
Nelker March is a short, unaccompanied, multiple-percussion solo that offers several attractions. Not only are the instruments (three tom-toms and a suspended cymbal) readily available and easy to set up, McClaren wrings a lot of interesting sounds out of his modestly proportioned instrumentation and manages to provide challenges of coordination and technique that should please even the most discriminating high school percussionist who is tired of playing snare drum solos.

—John R. Raush

TIMPANI

Plein Soleil **I**
Eclipse
Georges Paczynski & Evelyne Stroh
$4.75
Editions Aug. Zurfluh
Selling agent Theodore Presser Co.
1 Presser Pl.
Bryn Mawr PA 19010
This publication contains two brief solo pieces for timpani, each provided with simple, yet effective piano accompaniments. Written for two drums and requiring no tuning changes and a very elementary level of technical facility, these selections contribute to the useful pedagogical material currently available to the very young timpanist, especially in the category of accompanied literature.

—John R. Raush

KEYBOARD PERCUSSION

4 Mallet Marimba Solos **II-III**
Anthony J. Cirone
$9.95
CPP/Belwin, Inc.
15800 NW 48th Ave.
Miami FL 33014
This set of four-mallet solos is based on the melodies found in Cirone's *Orchestral Mallet Player*, a beginning instruction book. There are 46 solos that range in difficulty from beginning to intermediate, and many have mallet suggestions employing the system "4-3-2-1" (low to high). The solos cover a variety of technical experiences, including single-line counterpoint between the hands, rotation strokes, double-vertical strokes and rolls. A variety of meters are employed, and some of the more advanced solos include cross rhythms.

This is an excellent source for teaching four-mallet marimba performance, and the solos are suitable for the young student as well as less-experienced college freshmen. Although designed as an intermediate-level text, a 4 1/3 octave marimba is required for several of the solos.

—George Frock

Four Central American Folk Tunes **III**
Arranged by Vida Chenoweth
$8.00
HoneyRock
RD 4, Box 87
Everett PA 15537
If anyone is qualified to arrange traditional folk music, it is Vida Chenoweth, whose classic study *The Marimbas of Guatemala* was the product of her labors in that country. In fact, two of the pieces in this publication, "¡Ah que Indio!" and "Tic," which are both *son*s found in the oral folk tradition of Guatemala, were actually transcribed by Chenoweth while she was working there. The four tunes are all quite brief—the shortest a mere sixteen bars in length. All but one can be played on a 4-octave instrument ("Las Mananitas" requires a 4 1/3-octave marimba).

The first tune, "Pitos y Tortugas" ("Whistles and Turtle Shells") is a "Son Pascual," a "typical Christmas Song," the program notes inform us. Notated in the traditional 6/8 meter of the *son*, the arrangement requires the use of four mallets and special effects such as a "mandolin roll" and "dead strokes." "¡Ah que Indio!" ("What an Indian!") is also a *son* and written for four-mallet performance. The right-hand melody is often fattened by the use of double-stops; the left-hand accompaniment utilizes afterbeats with intervals of fifths and octaves.

"Tic: La Siembra" ("The Time of Sowing") is a very brief *son* arranged for two mallets. It would be ideal for very young players. The last tune, "Las Mananitas," a "song of celebration," is very short, set in 3/4 meter. A text of this song is provided in Spanish, with an English translation.

This publication is as much a windfall for the recitalist as for the aficionado of Central American folk music. The arrangements are idiomatic for the keyboard, fun to play, do not require an advanced player and are delightful to hear.

—John R. Raush

The Red Shoes **IV-V**
Jeff Beal
$19.95
CPP/Belwin, Inc.
15800 NW 48th Ave.
Miami FL 33014
Originally commissioned by the Penfield Music Commission Project, "The Red Shoes" was composed by Jeff Beal and recorded by Dave Samuels on his album *Natural Selection* (GRP Records 9656). Now it is available as a vibe and marimba solo to be performed with CD accompaniment arranged and performed by Jeff Beal. A performance version is also included on the CD.

The tune starts with a piano playing a Latin-style groove in 7/4, which is soon joined by a rhythmic vibe melody. Four-mallet vibe technique is required but only to play repetitive block chords. Later the meter changes to 4/4 and, after another short vibe section, the performer moves to the marimba for an interesting melodic passage that is partially doubled by the accompaniment. Then the vibes return to play an improvisatory section, which is really a transcription of the trumpet solo from the performance version on the CD. After a D.S., the piece concludes with a lengthy coda section that requires the percussionist to improvise using a G Dorian scale.

Students will enjoy performing with the extremely well-produced accompaniment track, which makes use of a wide variety of acoustic and synthesized sound sources. This composition would make an excellent introduction to jazz vibes, as the written sections require only an intermediate technical level and the improvisation is based on one chord. Hopefully, combo parts will be provided so that the piece could be performed with a live band if one is available. Either way, "The Red Shoes" would make a wonderful addition to any recital.

—Tom Morgan

Five Concert Etudes **IV-V**
J. B. Smith
$20.00
Whole>Sum Productions
2608 S River
Tempe AZ 85282
This collection of five etudes by J.B. Smith addresses the development of four-mallet marimba technique for the intermediate or advanced player. Each etude is approximately five minutes in length and focuses on such techniques as independent strokes, double-lateral strokes and double-vertical strokes in a satisfying, musical context.

—Lisa Rogers

Hommage a K **V**
Pascal Zavaro
$6.75
Gerard Billaudot
Theodore Presser Co.
1 Presser Pl.
Byrn Mawr PA 19010
Hommage is an advanced solo written for a 5-octave marimba, although there are editing suggestions that make it possible to perform on a 4 1/3-octave instrument. The solo includes several contemporary techniques common in marimba performance, including ad-lib independent patterns in one hand with rolls in the other, rhythmic ostinato patterns, cross rhythms and numerous meter changes. There is no key signature, but there are numerous accidentals, except for the second section, which is in five flats. The print is excellent, and the repeated patterns are clearly indicated. An excellent addition to the recital literature for solo marimba.

—George Frock

Erlkönig **V**
Franz Schubert
Arranged by Michael Baker
$9.50
Baker Publications
SMU Box 752510
Dallas TX 75275
This charming arrangement of one of Schubert's most popular songs is

designated for low voice and marimba. In particular, the marimba needs to be a 4 1/2-octave plus one note (E) instrument and the voice part is usually sung by a mezzo soprano or bass-baritone.

In his preface Baker states: "Though none of [Schubert's] songs were ever published by him with guitar accompaniment, soon after his death at age 31, several songs including *Erlkönig*, and *Gretchen am Spinrade* were made available in guitar editions. This marimba edition takes much of its inspiration from the guitar version. Arranged for the 'Low E' marimba, it is equally playable on a 'Low A' marimba by displacing octaves."

The marimba and voice parts are printed together, allowing both performers to examine each part closely. The print is extremely clear and rehearsal markings are precise. Baker has also included several sticking indications and a legend for his particular ordering of mallets.

The marimbist must have a excellent grasp of four-mallet technique and, in particular, double-vertical strokes, independent strokes and double-lateral strokes. At times the marimbist's part is very disjunct in terms of range; therefore, a good sense of accuracy and/or motion memory is imperative to a solid performance. Baker's arrangement of *Erlkönig* is indeed a welcome addition to the advanced literature for marimba.

—Lisa Rogers

Quartiles for Solo Marimba **V**
Sterling P. Cossaboom
$11.00
HoneyRock
RD 4, Box 87
Everett PA 15537

Quartiles for Solo Marimba is dedicated to Rich Holly and was premiered by him at Northern Illinois University in January 1990. It was first written in 1988 and revised in 1991. *Quartiles* starts with the pitch A in a short "as you please" section that is followed by a brief section of low-to-high (A-G-E-D) bursts using glissandi, dead strokes and frequent stops. This is characteristic of the composition throughout. There are many tempo changes, one-handed rolls, sudden dynamic changes and some special notation. There is no meter indication but most measures equal 3/4 meter. The work is written in the form of a fantasy and focuses on rhythmic and metric modulation with recurring melodic motives.

Quartiles is well-written and one need not be a virtuoso to derive satisfaction from performing it. One must be a mature player and have a good one-handed roll, but because of the nature of the composition each player can adapt the notes to his or her ability and the performance will be a success.

—John Beck

Suite for Marimba **V**
Martin J. Elster
$15.00
HoneyRock
RD 4, Box 87
Everett PA 15537

Suite for Marimba is a three-movement work that can be performed on a 4-octave instrument. Each movement of the work has a title that creates a programmatic effect and is dedicated to a specific person: "Song of Jubilation" is dedicated to Ed Fast; "Long Journey at Night" is dedicated to Alexander Lepak; "Reverie" is dedicated to Benjamin Toth.

"Song of Jubilation" explores an ABA format and centers around C Major for the A section and D Major during the B section. The intervallic relationships of perfect fifths and thirds are explored throughout the movement, creating a sense of fanfare or flourish. This movement, as well as the other movements, requires four-mallet technique with a predominance towards double-vertical strokes and independent strokes.

"Long Journey at Night" is highly chromatic, disjunct and sequential in nature. The whole movement is reminiscent of serialism as a compositional consideration. In addition to the melodic interest of the movement, the rhythmical sequencing and pacing evoke images of a journey, alone, on a dark night with a storm brewing. "Reverie," the last of the trilogy, is reminiscent of the previous movements, but tends to focus on the intervallic relationship of perfect fifths and perfect fourths as the cornerstone of harmonic motion. Almost the entire movement is devoted to double-vertical strokes and one must be mindful of the key change on page four. Overall, Elster's *Suite for Marimba* is a wonderful composition, and I highly recommend it to the advanced marimbist.

—Lisa Rogers

First Reflection **V**
J.B. Smith
$12.00
Whole>Sum Productions
2608 S River
Tempe AZ 85282

Written for solo marimba (a 4 1/3-octave instrument), the slow introductory section of this seven-minute work contains sustained, rolled pedal points that provide an excellent opportunity for developing four-mallet roll techniques, including the one-handed roll. In complete contrast the second section of this tonal work features a texture of continuous 16th notes and a mixed-metric scheme, with broken chords and alternating double-stops, bringing to a close a solo piece that is sure to challenge and entertain the mature college marimbist.

—John R. Raush

Triptych **V-VI**
Edward Macan
$20.00
HoneyRock
RD 4, Box 87
Everett PA 15537

Triptych was inspired by Tripartite Altarpieces of the Medieval and Renaissance periods in Europe. The movements are religious titles, and each is of a contrasting style. The first movement has several contrasting sections; the second movement is a chorale; the closing movement is more rhythmic with triplets and dotted-8th and 16th patterns. The technical demands include running 16th notes, arpeggios, rolls, interweaving patterns and ostinato patterns. There are numerous changing meters as well. The range is rather high, so the entire composition is playable on a 4-octave marimba. The print is quite clear and the pages are unbound to reduce page turns. There is no key signature, but there are numerous accidentals. This solo is worthy of consideration for the advanced recital.

—George Frock

Za-Variations **VI**
Anthony Girard
$14.00
Gérard Billaudot
Selling agent Theodore Presser Co.
1 Presser Pl.
Bryn Mawr PA 19010

Za-Variations (title derived from the name of Pascal Zavaro, to whom it is dedicated) is a composition for solo marimba that will challenge the most mature collegiate or professional player. Written for a 5-octave instrument, the publication includes an insert that presents alternative versions for a low F instrument in those passages that extend down to low C.

The work opens with a five-note scalar theme (B-C-D-D-D#). The constant manipulation of all or part of this theme, repeated exactly, in augmentation and in various tessituras, and the static tonal nature of much of the material casts the music in something of a minimalist vein.

Slower sections with rolled chords contrast with non-rolled sections of fast-moving 16ths featuring some contrapuntal writing using double-stops in one or both hands. One brief, slow interlude requires holding three mallets in the right hand; in another section five mallets are used (three in the right hand) to play after-beat triads accompanying a left-hand melody.

Girard proves, in the course of this seven-minute work, that he can write idiomatically for the marimba, effectively exploring such "marimbistic" devices as *glissandi* and contrapuntal writing with a fully-integrated four-mallet technique, not to speak of the three-mallet approach he exploits. The piece is a testimony to the current status of a marimba performance practice that is now truly international in scope.

—John R. Raush

KEYBOARD PERCUSSION ENSEMBLE

Chick Corea Children's Songs
Set 1 & 2 **III**
Chick Corea
Arranged by David Steinquest
$30.00
Row-Loff Productions
P.O. Box 292671
Nashville TN 37229

Children's Songs are two sets of mallet quartets that present six compositions by jazz pianist Chick Corea. Each of the three songs in set one is scored for bells, xylophone, vibraphone and marimba, and all are playable with two mallets for each performer. The marimba parts are playable on a 4-octave instrument. Set two is scored for two vibraphones and two

marimbas, and the vibe parts require at least three mallets for performance. At least one of the marimbas will need to be a 4 1/2-octave instrument. As expected, there are repeated passages and ostinato type rhythms. The print is large and easy to read. These songs should provide excellent material for the mallet ensemble, and the songs are fresh and up-to-date.

—George Frock

No Bad Swing **III**
J. F. Juskowiak
$14.00
Editions Henry Lemoine
Selling agent Theodore Presser Co.
1 Presser Place
Bryn Mawr PA 19010
This keyboard trio for xylophone or marimba, vibraphone, and marimba or bass marimba is intended to introduce jazz style performance to keyboard percussionists. In the preface Jean Geoffroy states: "Juskowiak's object is to get the young musician used to the ternary interpretation and to the musical construction in a jazz style."

All three parts require two-mallet playing and are precisely marked with octave designations for differing instrumentation. The performers are instructed in the preferred performance style of 8th and dotted quarter/ 8th-note combinations. The ensemble must listen and work together to place 8th-note triplets against jazz style 8th notes. The form of the work is basically ABA. Within the B section, each performer has a chance to play the melodic line, instead of following the strict melody-and-accompaniment format of the A section. Overall, *No Bad Swing* is a wonderful teaching piece for high school or undergraduate percussionists in their exploration of jazz within a keyboard context.

—Lisa Rogers

Amparito Roca **III+**
Jaime Texidor
Arranged by Ruth Jeanne
$10.00
Per-Mus Publications, Inc.
P. O. Box 02033
Columbus OH 43202
This Spanish march has been beautifully arranged for keyboard ensemble of five 4-octave marimbas. Optional string bass/bass marimba and percussion parts have been included; however, they are not included within the score. The string bass/bass marimba part can be performed on a 4 1/2-octave marimba and the percussion part includes snare drum, bass drum and cymbals with optional tambourine or castanets.

All parts are clear and legible with rehearsal letters and measure numbers throughout. Unfortunately, the score is rather small and staff lines are fuzzy. The composition starts in E-flat Major, and from letter D until the end centers around C Major; however, remnants of C minor are also present. The work is sectionalized and is reminiscent of the traditional march form. Jeanne did an excellent job of arranging, allowing each of the five parts to become the melodic interest at one time or another. All parts are written for two mallets and several parts involve double stops. I highly recommend Jeanne's arrangement of *Amparito Roca* for high school or undergraduate percussion students.

—Lisa Rogers

Alabama Moon **IV**
George H. Green
Arranged by William L. Cahn
$15.00
HoneyRock
RD 4, Box 87
Everett PA 15537
Add to the catalog of literature attributable to George Hamilton Green, that undisputed giant of the xylophone, this gem arranged by William Cahn for xylophone solo accompanied by a marimba quartet. The marimba parts have been scored so that all four players can be accommodated by only two instruments—a 4-octave and 4 1/3-octave marimba.

Although the xylophone part does feature a florid obligato part in one section, it is written largely in a lyrical vein with double-stops used freely. This solo part places less emphasis on sticking dexterity and the technical demands that are characteristic of the xylophone rags. However, it offers possibilities for expression and phrasing that will entertain any discerning college mallet player.

—John R. Raush

Vivo Vivaldi for Mallet Ensemble **IV+**
Antonio Vivaldi
Arranged by Gary P. Gilroy
$9.95
CPP/Belwin, Inc.
15800 NW 48th Ave.
Miami FL 33014
If only Vivaldi could have had access to vibraphones and marimbas! This arrangement complements not only the particular musical style of Vivaldi, but the timbre of the keyboard instruments enhances the musical impact of the work itself. Gilroy's arrangement for keyboard ensemble includes the following instrumentation: xylophone, vibraphone (only part requiring four-mallet, double-vertical technique), marimba I or xylophone, and marimba II. Mallet indications are present on all parts and the score and marimba parts are designed for 4-octave instruments. Highly recommended for high school or undergraduate percussion students.

—Lisa Rogers

Invention for Two Marimbas **IV+**
Martin Elster
$8.50
HoneyRock
RD 4, Box 87
Everett PA 15537
Elster's keyboard duet is a nonstop, highly rhythmic and contrapuntal work for two marimbists, each employing two mallets and a 4 1/3-octave instrument. In addition, the work employs a chromatic melodic line and explores the intervallic relationship of perfect fourths and fifths to provide an exciting performance experience for both the performers and the audience.

—Lisa Rogers

Tango Suite **IV-V**
Astor Piazzolla
Arranged by Kevin Super
$11.50
HoneyRock
RD 4, Box 87
Everett PA 15537
Tango Suite is a composition for two guitars that has been arranged for marimba duet. The performance notes provide the option of playing

Part I on vibraphone if desired. Each performer will use four mallets throughout the composition. Written in common time, the interplay between the two performers includes a variety of techniques, and each of the performers share melodic and supportive materials. A 4 1/3-octave marimba is needed for the second player. The print is easy to read, and both a score and two individual parts are provided. This is an excellent addition to the duet literature for marimba and is appropriate for both solo and chamber music recitals.

—George Frock

PERCUSSION ENSEMBLE

Christmas Holiday **I-II**
Chris Brooks
$25.00
Row-Loff Productions
P.O. Box 292671
Nashville TN 37229
This holiday ensemble is written for seven to eight young players. The instrumentation includes bells, xylophone, chimes, timpani, snare and bass drums, and an assortment of seasonal effects. The work is based around a medley of tunes including "Good King Wenceslaus," "We Three Kings," "The Twelve Days of Christmas," "Silent Night" and "Deck the Halls."

All parts are easily achievable by even the youngest performer, and all chords are split between the two mallet parts so intervals are easy to reach. The progression from tune to tune takes an occasional interesting turn, adding to the entertainment value of the piece. *Christmas Holiday* will make a great addition to any grade school or middle school Christmas program.

—Ward Durrett

Xylatin **II-IV**
Paul Jebe
$30.00
Row-Loff Productions
P.O. Box 292671
Nashville TN 37229
Xylatin is an entertaining work based obviously on a Latin theme and calling for xylophone, bells, timpani, snare and bass drum, and a wealth of Latin effects. The medium-difficulty level applies to the xylophone and snare parts, with the remainder of the ensemble being quite accessible to any young performer.

—Ward Durrett

Conga Mix **III**
J.B. Smith
$22.50 (w/cassette)
$32.50 (w/DAT)
Whole>Sum Productions
2608 S River
Tempe AZ 85282
High marks for versatility and pedagogical value must be given to *Conga Mix*, a five-minute trio that showcases three conga players each using one drum—an instrumentation that places the piece within the capabilities of most college and even some high school programs. Although notated as a trio, the work is also designed to be used as a solo (first player's part) with the tape (or DAT) recording providing the second and third players' parts in stereo. Detailed explanations of notations for the various required performance techniques are given, and the publication further provides a mini-tutorial for conga-playing basics, complete with illustrations and several patterns for practice purposes.

The piece is cast into three sections and moves from alla breve to 3/4, 9/8 and 4/4 meters. Although an 8th-note beat subdivision is used throughout, accents are effectively added to create unusual patterns and cross-accents between the three parts. Solo opportunities are given to all three performers. This is ideal literature for introducing conga skills to the novice. This piece would be useful in venues ranging from percussion ensemble concerts (used as a trio), to recitals, clinics and lessons (used as a solo with taped accompaniment).

—John R. Raush

Fugue for Percussion Sextet **III**
Anthony J. Cirone
$10.00
CPP/Belwin, Inc.
15800 NW 48th Ave.
Miami FL 33014
Fugue is a welcome addition to junior high or high school level percussion ensemble literature. The instrumentation includes: two snare drums, tenor drum, tambourine, bass drum and timpani (only standard pair is needed) and provides performers with an opportunity to explore components of fugal writing in a rhythmical context of mainly 8th and 16th-note patterns.

—Lisa Rogers

Finale for Percussion Sextet **III**
Anthony J. Cirone
$10.00
CPP/Belwin, Inc.
15800 NW 48th Ave.
Miami FL 33014
Another wonderful addition to percussion ensemble literature for junior high or high school level ensembles, *Finale* includes the following instruments: orchestra bells, xylophone, snare drum, suspended cymbal, bass drum and timpani (only standard pair is needed) and is based in D Major with imitative 16th-note patterns and canonic entrances between parts.

—Lisa Rogers

One O'Clock Samba **IV**
Lynn Glassock
$8.00
Southern Music
1100 Broadway
P.O. Box 329
San Antonio TX 78292
One O'Clock Samba is a percussion ensemble for eight percussionists. The instrumentation is: 1. vibraphone, cabasa; 2. vibraphone, guiro; 3. marimba, agogo; 4. marimba, claves; 5. ganza, mark tree; 6. bongos; 7. congas; 8. bass drum. The tempo is quarter note = 88 throughout. The composition is approximately four minutes in length but could be much longer if the piece is opened for solos.

This would be a fun piece to perform. Two good vibe players are necessary for a good performance and one of them should be able to improvise over chord symbols. The drum parts are not difficult but each instrument should be played with the full understanding of a good sound. The mallet parts are not that difficult, and the four-mallet sections are in closed structure making them easy to execute. *One O'Clock Samba* would be an excellent choice for a high school percussion ensemble program or a college-level ensemble program of a "pops" nature.

—John Beck

5 Items for Solo Marimba and Percussion Ensemble **V**
Anthony Cirone
$24.95 (w/cassette)
CPP/Belwin, Inc.
15800 NW 48th Ave.
Miami FL 33014
5 Items is a 15:30 solo for marimba and percussion ensemble using five percussionists plus the soloist. A 4 1/3-octave marimba is necessary to perform the solo part. Other percussion instruments are: Player II—orchestra bells, xylophone, bongos, timbales; Player III—vibraphone; Player IV—suspended cymbal, finger cymbal, triangle, medium gong, guiro, cowbell; Player V—triangle, four concert tom-toms, five temple blocks, cymbal, maracas, three suspended brake drums; Player VI—four timpani, five woodblocks, bass drum.

Each movement is unique and has its own character, yet there is a unifying quality throughout the work that holds the composition together. The interval of an augmented fourth and the octave prevail and establish the tonality for the most part. There is also quite a bit of interplay between the soloist and the ensemble. Not all movements are in strict time, which gives the soloist and ensemble a chance to be creative. The accompanying cassette is well done and provides the listener with a definitive performance.

5 Items is an excellent composition for an advanced high school or a college ensemble. The solo part is not extremely difficult but does require a good four-mallet player. *5 Items* is an important contribution to the percussion ensemble literature—a solo part that is accessible to many players. Performers and audiences alike should find this a most rewarding and enjoyable piece.

—John Beck

It Don't Mean A Thing **V**
Robert Greenberg
$19.95
CPP/Belwin, Inc.
15800 NW 48th Ave.
Miami FL 33014
It Don't Mean A Thing is a percussion sextet in the style of Taiko drumming. A quote from the score sums up the composition: "To be played with energy, fury and the greatest possible precision throughout." The implication of the original Duke Ellington composition "it don't mean a thing if it ain't got that swing" is quite true for the work—it must swing in the nature of the Japanese Taiko ensemble. In this case, the O-Daiko ("great drum") of the Taiko ensemble is played by the bass drum, which keeps the other players swinging.

It Don't Mean A Thing is written for six percussionists using the following instruments: Player I—timpani (from player VI), 18" suspended cymbal, snare drum with snares, snare drum without snares, tenor drum, five temple blocks; Player II—timpani (from player VI) 18" suspended cymbal, four concert tom-toms (high); Player III—timpani (from player VI), 16" suspended cymbal, bongos, four concert tom-toms (low); Player IV—bass drum, snare drum with snares, snare drum without snares, bongos, four woodblocks; Player V—timpani (2), suspended cymbal, three brake drums; Player VI—timpani (4), four RotoToms.

The composition is divided into four sections that are played *attacca*, which gives the work a continuous flow. A basic rhythmic pattern of three 8th notes serves as a unifying figure used throughout the composition. This is a composition of dynamic contrasts and rhythmic drive. *It Don't Mean A Thing* is an excellent composition for an advanced high school or college percussion ensemble that would have strong appeal for performers as well as audience members.

—John Beck

GENERAL INSTRUCTIONAL VIDEO

African Drumming
Babatunde Olatunji
$39.95
Interworld Music
139 Noreiga St.
San Francisco CA 94122

Due to the growing interest in hand drumming and its importance in the college percussion curriculum, videos such as Babatunde Olatunji's *African Drumming* will be a welcome addition to any percussionist's instructional video library. Geared to the novice, this video is an excellent introduction to hand drumming in general and African hand drumming in particular. The instruction is clear and detailed, the camera work is good and the musical demonstrations (by both the drum trio and Olatunji himself) are excellent. In fact, the performances are the best part of the video and would definitely inspire an interest in hand drumming.

At times Olatunji gets a little long-winded when discussing the various techniques and appears nervous talking in front of the camera. Occasionally, long pauses occur in the middle of sentences and some may find his teaching style difficult to relate to. Even so, the content is very sound, especially the "Gun, Go Do, Pa Ta" method, which involves the vocalization of drum sounds and rhythmic patterns. Students are encouraged to first sing the patterns along with the video, then play along. As Olatunji emphasizes, "If you can sing it, you can play it."

Also included is a written supplement that contains all of the information in the order it is presented on the video, as well as easy to read block notations of the rhythmic examples. Students interested in authentic African drumming and who desire to develop basic hand drumming techniques will enjoy this video.

—Tom Morgan

DRUMSET

Ultimate Play-Along For Drums, Level 1 Vol. 1 **III-IV**
Dave Weckl
$24.95 w/CD
CPP Media Group
15800 NW 48th Ave.
Miami FL 33014

Dave Weckl has put together an educational package that combines sound musical advice and excellent play-along tracks. This seven-song package combines chart interpretation and a variety of musical settings to introduce the beginner to reading and creating appropriate drum parts.

The straight 8th note, 16th note, rock shuffle, rock ballad, Latin (bossa nova and cha-cha), swing and rock 'n' roll grooves form the basis of this package. Weckl presents several groove options, discusses the chart, details the "road map" and provides written examples and discussion about what he played and why he played it on the recording. After the student hears Weckl's version, a track without drums is provided for students to play the chart their own way.

While aimed at the beginning to intermediate drummer, this material might be difficult to use without input from a teacher. Some notation commonly found in drum parts might confuse the inexperienced reader. The book begins simply with rock charts but progresses to a swing chart that requires knowledge of the modern jazz idiom.

Details regarding specific fills, solo approaches and other details are left up to the reader, as they should be. The various musical situations that confront the drummer in the charts, such as soloing, altering a groove or creating an appropriate fill are presented in a concise, practical manner. Weckl offers sound musical and professional advice throughout, and the musicianship on the CD is excellent. This package would make a good introduction to chart reading for beginners because the bulk of the songs are rock-oriented yet do not omit Latin or jazz tunes. It would also serve as a logical predecessor to Weckl's *Contemporary Drummer + One* package.

—Terry O'Mahoney

Brazilian Rhythms for Drumset **III-V**
Duduka Da Fonseca & Bob Weiner
$29.95
CPP Media Group
15800 NW 48th Ave.
Miami FL 33014

This book/CD package is extremely well-written, well-recorded, easy to follow and a wellspring of information. From the opening chapter detailing the evolution of Brazilian music to the tunes at the end of the second CD, this package answers many questions asked by drummers wishing to explore this music.

Section One opens with recorded examples of a percussion section performing a samba, breaks the samba into its individual instrumental parts and continues with written examples of the samba and many variations including samba batucada, samba cruzado, samba with brushes, samba/funk and partido alto. The recorded examples accurately convey how the samba should *feel* vs. how it is notated.

Section Two covers the Bossa Nova (with brushes, sticks and a combination of the two). Section

Three provides numerous examples of the Baiao, first with a percussion section followed by drumset adaptations. It continues with the Afoxe, Caterete, Maracatu, Marcha, Frevo and odd-time grooves. Two sambas with guitar trio demonstrate the topics covered by the book at the conclusion of the CD.

The package is geared for intermediate to advanced players who would like to expand their musical vocabulary. Its difficulty lies primarily in achieving the proper feel for each of the grooves, not in rhythmic complexity. A glossary, bibliography and, most importantly, a discography are included to help the reader locate more material on the subject. This is probably the most complete volume on this subject to date.

—Terry O'Mahoney

Advanced Concepts **IV-V**
Kim Plainfield
$29.95
CPP Media Group
15800 NW 48th Ave.
Miami FL 33014

This 93-page book/CD package deals with the contemporary Latin/funk/fusion field. The book is divided into three parts: Technique, Contemporary Styles and Rhythmical Concepts. Plainfield presents many useful technique exercises and basic Latin grooves. He focuses on the mastery of the basic concept, leaving other books to delve into all of the possible permutations.

Plainfield begins the CD with a solo, then demonstrates various coordination exercises before moving on to the funk section. He takes a Gary Chester *New Breed* "component" approach to the funk section. Ostinato hand patterns are combined with various bass drum patterns, ride patterns are combined with snare/bass patterns, etc. to strengthen reading and coordination. He moves on to a linear approach similar to Gary Chaffee's *Patterns* books followed by a swing section that draws upon Ted Reed's *Syncopation* book. Samba foot and hand combinations followed by the Baiao, Mozambique, Guanguanco, Mambo, Songo and Afro-Cuban 6/8 grooves complete the Contemporary Styles section of the book. This last section is an abridged version of Frank Malabe's *Afro-Cuban Rhythms for Drumset* book.

The Rhythmical Concepts section deals with fill figures involving triplets, flams, paradiddle applications around the drums and cross-rhythms. Different orchestration techniques are applied to 16th and 32nd notes grouped into 5's and 7's. These examples illustrate concepts used by Dave Weckl, Vinnie Colaiuta and others.

All examples on the CD are played slowly at first and then up to tempo. Suggested practice regimens are helpful in measuring progress and pushing the reader to develop technique. Plainfield usually follows an exercise section with a solo utilizing the concepts or grooves just demonstrated—a nice touch.

Many of these concepts may be found elsewhere, but the value of this book is its consolidation of these ideas in one place. The intermediate to advanced player would find this manual very helpful.

—Terry O'Mahoney

Drumset Workouts **IV-VI**
Jon Belcher
$9.95
Irrational Behavior Productions
7529 126th Ave. NE
Kirkland WA 98033

While the material included in Drumset Workouts is not new, this is not just another "beat book" for drumset. The author has compiled an interesting collection of warmup patterns and technique exercises "intended to help the intermediate to advanced drumset performer achieve a more efficient and complete practice routine."

The "warmups" section includes fairly typical sticking patterns but also integrates the feet. Many of the exercises could be used as a starting point and later expanded into more complex patterns. Chapter Two is an introduction to simple polyrhythms such as 2 against 3, 3 against 4, and 5 against 4. These polyrhythms are then applied to both rock and jazz grooves in Chapters Three and Four, respectively. The exercises can be easily memorized and used as warmup exercises. Chapters Five and Six explore clave patterns and their application to contemporary grooves. The book concludes with a chapter dealing with triplet grooves.

This book would be useful as an introduction to many basic approaches to drumset practice and performance. The art of taking a single concept and applying it to the drumset in many ways is well demonstrated and may be the most valuable aspect of the book.

—Tom Morgan

Combinations 5/4
Richard Santorsola
$10.00
Playtime Productions
P.O. Box 3271
Boston MA 02101

In his *Combinations 5/4*, author Richard Santorsola is marketing a "tool for the drummer who wants more than prescribed drumming exercises or transcribed beats." To this end, Santorsola presents a package that includes a cardboard chart that serves as a receptacle for five long strips of narrow manuscript paper that can be slipped up and down the page, with a window on the front that allows two complete lines of manuscript to be seen at any time. On these five strips are notated rhythm patterns, each comprising one beat of time (beat note is a quarter note) that, when aligned, show two lines of rhythmic notation in 5/4 meter, or by using only three or four strips other meters, such as 3/4, 4/4, etc. The result is a device that allows the user the opportunity to explore numerous permutations of the patterns that result from manipulating the strips.

The strips are devoted to "topics" that include "sticking patterns," "ordering" (exercises to develop facility in using the instruments in the drumset in various combinations), "random group numbers" (juxtapositions of beat subdivisions from duples to octuplets), "matching lines," "snare/bass," "syncopations," "polyrhythms," "time/fill" and "odd time." The text provides extensive commentary explaining the use of this system. Not all of this explanatory material is as lucid as might be desired, requiring more than one reading.

Although the results of this movable-strip method could be duplicated by the creative use of conventional texts, Santorsola's publication encourages the user to be inventive and become personally involved in the practice experience rather than experiencing the somewhat debilitating effects of running down page after page of patterns in a drumset text. Any time that tedium can be mitigated and the practice session made interesting and even exciting, it should be applauded.

—John R. Raush

DRUMSET INSTRUCTIONAL VIDEOS

Drum Tips—Developing a Groove
Aronoff, Erskine, Smith, Weckl
$19.95
CPP Media
15800 NW 48th Ave.
Miami FL 33014

What a great idea! Take four great videos by four great drummers and extract from them all the comments and demonstrations pertaining to developing, practicing, and playing grooves. *Drum Tips—Developing a Groove* is exactly that, and makes it possible to easily compare and contrast the individual styles of Kenny Aronoff, Peter Erskine, Steve Smith and Dave Weckl. Each drummer discusses his personal approach to developing a good time feel, and the result is a video full of excellent suggestions for practicing time.

While there are a few differences in approach, it is very enlightening to see how similar the methods of practice are among the four players. For example, all four drummers have made extensive use of metronomes or click-tracks, but they have each found unique ways to use them. Each stresses the importance of developing a good basic groove before trying to become too complex. And most importantly, this video demonstrates clearly how these great solo drummers have made the perfecting of their time the priority in their practicing.

The excerpts are taken from *The Next Step* by Weckl; *Timekeeping II* by Erskine; *Basics of Rock Drumming* by Aronoff; and *Part One* by Steve Smith. *Drum Tips—Developing a Groove* is a very good teaching tool that should be very inspiring to anyone wishing to develop this most critical aspect of drumset playing.

—Tom Morgan

Bernard Purdie: Groove Master
Bernard Purdie
$39.95
CPP Media
15800 NW 48th Ave.
Miami FL 33014

Bernard "Pretty" Purdie is the *Groove Master*, and this entertaining and educational video proves why he is one of the most recorded drummers in history. Starting with the basics, Purdie discusses setup, comfort and balance, sticks and grip, and reveals his approach to warming up. He also

explains his use of "ghost notes" and the development of the legendary "Purdie shuffle." Throughout the instructional portions of the video his relaxed and humorous dialogue is delightful, clearly communicating his love of the drums and of making music.

The video features many examples of Purdie doing his thing—grooving, both by himself and with a bassist. Purdie demonstrates several styles: R&B grooves, a ballad in 12/8, Latin and jazz, all the while smiling, laughing and having a great time. It is evident that he is concerned with technique only as it contributes to the all-important groove. The intensity he is able to achieve using only quarter notes is inspiring and might be a revelation for students who are caught in the mire of excessive complexity. Even so, much of what he does is complex, too, especially the "Purdie Shuffle." Along with being a great educational resource, this video is an important documentation of the musical attitudes and playing techniques of one of the great drummers of this century.

—Tom Morgan

PERCUSSION RECORDINGS

Crossover Drums: Perfect Percussion Vol. 3
Tri-Perkussion
$26.00
Phono Music
Leuschnerstraße 1
D-70174 Stuttgart

Anyone looking for a recording representing the wide variety of sounds and musical styles found in contemporary percussion music will be very pleased with this compact disc. The compositions are excellent, the performances are without exception superb and the recording quality is state-of-the-art.

The disc features the percussion group Tri-Perkussion, made up of three wonderful German percussionists: Gunter Kamp, Gunther Peppel and Thomas Keemss; all of whom are music educators as well as performers. They are equally at home playing rags, avant garde, lyrical marimba pieces, or rock and funk drumset grooves.

The eclectic mix of literature included here is impressive. Along with some old standards like *Rainbow Ripples* by George Hamilton Green and *Meditation*, the second movement of the Creston marimba concerto performed with organ accompaniment, Tri-Perkussion performs both important new works and transcriptions of older classics. *5 Aspekte Für 3 Schlagzeuger*, op. 88d and *In Memoriam für Orgel und Schlagzeug*, op. 74, both by Bertold Hummel are inventive and moving works.

Transcriptions of two inventions by J. S. Bach are performed well, but most impressive is a short organ transcription by C.P.E. Bach in which the xylophone and vibraphone play the upper parts and the marimba takes the role of the pedal. The different timbres of the three instruments effectively accentuates the individual voice parts. *Aria di chiesa*, by Allessandro Stradella also translates very well to the keyboard percussion medium.

—Tom Morgan

New Music from the Americas, 1
$16.00
Editions Shelan Publications
6351 Transisland Ave.
Montreal,
Canada H3W 3B7

New Music from the Americas, 1 was made possible by a generous donation from the estate of the late American composer Gitta Steiner. This compact disk, including several of her better-known compositions and music written by her friends, is in her memory. Three of Gitta Steiner's compositions for percussion are performed on the CD: *Trio 1969, Fantasy Piece for Marimba Solo* and *Three Bagatelles.*

Trio 1969 is performed by Alcides Lanza, Pierre Béluse and Francois Gauthier. It is one of Steiner's most significant compositions, featuring jazz rhythms, virtuoso solo writing and colorful instrumentation that captures the interest of the listener.

Fantasy Piece for Marimba Solo (1978) was written for percussionist Karen Ervin and is performed brilliantly by Canadian percussionist D'Arcy Gray. It opens with an extended tremolo that changes into multiple glissandi. A lyric section follows with the beautiful tones of the instrument singing a haunting melodic line. Following is a quasi cadenza and the composition ends with a quasi toccata.

Three Bagatelles (1990) is the last piece completed by Steiner. Written for the vibraphone and superbly performed by Francois Gauthier this work features three short movements each with its own character. The first bagatelle is atmospheric, the second an extended single-line phrase played first without rhythm and secondly with improvised phrasing and jazz rhythms, and the third bagatelle reintroduces the harmonic idea with interrupting phrases written in a static manner.

The other compositions on the CD are not percussion-related but represent works by composer friends of Steiner from Latin America. *Aquello* by Mariano Etkin, *Arghanum V*, by Alcides Lanza and *Invencion and Checan VI* by Edgar Valcarcel. *New Music from the Americas, 1* is an excellent CD and a fine tribute to Gitta Steiner. It is well-recorded and well-produced.

—John Beck

Percussion by William Kraft
$16.95
Crystal Records
2235 Willida Lane
Sedro-Woolley WA 948284

As percussion discographies are updated, one of the more important additions will be this Crystal Records' 1993 publication of percussion music by William Kraft. This CD contains five of Kraft's compositions—*Triangles, Theme and Variations, Momentum, Soliloquy: Encounters I* and *Quartet for Percussion.* In 1970, *Triangles, Momentum* and *Theme and Variations* were originally released by Crystal on an LP. Although the other two tracks, *Soliloquy* and the *Quartet for Percussion* were recorded in 1975 and 1992, respectively, they were not previously released. For this CD, all five selections were remastered digitally.

Of the first three tracks, *Momentum* will perhaps be most familiar to numerous percussionists who have played it in college percussion ensembles. This octet, originally commissioned by NACWPI, has since become something of a classic in the percussion ensemble repertoire. Here it is played by the "Pacific Percussion Ensemble" comprised of Les Debbold, Karen Ervin, Linda Sue Marks, Todd Miller, James Quinn, Tom Raney, David Seffinger and Barry Silverman.

For those whose memory needs some jogging, *Triangles* (the title derives from the disposition of the instruments on the stage) is a concerto for percussion soloist, accompanied by a ten-piece chamber orchestra comprised of four woodwinds (flute, oboe, clarinet, bassoon), three strings (violin, viola, cello) and three brasses (trumpet, horn, and trombone). The performance of the ten members of the Los Angeles Philharmonic who make up the chamber orchestra complements that of Silverman, who displays his artistry in manipulating the forty-instrument percussion arsenal at his disposal.

In a lighter vein, *Theme and Variations*, which Kraft wrote as the finale of an *Introduction to the Percussion Section*, utilizes twenty-seven instruments played by a quartet of percussionists. The first variation features cymbals, bass drum, snare drum and timpani; the second variation utilizes metallic and wooden timbres; and the third variation features membranophones. Kraft displays his knack of writing "melodically" using non-pitched as well as pitched instruments.

The first of the two tracks that were not previously released, *Soliloquy: Encounters* for solo percussionist and tape, is a work that some readers may have heard at the PAS National Conference 1975 in Chicago played by Karen Ervin, who commissioned the piece. Ervin wanted a piece that would be easy to take on the road—thus the rather modest instrumentation of vibe, bongos, snare drum, tenor drum, pedal bass drum and tam tam. The tape was generated from naturally produced sound sources. On this recording we hear Thomas Raney as soloist. The multiplicity of sounds he generates from the instrumentation, especially the many sounds he coaxes from the vibraphone enhanced by the taped sounds, give the finished product a tonal impact of extraordinary proportions.

For this listener the highlight of the disc is the final track, Kraft's *Quartet for Percussion*, originally commissioned by the California State University, Sacramento, School of Arts and Sciences and here played by the "Percussion Quartet from Tanglewood," made up of Frederick Biorlin, Ian Craig McNutt, Daniel Florio and Brian Jones and conducted by Frank Epstein. From the subtle opening of the first movement

("Spectral Dance"), using vibraphones and drums played with brushes, through the ethereal second movement ("Mists"), with its bowed vibes, glockenspiel and tam tams played with metal rods, and the dramatic third movement ("Mistral"), which brings the work to an exciting close, Kraft displays his mastery as a composer working in the same medium in which he has also excelled so notably as a percussionist and timpanist. This track alone makes this CD a top-priority acquisition.

—John R. Raush

Across Time
Rebecca Kite
$20.00
GP Percussion
Box 19021
Minneapolis MN 55419

Across Time is a collection of original and transcribed works for solo marimba performed by Rebecca Kite. The compositions cover various musical eras such as the Renaissance and Baroque periods and all transcriptions are by Kite. Two of my favorite selections are *Time* by Minoru Miki and *Ciaccona in d minor* by J.S. Bach/trans. Kite.

—Lisa Rogers PN

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—Dave Samuels

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PASIC '96/Nashville, Tennessee—November 19-23, 1996

By Bill Wiggins, Host

THAT'S RIGHT GANG, IT'S BACK TO Music City for the Percussive Arts Society's International Convention. November 19-23, 1996 are the dates set aside for thousands of drummers and percussionists to swarm the Stouffer Nashville Hotel and adjacent Nashville Convention Center for our annual extravaganza of everything in the percussive world.

Nashville and the host facilities have retained all the features that made PASIC '89 such an outstanding success: central locations, great transportation facilities, a first-class hotel and convention center, friendly people, reasonable prices and a musical environment second to none. But there's more! Nashville's historic Market Street and Broadway entertainment district is just a few steps away and livelier than ever. We expect to catch some of our more respectable members pursuing the rhythmic intricacies of the Cotton-Eyed Joe on the 3,000 sq. ft. dance floor of the Wildhorse Saloon, or gawking at the rock 'n' roll memorabilia on the walls of the Hard Rock Cafe-Nashville, both new additions to the Nashville scene.

You're going to find many more new and interesting features of Nashville, Tennessee when you return for PASIC '96. Make your reservations early! PN

The Percussive Arts Society sends out press releases monthly to publications, manufacturers and retailers in the percussion industry to keep them informed of the latest PAS activities. The space here is reserved for reprints of these official releases. For additional information on any item printed here, write to PAS, P.O. Box 25, Lawton, OK 73502, or call (405)353-1455.

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PAS MEMBERSHIP TOPS 7,000

LAWTON, OKLAHOMA--When Joe Lee of Greenville, NC signed up for his Percussive Arts Society membership, little did he know that he would be helping the society to set a record.

Lee is the 7,000th member of the Percussive Arts Society. His membership has increased the PAS roll to an all-time high in its 32-year history.

The Percussive Arts Society had its beginnings as a small group of 14 percussionists that met informally in the late 1950s during the Mid-West Band Clinic held each December at Chicago's Sherman House. In 1961, Remo Belli, owner of Remo, Inc. and Robert Winslow, a professional percussionist and North Hollywood high school band director, worked together to formalize the organization, which resulted in the Society's first publication, *Percussive Arts Society Bulletin*, produced on a mimeograph machine donated by Belli.

Today, the Percussive Arts Society is an international, educational organization with 65 chapters in 51 countries, as well as clubs for junior and senior high school students. Its publications include the journal *Percussive Notes* and the newsletter *Percussion News*. The Society offers membership benefits such as health, life and instrument insurance, credit card and travel plans, and many more. Its headquarters is currently being expanded to include additional museum display and storage space for anticipated donations.

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