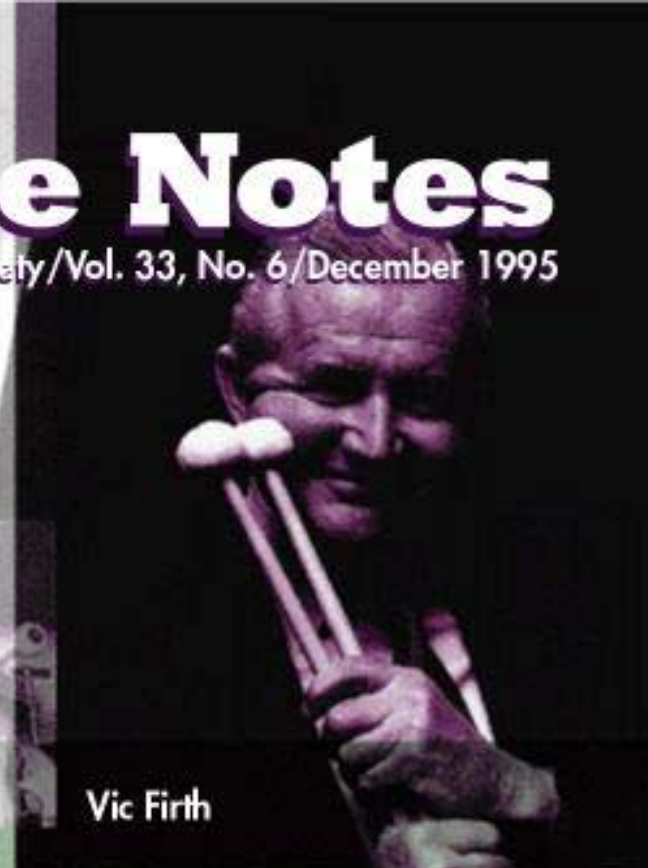
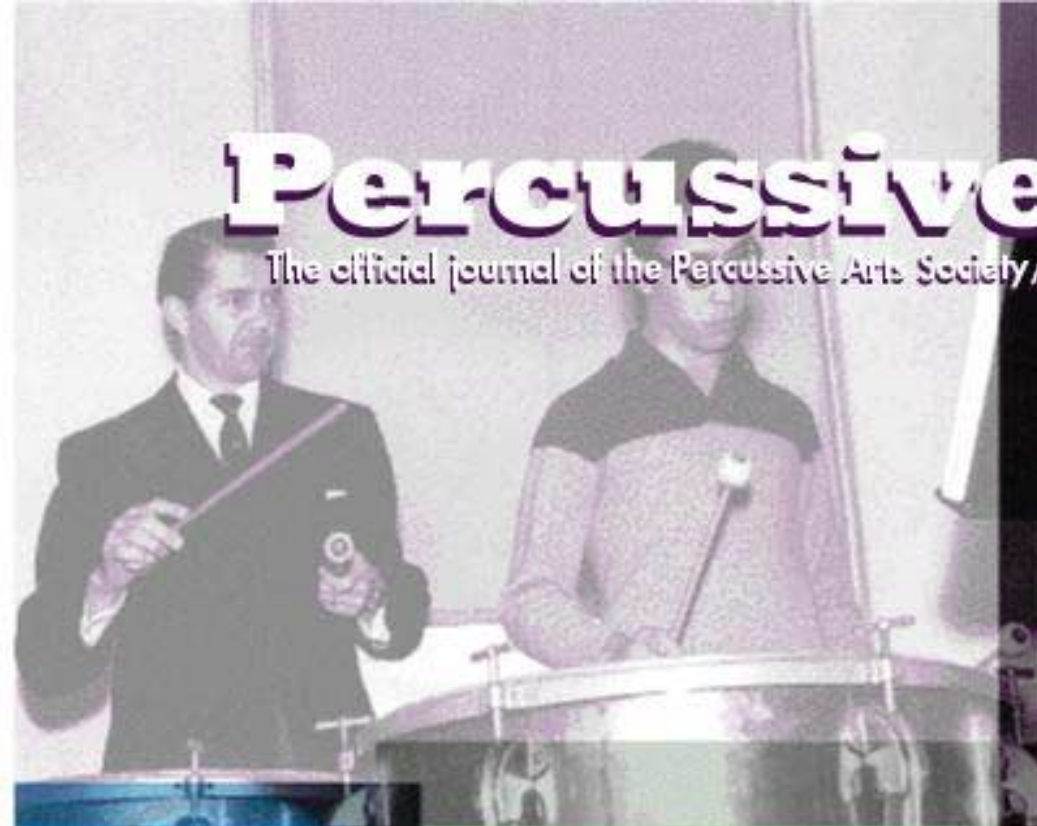


Percussive Notes

The official journal of the Percussive Arts Society/Vol. 33, No. 6/December 1995



Vic Firth



George Gaber

HALL OF FAME



Jim Chapin



- Peter Erskine on Learning the Music for a Gig
- Sound Reinforcement for Marching Percussion
- The Cyclic Form in North Indian Tabla



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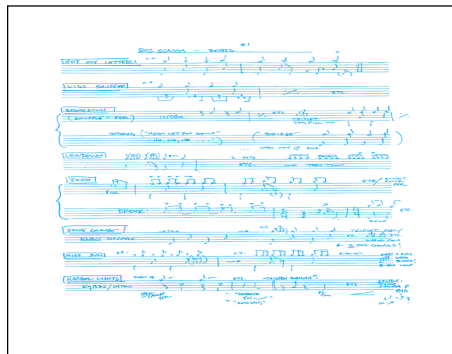
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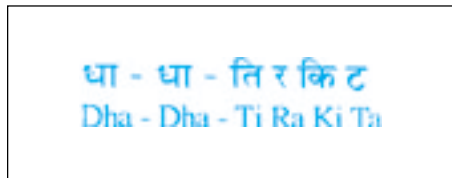
Percussive Notes

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Cover photography provided by the New England Conservatory of Music (Boston), Indiana University (Bloomington, IN) and Rick Mattingly



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Theresa Dimond, PASIC '97, Anaheim, CA—Nov. 19–22, 1997

PERCUSSIVE ARTS
SOCIETY
HALL OF FAME

(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
Jim Chapin, 1995
Vida Chenoweth, 1994
Bobby Christian, 1989
Michael Colgrass, 1987
Cloyd Duff, 1977
Vic Firth, 1995
Alfred Frieze, 1978
George Gaber, 1995
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



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™).

President's Report

By Garwood Whaley

WOULD LIKE TO BRING EVERYONE up to date on several significant events of this past year. Our museum and storage facility were opened on time and on budget! We now have a facility that is both aesthetically wonderful, efficiently designed and well-suited to our present and future needs. The debt on the original building was paid off last year. The cost of our addition was \$300,000, of which the McMahon Foundation paid \$200,000, leaving PAS with a final cost of \$100,000. I am pleased to inform you that as of December, our remaining debt will have been reduced to \$35,000. The bottom line is that we now have a facility worth close to a million dollars, which should be paid off within a year. This, of course, was made possible by many individuals; on behalf of PAS, I thank each of you.

Our present membership is 8,018—an increase of 64 percent over the past three years. PASIC attendance this year was 3,844.

Recently, PAS has become the trustee for two new scholarships that will be given in the name of notable members of the percussion community and proud PAS members. These scholarships, whose equity value is \$45,000, will be presented to PAS student members in order to further their percussion studies. The Larrie London Memorial Scholarship was founded and funded by Bob Zildjian and the Sabian Company, and the Fred Hoey Memorial Scholarship was founded and funded by Remo, Inc., Remo Belli, President. It is the intent of the founders to provide seed money to begin the scholarships with the hope that



further contributions will be forthcoming. These two funds have established PAS as a scholarship trustee, and it is our hope that some day we will be able to distribute many scholarships with values in the millions of dollars.

Articles about PAS written by Board member Rick Mattingly recently appeared in *The Instrumentalist* and *Modern Drummer*, with a forthcoming article planned for *BD Guide*, whose circulation includes every high school and college band director in the United States. An article about PAS and this year's PASIC also appeared in *RhythmMusic*. This wonderful exposure can do nothing but increase awareness of PAS and what we have to offer.

The Percussive Arts Society Reference Library is now open and, although its holdings are nowhere close to complete, we do have all back issues of *Percussive Notes*, *Modern Drummer*, *Percussionist*, *Modern Percussionist*, *Drum Tracks* and *Drum* magazines, DCI videos and music from several publishers. Now that we have storage space, we will be writing to publishers requesting their entire catalogs of percussion music. This is an exciting step for PAS in our quest to become the most comprehensive percussion reference center in the world.

Two years ago we brought members of the percussion industry to Lawton for two days of intense idea development that brought about positive changes in the relationship between PAS and the industry. The concept of bringing the entire Board of Directors to Lawton has moved from a mere possibility to a reality. Next summer, the Board will meet in

Lawton for two full days. I believe that the timing of this meeting is perfect since major problems have been solved, financing is secure, membership is strong and growing, and our image is positive. Basically, our house is in order and we can now focus on the details of today as well as the needs of tomorrow.

With this in mind, our summer meeting will be divided into two distinct agendas. First, we will look at our present organization to polish what we already have. By closely scrutinizing all aspects of PAS, we will have the ability to make changes, and delete from or add to our present program. Second, we'll look to the future in order to decide where we want to be in two years, five years, ten years and beyond. It is my expectation that we will leave Lawton as a strengthened and recommitted Board, having renewed our support of one another and having accomplished a far-reaching and positive agenda for the future benefit of PAS.

People love to be associated with excellence. Children dream about being on first-place athletic teams. Musicians strive to perform with the finest ensembles. Politicians work for a winning party. Fellow members of the Percussive Arts Society, we are in the company of excellence. Our collective support, hard work and, perhaps most important, our belief is responsible for the present, positive state of our organization. As colleagues in this society of excellence, let us rejoice at our success, express our enthusiasm and continue to work on behalf of PAS.

Warm regards,

VALPARAISO UNIVERSITY PERCUSSION FESTIVAL

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PASIC IN PHOENIX

Thank you for the October 1995 issue giving a preview of PASIC '95 in Phoenix. I enjoyed learning more about the featured performers in their individual articles, which were not only informative but entertaining. As a percussionist who has not been exposed to musicians from outside Arizona, I think it is great that it is in Phoenix!

Alisa Miller

ADDRESSING THE AUTHORS

I have been a PAS member since age 12 and read your publications from cover to cover. Sometimes when reading an article I want to contact the author to ask more details or discuss something. But I never can find the address of the author. Don't you think it would be a good idea to mention authors' addresses, like most scientific journals do? Keep up the good work.

Dooms Bruno, Bondgenotenlaan 155, 3000 Leuven, Belgium

Editor's note: Anyone wishing to correspond with PN authors can do so by sending a letter addressed to the author c/o Percussive Notes, P.O. Box 25, Lawton OK 73502, and the letter will be forwarded.

CALL FOR SELF-PUBLISHED DRUM BOOKS

The PAS Drumset Committee is organizing an annotated bibliography, which will serve as a Drumset Resource Book. It will be designed as an easy-to-use reference guide for both drumming and non-drumming educators. Specific topics (e.g., tuning, set-up, technique studies, jazz, rock, etc.) will be addressed and references made to those books and videos that contain information on each subject.

If you would like your self-published book(s) to be considered for this project, please send them to PAS Drumset Committee Chairperson Ed Soph at the address given below. Every book received will be reviewed by PAS Drumset Committee members for possible inclusion in the Drumset Resource Book, but the committee does not guarantee that every book will be included. If you would like your book to be returned once this project is completed, you must include self-addressed packaging with prepaid postage; otherwise, books will be donated to the PAS Reference

Library in Lawton, Oklahoma. Any questions regarding this project may be sent to Ed Soph at 1620 Victoria Drive, Denton TX 76201.

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HALL OF FAME

Jim Chapin

YOU'LL RARELY SEE JIM CHAPIN WITHOUT a pair of sticks and a practice pad. Part of it is his sheer love of playing; part of it comes from when his book *Advanced Techniques for the Modern Drummer* was first published in 1948 and he was frequently challenged to prove that the patterns and exercises in the book could actually be played.

"A lot of my inspiration came from guys who played the shuffle, like Lou Fromm, Cozy Cole, O'Neill Spencer and Arthur Herbert," Chapin says. "My approach was to start with the shuffle rhythm in the left hand and then leave notes out of it while the right hand maintained the standard swing ride-cymbal pattern. A big misconception is that the book came out of what the bebop drummers were doing, but all the exercises that showed how to play dotted-8th/16ths, straight 8ths, triplets and 16th notes against the cymbal pattern were written in 1941—long before bebop.

"By the time I put the book out in 1948, the bebop era was in full flower, so I wrote some exercises with a lot of the phrases I heard the bop drummers playing. But those drummers didn't play independently. When they would play those phrases, they would stop the cymbal or play it in unison. All I did was notate the mechanics and show how to play those phrases while keeping the swing pattern going on the ride cymbal."

The bop drummers were quick to take notice. "He beat a lot of drummers up with that book," says Max Roach. "We were all stumbling on it. But he made a significant contribution to conceptualizing what the drumset is all about, explaining it so clearly in his book."

For well over four decades, "the Chapin book" has been considered the definitive study on coordinated independence as applied to jazz drumming,

and generations of drummers have struggled to master it. "I started studying from *Advanced Techniques* when I was about thirteen, and it was the first really frustrating thing I had encountered," says Dave Weckl. "That book definitely put me through changes. It was helping both my reading and my coordinated independence, and it brought me to a new level of concentration and ability. I went through it again with Ed Soph in college, and Ed had some different approaches using the same material, so it was the same thing all over again at a higher level. I always recommend that book."

Chapin stresses that his intent was never to develop technique for the sake of technique. "The idea behind the exercises was to teach independence, not that drummers should use those patterns all the time when they play," he explains. "Independence is a very appealing thing, and it's like anything else: If you have it, you want to use it. But that's not necessarily the best way to play music. Rather than overplaying, someone would be better off underplaying, like Mel Lewis did—doing something that doesn't require any technique, just a nice feel."

Chapin admits that much of his early preoccupation with developing the exercises in the book could be seen as overcompensating for not having started drumming until he was eighteen years old. "I started in the spring of '37, and in the summer of '38 I went out with a band. I was terrible," he laughs.

Several people, including Gene Krupa, suggested to Chapin that he study with Sanford Moeller. "Moeller made you play things with a continuous motion," Chapin said in a 1981 *Modern Drummer* article. "The motion was the message. You made the motion and the stick played it. After a while, it almost played itself.

"Moeller analyzed everything and stressed taking everything apart. If you played a paradiddle, you would learn what each hand did by itself. So from the time Moeller showed me that, I was able to think in terms of doing one thing with one hand and one thing with the other. That was the reason I got into the things that later developed into the book."

Chapin was also watching other musicians. "Pianists and organists as far back as Bach had used independence to play a line with one hand and a counterline with the other," Chapin says. "So why did drummers have to play everything hand-to-hand?"

While Chapin was writing out independence exercises in the early '40s, he was playing at New York's Hickory House jazz club with Flip Phillips at night. Chapin was drafted during World War II, and after he got out of the army he worked jazz gigs in Greenwich Village and with big bands at Roseland and the Acadia ballrooms. He went out with the Casa Loma orchestra for a time, and worked in Atlanta for a spell before returning to New York.



RICK MATTINGLY



Putting the needs of his growing family (the late singer Harry Chapin was one of his sons) before his jazz career, Chapin settled into a life of teaching and playing mostly dance jobs, with an occasional jazz gig here and there. He released a Music Minus One album based on *Advanced Techniques*, as well as other MMO productions featuring big band, jazz, rock and combo arrangements. He also released two albums on the classic jazz label: *Skin Tight*, which featured big band drumming, and *The Jim Chapin Sextet*, which featured the group that Chapin used on Monday nights at Birdland in the mid-'50s.

In 1971 Chapin published his second book, *Independence—The Open End*. Innovative in design, it featured removable pages that could be superimposed over each other to create seemingly endless patterns, and it was generally agreed that one could never really “finish” the book. Expensive to produce, the book has only been published sporadically in limited quantities, and is somewhat of a collector’s item.

Today, Chapin is still as enthusiastic as ever, and is a

familiar sight at PAS conventions and NAMM shows where he never tires of demonstrating “the Moeller stroke” or astounding people with displays of speed and independence. Perhaps his greatest gift as a teacher is his ability to infuse students with his own excitement about drumming.

“Once you meet Jim you understand why he was ahead of his time, because he’s an innovative person who has tremendous passion for his craft,” says rock drummer Kenny Aronoff. “It was inevitable that he would come up with something like that book, because he had to do something with that passion.” PN

Rick Mattingly is Editor of Percussive Notes, a member of the PAS Board of Directors and Chair of the PAS Publications Committee. His articles have appeared in *Modern Drummer*, *Modern Percussionist*, *Musician*, *Down Beat* and the *New Grove Dictionary of Jazz*, and he is percussion consultant for Hal Leonard Corporation.

By
Rick
Mattingly

HALL OF FAME

Vic Firth

EVERETT "VIC" FIRTH—TIMPANIST, EDUCATOR, entrepreneur and composer—says that he was "honored and delighted" when informed of his election to the PAS Hall of Fame. "Compliments from one's peers are the thing a person values most," he said, "so I feel it is a great distinction to be selected for the Hall of Fame."

Born June 2, 1930, in Winchester, Massachusetts, and raised in Maine, Firth is the son of Everett E. and Rosemary Firth. His father was a successful trumpet and cornet player who started young Vic on the instrument when he was only four. Fortunately for the world of percussion, Firth was not destined for a career as a cornetist. He soon began to study arranging, with additional lessons on trombone, clarinet, piano and percussion. By the time he was in high school, he had gravitated full-time to percussion, studying first with Robert Ramsdell and later with George Lawrence Stone, Salvy Cavicchio and Larry White. By the age of sixteen he was actively pursuing a career as the leader of his own 18-piece big band, playing vibes and drumset throughout the New England area.

Upon graduating from high school, Firth attended the New England Conservatory of Music where he studied with Roman Szulc, then the timpanist with the Boston Symphony Orchestra. In addition to his studies in Boston, Firth made biweekly trips to Juilliard in order to study with Saul Goodman. When Szulc retired from the Boston Symphony Orchestra

and auditions were held for the position, Firth was selected for the job. At age twenty-one, Firth was the youngest member of the Boston Symphony Orchestra and the Boston Pops Orchestra, the average age in 1952 being about fifty-five. Not yet finished with his Bachelor's Degree from the Conservatory, he had to make special arrangements in order to complete his course work and degree.

Firth's teaching career at the New England Conservatory also began before he had graduated,

first in the preparatory department, then as head of the percussion department, a position he has held since 1950. He has guided numerous gifted students through their education, not only at the conservatory, but also at the Berkshire Music Center, Tanglewood, summer home of the BSO. Percussion students who have studied with Firth hold key positions throughout the world. He is hesitant to mention outstanding pupils, but he fondly recalls a class on percussion techniques for a Copland seminar that included three young conductors—Claudio Abado, Zubin Mehta and Seiji Ozawa.

When asked about Firth's teaching style, *Late Show with David Letterman* drummer Anton Fig, who studied with Firth at the New England Conservatory, stated that "Vic is a very dynamic and forceful individual. He draws you into his highly productive work ethic. His lessons give you clear direction, not only with music but with life. He provides a balanced role model for the importance of work, family and compassion for other human beings."

This work ethic, along with the support from his wife, Olga, and two daughters, Kelly and Tracy, provided the drive to succeed in the business world in addition to performing music. Unsatisfied with the sticks available during his early years, Firth, like many percussionists, began making his own. Realizing that a concert violinist might spend \$2,000 to \$10,000 on a bow, he thought it strange that a superior quality stick was not widely available for symphonic percussionists. He began with timpani mallets, making round heads with no seams. As his students began using his sticks and dealers began asking for them, he made the decision to expand the manufacturing process.

Unlike his other successful business ventures—an investment partnership and an art gallery—Firth had no clear plan for developing his stick business. The driving principle was quality, with a guarantee that each pair would be straight and matched in pitch. What began in 1960 as a basement operation out of his home has now expanded into a corporation with two plants, a main office and over 150 employees to handle the manufacture and worldwide sales of his sticks. Firth proudly cites the active involvement by his family in the day-to-day operations of his business. Anyone who has visited the Firth booth over the years at PASIC has probably met Olga, Kelly or Tracy.

Although most young percussionists are familiar with the name Firth because of his sticks and mallets, many promising students first encounter Firth's musical substance through his numerous compositions and etudes. *Encore in Jazz* is a staple of the percussion ensemble repertoire, and his *The Solo Timpanist* etude book has set the standard for audition material at the all-state or college entry level. Few students seriously study timpani without sweating over etudes from this book.





As a performer, Firth recalls memorable performances with such legendary conductors and musicians as Leonard Bernstein, Serge Koussevitsky, Leopold Stokowski, Jascha Heifetz and Vladimir Horowitz. "Vic is quite simply the consummate artist," says Boston Symphony Orchestra conductor Seiji Ozawa. "I believe he is the single greatest percussionist anywhere in the world. Every performance that Vic gives is informed with incredible musicianship, elegance and impeccable timing. I also feel very lucky to count him as a dear and cherished friend, and it has been one of the great joys of my life to get to know him and his dear wife Olga."

Asked what his key to success has been, Firth responds, "I still enjoy the music as much now as I did when I started! The [Boston] Symphony just performed Tchaikovsky's *Sixth Symphony*, and it was as beautiful as the first time I heard it." Other keys to succeeding include a highly competitive nature and enthusiasm for life. "Mostly though," says Firth "I've just been in the right place at the right time."

Perhaps no one summarizes Firth's esteem in the percussion community better than jazz drummer Peter Erskine. "I have had the great pleasure of knowing Vic personally for twenty-five years," Erskine says, "and thanks to television and recordings, I have known his great music-making as timpanist of the Boston Symphony for even longer. And I have used his sticks since high school. Vic is the consummate musician, teacher and business person. No matter whose drumstick or mallet you use, we must all be grateful to Vic Firth for raising the level of stick and mallet design and production. Simply put, I wouldn't want to make any of my music without his sticks, and I cherish the friendship of the man and his family. Congratulations, Vic!" PN

James A. Strain received his DMA degree from the Eastman School of Music and is currently Assistant Professor of Percussion at Kansas State University. He is Percussionist and Assistant Timpanist with the Topeka Symphony and is an active soloist, author, composer and clinician. Strain is a Historian for the PAS.

By
James A.
Strain

HALL OF FAME

George Gaber

WHEN TOLD OF HIS ELECTION TO the PAS Hall of Fame, George Gaber responded, "I am overwhelmed to be chosen for this honor. There are so many great percussionists in the Hall of Fame, and some who I have worked alongside, including Sammy Herman, Harry Breuer, Billy Gladstone and Cloyd Duff—men who have always had my deepest respect and admiration. To be included in the PAS Hall of Fame with so many great artists is a great honor, and I feel very privileged."

Distinguished as both a performer and teacher, Gaber's lifetime achievements include work with many of the most important orchestras, composers and conductors of the twentieth century. His dedication to teaching and standard of excellence live on in his numerous students who are involved in all areas of music throughout the world.

Gaber became a musician in the exciting, music-filled atmosphere of New York in the 1930s. He studied snare drum with David Gusikoff, timpani with Karl Glassman and keyboard instruments with Joe Castka. He also studied at Juilliard and the Manhattan School of Music and did graduate study at Cooper Union in Architecture Design.

He started professionally with dance bands and Latin groups. Gaber toured the U.S. with the Ballet Russe De Monte Carlo Orchestra from 1937-39 and was timpanist of the Pittsburgh Symphony with Fritz Reiner as conductor from 1939-1943. In 1940 Gaber was chosen by Leopold Stokowski to be timpanist with the All American Youth Orches-

tra (AAYO) for its South American tour.

Cloyd Duff, who played percussion with the AAYO during that time, recalls, "George is one of a kind. I have always admired his teaching and his performance. He has fantastic timpani pedaling technique, a thorough knowledge of the classics and show business, and a vast knowledge of all percussion instruments—especially ethnic instruments. He is sincere and generous as a teacher, and over the years I have often suggested that my students study with him."

Gaber's work in New York throughout the '40s and '50s included performances and recordings with symphony, jazz, modern dance groups, opera, radio, film and TV productions. He worked with conductors and composers Gian Carlo Menotti, Duke Ellington, Lukas Foss, Paul Whiteman, Noah Greenberg, Erich Leinsdorf, Otto Klemperer and Heitor Villa Lobos. He worked closely with and premiered several works by Darius Milhaud, Igor Stravinsky, Paul Hindemith and Bela Bartok. He played with the Los Angeles, Israel Philharmonic, Baltimore, Minnesota and New York orchestras under the batons of Leonard Bernstein, Zubin Mehta, Sergui Comissiona, Fritz Reiner, Leopold Stokowski and Walter Susskind.

In 1960 Gaber moved to Indiana University, where he focused on teaching and building a university percussion curriculum and department. "I had a taste of teaching in New York, which stimulated my dream about what a percussion curriculum could be," he says. "The music that students studied at school didn't reflect what was I was performing as a professional. I wanted to include Baroque music, Renaissance music, pop music, jazz, ethnic percussion and drumset. In 1960 these instruments and styles of music were not played by college percussionists. At Indiana, I was free to pursue my dream and develop this type of study."

Gaber brought his extensive experience in orchestral, studio and freelance percussion to his teaching. He built a percussion department that, by the mid-1970s, had a reputation for excellence that drew students from around the world. He has lectured and served as an adjudicator at music schools and festivals in the U.S. and around the world including Canada, Costa Rica, Australia, Mexico, Brazil, Israel, Japan and China, including the Aspen, Colorado and Banff, Canada Music Festivals. The Secretary of UNESCO in Paris recommended him as advisor and participant for the "Percussion of the World" Festival of Iran in 1969.

In addition to teaching at Indiana University, Gaber continued to premiere and perform new music, working with composers Dave Brubeck, David Baker, Lukas Foss, Donald Erb, Fred Fox and John Eaton.





Gaber's accomplishments as an educator are reflected by the activities of his students who are employed in symphonies, colleges and universities, recording studios and in the music business around the world. The most well-known of these include Cleveland Orchestra principal percussionist Richard Weiner, jazz drummer Peter Erskine and rock drummer Kenny Aronoff.

Dr. Kay Stonefelt says of Gaber, "When he took the position at IU in 1960, he was one of the most knowledgeable and influential people in the world of percussion. He had worked with Stravinsky, Milhaud, Bartok and Hindemith. Gaber was a link to the source—a connection with the composers of the literature we perform as percussionists."

Perhaps Gaber's greatest contribution to percussion is his dedication to excellence. Dr. Stuart Marrs says, "Gaber instilled in his students an inextinguishable drive for the pursuit of excellence. In turn, these students have passed this legacy on to their own students."

Gaber also brought professionalism and thoroughness of preparation to each performance setting. Dr. Norman Weinberg recalls, "The most valuable thing I learned from George was, no matter what it takes, *make your part*. I'll never forget my first percussion ensemble rehearsal at IU. I had a part with an insanely fast switch from timpani to claves. The timpani part was too fast to do with one stick and I

didn't make the switch the first time. Gaber stopped and pointed out that I missed it. We did it a second time and I still couldn't make the switch. The third time he stopped and said: 'Make the part. That's what separates the men from the boys.' I spent the next week figuring out how to make this part work. Finally I built a stand so I could suspend one clave and play the timpani part holding both a timpani stick and the other clave in my left hand. When I nailed the part at the second rehearsal, Gaber just looked at me and smiled." PN

Rebecca Kite, president of GP Percussion, lives in Minneapolis where she does solo marimba and freelance percussion performance. She teaches at the University of St. Thomas in St. Paul and the University of Minnesota in Minneapolis. She attended graduate school at Indiana University School of Music, where she studied with George Gaber from 1975 to 1977.

By
Rebecca
Kite

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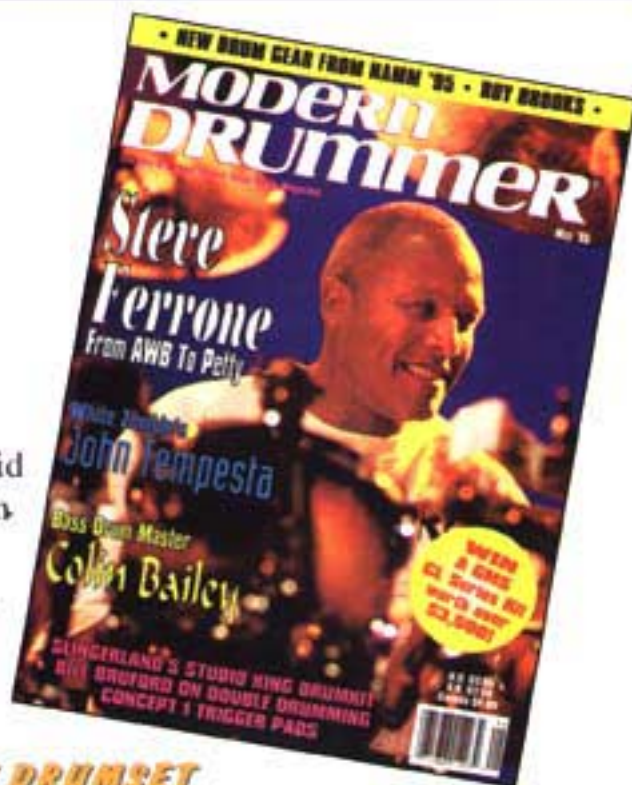
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The Drummer Inside the Music

By Horacee Arnold

STARTING IN MY PRE-TEEN YEARS, I began beating on all sorts of things, all the time, so much so that one day while sitting in front of a store playing on a cardboard box, a lady came out of the store and offered me a dime to stop. From that time on, I have made it my quest to turn the situation around. Fortunately, I've gotten a lot better and more than doubled my first dime.

Along the way I discovered something more. Not only do I love playing drums, but I love music—all kinds of music. And, most noticeably, I love composing music. I have come to the conclusion that I have learned as much, if not more, about my instrument through composition as I have by working on technique and mechanics.

While technique is indispensable, I view it as being as basic as speaking in a way that articulates your thoughts clearly. However, taste and musical judgment are as important to musical ideas as technique—in fact, maybe more important in communicating your thoughts and feelings to the listener.

One of the many benefits that I noticed in my pursuit to fine-tune those two components, composition and drumming, is that my sensibilities have become more acute as to how to get to the core of what will enhance the music, or what will take it to a higher level of performance. Let's explore the meaning of my expression "drummer inside the music."

By nature, drummers spend the bulk of their time developing their skills as players, which is great when it comes to mastering pulse, meter, rhythmic ideas and your own sound. However, for harmonic and melodic comprehension you must go to some other source to understand how these elements are used effectively in the compositions you perform. Most drummers develop their harmonic and melodic skills at the piano, which leads them to the next part of the equation: composing. They often do this from the drummer's point of view, consciously or otherwise, visualizing themselves as a player inside the composition.

This process of visualization is also applied to other artists' music that you may be asked to perform. If you have even a rudimentary compositional background it increases your ability to see and hear what is going to satisfy or enhance the composer's wishes. Being able to understand your func-

Horacee Arnold has worked and/or recorded with Chick Corea, Sarah Vaughan, Charles Mingus, Carla Bley, Bud Powell, Kenny Dorham, Stan Getz, Archie Shepp and others, in addition to recording several solo albums. He formed the ensemble Colloquium III with drummers Billy Hart and Freddie Waits, and teaches at the New School for Social Research in New York City and William Patterson College of New Jersey. His students have included William Calhoun of Living Color and Bill Stewart of John Scofield's band.

tion as it is integrated into the musical fabric of a composition will be helpful in the way you approach the music.

Composing also offers an opportunity to explore the ways in which instruments can relate to each other, rather than having them function through automatic role playing. The insight gained from this approach can lead you to a highly personal, imaginative, recognizable and lucrative style of playing.

Some examples come to mind that highlight the meaning of playing inside the music, featuring drummers that are unique and also are involved in composing. The following, to me, personify taste and good musical judgment:

J.J. Johnson—*Blue Trombone* (Sony), Max Roach. The point of playing inside the music is very well illustrated on this CD.

John Coltrane—*Crescent* (Impulse), Elvin Jones.

Jackie McLean—*New Wine in Old Bottles* (Inner City Records), Tony Williams.

I do not mean to imply that in order to achieve a good musical performance one must compose. There are many excellent players who, in the formal sense, are not composers. Yet their playing exemplifies what we have been discussing. A good case in point is Steve Gadd. Although he is not recognized as a composer, Steve brings technique, taste and musical insight into each performance and always makes his playing sound as natural as breathing. His desire to play inside the



music reminds me of a conversation we had after both of us had worked with Chick Corea's Return to Forever band. He commented to me, "Making someone else's music sound good is very satisfying to me."

Unfortunately, very few have the natural ability to put themselves inside the music like a Steve Gadd, so my proposition of studying compositional techniques is a way of adding another dimension to your playing.

Through the art of composing, other avenues for performing on your instrument will appear. In addition to writing pieces for my jazz group, my composing has now led me to working alongside a choreographer, who develops a dance while I write the music. Our collaboration is the result of a year-long commission that has produced a performance of the first segment of *Dance Stories*. The second segment will be finished and performed later in 1995. The instrumentation is for drums, violin and synthesizer, including sampled percussion sounds. This requires that I expand my performance capabilities on the drumset—and it's fun.

I encourage almost all of my students to seriously consider developing compositional skills. The benefits of doing this can be extremely rewarding, not only in musical terms, but financially as well. While playing drums and composing music are seemingly two very different arenas, they lead to the same goal: to make great music. PN

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Efforts will be made to arrange performances of the winning compositions at a future Percussion Arts Society International Convention or other PAS sponsored events.

Eligibility and Procedures: Previously commissioned or published works may not be entered. Compositions should be between 5 and 15 minutes in length. Total duration of piece should be stated on manuscript. Compositions must be original (no transcriptions or arrangements) and should be in the "Concert" rather than the "Pop" style. Clean, neat manuscript is required. Composer must send 4 copies of score. Composer's name may appear, but it will be deleted for judging purposes. All entry copies become property of PAS. The difficulty of the composition is left to the discretion of the composer. High artistic goals should be coupled with realistic demands to allow for performance at the university level. Instrument demands should also be limited to those commonly found at the university level.

Application Fee: PAS reserves the right to NOT award prizes if the judges determine there is a lack of qualified entries. \$25 per composition (non-refundable), to be enclosed with each entry. Make checks payable to the Percussive Arts Society.

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Learning the Music for a Gig

By Peter Erskine

ONE OF THE GREATEST pleasures you can receive from music is having the opportunity to play in a variety of settings. I count myself as having been very fortunate in that regard. If “variety is the spice of life,” then I am living in a paradise of condiments and flavors. These various playing and stylistic possibilities are not only a source of enrichment for me; indeed, they constitute the bulk of my work as a freelance musician. In other words, one must be flexible, and willing to learn and take chances in order to make a good living as a musician (and live a good life as a musician, I believe).

Here, then, are some practical tips and suggestions concerning how to get ready for that next gig (which is always just around the corner).

First, it is assumed that you can play a good, steady beat! Second, it’s a good idea to have some sort of intimacy or awareness of the musical style that you’re going to be playing. This calls for not only an understanding of the rhythmic subdivision that characterizes that style of music (i.e., “feel”), but also an idea of the type of sound that the music calls for (this has to do with the tuning of your kit, relative sizes of the snare, toms and bass drum, cymbal selection, etc.). It also helps if you actually like the music you are going to play! At any rate, keeping an open ear and mind helps.

Allow me to draw upon a recent personal experience to illustrate the process of learning the music for a gig. I was asked to play a short West Coast tour with singer Boz Scaggs during the summer of 1995. I was delighted to be offered the gig—although the job offer came as a bit of a surprise, as I don’t tend to think of myself so much as an R&B player. I guessed that the call came about as a result of my having done the Steely Dan tour a couple of years prior.

MIND-SET

I have always been a fan of Boz’s music, though I must confess that I was not too familiar with his recordings other than *Silk Degrees*, which had the late, great Jeff Porcaro playing drums. As it turns out, except for the music from Boz’s latest recording (with drum tracks by Ricky Fataar, an excellent drummer whose work I was not aware of until getting the record *Some Change*), Jeff had played on just about all the tunes that we would be playing live on tour. In addition to getting to learn the tunes (an initial set list comprised 26 songs), I received an incredible education about the true mastery of Jeff Porcaro’s drumming.

At the time that I received two cassettes brimming with songs yet-to-be-learned by me, I was on tour with my own trio in Europe, playing music of a decidedly different style and dynamic range. I wanted to con-

centrate on what I was doing at the moment, so I waited until my flight back home to Los Angeles (with Boz rehearsals looming ahead just a few days later) to actually listen to the tapes and start learning the songs. (“So many tunes, so little time.”) Needless to say, preparation is important in any gig, especially a job where the drummer has to provide the signature beat for each song. There can’t be any question as to how the song goes once it is counted off, and the count-off is usually the drummer’s responsibility. Since I didn’t know too many of these songs, I took notes while I listened to the tapes on the plane.

TOOLS

In addition to a portable cassette player and headphones, I had a book of music paper and a pencil. It’s also a good idea to have a pocket metronome; the type with a “tempo set” function works best (i.e., a machine that enables the user to enter in a tempo by tapping the beat into the device; I recommend either the Boss DB-11 Music Conductor or the Tama RW100 Rhythm Watch).

While listening to each song, I took notes as to the basic drumbeat for each tune. Popular music usually has a “signature” beat for every song. What are the kick and snare playing? Is the hi-hat an 8th-note or 16th-note groove? Identifying each song’s particular beat, I started compiling a “cheat sheet” of the song list (see following pages).

Peter Erskine has performed and recorded with the Stan Kenton Orchestra, Maynard Ferguson, Weather Report, Steps Ahead, Steely Dan, Gary Burton, Joni Mitchell, Eliane Elias, Bass Desires, John Abercrombie and the Bob Mintzer Big Band, plus many others. He has also led his own groups and recorded seven albums under his own name, the most recent being *History of the Drum (Interworld)* and *Time Being (ECM)*, and has composed music for dance and theater. He has also released two instructional videos (DCI) and a jazz drumming instructional book (*21st Century/Hal Leonard*). Erskine is a graduate of the Interlochen Arts Academy and studied with George Gaber at Indiana University. He was awarded an honorary doctorate degree from the Berklee College of Music.



BOZ SCAGGS - BEATS

NOT MY LETTER! ^{H.H.} x | ↓ | ↓ | x | ↓ | x | ↓ | x | ↓ | x |

WILD SHUFFLE ^{H.H.} x | ↓ | ↓ | x | ↓ | x | ↓ | x | ↓ | x |

BREAKDOWN

(SHUFFLE - FEEL) INTRO } x | } x | } ETC. TRIPLET TOM FIL →

BREAKS ("NOW LET YOU DOWN") (BRIDGE "NO, NO, NO...")

... OPEN HAT @ END

LOWDOWN (F) (F) etc. ↓ 2 HATS ETC. → TOM TOWN

JOJO FIL GTR/SLIGHT SWEEP FEEL

BREAK: ETC. SOLO

SOME CHANGE INTRO → H.H. (F) x | ↓ | ↓ | TRIPLET FEEL/ ETC.

SLOW SHUFFLE

A 2 END ORDS!

MISS SWI ^{H.H.} x | ↓ | ↓ | x | ↓ | x | ↓ | x | ↓ | x |

SIMILAR

FLY 2 HATS WOOD BLOCKS! @ BIT VAMP

HARDER LIGHTS NOW 4 x | ↓ | ↓ | x | ↓ | x | ↓ | x | ↓ | x |

KEYS/INTRO ETC. THICKER RHYTHM? ETC.

FLY TOM

DEVIANT - PLAIN SOUNDS P END

1 "WARMED YOU" 2 "MEMORIES"

BOZ SCAGGS # 2

SIERRA
 PICKUP
 CROSS-STICK
 SHARP = $\downarrow \downarrow \downarrow \downarrow$
 ENDING = $\downarrow \downarrow \downarrow \downarrow$

* **LOOK WHAT YOU'VE DONE TO ME**
 BALLAD / KINGS. / START / VOCAL
 "... saw you"
 CHANGE
 PHRASE =

* **LOST IT**
 INTRO / KINGS
 + Tom Fills (on accent) K
 ADD CROSSSTICK 2+4
 "MAYBE I LOST YOU"
 TRUMPET FILL w/ K.Y.B.

FLY LIKE A BIRD
 "CASUAL" FEEL
 Almost!

WE'RE ALL ALONE
 PIANO START / VOCAL
 CROSSSTICK -> BASSLINE!
 STAYS "

* **MIDDLE MAN**
 INTRO
 ETC. ROCK -> GOSPEL
 BRONK

DINAH FLO
 INTRO / H.H. B.H. / COUNTS
 H.H. $\downarrow \downarrow \downarrow \downarrow \downarrow \downarrow$

RUNNIN' BLUES
 SHUFFLE
 RIDE CYMBAL

* **GEORGIA**
 H.H. $\downarrow \downarrow \downarrow \downarrow \downarrow \downarrow$
 ETC. ->

SLOW DANCER
 INTRO
 "SLOW DANCER"
 ETC. ->

BOZ SCAGGS #3

WHAT DO YOU WANT $\Delta = \begin{bmatrix} 7 \\ 11 \end{bmatrix}$

HARD TIME INTRO

* **I'VE BEEN LIVING YOU** BASS + VOCAL STAFF / SLOW STRIKE SOUND

* **SIMONS** "JEFF PICS" + OFF-BEAT HITS

PICKUP

INTRO

etc.

CAN'T HIDE LOVE EARTH, WIND + FIRE TUNE (TUNE)

FOLLOW THAT MAN WITH OTR

* **HARD TIMES** SHARP + TON

PRELUDE SOUND?

* **ISN'T IT TIME** COMMON MED. SLOW FIGURE

w/ KINGS

* **ILLUSION** DEM MACHINE-LIKE GROOM / PRODUCTION

MO.

As you can see, these notes are very basic. But they provided, at a glance, the necessary information I needed to *confidently* play these songs at rehearsal and at the gig. For example, I can tell at a glance that "Miss Sun" has the bass drum playing on beats 1 and 3, snare drum on beats 2 and 4 (that's almost a given in the genre), with the interesting hi-hat rhythm of off-beat 8th notes. The cheat sheet also shows me the beat for the bridge of the song, as well as the parenthetical snare drum embellishments that Jeff Porcaro played on the original recording.

Once I have this starting place, I can then begin to really learn the tune by actually playing it with the band. When it comes to reading, I've always felt that a good pair of ears is better than a good set of eyes—even more so when learning a new piece of music without any actual charts to read from. In the case of the Boz gig, we (the rhythm section) decided to make some changes here and there to the music, like changing a 1-and-3 bass drum pattern to a "four-on-the-floor" beat (1-2-3-4). I took notes during rehearsals, revising information concerning beats, arrangements, etc. It's not necessary to write out complete charts of every song. Find your own method of shorthand that you can be comfortable with.

Percussionist Lenny Castro was extremely helpful throughout the process. He is not only a great percussionist, but he also played this music with Jeff. I took his recommendations and advice eagerly—which brings me to another point. While it is essential to exude confidence from behind the kit, you must also be willing to take advice from other members or the leader as to the way a song might be rendered (also known as "check your hats and egos at the door"). Ultimately, you'll have to find your own balance between playing what the boss wants and playing what you sincerely feel the music needs. Hopefully, those two ideals will meet.

Most of all, you should allow the *music* to inform you as to what to play. It will always tell you honestly.

Once you have begun to interpret and play the music, your understanding of it will grow and grow. In the course of doing this short tour with Boz Scaggs, my drumming evolved from an imitation of some of Jeff's playing (he was a great and gifted genius), to an actual true understanding of the feel and flow possible for each tune. In other words, I went from playing some of Jeff's beats and fills on the *surface* of the tune to playing those same rhythms *deep within* each moment of the song. This means playing *every-*

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thing as an essential part of the groove—finding the "pocket." The pocket is the heart and soul of music's meaning—particularly, the placement of the downbeat and backbeat. The subtle ornamentations (for example, hi-hat and snare fills) complete the picture.

The tour was a terrific success, and I look forward to the next opportunity to work with Boz and the band again. Boz's gracious compliment to me at the end of the tour was that he felt so comfortable singing his tunes because he had such a good "bed" to work from. This made me extremely happy, because that let me know that I had done my job not only during those crucial first moments of rehearsing the music, but during the gigs as well. I kept a copy of my cheat sheet, photocopied/reduced and encased in laminated plastic—which any good copy shop can do—right by my drumkit during the entire tour.

So, whether it's rock 'n' roll, jazz or a show, it's always a good idea to "be prepared." And make it swing! PN



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Teaching Independence on Drumset: A Musical Approach

By Eric W. Jones

TEACHING FOUR-WAY INDEPENDENCE ON DRUMSET can be very challenging, especially if the student has not done a substantial amount of listening to recordings and other drummers. It has been my experience that students often overcome many of the coordination obstacles presented by today's leading drumset books; they do not, however, understand the practical applications and are unable to use the skills they have developed in a musical setting. For example, many times I have heard students perform prepared jazz independence assignments without phrasing (accent scheme), "feel" or appropriate swing style, in spite of the fact that everything notated on the page was executed correctly.

The easiest way to avoid this problem is to have the student practice independence/coordination exercises with recorded music. First, find a CD or cassette that contains slow or medium-tempo blues and other standard song structures such as the 32-bar AABA form. It is important that the music you choose is appropriate with clear forms, walking bass lines and not too "outside" or complex for the students' ability level. I highly recommend the recordings of "So What" and "Freddie Freeloader" found on *Kind of Blue* (Columbia) by Miles Davis.

After you have decided on the music, you now must decide which coordination exercise to use. I use exercises from *Advanced Techniques for the Modern Drummer* by Jim Chapin (pub. Jim Chapin) and *Pro-*

gressive Steps to Syncopation for the Modern Drummer by Ted Reed (pub. Ted Reed). The exercises found in the Chapin book are self-explanatory with standard drumset notation containing ride cymbal patterns combined with rhythms for the snare drum and bass drum. Reed's *Syncopation* exercises, however, are notated only as single-line rhythms with no specific indication of how they can be applied to drumset. With this book it is necessary to use imagination and create ways to effectively use the rhythmic exercises. I find that using this type of format allows the student to be more creative and will prevent the process of simply memorizing patterns.

Here are four suggested ways to practice *Syncopation*:

1. Play swing time (right hand on the ride cymbal, hi-hat on counts 2 and 4) and perform the notated syncopations with the left hand on the snare drum.

2. Play swing time and perform the notated syncopations with the right foot on the bass drum.

3. Play swing time (on the ride cymbal only) and perform the notated syncopations with the left foot on the hi-hat.

4. Play swing time and break up the notated syncopations between the left hand, right foot and left foot. (Allow creativity and voice the exercises differently each time they are performed.)

Next, depending on the form of recorded music (12-bar blues or 32-bar form), mark brackets or double bars around 12 or 16 measures of the written exercise. If more length is desired 24 or 32 measures will also be sufficient. For example, if you are going to use the Miles Davis standard "Freddie Freeloader" (a 12-bar Blues) and exercise 1 (p. 37) from *Syncopation*, place a double bar and repeat sign after measure 12 or measure 24. This allows the student to repeat the exercise several times while developing a sense of form and unity with the recording. Now have your student play the exercise with the recording using each of the four suggested ways. Before advancing beyond suggestion 1 (left hand only), ensure that he or she is playing solid swing time with good feel, musicality and dynamic balance between the voices.

Be certain to allow a somewhat lengthy performance of each exercise so the student has an opportunity to perform at various dynamic levels and intensities behind different soloists and timbres on the recording. Encourage students to play time on different cymbals and in a variety of ways (such as on the hi-hat) to create appropriate color changes that are suitable for the music.

This technique of teaching drumset independence works well with students of all levels and can be used in all musical styles with a variety of different books. Playing coordination exercises with recorded music teaches musical form, correct style, timekeeping, listening skills and will more efficiently prepare students for actual performance opportunities. It is an excellent way to address several aspects of drumset performance. PN

Eric W. Jones received his bachelor's degree from the University of Oregon where he studied with Charles Dowd. He is a candidate for the Master of Music degree at Indiana University of Pennsylvania where he studies with Dr. Gary J. Olmstead and is the Graduate Assistant. He performs regularly with the Oregon Coast Music Festival and has performed with the Eugene Symphony Orchestra, Westmoreland Symphony Orchestra and various jazz, rock and chamber ensembles.



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Sound Reinforcement for Marching Percussion

By Kevin Lepper

FOR YEARS, THE PIT PERFORMERS in marching groups—both band and drum corps—were limited, to a certain degree, by a number of seemingly unchangeable factors:

A. Some instruments didn't speak (project) outdoors.

B. Certain instruments (marimbas, vibes, triangles, etc.) had to be played loudly, even to the extent that they lost their characteristic tone.

C. The only way to play over or up to a full ensemble volume was to use harder-than-normal mallets and/or to double the number of people performing the part.

D. Other parts had to be re-orchestrated (thinned-out) in order for the pit instruments to be heard.

All this has now changed due to pit reinforcement.

During 1994, the Lake Park High School Lancer Band (Roselle, IL; Ken Snoeck, director) introduced sound reinforcement into their field show. Ten Shure SM57 microphones, two Sound Tech speakers, a DOD 1222XL 12-channel mixer, an OSC USA850 amp and a Digitech TSR-12 effects processor were used in their pit setup.

The goal was to restore the warmth and color of the percussion instruments that had been distorted through overplaying, in an attempt to balance with the outdoor wind and percussion ensembles and to enhance the sound of the existing instruments so that they could be played with mallets and techniques just as they would be played in any concert hall. These instruments should then provide a full, resonate, textured sound to the marching ensemble.

Note that our purpose was not to make the instruments louder! It was an attempt to recapture the instruments' acoustic sound. In the past, many groups have used synthesizers in their field show to cover up parts being played on the field. Groups would also use the sheer volume of a synthesizer to get more general effect from their music. We wanted all of our sounds to blend and balance, even when we were playing the most sensitive instruments or using very soft mallets.

The "band dads" who set up our pit reinforcement (Dave Anderson and Dick Wendelken) worked from a book concerning microphone systems and situations: *Sound Reinforcement Handbook* by Gary Davis and Ralph Jones, published by Hal Leonard. Some of the criteria that our system demands are durability, ease of set-up and tear-down,

weather resistance and, of course, great sound.

WHAT WAS REINFORCED

- timpani—one microphone between the 23" and 26", one between the 29" and 32".
- vibe and marimbas—two mic's under each instrument.
- percussion cart with sensitive instruments—one microphone.
- chimes (2 tubes)—one microphone.

We performed part of Berlioz's *Symphonie Fantastique* and needed church bells in B \flat and F, not G and C as in the original. We used an effects processor to simulate the huge sound of church bells.

WHAT WAS NOT REINFORCED

- xylophone
- bells
- concert bass drum
- concert toms
- large cymbals—both suspended and crash

The Lake Park Lancer Band has adopted a commitment to acoustical sound and student control of performance. The microphones were placed so the instruments still had their characteristic sound and the players still had complete control of dynamics. The objective was to put the students on display as performers—not button pushers! We were depending on the players to achieve a certain level of performance skill so that if they performed expressively, everyone in the audience would hear the result.

SOME TIPS ON MAKING IT WORK

A. During rainy days we would cover all connections with plastic bags (Photo 1).

B. A heavy plastic sheet was attached to the player's side of each instrument that had microphones. This allowed us to keep our sound separated from the sounds on the field that could easily "bleed over" (Photo 2).

At first glance this looks like a very small



Photo 1



Photo 2

item, but field bleed could ruin the whole concept of pit reinforcement! Without these plastic shields, the sounds from any instruments near the pit would also be reinforced, creating a balancing nightmare.

C. A cart was constructed for the electronics that could be rolled to the field, hold all of the controls, be waterproof and be accessible from the player's side (Photo 3). From top to bottom we see a mixer, effects processor, microphone case with foam liner, and amplifier. The cart even doubled as a table for holding a variety of mallets.

D. Speakers were mounted on lightweight, plastic dollies (Photo 4). Many performance venues have obstacles between the pit and audience. For example, many college stadiums have a concrete wall that separates the audience seats from the field. The pit sound needs to get above this wall in order to be heard, so we equipped these dollies with detachable boards that would allow us to angle the speaker at the audience and/or press box.

E. A percussion rack system allowed many of the instruments that needed to be reinforced to be set near the area with the microphone (Photo 5). This cart was manufactured by Dom Percoco (a "band dad") and is available through Advantage Network (708) 830-8436.

F. Wire snakes were developed so that the set-up could be fast and easy. The ten microphones and two speaker cabinets were connected to the mixing board via two snakes, or multiple-wire bundles (Photo 4). Each snake extended from the back of the cart, then right and left to the farthest instrument to be reinforced. The snakes were made from Conquest USA-2 mic wire and Switchcraft XLR Audio Connectors, and bound in a commercial wrap material.



Photo 3



Photo 4



Photo 5

The snakes were made with each corresponding cable ending at the proper point to quickly connect with the instrument microphone cable. All cable connections were numbered, color coded and covered with a plastic collar (during wet weather). Each instrument to be reinforced was permanently wired with the microphones positioned for the best sound pick-up, and the cable connectors were located on one leg for easy connecting. The instruments and speakers had to be in the same position and same distance apart for the snakes to work correctly.

As an added bonus, all of the electronics involved can be used for any performing ensemble of the school.

The outcome was an unmitigated success! The adjudicators loved hearing the characteristic sound of the instruments, the range of expression and the variety of tonal colors. We were able to use concert mallets (Innovative Percussion IP200 yarn mallets, ENS 500 for rainy days) to get the sounds we wanted and not physically damage our instruments. We were also able to play instruments that are normally excluded because their sound is too light for outdoor usage. For instance, a *col legno* violin part was imitated by using the back ends of birch-shafted mallets.

Our pit players could perform with confi-

dence because they could hear themselves *and* the band sounds even in the loudest sections. Moving from one place to another was not hindered because we had only added three items—two speakers and one electronics cart—which were all on wheels.

Hopefully, percussionists will continue to find ways to make their instruments sound great in all mediums. Sound enhancement is one avenue that should be explored. PN



Kevin Lepper is a free-lance percussionist, teacher, composer and arranger in the Chicago area. He instructed the Cavalier Drum and Bugle Corps pit for eight years and has worked

with many nationally known high school bands for over twenty years. His work can be heard on many television and radio commercials, recordings with the Chatauqua Ensemble and the remake of Orson Wells' film *Othello*. He is currently developing a system that will help educators define curriculum for teaching elementary and junior high school percussionists. Lepper is the founder of Advantage Network in Hanover Park, Illinois.

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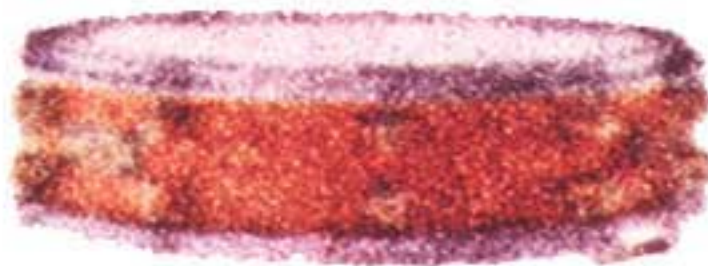
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Eric Perrilloux Memoirs

Edited by Jeff Hartsough and Derrick Logozzo

One of rudimental drumming's most inspirational and influential figures is Eric Perrilloux, who was active as a teacher and player in both ancient and modern drum corps from 1935 to about 1980. During this period, drum corps evolved technically, musically and artistically. Perrilloux is one of the few firsthand witnesses to these transitions. In excerpts from his letter of October 4, 1993, he recalls the contests, equipment and playing styles used in drum corps through the years, as well as trends in the drumming itself.

Dear Derrick and Jeff,

After speaking to you on the telephone a few weeks ago, you seemed quite interested in the early days of rudimental drumming, so I thought you might like to hear of my experiences growing up in drum corps back then. Of course, rudimental drumming goes way back to the early 1800s Ashworth tactics, but for me, it was about 1935 that I first discovered such a thing as rudimental drumming. My eyes and ears popped open in amazement.

Up to that time, I was an ignorant drummer in a neighborhood Junior VFW Fife, Drum and Bugle Corps, the John Vincent Daniels VFW Post of Woodside, Long Island, New York. I started at age 12. We had no instructor except a dance band drummer who knew nothing of rudiments. All we did was parade to earn money for uniforms and we played simple tunes like "Anchors Away," "Halls of Montezuma" and "Yankee Doodle." We never saw a drum corps competition. We were pitifully bad but never knew any better.

In time our little corps started to go to some small competitions (only standstill—never knew anything about marching and maneuvering corps at that time). At one particular contest, which took place in the afternoon for a few Juniors, we went back at night to watch the Seniors play. It was there for the first time that I heard rudimental drumming. Outside the contest hall, which was a beer tavern in Maspeth, Long Island, there were some drummers playing. These drummers were practicing individually, doing things that I never heard before. They would start very slowly playing something (some sort of pattern of strokes) and increase the speed till it was very fast, and return slowly back to where they started. I found out that they were running down rudiments. I'd never heard of this, but these drummers were very good at it and had a sound that I never heard before. The sticks flew high in

the air and landed powerfully on the drum head. I watched all this spellbound. And they would play all kinds of different rudiments. I found out that these rudiments had names, all different.

I waited inside for this corps to compete and when they did, it sounded like thunder. I learned they were playing "The Downfall of Paris" with the fifes, which you couldn't hear because of the loud drumming echo inside the hall. And when the fifes finished, the bugles played their piece. I didn't know it at the time, but I was watching the Charles T. Kirk FD&B Corps, the best rudimental drum line in N.Y. State. This was a senior corps with all men, and big, 6-foot tall, rudimental bass drummers. This was in 1935.

Within days, I was in all the music stores in New York City looking for books on rudiments. Now that I heard really good drumming, you couldn't hold me back. I started to teach myself from these books, the most prevalent being the Bruce and Emmett Drum book. In time I could play some rudiments and drum beats in the book. I had trouble with the drum music, so I taught myself the fife in order to figure out the drum music. I left the junior corps and joined a senior FD & B corps also in the neighborhood, the Blissville American Legion drum corps. They had just gotten two older regimental drummers who played rudiments but played close to the drum head, not like the "Kirks" full arm motion—the sound just wasn't the same.

After a while I joined a small junior drum and bugle corps, the B.J. Coleman Post. They had a couple of rudimental drummers there who weren't bad and went to bigger contests and got to see more corps. I saw corps that I never saw before as well as the Charles T. Kirks, and no doubt about it—the Kirks were the best. Our little Bugle and Drum Corps went to the New York State Field Day Championships held in Mt. Vernon, N.Y. that year, 1937. I had never been to a Field Day. For the first time, I saw ancient corps from Connecticut play. It was something completely new for me to see, the fife and drum corps in their Colonial uniforms with three-cornered hats, and those long, long rope drums parading into the contest grounds. All Field Days were preceded by a parade of all the contestants.

The ancient corps had a sound and sway all their own. The typical deep drum sound with their heavy booming rudimental bass was always identified with the ancient corps. There was a junior ancient corps at the con-

test, the State Champions from Endicott-Johnson, New York. They wore bright orange and black Colonial uniforms—a large corps for standstills: 8 snares and 4 basses. They sounded like a freight train coming down the street.

The Field Days were great days for drum corps. Lots of camaraderie. In the years that I knew, 1937-1942, there would be at least 50 drum corps or more of different categories—modern Fife and Drum; Ancient Fife and Drum; modern Fife, Drum and Bugle; combination Fife, Drum and Bugle (bells, some trumpets); Juniors and Senior classes [all divisions]; plus all the individual events—snare drum, rudimental bass drumming, fife, bugling, baton twirling, also in senior and junior classes. They all competed for the title that would come only once a year—New York State or Connecticut State Champions and a few other outside regional Field Days.

The contest would take place all day long, generally in an open athletic field where the corps would play on the "Main Stand," while on the extreme outskirts of the field, the Individual Contests would take place. There were so many contestants that it would carry on into the night moving to a nearby hall in town. Any incomplete individual contests would also carry on to completion. Outside in the streets, ragamuffin corps would form on the spot by anyone who felt like playing and marching around. Drummers and fifers from all different corps would be playing together parading in and out of taverns or just standing together playing standard drumbeats and fife tunes that everyone knew, like "The Downfall of Paris," "Old Dan



Eric Perrilloux

Tucker," "Grandfather Clock," "Connecticut Half-Time: parts 1-5," "Burns Moore 6/8," "Caledonia," etc. It didn't matter if you knew the parts or not, just follow along. It was just a wonderful time to be young and beating a drum or playing a fife! Those were the best drum corps days of my *life*. There was nothing like a drum corps Field Day—they were *glorious!*

When it was finally over and the scores were tabulated late at night, the prizes were awarded in the competition hall. This event would involve a large crowd waiting for the results. When the winners were announced, loud cheers filled the room. Then they would go outside in the streets and play and parade some more till early hours in the morning. It was more like a festival. It was a great time for drum corps—then the war came.

I remember Dec. 7, 1941 quite well, for the New York State Fife and Drum Corps Association was holding its regular meeting of corps representatives. I was there. It was held at the Elmhurst FD&B Corps American Legion Hall in Elmhurst, Long Island, New York—a very large place that was filled to capacity with drum corps people. The meeting was almost over when it was announced that Pearl Harbor had been bombed!

After the war, drum corps activity resumed, but somehow, it wasn't quite the same. There didn't seem to be as many drum corps as there were before the war. Contests were less often and smaller. The atmosphere wasn't the same. It was as if an era was slowly passing by. Marching and Maneuvering Drum and Bugle Corps were getting popular.

The Charles T. Kirks was a modern drum corps that played strictly rudimental drumming at 120 beats per minute—*no cymbals*. Cymbals were frowned on in rudimental drum lines. "Pop" Ripperger, the senior citizen of the fife line, used to say, "This isn't one of those *ching to ching* corps."

The Kirks also played a great deal of Ancient music at 110 beats per minute. A typical Kirk rehearsal would start on Thursday night at 8 P.M. with eight to nine section practices, all occurring separately. At 9 P.M., the fifes and drums would play together till 9:30 P.M. playing quicksteps, jigs, reels and ancient numbers. At 9:30 P.M., the bugles would come in and all three sections would play (not at one time) at only 120 beats per minute. Much of the music was arranged by "Pop Ripp." They had a classic old antique trunk that held all the fife and bugle music

meticulously written out on 16" x 20" placards. Pop Ripp would pull out a set of music for the night, and it was set up, I believe, on a folding chair on top of the trunk for the fifers to play. Drum parts were not written out; everything was memorized. It would take about four rehearsals, even more, to play through all the music. They had an exceptionally large repertoire and each year more music was continually added.

In all, I spent 15 years in the Kirks before I went in M&M corps in 1953. That famous trunk with its music now resides at the Company of Fifers and Drummers Headquarters Museum in Ivoryton, Connecticut. The Kirk uniform was like the U.S. Marine dress uniform of the time: dark navy-blue jacket, high collar, dark blue peak cap, light blue pants with a red stripe, red braids across the chest, a black leather belt, and drum sling.

When speaking to you on the phone, you mentioned Sanford A. Moeller. He was called Gus Moeller by his friends. I met him through the Kirks. When I was 16 he must have been in his late 50s. He lived in Sunnyside, Long

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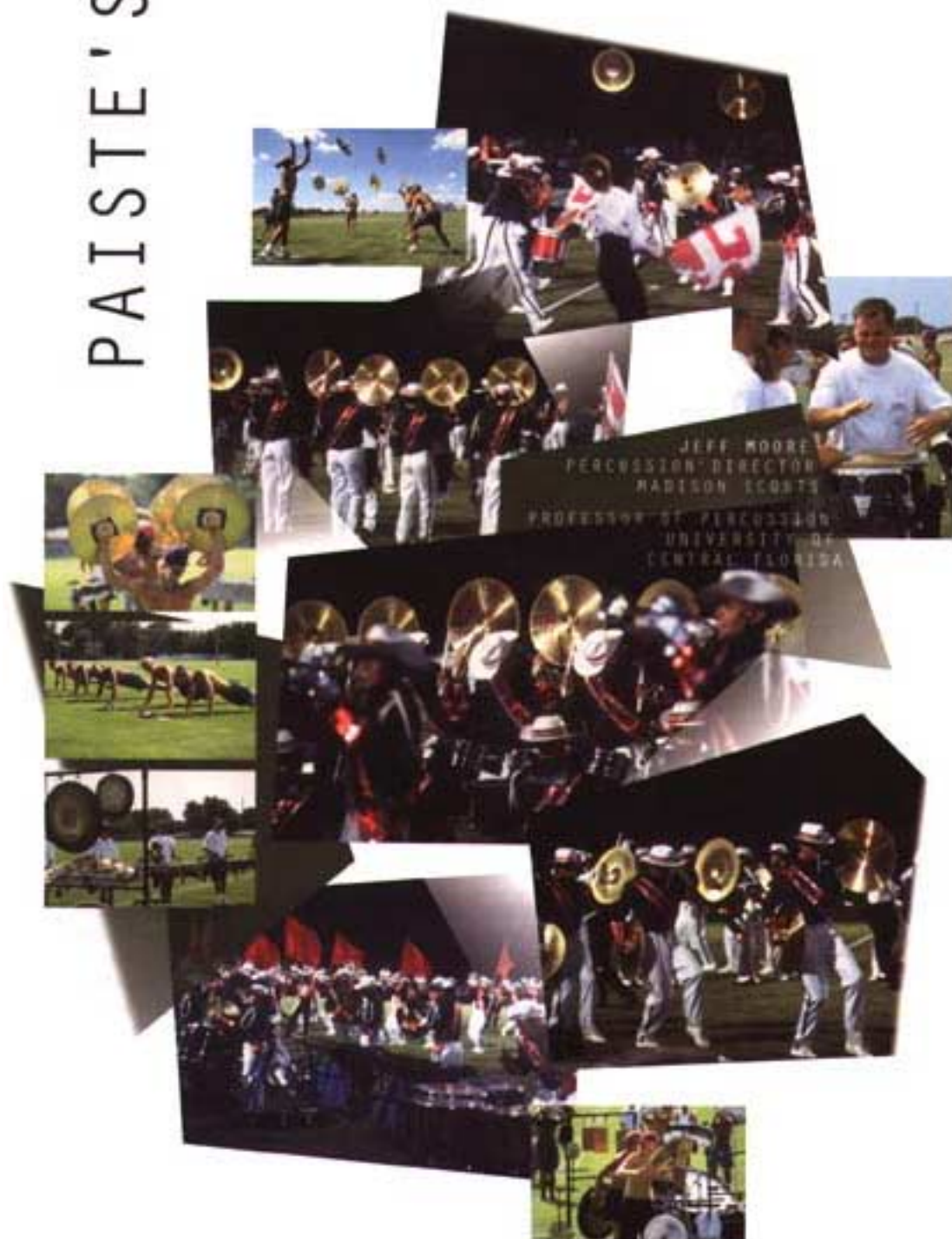
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Island, New York. Although a drum teacher, he was probably more famous for his Grand Republic Rope Drums. They were most likely the best rope drums you could buy. They were beautifully handcrafted with the American Eagle Emblem of the United States hand painted on the shells with Gold Leaf Trim. He was very proud of his drums.

In 1938, the Kirks ordered a complete set of Moeller Drums: 17" x 17" snare drums, one 17" x 18" snare drum, and a full set of bass drums. On the shell of each drum along with the Eagle Emblem was the "Charles T. Kirk scroll." They were beautiful drums. The artwork was magnificent. In his later years, he sold all his drum-making machinery and designs. I believe it is in the hands of Bill Reamer of Philadelphia, PA, who now makes the drums exactly the way Gus Moeller made them. They still are fine, fine drums.

I got to know Gus Moeller when I would bring down the Kirk Moeller drums for periodic conditioning. Incidentally, when the Kirks disbanded sometime in the mid 1960s, the Ancient Mariners from Connecticut bought them. They still have them. Number 6 was my drum. Moeller's drum workshop was in his basement. When you went down, you would always see shells, drum rims and parts hanging from the ceiling, and of course, his special machinery for bending the shells into shape. He was a very methodical man, robust, quiet, bald, and always had a twinkle in his eye, carrying a firm portly mid-section.

He gave his drum lessons in the basement. He, at one time, taught Gene Krupa of the Benny Goodman Orchestra, and showed me where he would take Krupa out in his backyard and make him do calisthenics to loosen up his arms. Krupa, of course, could play rudiments and was largely responsible

for making the drum a solo instrument in the swing band era. Every time that I hear the Benny Goodman classic "Sing, Sing, Sing," with Krupa beating out the toms solo and the fast singles at the end, I can't help but think that Gus Moeller's rudimental impact in his lessons was influential in Krupa's success.

Incidentally, a little side story. In 1939, Gene Krupa formed his own band and was making an appearance at the "Dancing Campus," an attraction at the World's Fair in Flushing, New York. He ran a drumming contest on one Saturday and I entered. I competed against some 40 swing drummers who played on full dance band drum sets to some music accompaniment (Krupa's band musicians). A winner was chosen from every six or so drummers to play later in the finals. I appeared in my uniform and rope drum and Krupa himself seemed puzzled at what I should do. He asked me to run down the Long Roll and the Flamacue, and then asked me to run down the Flamacue again—this time alternating it, something I had never done before. I started out okay, but after a while, I stumbled on it. (In the Strube drum book, you do not alternate the Flamacue.) Krupa said, "That's all right. It's tricky if you never did it before." Nevertheless, I qualified for the finals. In the finals, all the swing drummers, individually, played on the drum sets for about three to four minutes. I played "The Downfall of Paris," single and double, and the audience, being all young swing band people, loved it. The winner was chosen by the audience, and I won by acclamation! First prize was a shiny pearl Slingerland dance band drum.

Gus Moeller was usually the timing judge at competitions, where he used a special mechanical counter that he devised. He would

operate the clock in time with the tempo at which the competing corps was playing and determine with a stop watch if they played 110 beats per minute, 120 or 128, and how much they were off in tempo. He would then compute a score based on 100% for perfect time. He certainly was a colorful man. I understand that he once marched all alone from New York to Boston playing on his rope drum. I believe there are news photos of this feat somewhere.

One thing I found quite different when I started to go back to watch Ancient Musters and Jaybird Days around 1980—the quality of the drumming was not nearly as good as it was in the years 1937-42, and 1946-52, when I left. None of the new drummers had that "quality-calibre sound," a term I invented to describe the ultimate in drum sound. Briefly, quality is the degree in excellence in rolls and rudiments, especially rolls, while calibre is the ability to maintain that excellence through all ranges of expression, especially the top fortes and double fortes. The better clean drummers played rather low, about 6-8". Many young drummers really looked and sounded like unschooled beginners. Where were the new Quigleys, Redicans and Arsenaults? There were none! No one attacked the 7-stroke and 15-stroke rolls from eye level in a full arm motion (tips of sticks that is) as did all the strong drummers of the 1937-42 era. The full-bodied sound wasn't there.

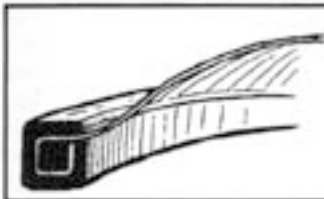
I have a rare vintage recording of the Charles T. Kirk FD&B corps competing at the Connecticut State Field Day at Bowen Field, New Haven, Conn. Aug. 4, 1951. I remember that we played a little fast that day. The Kirks were a modern Rudimental corps that played at 120 beats per minute, which took some pretty good drummers to

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get those 7's and 15's and left-hand attacks on all extended rolls in our time.

From the day that I went into M&M, I played and taught only one way—the use of full arm and wrist motion to produce the total sound range. I had heard and seen the great drummers from my standstill days and that was my standard in teaching. My drum lines rarely got credit for this on score sheets, which for many, many years, were based on negative tick markings—a ridiculous concept. I could write a book on the shortcomings of judging, DCI drumming, its influences over the years, and how it has led to the sorry state of drumming in M&M across the country.

The St. Rita Brassmen drum line was an exceptionally fine drum line, and in my opinion, was as close to the Redican, Quigly sound that you could get, which, I repeat, was my standard in teaching. I was probably the only one who taught this in M&M back in 1955, except for Frank Arsenaault and Earl Sturtze, and I refused to change. In 1972, drum lines were still mostly small in size. The "Brassmen" had 3-4 snares, 3-4 double toms, 2 larger timp-toms, 4 marching hand-cranked timpani, 2 basses and 2 cymbals. The timp section was extraordinary. I had my own concept on what timps should do and their scoring was most involved and co-

ordinated to follow all the constant chord changes in the music played. They were always in perfect tune, even on the march. No sideline "pit" existed in those years. No one could come close to them [the Brassmen] in quality-calibre drumming, but it was rarely judged—just count ticks. Ignorance is bliss.

I have a copy of the Spring, 1980 *Percussionist* of the Percussive Arts Society, which I believe Dan Spalding sent to me. Dan Spalding is a fine quality rudimental drummer and teacher who believes as I do in total sound range with rolls, rudiments, etc. He had a very promising drum line in 1976, the Chicago Cavaliers, that he taught along with Jim Roussell. In this *Percussionist* issue, he has a very excellent article on the history of rudimental drumming, which I'm sure you have read. In preparing this article, he had contacted me and we talked quite a bit. He tried to continue to teach quality-calibre drumming to the Spirit of Atlanta when they were first founded, and he was doing a good job for a new drum line. I think it's important that young people today and in the future should be able to learn of what went on in the earlier years of drumming.

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The Cyclic Form In North Indian Tabla

By David R. Courtney

THE TABLA IS A WELL-KNOWN percussion instrument from the Indian subcontinent, yet the nature of compositional theory for this instrument is little known. This is unfortunate because the theory is remarkably advanced and the tabla has become a source of inspiration to modern percussionists throughout the Western world (Bergamo, 1981). There are only two approaches to Indian rhythm; cyclic and cadential (Stewart, 1974). The cadential form requires a resolution while the cyclic form rolls along and does not resolve. The cyclic form includes such common examples as theka, rela or kaida. These will be covered in this article.

BACKGROUND

It is necessary to go over a little background before we discuss cyclic form. First, there are different criteria used for the nomenclature. We also need to bear in mind the relationship between tabla and its progenitor, the *pakhawaj*. We need to be aware of the stylistic schools (*gharanas*). There are a few concepts of Indian rhythm that must be mastered. Finally, we should know what the cyclic form is and how it relates to the cadential form.

Tabla is derived from an ancient barrel-shaped drum known as *pakhawaj*. This drum supplies a large body of compositions for the tabla. Additionally, the pedagogy, the system of *bols* (mnemonic syllables; Courtney, 1993) and musical tradition has been taken almost without change from the *pakhawaj*.

The system of pedagogy has a special sig-

nificance for tabla. Over the millennia, musical material has passed from the *guru* (teacher) to the *shishya* (disciple) in an unbroken tradition. This has created stylistic schools known as *gharanas*. These *gharanas* are marked by common compositional forms, repertoire and styles (Courtney, 1992).

The fundamentals of the Indian system of rhythm are important. This system, known as *tal*, is based upon three units: *matra*, *vibhag* and *avartan*, which refer to the beat, measure and rhythmic cycle respectively. The *vibhag* (measure) is important because it is the basis of the timekeeping. In this method, each measure is specified by either a clap or wave of the hands. The Indian concept of a beat is not very different from the Western, except for the first beat. This first beat, known as *sam*, is pivotal for all north Indian music. Aesthetically, it marks a place of repose. It also marks the spot where transitions from one form to another are likely to occur.

Although there are many compositional forms, there are really only two overall classes: cyclic and cadential. These mutually exclusive classes are based upon simple philosophies. The cadential class has a feeling of imbalance; it moves forward to an inevitable point of resolution, usually on the *sam*. It is a classic case of tension/release. Common cadenzas are the *tihai*, *mukhada* and *paran*. In contrast, the cyclic class comprises material that rolls along without any strong sense of direction. One may generally ascribe a feeling of balance and repose to this class. These include our basic accompanying patterns (*theka* and *prakar*);

formalized theme and variation (*kaida*); and a host of others that I will discuss in greater detail below.

The alternation between cyclic and cadential material is the aesthetic dynamo that drives Indian music forward. The cyclic material is the groove or rhythmic foundation upon which the main musician builds the performance. The stability of the cyclic form makes it suitable for providing the musical framework for either tabla solos or accompaniment. Conversely, the tension and instability of the cadenza provides the energy to keep the performance moving.

The conceptual basis of the terminology is important. The nomenclature can be confusing until we realize that terms may be based upon unrelated criteria. This is illustrated with a simple analogy. Imagine a Martian suddenly appearing in human society, whose job is to categorize the various types of people. On different occasions, he may see the same individual being referred to as a Republican, Catholic, male, middle executive, or a host of other labels that we apply to people every day. The situation is very confusing until our Martian realizes that these labels are based upon unrelated criteria.

This same type of confusion is present in the terminology of tabla. There are several criteria used to define compositions. These criteria are: *bol* (mnemonic syllables), structure, the function and, in rare cases, the technique. The *bols* are the mnemonic syllables; cyclic material cuts across the spectrum, so any and every *bol* of tabla may be found. The structure is the internal arrangement of patterns. There are a number of possible structures used in cyclic material, but a binary/quadratic approach is especially common. In this method, the first half is commonly referred to as *bhari* while the second half is referred to as *khal*. It is interesting to note that while cyclic material is commonly based upon a quadratic/binary structure, cadential material is usually triadic. The function of cyclic material is the actual usage within the performance. Material may function as an introduction, a simple groove, a fast improvisation or any other function. Technique is the rarest criterion. Sometimes the technique is one-handed, two-handed or verbal.

These are the six points that should be remembered from this brief introduction. (1) The nomenclature is based upon different criteria, therefore it is usual to find a single composition bearing different names.



David R. Courtney, Ph.D is President and a member of the Board of Directors of the Texas Institute for Indian Studies, and President of Sur Sangeet Services. He learned tabla and pakhawaj from Ustad Zakir Hussain and Shaik Dawood Khan, and his articles on tabla performance, instruction and repair have appeared in *Percussive Notes* and *Modern Drummer*.

(2) Much of the material and philosophy has been derived from an ancient two-headed drum called *pakhawaj*. (3) Indian rhythm uses the concepts of cycle (*avartan*), measure (*vibhag*) and beat (*matra*). (4) The measures are represented by a style of time-keeping based upon the clapping and waving of hands. (5) The first beat of the cycle, called the *sam*, is a pivotal point for the music. (6) There are two overall philosophies for the material: cyclic and cadential. The cadenza is a tension/release mechanism while the cyclic form is the basic "groove" characterized by a feeling of balance.

Some people may have a difficult time absorbing all of these concepts at once. The unfamiliar terms are especially difficult for the newcomer, so a glossary is included at the end of this article to make the subject more accessible.

COMPOSITIONS

A number of compositional forms may be considered cyclic. *Theka*, *prakar*, *kaida*, *rela*, *gat*, *laggi* and a few other forms will be discussed. Although these terms may be new to many readers, their importance will become clear.

Theka—*Theka* is the accompaniment pattern used for Indian music and is the most basic cyclic form. The word "*theka*" literally means "support" or "a place of rest" (Pathak, 1976). Whenever one is accompanying a vocalist, dancer or instrumentalist, one will spend most of the time playing this. *Theka* is defined entirely by its function. It is the major accompaniment pattern for north Indian music. Any *bol* may be found, but *Dha*, *Na*, *Ta*, *Tin* and *Dhin* are common. Any structure imaginable may be found, but a binary structure


(i.e., *bhari khali*) is quite common.

Theka has become inextricably linked to the fundamental concepts of *tal*. In northern India, when one speaks of *Tintal*, *Rupak* or any other *tal*, one is generally speaking of the *theka*. It is common for several north Indian *tals* to have the same number of beats, same arrangement of *vibhags*, and the same timekeeping (i.e., clap/wave patterns), yet be distinguished by their *thekas*. This is unthinkable in south Indian music. This link between the performance (e.g., *theka*) and the theoretical (e.g., *tal*) can make an in-depth discussion difficult. Many of the points often raised in discussions of *theka* should more correctly be discussed in general discussion of north Indian *tal*. For this reason I will not go into greater detail about *vibhag*, *avartan*, etc.

Below are a few common *thekas*.

COMMON THEKAS


Tintal



¹धा धिं धिं धा | ²धा धिं धिं धा | ³धा तिं तिं ना | ⁴ता धिं धिं धा |

Dha Dhin Dhin Dha Dha Dhin Dhin Dha Dha Tin Tin Na Ta Dhin Dhin Dha

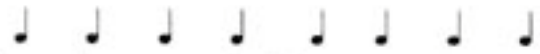
Rupak



¹तिं तिं ना | ²धिं ना | ³धिं ना |

Tin Tin Na Dhin Na Dhin Na


Kaherava



¹धा गे ना ती | ²ना क धिं ना |

Dha Ge Na Ti Na Ka Dhin Na

Dadra



¹धा धिं ना | ²धा तिं ना |

Dha Dhin Na Dha Tin Na

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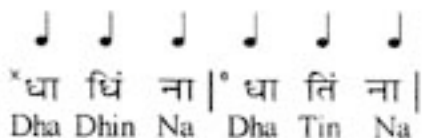
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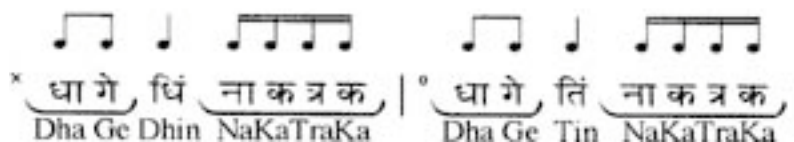
Prakar—The *prakar* is the variation or improvisation upon the *theka*. When musicians refer to “playing the *theka*,” they are actually referring to the *prakars*. This is because a basic *theka* is too simple and dull to be used in any degree on stage. There are a number of ways to create these variations; the most widespread are the ornamentation and alteration of the bols.

Ornamentation is the most common process for generating *prakars*. This keeps the performance varied and maintains the interest of the audience. The basic *theka* is a mere skeleton, while the *prakar* puts the flesh onto it. We can illustrate this with these two examples of *dadra*:

Basic Dadra Tal Theka



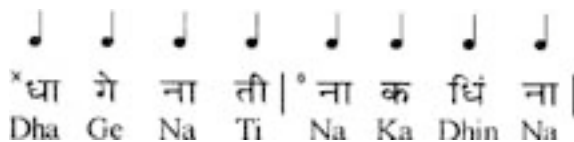
Prakar of Dadra



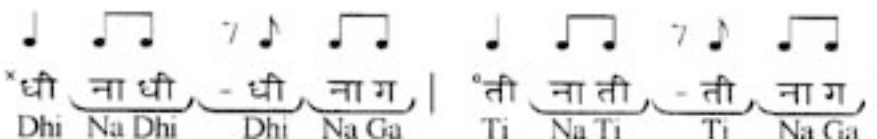
The difference in moods between these two examples is clear. The first example has a childlike simplicity and becomes monotonous after a while. Conversely, the second example is more lively. It is important to keep in mind that this is nothing more than the original *theka* with some ornamentation. On stage, this *prakar* would be mixed in with an indefinite number of similar improvisations to keep the performance moving at a lively pace.

Ornamentation is not the only process, for many times a *prakar* is formed by a complete change in the *bols*. This is usually done for stylistic reasons. Compare the basic *Kaherava* with a *prakar*, which is sometimes referred to as *bhajan ka theka*.

Kaherava



Bhajan ka theka



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The relationship between this pair of *kaheravas* is very different from the relationship seen in our *dadra* examples. The basic *bols* of *kaherava* are not contained in *bhajan ka theka*. This *prakar* represents a totally different interpretation. When there is a restructuring of the *bols* it is sometimes called a *kisma*.

We have seen that *prakar* is the variation upon the *theka*. This might be a simple ornamentation or it may be a totally different interpretation of the *tal*. There are numerous processes behind the generation of these patterns but we are not able to go into them here. An in-depth discussion may be found elsewhere (Courtney, 1994b).

Kaida—*Kaida* is very important for both the performance and pedagogy of tabla solos. The word *Kaida* means "rule" (Kapoor, no date). It implies an organized system of rules or formulae used to generate theme and variations. It originated in the Delhi style (i.e., *Dilli gharana*) but has spread to all the other *gharanas*. In the Benares style it is referred to as *Bant or Banti* (Stewart, 1974). Attempts are occasionally made to distinguish *kaida* from *bant*. Such attempts

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usually are motivated by a chauvinistic attitude toward particular *gharanas* and are not based upon any objective musical criteria. The results of these efforts have been

musically insupportable.

Kaida is defined by its structure. It is a process of theme and variation. Any *bol* may be used, so the *bol* has no function in its

definition. It is also hard to consider function as a defining criteria. *Kaida* may be thought of as a process by which new patterns may be derived from old. We will illus-

Theme at Half Tempo (Courtney, 1980:29)

धा धा तिर किट धा धा तु ना
Dha Dha TiRa KiTa Dha DhaTu Na

ता ता तिर किट धा धा धिं ना
Ta Ta TiRa KiTa Dha Dha Dhin Na

Full Tempo

धा धा तिर किट धा धा तु ना
Dha Dha TiRaKiTa DhaDha TuNa

ता ता तिर किट धा धा धिं ना
Ta Ta Ti Ra Ki Ta Dha Dha Dhin Na

धा धा तिर किट धा धा तु ना
Dha Dha Ti Ra Ki Ta DhaDha Tu Na

ता ता तिर किट धा धा धिं ना
Ta Ta Ti Ra Ki Ta Dha Dha Dhin Na

Variation :

धा धा तिर किट धा धा तिर किट धा धा तु ना
DhaDha Ti Ra Ki Ta Dha Dha Ti Ra Ki Ta Dha Dha Tu Na

ता ता तिर किट ता ता तिर किट धा धा तिर किट धा धा धिं ना
Ta Ta Ti Ra Ki Ta Ta Ta Ti Ra Ki Ta DhaDha Ti Ra Ki Ta DhaDha DhinNa

trate this with a well-known beginner's *kaida*. (Most *kaidas* are excruciatingly long, so this short one will suffice.) It has already been stated that the word *kaida* means rule, so it is convenient for us to go over the rules. This last

Variation #2

धा धा ति र कि ट धा धा तु ना धा धा धिं ना धा धा तु ना
 DhaDha Ti Ra Ki Ta DhaDha TuNa DhaDha DhinNa DhaDha TuNa

ता ता ति र कि ट धा धा धिं ना धा धा तु ना धा धा धिं ना
 TaTa Ti Ra Ki Ta DhaDha DhinNa DhaDha TuNa DhaDha DhinNa

Variation #3

धा - ति र कि ट - धा ति र कि ट धा ती धा धा ति र कि ट धा धा तु ना
 Dha TiRa KiTa Dha Ti Ra Ki Ta DhaTi DhaDha Ti Ra Ki Ta DhaDha TuNa

ता - ति र कि ट - ता ति र कि ट धा ती धा धा ति र कि ट धा धा धिं ना
 Ta TiRa KiTa Ta Ti Ra Ki Ta DhaTi DhaDha Ti Ra Ki Ta DhaDha DhinNa

Tihai

धा धा ति र कि ट धा धा तु ना धा ति र कि ट
 DhaDha TiRaKiTa DhaDha TuNa Dha TiRaKiTa

धा धा ति र कि ट धा धा तु ना धा ति र कि ट
 DhaDha TiRaKiTa DhaDha TuNa Dha TiRaKiTa

धा धा ति र कि ट धा धा तु ना धा
 DhaDha TiRaKiTa DhaDha TuNa Dha

example will serve as an illustration.

The first rule of *kaida* is that the *bols* of the theme must be maintained. In other words, whatever *bols* are contained in the main theme are the only ones that can be used in the variations. A brief glance at our example easily bears this out. However, let us go beyond a mere glance. Close examination reveals that the syllable *Ti* (tɪ) suddenly appeared in the third variation. It is clearly a variation of *Ti* (it), which was present from the beginning. If one thinks in English then this subtlety will be missed, but if one thinks from the standpoint of north Indian languages this becomes a major alteration. *Tabla bols* show a tremendous tolerance in their vowels (i.e., *swar*) but show very little tolerance in their consonants (i.e., *vyanjan*). Although this is an interesting topic, it is not possible to go into it in any depth in this paper.

Another rule of *kaida* concerns its overall structure. It must have an introduction, a body and a resolving *tihai*. The introduction is usually the theme played at half tempo, yet one may hear introductions that involve

complex counter-rhythms (i.e., *layakari*) and even basic variations upon the theme. The body consists of our main theme played at full tempo and the various variations. It must finally be resolved with a *tihai*. The *tihai* is essentially a repetition of a phrase three times so that the last beat of the last iteration falls on the first beat of the cycle (i.e., *sam*). The *tihai* is discussed in much greater detail elsewhere (Courtney, 1994a).

It is also a rule that everything must exhibit a *bhari/khali* arrangement. This means that everything must be played twice. The first time should emphasize the open, resonant strokes of the left hand while the second iteration should emphasize its absence. Only the *tihai* is exempt from this restriction because the *tihai* is not really a part of the *kaida* but rather a device used to resolve and allow a transition.

It is also a rule that the variations must follow a logical process. *Kaidas* have a number of variations, which may be called *bal*, *palta* or *prastar*. (There are many languages in use in northern India so terminology may

vary.) The particulars of a logical process often vary with the *gharana* (stylistic school) and individual artistic concepts. Therefore the process illustrated in the previous example is typical but not the only possible approach. In our main theme, both slow and full tempo, we find a rhyming scheme being built up. *Dha Dha Ti Ta* (/ ; / ; it \$) and *Ta Ta Ti Ta* (t ; t ; it \$) will be assigned a code, which we can arbitrarily call A, while *Dha Dha Tun Na* (/ ; / ; tU n;) and *Dha Dha Dhin Na* (/ ; / ; i/ n;) we can call B. Therefore, the main theme has the rhyming scheme of AB-AB. The first variation takes the form of AAAB-AAAB. The second variation has the form of ABBB-ABBB. One could continue to build up other reasonable structure such as AABB-AABB or any other reasonable permutation. Notice that each iteration (i.e., *bhari/khali*) usually ends with the B structure, therefore the B begins to function as a mini-theme. This too is subject to some variation because in some *gharanas*, particularly the *Punjabi gharana*, it is not the entire B but a fraction thereof that functions as the mini-theme.

Mathematical permutations based upon only two elements are limited, so other processes need to be included. One approach is to double the size of our structure. Instead of working with structures like AAAB-AAAB we could work with AAAAAAAB-AAAAAAAB. Doubling the size certainly increases the possible permutations, but can quickly become unmanageable; therefore many *gharanas* do not do this. A more universal approach is to fragment the A and B patterns in order to create smaller structures.

Fragmentation may be seen in the third variation of our example. We have derived the expressions *Dha Ti Ta* (/ ; it \$) and *Dha Ti* (/ ; tɪ) from *Dha Dha Ti Ta* (/ ; / ; it \$). For convenience we will call them C and D respectively. Therefore, variation number three may be expressed as CCDAB-CCDAB. Now that it has been fragmented, we can generate patterns like CDCAB-CDCAB, DCCAB-DCCAB, ACDCB-ACDCB, etc. The use of fragmentation to derive new structures, and their subsequent recombination, is a far more flexible process. It is not surprising that this process is used throughout northern India.

The fact that *kaida* is defined by structure has interesting ramifications. It gives rise to a whole family of subdivisions. If the *bols* of *rela* are used, a form known as *kaida-rela* is created. In the same manner *kaida-laggis*, *kaida-peshkars* and *kaida-gats* are also pro-

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duced by the use of the appropriate *bols*.

We may summarize our discussion of *kaida* by saying that it is a structural process of theme and variation. This process is governed by rules that may be summarized as follows: (1) an overall structure of introduction, body, *tihai*, (2) a binary (i.e., *bharikhali*) and quadratic (i.e., AB-AB) structure, (3) maintenance of the *bols* of the theme, (4) an organized process of permutation. This process may be applied to any *bol*. With these processes understood

we may move on to other material.

Rela—The word *rela* means a “torrent,” “an attack” (Pathak, 1976) or “a rush” (Kapoor, no date). It has been suggested that the word is derived from the sound that a railroad train makes; however this is generally not accepted in academic circles. *Rela* is defined by the *bol*. One normally finds pure tabla *bols* used, as opposed to *bols* from the *pakhawaj*. Here is a representative, but certainly not exhaustive, list of the *bols* used in *rela*.

Bols Used in Relā

धा - धा - ति र कि ट
Dha - Dha - Ti Ra Ki Ta

धा - ति र कि ट त क
Dha - Ti Ra Ki Ta Ta Ka

धा - ति र कि ट त क त क
Dha - Ti Ra Ki Ta Ta Ka Ta Ka

धा - ति र कि ट त क ति र कि ट
Dha - Ti Ra Ki Ta Ta Ka Ti Ra Ki Ta

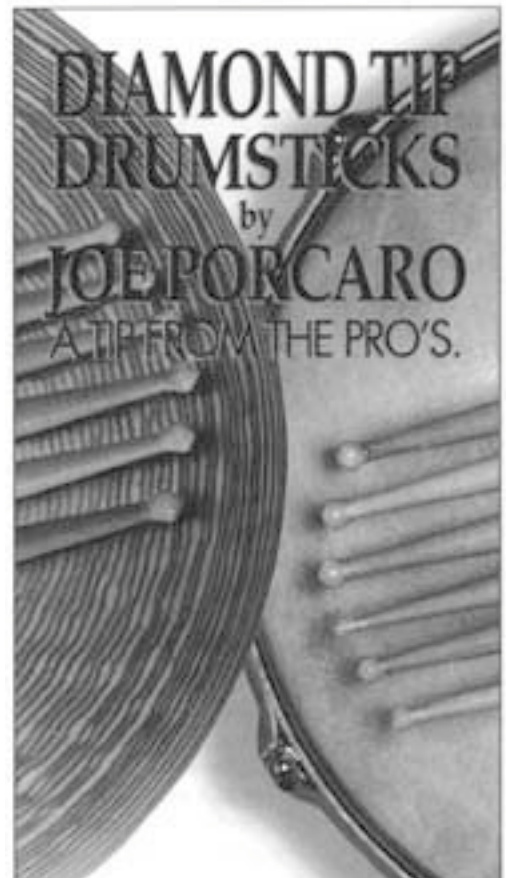
धा - धा - त क ति र कि ट त क ति र कि ट
Dha - Dha - Ta Ka Ti Ra Ki Ta Ta Ka Ti Ra Ki Ta

धा - ति ट गि ड ना ग
Dha - Ti Ta Gi Da Na Ga

धा - ति ट गि ड ना ग धि न त क
Dha - Ti Ta Gi Da Na Ga Dhin Na Ta Ka

ना ग धि न धि न गि न
Na Ga Dhin Na Dhin Na Gin Na

धा - गि ड ना ग धि न धि न गि न
Dha - Gi Da Na Ga Dhin Na Dhin Na Gin Na



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These *bols* function as basic building blocks from which larger patterns are assembled. Structure is not a criterion for *rela*'s definition, therefore the *bols* may be assembled in a many ways. If we develop it according to the rules of *kaida* it is usually referred to as *kaida-rela*. If we assemble them in a free-form manner it is sometimes referred to as *swatantra rela*. The concepts of *swatantra* and *kaida* may be viewed as two extremes of a continuum. The performance of *rela* is usually somewhere in-between these two extremes. In other words, some of the rules of *kaida* may be followed but not all. This is up to the individual artist and is not specified by the concept of *rela*.

Gat—The *gat* originated in the *purbi* styles (e.g., Lucknow, Farukhabad and Benares *gharanas*), but today it is played throughout India. It is defined both by function and *bol*. Functionally, it is a fixed composition rather than any improvisation (Shepherd, 1976). Viewed from the standpoint of the *bol*, it shows a moderate influence of *pakhawaj*, as do most *purbi* compositions.

Gat is a very difficult topic to discuss because it is so poorly defined. The word *gat* literally means motion; however the musical meaning implies a fixed composition of either cadential or cyclic form. A survey of the Hindi literature shows that virtually any tabla composition of the *purbi* class can be called a *gat*.

It is perhaps easier to say what a *gat* is not. It is not a *pakhawaj* composition (i.e., *paran*, *fard*, *sath* etc.), nor is it a light style (e.g., *laggi*), nor is it an accompanying style (e.g., *theka* or *prakar*), nor can it be improvised. This does not narrow the definition very much. *Gat* is a broad class of compositions rather than a single compositional form. We will now look at some of these forms.

The *kaida-gat* is a common form. As the name implies it is the use of *purbi bols* in a

theme and variation process that follows the rules of *kaida*. Therefore, the AB-AB structure is central to the process.

An extremely common form of *gat* uses a quadratic structure but cannot be considered a *kaida*. This is occasionally referred to as *domukhi*, or "two faced," in reference to the two B patterns. Some *gharanas* will also call

it a *dupalli*, yet many *dupallis* are cadential rather than cyclic. Unlike the *kaida-gat*, there need be no introduction nor do there have to be any variations. One may play the same *gat* any number of times. A *tihai* is usually used, but this is merely a reflection of universal custom rather than anything inherent to the *gat*. Here is one example (Saksena, 1978:59):

Gat



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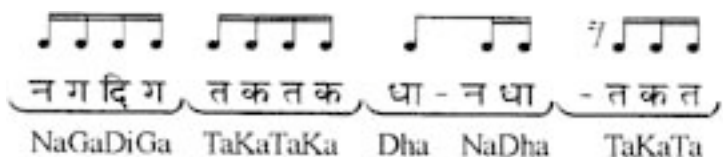
There are also *gats* that have a repetition of a phrase three times. The cyclic versions usually follow an ABCBCB or ABCBDB structure. This type is sometimes called *tinmukhi* or *tipalli*. However, it should be noted that the term *tipalli* usually refers to a cadential form and is thus outside the scope of this paper (Courtney, 1994a).

If a similar approach is taken but the B structure is repeated four times, it may be called a *chaupalli*. Sometimes it need not be an entire structure but a single stroke (e.g., Dha Dha Dha Dha) (Sharma, 1973). Again, many *chaupallis* are cadential.

The *lom-vilom* is another fascinating form of a *gat*. It is a musical palindrome that is the same whether played forwards or backwards. It is a characteristic of the palindrome that there are two halves. The first and second halves must be mirror images of each other. The first half of the *lom-vilom* is called the *aroh* (ascending), while the second half is called the *avaroh* (descending). Here is an example (Shankar, 1967:145).

There are other forms that are considered to be *gats* by many musicians: *chakradar gats*, *tipalli*, *chaupalli* and *dupalli*. They are cadential forms and do not fall within the topic of this article.

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Descending



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Peshkar—The *peshkar* is common in most *gharanas*, especially the Dilli, Ajrada and Punjabi styles. *Peshkar* is defined both by *bol* and function. Functionally, it is the introductory piece for a tabla solo. It is based upon *bols* like:

धा - - कृ धा - ती - धा - ति रि कि ट धा -
Dha Kr Dha Ti Dha Ti Ri Ki Ta Dha

धि - - कृ धिं - ना - ती - धा - ति रि कि ट
Dhi Kr Dhin Na Ti Dha Ti Ri Ki Ta

Peshkar has a number of interesting characteristics. It often uses interesting counter-rhythms (*layakarī*) and has a fully developed process of theme and variation. If the process of theme and variation follows the rules of *kaida* then it is called *kaida-peshkar*. Often, substitution processes are used that, although logical, violate basic rules of *kaida*. In such cases it is simply referred to as *peshkar*.

Laggi—The *laggi* is a light form of aggressive accompaniment. Some musicians define *laggi* by its function and others define it by its *bol*. Therefore, the form of *laggi* may vary tremendously from artist to artist. When *laggi* is defined by function, one may find almost any *bol* used. *Bols* of *rela* may be used with patterns derived from folk or *kathak* traditions. This style is inherently free-form, so it is difficult to make generalizations concerning *bols* or structure. This free-form approach is emerging as the dominant definition of *laggi* for modern performances. When *laggi* is defined by the *bol*, it is usually based upon the use of fast, open, resonant strokes. This definition is still used for pedagogic purposes although it is falling out of fashion for performance. Common *bols* for *laggi* are:

धा तु ना डा ना धी धा डा
Dha Tu Na Da Na Dhi Dha Da

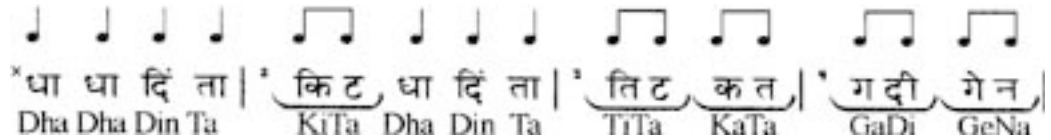
धा तु ना धा ना तु ना डा
Dha Tu Na Dha Na Tu Na Da

The definition of *laggi* by *bol* has an interesting ramification. It allows us to develop the *bols* in a strict *kaida* format. This would at first appear to be a stylistic mismatch because *kaida* is used in formal situations while the *laggi* is used in light performances. Still, the use of a *kaida-laggi* gives another color to tabla solos.

Minor Forms—We have already covered the major cyclic forms, yet there are a number of minor forms. We will consider a form to be minor if it meets one of three criteria: (1) it is not played by all of the *gharanas*, (2) it is seldom performed, or (3) there is substantial disagreement as to the definition. The *sath*, *rao*, *thappi*, *ekhatthu*, *dohatthu*, *stuti* and *chalan* fall within this category.

Thappi is the form of accompaniment that was common in the old *pakhawaj* style. The *thappi* is so similar to *theka* that most musicians call it *theka*. The important difference is that *thappi* does not define the *tal* while *theka* does. The most well-known *thappi* is the *bol* for *choutal*:

Choutal Thappi



Fard and *sath* are two forms of cyclic material. They are composed of only a single structure. The *bols* of *sath* and *fard* are exactly the same, the only difference is function. *Sath* is an aggressive form of accompaniment of the old *pakhawaj* tradition while *fard* is a solo piece found in the Benares tradition. This difference is largely insubstantial and *fard* may be considered to be merely the Benares name for *sath*. One may even hear these forms being referred to as *paran*, however the most common form of *paran* is cadential and therefore out of the scope of this article.

Ladi or *rao* are poorly defined forms that impinge upon both *rela* and *laggi*. Many artists and *gharanas* do not even use the terms. The only thing that can be said with any certainty is that they are fast improvisations in a cyclic form.

Throughout India musicians say they play *chalan*. Unfortunately, what they play may be so dissimilar that it is hard to make a definitive statement as to what *chalan* is. Many consider it to be a variation of *kaida* (Kippen, 1988). The only thing that can be said with certainty is that it is a cyclic form.

It has already been said that the most common criteria for defining tabla forms are structure, *bol* and function (Courtney, 1994a). However, in very rare cases technique is a defining criterion. This is what defines the *ekhatthu*, *dohatthu* and *stuti*. *Ekhatthu* is a style of performance in which only a single hand is used. This is used for special effect in tabla solos. The term *ekhatthu* means “single-handed.” *Ekhatthu* may be executed in any form, so it is not strictly cyclic in nature. *Dohatthu* is a style of performance where two hands are used on the same drum. The word *dohatthu* means “two-handed.” The *dohatthu* is sometimes referred to as a *lalkila* composition. The term “*lalkila*” is said by some to allude to the up-and-down motion of the *nagada* players on the walls of the Red Fort. Unfortunately, the term *lalkila* means different things to different people (Vashishth, 1977). It is probably better to avoid this term, due to the lack of agreement as to a correct definition. *Dohatthu* may be used for any compositional form, so it is not strictly cyclic in nature.

SUMMARY

The mass of compositional forms for the Indian tabla fall into two classes: cyclic and cadential. The cadenza moves toward a specific point of resolution while the cyclic material is characterized by a sense of balance and repose. The common cyclic forms are the *kaida*, *theka*, *peskhar*, *gat*, *laggi* and *rela*. There are other minor forms, but in most cases the minor forms are mere variations. It must be remembered that these types are defined by unrelated criteria. These criteria are structure, function, *bol* and in rare cases the technique. Since different criteria are used, it is common to find

compositions that satisfy two definitions. *Kaida-rela*, *kaida-gat* and *kaida-peshkar* are just a few common examples.

Collectively, the cyclic forms are the backbone of the rhythm of north Indian music. An understanding of this form gives a good view of the very soul of the music.

GLOSSARY

Ajrada ajr@ ; —A town in northern India, origin of one of the tabla *gharanas*.

aroh airoh —The ascending sequence of a *lom-vilom* (palindrome) *gat*.

avaroh avroh —The descending sequence in a *lom-vilom* (palindrome) *gat*.

avartan aivtRn —A cycle.

bal bl —A variation in a *kaida* (theme and variation).

bant b;\\$ —Another name for a *kaida*.

banti b;\\$I —Another name for a *kaida*.

Benares bn;rs —A town in northern India, origin of one of the tabla *gharanas*.

bhajan ka theka .jn k; #ek; —A variation of *kaheva*.

bhari .rI —The first half of a binary structure, characterized by full resonant strokes of the left-hand drum.

bol bol —The mnemonic syllables.

cadential form—A passage or composition marked by tension and release, usually resolving upon the first beat of the cycle.

chakradar cv[_d;r —A type of *tihai* in which a passage is repeated nine times.

chalan cln —A type of cyclic form.

chaupalli c*pLlI — (1) A cyclic form of the *gat* variety characterized by a passage repeated four times. (2) A cadential form characterized by a passage repeated four times.

choutal c*t;l —An ancient 12-beat *tal*, formerly played on *pakhawaj*.

cyclic form—A passage or composition characterized by a sense of balance and repose.

dadra d;dr; —A *tal* of six beats.

Dilli idLlI —(Delhi) A town in northern India, origin of one of the tabla *gharanas*.

dohatthu dohTqu —Any form in which two hands play on the same drum.

dupalli dupLlI —(1) A cadential form based upon the repetition of a phrase twice. (2) A *domukhi*.

ekhatthu EkhTqu —A composition that uses only one hand.

fard f dR —A composition played by *Benaresi* tabla players similar to *sath*.

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Farukhabad f @% ; b ; d —A town in northern India, origin of one of the tabla *gharanas*.

gat g t —A strictly-composed form played in a *purbi* style.

gharana ` r ; n ; i —A stylistic school.

guru g u @ —Teacher.

Hindi i h ' d I —The most common language in northern India.

Kaherava k h r v ; —A common *tal* of eight beats.

kaida k ; y d ; —A formalized system of theme and variation.

kaida-gat k ; y d ; g t —The *bols* of a *gat* developed in a strict *kaida* form.

kaida-peshkar k ; y d ; p e x k ; r —The *bols* of *peshkar* developed in a strict *kaida* form.

kaidas-laggi k ; y d ; l g g I —The *bols* of *laggi* developed in a strict *kaida* form.

kisma i k s m —Variations upon the *theka*.

ladi l @ I —A light style similar to *rela* or *laggi*.

laggi l g g I —A light, aggressive form of accompaniment found in light and semiclassical music.

layakari l y k ; r I —Counter-rhythms.

lom-vilom l o m - i v l o m —A musical palindrome (it is the same when played backward or forward).

Lucknow l ` n E —A town in northern India, origin of one of the tabla *gharanas*.

matra m ;] ; —The beat.

mukhada m u % @ ; —A cadential form, usually a simple flourish resolving upon the first beat of the cycle.

nagada n g ; @ ; —A large pair of kettle drums played with sticks.

pakhawaj p % ; v j —An ancient barrel-shaped drum with heads on both sides.

palta p l \$; —The variation in a *kaida* (theme and variation).

paran p r , —A cadential form based upon the *bols* of *pakhawaj*.

peshkar p e x k ; r —A type of theme and variation used to introduce a tabla solo.

prakar p [k ; r —The variations upon the *theka*.

prastar p [s t ; r —The variations of a *kaida* (theme and variation).

Punjab p j ; b —A province in northern India, origin of one of the tabla *gharanas*.

purbi p U r b I —literally “eastern.” The style of playing that originated in the Eastern part of the old Mogul empire (i.e., Farukhabad, Benares, and Lucknow).

rao r * —A fast accompaniment similar to *laggi* or *rela*.

rela r e l ; —The very fast manipulation of small tabla *bols*.

Rupak R ũ p k —A *tal* of seven beats.

sam s m —The first beat of the cycle.

sath s ; q —A *pakhawaj* piece that was used in the old days as accompaniment but today is a fixed composition, similar to *fard*.

shishya i x , y —Student.

stuti S t u i t —A piece that uses words instead of tabla *bols* (e.g., *bol paran*).

swar S v r —The vowels in the Sanskrit or Hindi alphabet

tabla t b l ; —The main percussion in northern India, consisting of a pair of drums.

tal t ; l —(1) The Indian system of rhythm. (2) An Indian rhythmic pattern.

thappi q P p I —An accompaniment form of the old *pakhawaj*.

theka # e k ; —(1) The fundamental rhythmic pattern used for timekeeping. (2) A type of theme and variation, similar to *peshkar*, used by musicians of the Benares *gharana*.

Tintal त्रिंशत् —A very common rhythmic cycle of sixteen beats.

tipalli तिपल्लि —A type of *tihai* or *gat* in which each phrase is in a different tempo.

vibhag वि. िग —A measure or bar.

vyanjan व्यंजन —The consonants in the Hindi or Sanskrit alphabet.

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Gordon Stout and Ideo-Kinetics

By Scott H. Harris

IN JANUARY OF 1995 I HAD THE pleasure of attending the 6th annual Percussion Symposium at Radford University in Radford, Virginia. This event featured one of today's leading marimba artists, Gordon Stout, who presented a clinic and gave a wonderful concert featuring marimba music by Alec Wilder and Eric Ewazen as well as a number of xylophone rags by Harry Breuer. He also performed some of his own marimba compositions. Although Stout's musical professionalism was impeccable, what struck me most about his performance was that he read the music for almost everything he played, including the four-mallet works!

Stout's two-hour clinic focused mostly on an idea/technique that he developed while studying four-mallet technique at the Eastman School of Music. This technique, encouraged also by his piano studies, is something he calls "Ideo-Kinetics." Through Ideo-Kinetics Gordon has been able to develop and perfect a specific technique to focus on and correct the age-old problem of note accuracy on the marimba. Without direct physical contact with the marimba, it would seem that visual coordination is an absolute necessity for the demands of solo literature. So with the eyes having the responsibility of directing the placement of the mallets on the keyboard, reading music or even watching a conductor is difficult if not impossible. Stout's Ideo-Kinetic theory is one beneficial solution to this problem.

In his new book, *Ideo-Kinetics, A Workbook for Marimba Technique*, published by M. Baker Publications, Stout defines Ideo-Kinetics as "the idea and specific approach through which the horizontal distance from one note to another may be memorized 'by feel' in relation to a point of reference."

This idea may be familiar to many as "muscle memory." The principle of this idea focuses on a "point of reference." Once you have defined a point of reference, for example middle C, the location of any other note is memorized by feel in relation to (in this case) middle C. For example, if you want to play an A-flat you know exactly where the note is without looking because you have memorized that distance of a minor 6th kinetically or "by feel."

Much like the development of relative pitch for ear training, this workbook develops Ideo-Kinetics by concentrating on intervallic relationships. After an intro-

duction and a specific set of directions, the first section of the book deals with two-mallet playing. With each exercise Stout takes the student through every interval from a minor 2nd to the octave and back, always emphasizing that the eyes can only look at the point of reference on the instrument or what Stout calls the "rotation note" (see Example 1). The second section deals with four-mallet playing and here a "rotation interval" may be the point of reference as well as a "rotation note" (see Example 2).

The book is full of various exercises, and Stout strongly encourages the student to create new variations of these patterns. It concludes with some excellent practice tips and ideas on how to sight-read correctly.

I had the opportunity to speak with Stout after the Symposium. Here is the result of our conversation:

Scott Harris: I have enjoyed learning and developing some new techniques through your marimba workbook. Percussionists regularly perform on various keyboard instruments; would you recommend this text to all mallet players or is it strictly designed for the marimba?

Gordon Stout: Absolutely, this is a concept I would recommend to all mallet players. Remember, this is a system for mallet players that was initially conceived many years prior to my doing so by a piano pedagogue. And it's possible that other instrumentalists have also delved into this area. It may be of particular and special interest to marimbists over other mallet instruments because of the size of today's extended-range instruments, and because of the nature of the music written for marimba in the last twenty years or so.

Example 1

Slow-Fast

Example 1 is a two-mallet exercise in a treble clef with one flat. It starts with a *pp* dynamic. The first measure is marked *m2* and has mallets *R* and *L* above the notes. A box highlights the first note, labeled "rotation note". The second measure is marked *M2 sim.* and has mallets *R* and *L* above it. The piece ends with a double bar line.

Example 2

Slow-Fast

Example 2 is a four-mallet exercise in a grand staff with one flat. It starts with a *pp* dynamic. The first measure is marked *m2* and has mallets *4*, *3*, *4*, and *3* above the notes. A box highlights the first note, labeled "rotation note". The second measure is marked *M2 sim.* and has mallets *4*, *3*, *3*, and *2* above it. The piece ends with a double bar line.

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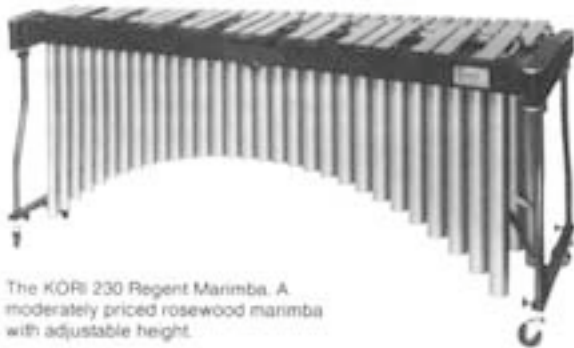
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Harris: *Obviously this approach will assist sight-reading and reading in general. Do you think that in today's marimba world we spend too much time on memorization skills?*

Stout: My own experience as a college-level teacher leads me to answer yes. Too often I have found students at this level using memorization as a crutch for learning. Reading skills are often so lacking that the only way to approach a piece is through memorization. In this scenario, the piece often is memorized before being learned thoroughly, and then mistakes are memorized. Students end up spending way too much time in the practice room relearning passages correctly, instead of going on. Also, I believe that, for most percussionists, having strong reading skills is more professionally advantageous and practical than memorization skills.

Harris: *With that in mind, part of your book deals with exercises for the four-mallet player. In the future will there be a need to develop stronger reading skills for the four-mallet player?*

Stout: The exercises for both two and four mallets exist because there is now, and has been, a need for mallet players to have strong reading skills. I have never had this problem because when I started to play marimba I could already read piano music fluently. Most marimbists rely on memorization because they are not taught properly at a young enough age. Many times they get to college as quite sophisticated percussionists with very little mallet training. Their minds and hands are ready to play Helble, Serry or whom-ever, but their reading and musical skills aren't even ready for *Yellow After the Rain* or Musser etudes.

By the way, the best source I know of for four-mallet sight-reading is collections of beginning- and intermediate-level classical guitar music. I try to encourage four-mallet sight-reading

for most undergraduate students by their junior or senior year, and most certainly for graduate students.

Harris: *Your book addresses two- and four-mallet playing equally. Does music education today put too much emphasis on four-mallet playing? If so, do you feel that percussion educators need to re-address the importance of two-mallet playing?*

Stout: I still believe that having a strong foundation in two-mallet playing is important. Here are some of the reasons: *Concertino* (Paul Creston), movements 1 and 3; *Prelude in G-minor* and *A-flat Etude* (Clair Musser); all the music of G.H. Green, Harry Breuer and many others; *Tambourin Chinois* (Fritz Kreisler); my *Etudes for Marimba*, Book 3; and many, many others. I still play a lot of this music and more that is for two mallets. When I started marimba, young students were routinely taught both two and three mallets before four. So I grew up with that tradition, and still use and prefer it in my teaching to this day.

Harris: *Would you recommend implementing the Ideo-Kinetic idea right from the start for a beginning mallet player?*

Stout: I don't do a lot of teaching outside of my college students, so I am perhaps not the best person to answer this question, but I believe Kristen Shiner McGuire has done some research into using Ideo-Kinetics with very young students. However, as you can see from the fourth paragraph of the book's introduction, my feeling is that this technique can be "of equal importance and value to all mallet players...."

Harris: *With the beginning student in mind, you mentioned in your clinic that a specific playing area should be used at all*

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times when practicing these techniques: the edges of the upper manual and slightly off center on the lower manual. Many players might argue for playing in the center of the bars. What are the advantages of using your system?

Stout: The first striking spot I recommend for the development of good, basic technique on marimba is on the closest edge to the player on the upper manual of bars. Secondly, one should then transpose that same distance—from the node to the edge of the bar—to the lower manual to arrive at the correct striking spot, from the inside node towards the center and the player. By learning to play the marimba only striking the bars in those locations, technique is developed with consistency and focus; you have a normal or standard way to play. Then, the distance between notes is always the same, and kinesthetic abilities and memories can be developed much more easily and quickly. The most common reasons given for playing over the resonators are that it achieves more volume, which is false, and that it's more accurate. Yes, it's a bigger target area, but it produces inefficient technique, excess movement and actually more wrong notes.

Harris: *How soon after a student has begun playing mallets would you recommend the use of different playing areas for various tone qualities?*

Stout: Once a strong foundation of technique has been established as prescribed before, then the music itself will determine when and where to deviate from the norm. Sometimes a particular passage may require the hands to be more distinct from each other, requiring striking the bars in the center. Sometimes a particular passage may suggest that a different tone color be used, requiring striking the bars in a different place. The music, and the guidance of an artist teacher, will help the student discover those instances.

Harris: *Your workbook encourages students to be creative and to develop their own exercises and ideas. Do you think performers and educators need to do more to facilitate the creative mind?*

Stout: Yes! Practicing creatively has created so many positive benefits for me over the years that I absolutely believe

that performers and educators need to do more in this area. I have seen it more times than I can believe that students practice mistakes over and over again, week after week. They need to realize that it doesn't have to be that way, it shouldn't be that way, and that they will be much happier and better players if it isn't that way. PN



Scott H. Harris serves as the Director of Percussion Studies and the Assistant Director of the Instrumental Department at Concord College in Athens, West Virginia. Harris received his

bachelor's degree in Music Education from the University of Massachusetts in Amherst, Massachusetts and his master's in Percussion Performance from East Carolina University in Greenville, North Carolina. He has studied with Peter Tanner, Thom Hannum, Harold Jones and Mark Ford.

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Gary Burton's Solo on "Bud Powell"

Transcribed by Craig Scott

WHEN PERCUSSIONISTS are asked to discuss which vibraphone player has made the biggest contribution to the jazz world, both in terms of technical advancement and musical development, they often name Gary Burton. From his earliest work with Stan Getz to his latest freelance work with the likes of k.d. lang, his influence has been felt for over 30 years.

Analyzing a Burton solo such as the one in the Chick Corea tune "Bud Powell" would clearly show Burton's synthesis of musicality and technique. Recorded in Munich in 1979 in a duet performance with Corea on piano, this tune pays homage to the great bebop pianist Bud Powell, and in addition to being a "crowd pleaser," it is a great vehicle for improvisation.

The form of the song is AABA. Instead of a 32-bar form with each section being eight measures in length, the A sections are 12 measures in length while the B section is 18 measures long, making the song 54 bars long! The A sections are in the key of F major and use bebop-flavored progressions including chromatically descending dominant chords in bars 11 and 12 of each A section. The B section is where the fun begins! It starts with an F7 chord leading to Bb minor (V-I). It then moves through a series of II-V7s to a six-measure "flamenco" vamp in B major in bar nine of the B section. This illustrates how even in the bebop genre Corea's compositional style (e.g., *Senior Mouse*) is ever present. After the vamp, the B section concludes with a four-bar series of chromatically descending II-V7s leading

back to F major for the final A section.

Burton solos over two choruses of this form. Despite Burton's impressive four-mallet technique, his solo is as linear as a bebop horn solo. He does, however, use octave doublings (ms. 37 and 38, 1st chorus) and intersperses three- and four-note voicings in the second chorus.

Overall, "Bud Powell" is a challenging and fun solo to analyze, listen to and learn. Much luck and enjoy! PN

Craig Scott is currently finishing his bachelor's degree at the University of British Columbia. He is a music tutor in private schools in Vancouver and actively freelances as a part of Vancouver's music scene. He records for the Canadian Broadcasting Company and his articles have appeared in Modern Drummer.

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Bud Powell
Vibraphone Solo by Gary Burton

Medium-up Swing

Music by Chick Corea
Transcription by Craig Scott

Chord voicings: Bm7(b5), Bb7, Am7, D7, Gm7, C7, C9, C13(#11), Fmaj7, Bm7, Bbm7(b5), Am7, D13, Gm7, Bbm7, Eb7, Dm7, G, Abdim7, Am7, D7, Gm7, Db7, C7(#11), B7, Bb7, A7, Ab7, Db7, C7(#11), B7, Bb7, A7, Ab7, Db7, C7+5, F7+5, Bbm7, Bbm+5, Bbm6, Bbm7, Gm7(b5), Em7, A7, C#m7, F#7, Bmaj7, C9/B, Bbm7, Eb7, Am7, D7, Abm7, Db7, Gm7, C7, Fmaj7, Bm7, Bbm7(b5), Am7, D13(b9), Gm7, Bbm7, Eb7, Dm7, G7, Abdim, Am7, D7, Gm7, Db7, C7(#11), B7, Bb, A7, Ab7, Db7, C7+5, F7alt.

Performance markings: Latin Vamp (3x), D.S. al Coda for Solos.

"Bud Powell" written by Chick Corea. © 1980 Litha Music. Used by permission.

F Bm7(b5) Bb9 Am9 D7 Gm7
 Bbm7 Eb7 Dm7 G7 G#dim Am7 D7 Gm7 Db7 C7
 B7 Bb7 A7 Ab7 Dbmaj7 C7 F Bm7(b5) Bb9
 Am9 D7 Gm7 Bbm7 Eb7 Dm7
 G7 G#dim Am7 D7 Gm7 Db7 C7 B7 Bb7 A7 Ab7 Dbmaj7 C7
 F7 Bbm Bbm
 Gm7(b5) C7 Em7 A7 C#m7 F#7
 Bmaj7 Cmaj7/B Bmaj7 Cmaj7/B
 Bmaj7 Cmaj7/B Bbm7 Eb7 Am7 D7

Abm7 D7 Gm7 C7 F Bm7 E7
 Am7 D7 Gm7 Bbm7 Eb7 Dm7
 G7 G#dim Am7 D7 Gm7 Db7 C7 B7 Bb7 A7 Ab7
 2nd. Chorus
 Db7 C7 Fmaj7 Bm7(b5) Bb9
 Am9 D7 Gm7 Bbm7 Eb7
 Dm7 G7 G#dim Am7 D7 Gm7 Db7 C7
 B7 Bb7 A7 Ab7 Dbmaj7 C7 Fmaj7 Bm7(b5) Bb9
 Am9 D7 Gm7 Bbm7 Eb7
 Dm7 G7 G#dim Am7 D7 Gm7 Db7 C7

B7 B \flat 7 A7 A \flat 7 D \flat maj7 C7 F7 F7 F7 F7
 B \flat m B \flat m Gm7(b5) C7 Em7 A7
 C \sharp m7 F \sharp 7 Bmaj7 Cmaj7/B Bmaj7
 Cmaj7/B Bmaj7 Cmaj7/B
 B \flat m7 E \flat 7 Am7 D7 A \flat m7 D \flat 7 Gm7 C7
 Fmaj7 Bm7 E7 Am7 D7
 Gm7 B \flat m7 E \flat 7 Dm7 G7 G \sharp dim
 Am7 D7 Gm7 D \flat 7 C7 B7 B \flat 7 A7 A \flat 7 D \flat maj7 C7

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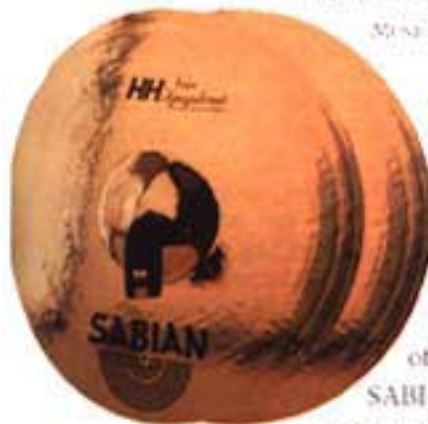
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The Art of Tucking Calf Timpani Heads

by Michael Rosen

CALF HEADS ARE PROCESSED IN A lime solution and then dried before being cut to size. Timpani heads are clear as a result of being dried loosely (not mounted on a hoop like snare drum heads). This avoids breaking the fibers, resulting in a clear head such as the type used for timpani or the snare head (bottom) of a snare drum. To create a white drumhead the initial drying process is carried out after the head has been mounted on a hoop of the proper size. This causes the fibers in the head to be broken. These broken fibers account for the whiteness of a calf head. White calf heads, such as the type used for snare drum batter heads and bass drums, are stretched tightly when they are mounted on hoops to dry. This encourages the fibers to break. The result is a head that is more durable and able to withstand heavier use but at the same time has less pitch center.

Calf skins are thicker at the shoulder and rump than they are at the rib area. The skins are buffed (sanded) to make them of uniform thickness. This is one of the crucial processes in the creation of a good timpani head, and the skill of the sander is of the utmost importance. The lack of skilled sanders is one of the reasons good calfskin timpani heads are difficult to come by.

Transparent spots on a white head are not necessarily the sign of a defect, but are considered by some as a sign of high quality. They are caused by the hide rubbing over the shoulder of the animal. If these transparent spots are still evident when the head has gone through the entire tanning process, it is a sign that the head did not remain in the tanning solution too long. If the head were left in the tanning solution too long the result would be a head that is weak and that would not last as long.

Order heads in the springtime because calves are usually born in February and the heads will be fresher and less likely to be dry.

CUTTING THE HEAD

1. Buy oversized heads, if possible, so that you can center the backbone directly across the center of the hoop. A head that has been mounted with a backbone that transcribes the diameter of the hoop will have a sound that is truer to pitch and ring longer. Since the shoulder area is thicker, this area should be cut away if possible. This will be more expensive (and it may be impossible with the

larger heads) but you will have a better choice of playing spots. To ensure this possibility order heads that are at least five to six inches larger than the outside diameter of the flesh hoop. Order heads by measuring the outside diameter of the flesh hoop—not the bowl size!

Example: a 23" drum has a flesh hoop with an outside diameter of 26"; therefore, order a 31" untucked head.

2. The first thing to do is to determine which side of the head is the smooth side. Feel both sides. The smooth side will feel smoother, of course, but it isn't always obvious. You will notice that the veins on the head are indented on the rough side and level with the skin on the smooth side. Once you have determined the smooth side, find the mark of the backbone, which will appear as a rough white area, usually about two inches wide, running the diameter of the head. Put a red pencil mark on the smooth side of the head at both places that the backbone meets the edge. This will simultaneously mark the smooth side and the backbone. Do this procedure when the head is dry because it is more difficult to identify the backbone when the head is wet.

3. If you are going to tuck the head onto a flesh hoop that has an old head on it, follow the following procedure: Remove the old head from its flesh hoop by cutting at the edge of the hoop all the way around. (This head can be used successfully for tom-toms, snare drums, bongos or tambourines. However, you will not be able to re-tuck the head at the place where the old head was in contact with the timpani bowl because it will be too stiff.) Then very carefully cut and pull off the calf that remains on the hoop. Do not cut into the hoop with the knife blade because any burrs on a metal hoop could cut the new head you are about to put on. If you are not sure if the hoop is smooth enough, sand it with 00 steel wool. If the hoop is painted, as some may be, any cuts in the paint could cause rust, so do not sand off the paint. If the hoop is made of a material that will rust, paint it with a waterproof paint and let it dry completely before tucking a head onto it.

4. Soak the new head in tepid water for 20 to 40 minutes. This soaking time will

depend on how old and how thick the head is. It should be supple and be easily folded. Do not fold the dry head to get it into the soaking vessel. Rather, find a larger basin or container. Once the head begins to soften it can be folded without damaging it. Carefully remove the head from the water and lay it on a clean table, being sure to smooth it out well. The table should be at least a few inches larger than the head. Formica is a good surface for this purpose because it will not discolor the head and it is waterproof. The smooth side of masonite also works well.

Place the head with the smooth side up for tucking German style and smooth side down for American style. See step number 2 above to determine which side is smooth.

If you plan on tucking calf heads onto the same hoops often, it is a good

idea to make a template. Do this by cutting a piece of masonite large enough for the largest hoop you have plus eight inches. After you have determined the necessary circumference of each head (determined by the size of the flesh hoop plus the size of the hoop as above) mark each circumference on the masonite with a heavy-duty, water-resistant pen. Be sure to use a common center for each pattern. Now all you have to do is lay the wet head on the masonite and cut it the proper size as indicated on the masonite.

5. Determine if you need to tuck the head with slack or flat. If dryness is a continuing phenomenon in your area of the country, such as in New Mexico, or if you play in a very dry hall that has forced-air heating, you will probably need to tuck the head with slack. **When the head is wet** place a small, rather flat bowl on the table and then lay the head over this bowl so that it is at the center of the head. An ashtray should work just fine. Then measure and cut the head as below in step 6. This will assure that you will have a large enough collar to be able to reach the lower notes in the range of each drum, which is particularly important on the two lowest drums. Keep this in mind when you order heads because it may be necessary to order slightly larger skins to compensate for this needed slack. It is not usually necessary to tuck the two high drums with slack.



Head Tucking Tool. It is about six inches long. The wooden handle is attached to a thin piece of brass with an upturned end to make it easier to push the head under the flesh hoop.

6. Now measure one side of the flesh hoop if it is square. Multiply this figure by five then add 1/8 inch as insurance in case the head shifts during tucking. Measure this amount from the outside edge of the hoop, holding the ruler at an angle to the table top so that the ruler doesn't slip under the hoop and cause a misreading (refer to Photo 1). Put pencil marks on the head at three-inch intervals around the circumference of the hoop. If the hoop is not square, as is often

the case, measure each flat edge of the flesh hoop and add up these figures, plus an extra 1/8 inch to spare as above. Then measure the total from the edge of the hoop. You will then cut the head by using these marks as your guide. It is important to prevent the head from shifting during this measuring process. To prevent this, put weights at several points on the hoop. Remember that the outside diameter of the flesh hoop will be larger than the bowl size; don't let this confuse you and don't

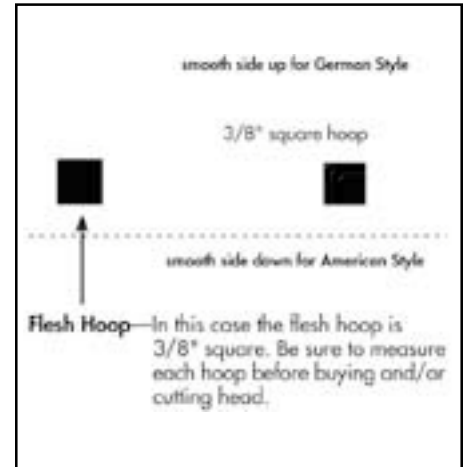
cut the head too small! If in doubt cut on the outside of the marks. Cut the head carefully with a scissors following the marks you made with the pencil (refer to Photo 2).



Photo 1. Note that I am holding the ruler on an angle to the table top so it doesn't slip under the hoop and cause a misreading. The keytuk resting on the hoop is used to hold the hoop in place while I measure.



Photo 2. I am sure to follow carefully the marks I made and cut on the outside of the line.



MEASURE THREE TIMES BEFORE CUTTING!

TUCKING THE HEAD

1. Place the hoop on the head with the backbone bisecting the center using the red pencil marks you made before as guides. Place weights, such as pieces of metal the size of bricks, on the hoop to keep the head from shifting when you tuck it. I use Indonesian Keytuk for this purpose. Tuck the head under the hoop with a tucking tool (the back of a spoon can be used if a tucking tool is unavailable). Now tuck the head under the hoop at the point directly across from where you tucked first. Then tuck at the point 90 degrees from this place and then directly across from that (refer to Photo 3). The head should now be tucked at four equidistant points around the hoop. Move the weights as necessary.

Continue to tuck in this manner around the hoop being sure to push the head all the way around the hoop. During the tucking process it is a good idea to keep a small bowl of water at the ready to dip the tucking tool in when it gets dry. You also might find it necessary to put a few drops on the head if it seems to be drying out too quickly. The idea is to keep the head wet and therefore supple (refer to Photo 4).

When the entire head has been lapped around the hoop, *carefully* smooth out the edge of the head with the edge of the tucking tool so that it lies flat on the hoop (refer to Photo 5). Be very careful not to cut the head during this operation. You may find yourself with a few extra millimeters of material when



Photo 3. I have tucked the head at four equidistance places on the hoop. Note the small dish of water. I use it to wet the tucking tool as I work.



Photo 4. The tucking process consists of carefully pushing the head under the hoop as the hoop is lifted slightly. Note how I hold the material up against the hoop with my left hand as I push it under with the tucking tool in my right.



Photo 5. I smooth the head on the hoop after it is tucked to eliminate any bunching up of the material. I wet the tucking tool as I perform this operation so as to avoid cutting the head accidentally.



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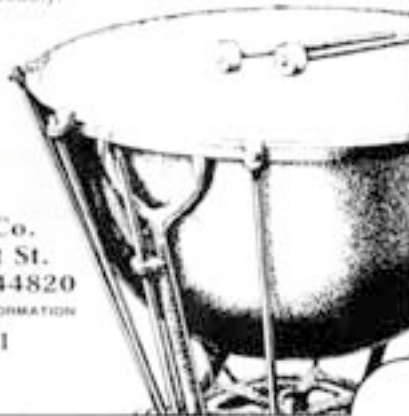


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you have finished the tucking and smoothing process. Do not bring this excess over the top surface of the flesh hoop; let it remain on the outside surface of the hoop. The idea is to have a perfectly flat surface, without excess material, where the counterhoop makes contact with the flesh hoop when the head is finally mounted on the drum. The flesh hoop may not fit under the counterhoop if it is not smoothed out evenly. The following drawing illustrates how the head will finally be wrapped around the hoop.

DRYING

1. Let the head dry *very* slowly with moisture in the center of the head. If it dries too fast the fibers will break and the head will turn white like a bass drum head, and the head might even pull out from the flesh hoop.

Keep the head moist in the following manner: Put the head on the table you used to tuck it. Wet several brown paper towels. Wring them out so they are damp. Place them on the head to within one inch of the flesh hoop (refer to Photo 6). The idea is to let the part of the head

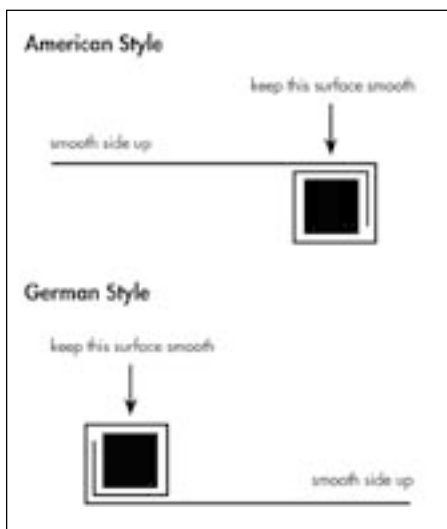


Photo 6. I place damp paper towels on the head to within one inch of the hoop so that the head dries slowly.

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on the flesh hoop dry before the center. Check it several times within a few hours, being careful it doesn't dry too fast. Let it dry overnight. In the morning remove the paper towels, which should be almost dry now, and turn the head over. Replace the towels to the center and let it dry completely.

2. The head will be ready to be mounted on the drum after it is completely dry, which should take about 36 hours.

A future article will deal with mounting tucked calf heads on timpani.

SOURCES FOR TIMPANI HEADS

Calf timpani heads, as well as bass drum, tom-tom, tambourine and snare drum heads, are available from:

S. Polansky
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1644 No. Ada Street
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Michael Rosen is Professor of Percussion at Oberlin Conservatory of Music and is Director of the Oberlin Percussion Institute. He was Principal Percussionist with the Milwaukee Symphony from 1966 to 1972 and performs with the Grand Teton Music Festival, the Cleveland Orchestra and the Concertgebouw Orchestra. A native of Philadelphia he was a student of Charles Owen, Fred Hinger and Cloyd Duff. He is a member of the Board of Directors of PAS. He has recorded for Opus One, Bayerische Rundfunk, Albany, Lumina and CRI labels and is a sought-after clinician for marimba as well as cymbals. Rosen has concertized and taught extensively in France, Italy, Germany, Spain, Denmark, Finland, Hong Kong and Beijing.



PN

Any Old Iron?

By Maggie Cotton

"I've got to go in early, there's a lot of gear to get out.

I'll be late home, there's a lot of gear to put away."

—lyrics to an old English Music Hall song

IF THERE'S ONE THING ALL percussionists must look forward to in retirement it is the fact that we will (hopefully) never have to utter the above words again in anger.

Once upon a time, a percussionist tried to work out how many times instruments and stands were taken out of cases, assembled and put in position for rehearsals or concerts in the space of one year. The result was so depressing that it was never said out loud, and has now been conveniently forgotten. A professional orchestra could easily clock up twelve times in an average week—in and out of boxes, cases, crates; uncovering bells; assembling xylophone, marimba, vibraphone and unwieldy three-piece stands for smaller instruments and drums of all sizes; retrieving glockenspiel, cymbals, woodblocks, triangles; carrying bags of small instruments and beaters; heaving various gongs, bell plates of different sizes, sets of cowbells, etc., with possibly a full drumkit thrown in for good measure.

The City of Birmingham Symphony Orchestra, with which I play, has the use of the largest gong in the U.K., but as it takes three men to put it on its massive stand, this is thankfully the job for the platform staff [stagehands] and no arguing. One pair of the two pairs of cymbals in regular use weighs approximately 7 kgs [15 lbs]; and there could be as many as five suspended cymbals, each with its own weighty two- or three-piece chrome stand to be adjusted to the correct height. Arms full of heavy metal, up and down stairs, pushing through doors, up onto platforms, cursing and grumbling—glorified scrap dealers.

The CBSO did a piece last season by Pierre Boulez, which took all of six minutes to play (*Notations I-IV*). By the time we had counted up to one hundred instruments on the stage we gave up in disgust. It took eight of us well over an hour to get everything in its place, and then we had to play.

JUST THINK OF ALL THOSE MAN-HOURS!

The hired [rented] instruments come in boxes and crates from a firm in London, and it is the job of the players to make sense of heaps of metal rods, bars and vicious looking black-painted devices. One needs a degree in Advanced Camping to know how to begin to as-

semble some of the creations we find. The sticking plaster [Band-aids] are *always* in evidence, as damaged fingers are the order of the day, and as far as we are concerned, time for serious hand-washing must be included in the preparations. *Out damned rust!*

Many years ago every CBSO percussionist had a blood blister on the inside of the right hand index finger. This was due to the fact that a new style of snare drum stand had been acquired which neatly nipped the finger in a specific place whilst being assembled. We were all rather proud of our *secret society* sing; our colleagues were intrigued.

Once there was an occasion when players found themselves trapped under an unwieldy contraption (a massive, unstable stand for a set of gongs) as it was being persuaded up narrow stairs onto the concert platform. This necessitated swift rescue before hysteria of some kind set in; the others kindly stopped work to offer unhelpful suggestions before effecting a release.

Yes, of course there are members of staff detailed to help the percussion players with the huge setups, but as often as not they are to be found putting out music or chairs, whilst we curse and rant in the background. On rare occasions we go on strike and refuse to shift yet more ironmongery, so then help magically appears—usually in the shape of an "extra" non-staff "porter" who usually rises to the novelty (for him) of it all. This is luxury for us, and one can hope then that the rehearsal will suffer less for the fact that we are not too exhausted before we have to play the actual music—the end object of the wearing exercise, should we forget.

If the rehearsal is scheduled for the morning, then this could mean that all the instruments have to be taken off the platform and put away, as someone else is using the hall in the afternoon. We all hate this, because apart from the work involved, we worry that we have not got everything back in the exact spot for the evening performance. When the piece is complicated as well as difficult to play it is crucial that all the instruments are in the position they were in at the rehearsal—just another risk factor to add to the natural, ever-present anxieties.

WHERE'S THE TRIANGLE BEATER?

It has been known for someone to forget to put out a tambourine for the show after such a clear-away. Have you ever tried getting a tambourine out of a full stick box on a concert platform during a performance without it giv-

ing the game away? Noisy little beast!

The bonus for us is when we have a repeat concert in our own Symphony Hall and there is no one else using the place. Then we can drift in the next day immediately prior to the concert just like any string player. All the gear is out and waiting. Bliss!

"Don't let the coach [bus] go without us!" is another *crie de coeur*. We have been left behind in the bad old days and have had to travel back home on the instrument van on more than one occasion. After a heavy concert we leap onto the coaches in a flurry of bags, grins and relief.

Perversely, when it comes to a very small amount of instruments (such as in *The New World Symphony*—triangle and suspended cymbal), the percussionist in question then worries about the fact that the small pre-prepared bag might go missing in the welter of basses, cellos, timpani etc. and nags the platform staff constantly until the instruments, stand and beaters are safely located.

"How many instruments do you play?" the children ask in schools. "As many as it takes," we are tempted to reply. Oh, to be able to go to work and just get out *one* instrument from *one* case. But then, we would have more notes to play if we played a "real" instrument—just so!

However... *we* are the ones who stay at home when the Beethoven programs are trotted out, so then the problems of instruments and stands pale into insignificance. Or do they? PN



Maggie Cotton was born in Yorkshire, England and began playing timpani and percussion at the age of 15. She joined The National Youth Orchestra of Great Britain and was coached by James Bradshaw of The

Philharmonia and then studied at The Royal Academy of Music, London, with Eric Pritchard of the BBC Symphony Orchestra. She toured Europe with The José Limon American Dance Group, and then joined the City of Birmingham Symphony Orchestra in 1959, the first female professional percussionist (as distinct from timpanist) in the UK. Cotton self-published a *Percussion Work Book* in 1993, having compiled an index of over 1,000 works giving instrumentation and number of players required. She also works with children with special needs, especially profoundly deaf children, as part of a busy schedule of education projects within the orchestra.

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MIDI Charts to Help You Find Your Way

By Norman Weinberg

THE CHARTS ON the following pages can be a great aid for the electronic percussionist. The Tick Division chart can be used when transferring files from one drum machine to another, or transferring sequences from one computer-based sequencer to another. If you do any sound design with tunable oscillators, the Pitch-to-Frequency Conversion chart can help your sounds stay in perfect harmony. For those who like to dabble in system exclusive messages, the Decimal-MIDI-Hex-Binary chart could come in handy during those late-night programming sessions. Use the Pitch-to-MIDI Number chart to match the MIDI notes from your percussion controller to your synth or sound module. PN



Dr. Norman Weinberg is a Professor of Music at Del Mar College in Corpus Christi, Texas and Principal Timpanist/Percussionist with the Corpus Christi Symphony. He serves as an Associate Editor of Percussive Notes and as Chairperson for the PAS World Percussion Network Committee.

TICK DIVISION CHART							
DIVISION OF QUARTER NOTE							
NOTE VALUE	12	24	48	96	192	384	480
Whole Note	48	96	192	384	768	1536	1920
Dotted Half	36	72	144	288	576	1152	1440
Half Note	24	48	96	192	384	768	960
Dotted Quarter	18	36	72	144	288	576	720
Half Note Triplet	16	32	64	128	256	512	640
Quarter Note	12	24	48	96	192	384	480
Dotted 8th	9	18	36	72	144	288	360
Quarter Note Triplet	8	16	32	64	128	256	320
8th Note	6	12	24	48	96	192	240
Dotted 16th	4.5	9	18	36	72	144	180
8th-Note Triplet	4	8	16	32	64	128	160
16th Note	3	6	12	24	48	96	120
Dotted 32nd	2.25	4.5	9	18	36	72	90
16th-Note Triplet	2	4	8	16	32	64	80
32nd Note	1.5	3	6	12	24	48	60
32nd-Note Triplet	1	2	4	8	16	32	40
64th Note		1.5	3	6	12	24	30
64th-Note Triplet		1	2	4	8	16	20
128th Note			1.5	3	6	12	15
128th-Note Triplet			1	2	4	8	10

Use this chart to find the length of any particular note value. For example, if your sequencer or drum machine uses 96 ticks for the quarter note, the value of a dotted 8th note would be 72 ticks.

PITCH-TO-FREQUENCY CONVERSION CHART							
PITCH	FREQUENCY	PITCH	FREQUENCY	PITCH	FREQUENCY	PITCH	FREQUENCY
C-1	16.35Hz	D#1	77.78Hz	F#3	369.99Hz	A5	1760.00Hz
C#-1	17.32Hz	E1	82.41Hz	G3	392.00Hz	A#5	1864.66Hz
D-1	18.35Hz	F1	87.31Hz	G#3	415.31Hz	B5	1975.53Hz
D#-1	19.45Hz	F#1	92.50Hz	A3	440.00Hz	C6	2093.01Hz
E-1	20.60Hz	G1	98.00Hz	A#3	466.16Hz	C#6	2217.46Hz
F-1	21.83Hz	G#1	103.83Hz	B3	493.88Hz	D6	2349.32Hz
F#-1	23.12Hz	A1	110.00Hz	C4	523.25Hz	D#6	2489.02Hz
G-1	24.50Hz	A#1	116.54Hz	C#4	554.37Hz	E6	2637.02Hz
G#-1	25.96Hz	B1	123.47Hz	D4	587.33Hz	F6	2793.83Hz
A-1	27.50Hz	C2	130.81Hz	D#4	622.25Hz	F#6	2959.96Hz
A#-1	29.14Hz	C#2	138.59Hz	E4	659.26Hz	G6	3153.96Hz
B-1	30.87Hz	D2	146.83Hz	F4	698.46Hz	G#6	3322.44Hz
C0	32.70Hz	D#2	155.56Hz	F#4	739.99Hz	A6	3520.00Hz
C#0	34.65Hz	E2	164.81Hz	G4	783.99Hz	A#6	3729.31Hz
D0	36.71Hz	F2	174.61Hz	G#4	830.61Hz	B6	3951.07Hz
D#0	38.91Hz	F#2	185.00Hz	A4	880.00Hz	C7	4186.01Hz
E0	41.20Hz	G2	196.00Hz	A#4	932.33Hz	C#7	4434.92Hz
F0	43.65Hz	G#2	207.65Hz	B4	987.77Hz	D7	4698.64Hz
F#0	46.25Hz	A2	220.00Hz	C5	1046.50Hz	D#7	4978.03Hz
G0	49.00Hz	A#2	233.08Hz	C#5	1108.73Hz	E7	5274.04Hz
G#0	51.91Hz	B2	246.94Hz	D5	1174.66Hz	F7	5587.65Hz
A0	55.00Hz	C3	261.63Hz	D#5	1244.51Hz	F#7	5919.91Hz
A#0	58.27Hz	C#3	277.18Hz	E5	1318.51Hz	G7	6271.93Hz
B0	61.74Hz	D3	293.67Hz	F5	1396.91Hz	G#7	6644.88Hz
C1	65.41Hz	D#3	311.13Hz	F#5	1474.98Hz	A7	7040.00Hz
C#1	69.30Hz	E3	329.63Hz	G5	1567.98Hz	A#7	7858.62Hz
D1	73.42Hz	F3	349.23Hz	G#5	1661.22Hz	B7	7902.13Hz

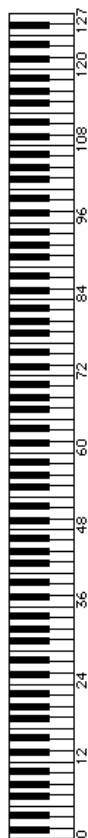
*Note: C3 = Middle C

DECIMAL*MIDI*HEX*BINARY CONVERSION CHART

DEC. #	MIDI #	HEX #	BINARY #	DEC. #	MIDI #	HEX #	BINARY #
0	0	00	0000 0000	64	64	40	0100 0000
1	1	01	0000 0001	65	65	41	0100 0001
2	2	02	0000 0010	66	66	42	0100 0010
3	3	03	0000 0011	67	67	43	0100 0011
4	4	04	0000 0100	68	68	44	0100 0100
5	5	05	0000 0101	69	69	45	0100 0101
6	6	06	0000 0110	70	70	46	0100 0110
7	7	07	0000 0111	71	71	47	0100 0111
8	8	08	0000 1000	72	72	48	0100 1000
9	9	09	0000 1001	73	73	49	0100 1001
10	10	0A	0000 1010	74	74	4A	0100 1010
11	11	0B	0000 1011	75	75	4B	0100 1011
12	12	0C	0000 1100	76	76	4C	0100 1100
13	13	0D	0000 1101	77	77	4D	0100 1101
14	14	0E	0000 1110	78	78	4E	0100 1110
15	15	0F	0000 1111	79	79	4F	0100 1111
16	16	10	0001 0000	80	80	50	0101 0000
17	17	11	0001 0001	81	81	51	0101 0001
18	18	12	0001 0010	82	82	52	0101 0010
19	19	13	0001 0011	83	83	53	0101 0011
20	20	14	0001 0100	84	84	54	0101 0100
21	21	15	0001 0101	85	85	55	0101 0101
22	22	16	0001 0110	86	86	56	0101 0110
23	23	17	0001 0111	87	87	57	0101 0111
24	24	18	0001 1000	88	88	58	0101 1000
25	25	19	0001 1001	89	89	59	0101 1001
26	26	1A	0001 1010	90	90	5A	0101 1010
27	27	1B	0001 1011	91	91	5B	0101 1011
28	28	1C	0001 1100	92	92	5C	0101 1100
29	29	1D	0001 1101	93	93	5D	0101 1101
30	30	1E	0001 1110	94	94	5E	0101 1110
31	31	1F	0001 1111	95	95	5F	0101 1111
32	32	20	0010 0000	96	96	60	0110 0000
33	33	21	0010 0001	97	97	61	0110 0001
34	34	22	0010 0010	98	98	62	0110 0010
35	35	23	0010 0011	99	99	63	0110 0011
36	36	24	0010 0100	100	100	64	0110 0100
37	37	25	0010 0101	101	101	65	0110 0101
38	38	26	0010 0110	102	102	66	0110 0110
39	39	27	0010 0111	103	103	67	0110 0111
40	40	28	0010 1000	104	104	68	0110 1000
41	41	29	0010 1001	105	105	69	0110 1001
42	42	2A	0010 1010	106	106	6A	0110 1010
43	43	2B	0010 1011	107	107	6B	0110 1011
44	44	2C	0010 1100	108	108	6C	0110 1100
45	45	2D	0010 1101	109	109	6D	0110 1101
46	46	2E	0010 1110	110	110	6E	0110 1110
47	47	2F	0010 1111	111	111	6F	0110 1111
48	48	30	0011 0000	112	112	70	0111 0000
49	49	31	0011 0001	113	113	71	0111 0001
50	50	32	0011 0010	114	114	72	0111 0010
51	51	33	0011 0011	115	115	73	0111 0011
52	52	34	0011 0100	116	116	74	0111 0100
53	53	35	0011 0101	117	117	75	0111 0101
54	54	36	0011 0110	118	118	76	0111 0110
55	55	37	0011 0111	119	119	77	0111 0111
56	56	38	0011 1000	120	120	78	0111 1000
57	57	39	0011 1001	121	121	79	0111 1001
58	58	3A	0011 1010	122	122	7A	0111 1010
59	59	3B	0011 1011	123	123	7B	0111 1011
60	60	3C	0011 1100	124	124	7C	0111 1100
61	61	3D	0011 1101	125	125	7D	0111 1101
62	62	3E	0011 1110	126	126	7E	0111 1110
63	63	3F	0011 1111	127	127	7F	0111 1111

NOTE: Numbers written in hex format are usually preceded by the sign "\$" or use "H" or "h" as a suffix. Examples are \$3E or 48H.

PITCH-TO-MIDI NUMBER CHART



Pitch ----- Midi

C-2 ----- 0	D0 ----- 26	E2 ----- 52	F#4 ----- 78	G6 ----- 103
C#-2 ----- 1	D#0 ----- 27	F2 ----- 53	G4 ----- 79	G#6 ----- 104
D-2 ----- 2	E0 ----- 28	F#2 ----- 54	G#4 ----- 80	A6 ----- 105
D#-2 ----- 3	F0 ----- 29	G2 ----- 55	A4 ----- 81	A#6 ----- 106
E-2 ----- 4	F#0 ----- 30	G#2 ----- 56	A#4 ----- 82	B6 ----- 107
F-2 ----- 5	G0 ----- 31	A2 ----- 57	B4 ----- 83	C7 ----- 108
F#-2 ----- 6	G#0 ----- 32	A2 ----- 58	C5 ----- 84	C#7 ----- 109
G-2 ----- 7	A0 ----- 33	B2 ----- 59	C#5 ----- 85	D7 ----- 110
G#-2 ----- 8	A#0 ----- 34	C3 ----- 60	D5 ----- 86	D#7 ----- 111
A-2 ----- 9	B0 ----- 35	C#3 ----- 61	D#5 ----- 87	E7 ----- 112
A#-2 ----- 10	C1 ----- 36	D3 ----- 62	E5 ----- 88	F7 ----- 113
B-2 ----- 11	C#1 ----- 37	D#3 ----- 63	F5 ----- 89	F#7 ----- 114
C-1 ----- 12	D1 ----- 38	E3 ----- 64	F#5 ----- 90	G7 ----- 115
C#-1 ----- 13	D#1 ----- 39	F3 ----- 65	G5 ----- 91	G#7 ----- 116
D-1 ----- 14	E1 ----- 40	F#3 ----- 66	G#5 ----- 92	A7 ----- 117
D#-1 ----- 15	F1 ----- 41	G3 ----- 67	A5 ----- 93	A#7 ----- 118
E-1 ----- 16	F#1 ----- 42	G#3 ----- 68	A#5 ----- 94	B ----- 119
F-1 ----- 17	G1 ----- 43	A3 ----- 69	B5 ----- 95	C8 ----- 120
F#-1 ----- 18	G#1 ----- 44	A#3 ----- 70	C6 ----- 96	C#8 ----- 121
G-1 ----- 19	A1 ----- 45	B3 ----- 71	C#6 ----- 97	D8 ----- 122
G#-1 ----- 20	A#1 ----- 46	C4 ----- 72	D6 ----- 98	D#8 ----- 123
A-1 ----- 21	B1 ----- 47	C#4 ----- 73	D#6 ----- 99	E8 ----- 124
A#-1 ----- 22	C2 ----- 48	D4 ----- 74	E6 ----- 100	F8 ----- 125
B-1 ----- 23	C#2 ----- 49	D#4 ----- 75	F6 ----- 101	F#8 ----- 126
C0 ----- 24	D2 ----- 50	E4 ----- 76	F#6 ----- 102	G8 ----- 127
C#0 ----- 25	D#2 ----- 51	F4 ----- 77		

For this chart, MIDI note number 60 is "Middle C". It is also indicated as "C-3". The standard piano keyboard range is from the low A - MIDI note number 21 to the high C - MIDI note number 108. The standard 5 octave synthesizer keyboard ranges from MIDI note number 36 to MIDI note number 96.

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Jack Van Geem is principal percussionist of the San Francisco Symphony. Before that, he performed for five years with the San Francisco Ballet Orchestra. He has a B.M. and an M.M. from Hayward State University, and studied in Germany with Christoph Caskel. Mr. Van Geem is director of the Conservatory's Percussion Ensemble.



Denis de Coteau, music director and conductor for the San Francisco Ballet Orchestra, has conducted dance companies, youth orchestras and major symphonies throughout the world. He earned his B.A. and M.A. in music from New York University, and holds a D.M.A. from Stanford University.

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Multiple-Limb Coordination as a Cognitive Process

by Kris Killingsworth

“Acquiring the ability to perform two disconnected actions simultaneously is not a new concept. It is said that Julius Caesar could dictate a book, plan a battle, and dress himself all at the same time.”—Jim Chapin, 1948.

GIVEN THE EXCEEDINGLY HIGH technical expectations of contemporary musicians, a clear statement of the actual mental processes involved with coordination skills is long overdue. Widely held misconceptions slow and even prevent the progress of students working hard to master these skills. This article reveals the cognitive reality of learning how to perform several different rhythmic lines at once, as well as providing the method for learning that emerges from a scientific understanding of coordination.

New insight on the internal processes related to multi-limb coordination comes from recent work in Cognitive Psychology. This is the field of psychology that attempts to provide an account of our thought and memory processes. Scientists began making progress on coordination in the early 1970s and their work continued into the '80s and '90s. They proposed basically two hypothetical models¹ on how human brains confront the challenge of performing parallel rhythmic lines.

The first model, known as the *parallel processing model*, implies that the brain processes information for each limb separately; therefore, performance of two concurrent rhythmic lines as independent actions can be performed at the same time. The second hypothesis proposes that the individual thinks linearly, developing an integrated conception of concurrent rhythmic patterns. This model can be called a *serial processing model*, because processing along one channel occurs sequentially with one piece of information at a time.

For example, consider a drumset pattern consisting of a ride cymbal rhythm played along with a snare drum rhythm. When both hands fall together, the brain considers this one action rather than two separate actions if the serial hypothesis is true for this kind of activity. The group of muscles involved with the various combinations of limbs used to strike percussive surfaces is called a coordinative structure.

The use of parallel processing occurs everyday as various tasks are combined. For

instance, an individual can drive a car and carry on a conversation at the same time. These two tasks operate with a high level of autonomy, which is to say that attention is divided among two streams that are truly independent of one another to a large extent. But, the “evidence shows that the mental processing involved with the concurrent performance of multiple rhythmic lines is restricted to a single channel of serial processing.”²

One explanation for this begins with an interesting behavioral phenomenon. In general, the interference between two concurrently performed tasks increases substantially when they are similar kinds of tasks. In other words, multiple tasks that are alike are harder for people to perform at the same time as successfully as they could perform them one after the other. Therefore, it should be apparent that striking of drums and cymbals with hands and feet are much more similar kinds of tasks than are talking and driving.

This leads scientists to suggest that human brains consist of several specialized processing mechanisms. Similar tasks performed at the same time will tax the same specific processing mechanism in the brain. Dissimilar tasks involve different mechanisms; so, there is little or no degradation in the combined performance.³ It is understandable how Caesar could have eaten a meal and planned a battle all at once, but it seems less likely that he could have planned a meal and planned a battle simultaneously, because the planning mechanism in his brain would have been overburdened.

To summarize: (1) It seems human brains possess only one processing mechanism for generating the performance of coordinated patterns; (2) This mechanism processes only one stream of performance information at a time (serial mode of operation); and (3) The basic unit of information in this stream describes a coordinative structure.

The requirement for developing an integrated conception of the rhythms one learns to perform cannot be escaped. This means that an individual must see combined rhythmic lines as a single line of rhythm with various limbs and combinations of limbs being assigned to each point of accentuation in the integrated rhythm. The following quote is from a 1985 study:

“Thus, different rhythmic responses can be generated together by the two

hands if the two responses are conceived as part of a single unified activity rather than separate and distinct right and left hand responses (Klapp, et al, p. 825).

A method of learning multiple-limb coordinated patterns incorporates Fitt's three phases for learning a motor skill. The first and early phase consists of a very conscious approach. This can be a difficult stage because the strain on working memory is very high. In determining the basic requirements of the pattern, the following are included: (1) the coordinative structures that are to be used, (2) the order in which they occur and (3) the time value to be given to each (e.g. 8th note, 16th note, etc.). These three elements make up the *plan of action*. The final accomplishment of the first phase may only be the establishment of the plan of action, even though its requirements may not be executed smoothly.

At the intermediate stage, the structural and sequential challenges of the pattern become more automatic. In order to work the pattern into memory, one focuses more attention on rhythmic precision. What may have seemed to be a collection of disconnected movements now seems to become part of a larger whole. Also, refinement of the production of the pattern is possible through performance feedback.

After the pattern is learned, further improvements may be made in speed and accuracy. This is known as the late phase. Likewise, at this late stage performing the pattern without focusing as much attention on the requirements of the pattern is possible. This means that mental resources are now liberated and may be used to expand the exercise. For example, an individual could concentrate on accenting various elements of the combined rhythm or singing along with one of the parts being played by one limb.

Perceptual difficulties can occur in each phase. In the early phase one discovers the requirements of the pattern presumably from standard music notation or audition. The study “On Marching to Two Different Drummers” shows how the failure to develop an integrated conception for parallel rhythmic patterns will cause severe degradation in performance; unfortunately, standard music notation often does not promote such a conception. One practice that can be helpful would be to attach all stems to the

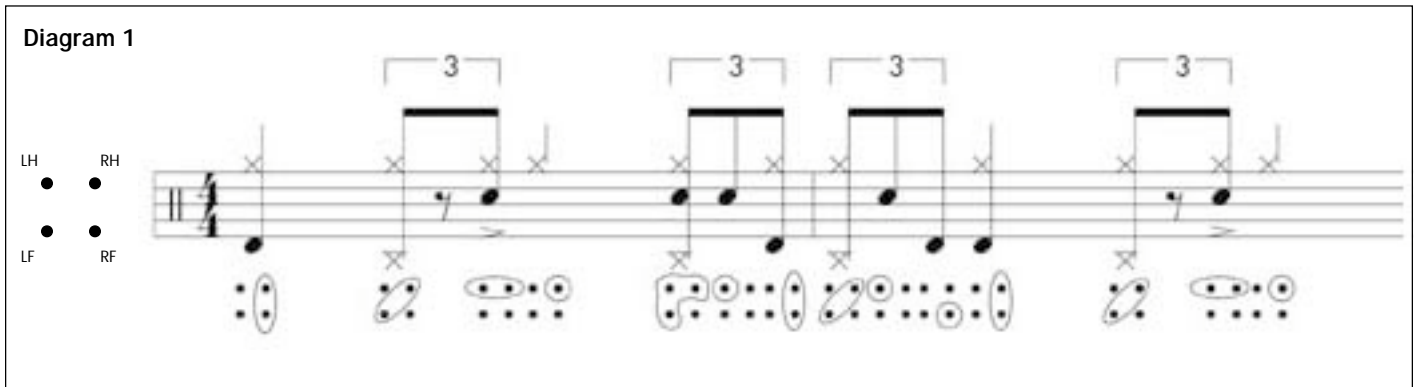
same flags and ligatures. This may look somewhat awkward; however, there should be no such problem in drumset music because it is typically written on one staff, and the drumset player is rarely required to control the duration of a single accented note.⁴

Louis Abbott recently introduced the practice of using square diagrams as a way of describing coordinated patterns for

drumset players (see Diagram 1). This kind of diagramming is a good supplement to standard notation because each diagram is conceptually analogous with a coordinative structure, which again is a “functional grouping of muscles constrained to act as a single cognitive unit” (Kelso, Southard and Goodman, p. 229). It is my conjecture that those musicians who have been successful

with coordination have learned to translate standard music notation and the audition of new patterns into some kind of integrated internal visualization.

During the intermediate phase in the preceding method, refining one’s performance can occur with feedback from his or her own playing. There are several kinds of feedback involving the various sensory sys-



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tems; however, auditory feedback is perhaps the most obvious. A 1985 study found that auditory streaming conditions (those that create a parallel perception) did not promote the development of an integrated conception of parallel rhythms and consequently degraded performance. The conditions that enforce a parallel perception clearly exist on instruments that require the coordinated performance of concomitant rhythms (e.g., drumset, piano, vibraphone, etc.) in the form of potentially large intervals between pitch values.⁵ Another factor that contributes to parallel perception is the speed at which the different pitch values are heard.⁶

This stream segregation will often be the cause of an individual's difficulty with a given pattern. Several things can be done to reduce the streaming effect. In the case of drums, they may be temporarily re-tuned to reduce pitch disparity between playing surfaces, or the individual may practice on the same or similar surfaces until an integrated conception is established. In the case of a keyboardist or vibraphonist, there might be an opportunity to temporarily transpose the left or right-hand part up or down by octaves, reducing the pitch disparity between parts, or practice fingerings and rhythms on a non-pitched surface. In both cases, simply reducing the tempo may diminish the streaming effect. Another approach would be to concentrate on somatosensory feedback (touch and kinesthesia) rather than auditory feedback.⁷

Eventually, reliance almost entirely on memory to reproduce a pattern allows the individual to actually enjoy a parallel perception of his or her own performance,

which is generally the aesthetic intention of this kind of performance. Patterns are ultimately established in human memory well enough that it is no longer necessary to deal with them in such a conscious and effortful way as the early and intermediate phases in the method. The metaphor of language is useful here: learn a basic alphabet of coordinative structures,⁸ then string together various combinations to make words perhaps a beat or so long, and synthesize this vocabulary to build phrases and longer forms.

"Coordinated Independence" is the term coined by Jim Chapin in his classic 1948 book, *Advanced Techniques for the Modern Drummer*, which contains exercises for learning various snare and bass drum patterns applied to swing and shuffle cymbal patterns. The term "coordinated independence" is now used by teachers of both drums and keyboards to describe the skill of concurrent rhythmic (and melodic) performance. The widespread use of this term is terribly unfortunate because it implies that limbs operate *independently* in parallel, which is not a scientifically successful explanation of inter-limb coordination. Even highly trained musicians remain limited to the concurrent rhythmic patterns for which they develop clear integrated conceptions.⁹

Here is an example of typical advice given to students by piano teachers: First work on the left-hand part until you become very proficient with it. Then work on the melody and make sure you can play it well, and then try putting them together. Most instructors place emphasis on the individual parts while they have little or nothing to say about the task of "putting them

together." One kind of parallel processing idea, which seems to be widely held by instructors and students, says that a student should learn one line of rhythm so well that it can be reproduced automatically. This is a faulty and counterproductive notion.

The subtle acceptance of parallel processing concepts among most teachers and students is probably due to a failure to distinguish between the perception and the performance of music. People listen to music, which is to say that music is something to be perceived when it is being performed for an audience. The ultimate goal of the physical performance of music is to generate an aesthetic perception. A perception of parallel streams actually is possible and often desirable aesthetically. For example, many people enjoy listening to Bach's contrapuntal melodies. However, the mental processing that makes the performance of concurrent lines possible cannot consist of parallel channels. It seems that popular thinking in the circles of music holds that the purpose of technical musical training must be to make the brain and body the pristine conduit of the highest musical aesthetics. This much-sought ideal, however, is impossible to achieve—at least with respect to the performance of combined rhythms.

With a firm grasp on the nature and limitations of multiple-limb coordination as a cognitive process, I am confident that students of music and/or percussion will develop these skills with increasing speed and ease, while instructors may trace the difficulties of students to specific components of the prescribed method or the perceptual factors previously outlined.

END NOTES

¹ It might be easier to use the term "theories" here, but that title should be reserved for explanations of higher status than competing hypothesis.

² Early researchers were cautious about extending this conclusion to musicians and other performers of complex concurrent tasks, but the same behavioral patterns were seen in "musically trained subjects" (Deutsch 1983). Some of the performance restrictions implied by the serial model, however, do not apply to highly trained musical subjects (see end note 9). Because subjects of this level of skill are scarce, it seems these scientists have not gone far to explain these exceptions.

³ Of course, some kind of "central control" guided by our conscious volition

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Over the next year, malletech will be providing product updates such as the one that appears below. We hope these help you to better understand what sets malletech apart. Knowledgeable percussionists are our best customers.

Product update #1

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trol" guided by our conscious volition must exist to govern the operation of these subordinate processing mechanisms, giving them order and purpose.

⁴Except in the case of the opening and closing of the hi-hat, the conventional symbols for open (o) and close (+) solve this problem.

⁵White noise/tone pairs also segregate into separate perceptual streams (Dannenbring and Bregman, p. 554). This is significant because the snare drum component of a drumset along with some of its other component timbres is quite "noisy" in the technical sense, compared to the more toneful elements available on the drumset.

⁶There is yet a third factor that may contribute to a streamed perception, and this is stereo speaker separation ("On Marching to Two Different Drummers" p. 823), or more precisely, a variance in the delay time and/or ratio of direct to reverberant sound between two sound sources. This may be significant to electronic keyboardists using stereo programs (or "patches") in conjunc-

tion with stereo monitor speakers.

⁷Not listening may seem like an unmusical approach, but teachers and students must realize that the basic challenge of coordination must be overcome before higher musical concerns can be dealt with.

⁸There are fifteen possible combinations among the drumset players' four limbs (Abbott, p. 15).

⁹There are exceptions to the rule of strict metric compatibility of parallel rhythmic lines implied by the serial processing view. Evidence for this can be found in the successful performance of higher-order polyrhythms (e.g. 9:4, 9:5, 28:10, etc.) by skilled musicians who are not likely to be consciously mapping the temporal locations of each accented element in terms of metric orientation based on the lowest common denominator between the two counter-rhythms.

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Kris Killingsworth received his Bachelor of Science Degree in Music with a minor in philosophy from the University of Colorado in Denver. His degree emphasis was in audio engineering and he is a member of the Audio Engineering Society. As a member of the C. U.-Claim Jumpers Dixieland Jazz Ensemble, he has performed in the Sacramento Jazz Jubilee for the past four years. Currently, Killingsworth is freelancing as a jazz drummer in the Denver area.

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Difficulty Rating Scale

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

PERCUSSION REFERENCE TEXTS

ABC Perkusisty VI
Marta Ptaszynska
\$32.50

Polskie Wydawnictwo Muzyczne
Selling agent: Theodore Presser Co.
1 Presser Place
Bryn Mawr PA 19010-3490

ABC Perkusisty translates to English as "The ABC's of the Percussionist." This 63-page instruction book covers the basics of learning 27 percussion instruments from mallet percussion to wind chimes, but does not go in-depth. The illustrations are good, the music sparse but good, and all instructions are in both Polish and English. A special feature is a dictionary of musical terms and a glossary of mallets and instruments in Polish, English, Italian, French and German.

ABC Perkusisty is best suited to the percussion methods class since its broad scope of instruments and sparse instructional material make it appropriate for the non-percussionist who must learn a lot in a short time.

—John Beck

The Complete Cymbal Guide
Sandy Feldstein
\$9.95
Manhattan Music Publications
CPP Media
15800 N.W. 48th Ave.
Miami FL 33014

The Complete Cymbal Guide is a 48-page textbook with illustrations of different types of cymbals, playing techniques and appropriate selection, as well as a few musical examples. The gamut of cymbal

knowledge is covered from chapters on "The Zildjian Story" to "Cymbal Availability." This book is a must for anyone desiring to understand cymbals. Its excellent illustrations and well-composed text are easy to comprehend. There is no age limit or proficiency level needed for the reader; anyone can benefit from its content. The companion video of the same name (reviewed under Instructional Videos) is highly recommended to enhance understanding of the book's content.

—John Beck

Music in the 21st Century: The New Language

William Lee
\$4.95
CPP/Belwin, Inc
15800 N.W. 48th Ave.
Miami FL 33014

This 142-page pocket-size dictionary (also available on CD-ROM and an unabridged full-size book version) concentrates on electronic and computer-related music terms and abbreviations. It has a historical synopsis of the evolution of electronic musical instruments (from 1600!) and an appendix of terms dedicated to MIDI and MIDI-related hardware. Author William Lee also includes over eight pages of bibliography for further reference.

According to the author's preface, *The New Language* is essential to success in music in the 21st century. However, this book is intended as just a starting point to the ever-changing world of music electronics. Lee is obviously an IBM personal computer (PC) user. There are many references to PCs, but the Apple Macintosh is not mentioned at all. In fact, Lee even states that "most computers used with MIDI are personal computers" (IBM). This is a bold exaggeration at best, but it doesn't take away from the quality of this book. Macintosh users will just be a little put out. *Percussive Notes* is not included in the list of suggested magazines and the Percussive Arts Society isn't listed in the dictionary either (IAJE and others are included).

This text is an excellent resource for novices and experts in electronics and computers. For \$4.95 you really can't go wrong with *Music in the 21st Century: The New Language*.

—Mark Ford

Percussion Manual (Second Edition)
F. Michael Combs
\$26.75

Wadsworth Publishing
10 Davis Dr.
Belmont CA 94002

Percussion Manual is a text designed for college percussion method courses and junior and senior high school instrumental teachers. The goal of this book, according to Combs, is to provide the teacher "with instructional material for the basic percussion instruments and guidelines for teaching those instruments." *Percussion Manual* does just that with concise descriptions, instructions, pictures and music.

Combs divides his 167-page text into nine chapters with six appendixes. The chapters cover snare drum, marching percussion, timpani, keyboard mallet instruments, percussion accessories, multiple percussion, drumset, organization of the percussion section and a teacher's guide to beginning percussion. Combs' presentation of each chapter is informative, but not verbose. He covers all of the basics in a constructive and positive manner. Each of the chapters has a variety of musical exercises that accompany each concept. This is an added bonus to the instructor since the usual supplemental musical materials are already included.

The six appendixes include recommended percussion methods and texts; recommended solo and ensemble literature; percussion recordings and videos; foreign terminology for percussion; percussion dealers, manufacturers and distributors; and a PAS membership application form. All of the recommended music is divided into beginning, intermediate and advanced repertoire.

Percussion Manual is an excellent text for percussion methods. Its \$26.75 price tag also makes it palatable for student budgets.

—Mark Ford

KEYBOARD PERCUSSION

Summerwind V
Kai Stensgaard
\$15.00

Marim Percussion
H.C. Lumbye Vej 53
5270 Odense N
Denmark

Summerwind is a marimba solo writ-

ten for a 4 1/2-octave marimba. Four mallets are needed to perform the work along with a good marimbist. Although not extremely difficult, this composition will present a challenge to the performer.

The composition opens with a six-measure phrase of 16th notes at quarter note = 102, which is repeated twice. This is followed by a 13-measure phrase of 16th notes. These two phrases dominate the first 50 measures of the work; measure 51 proceeds with a new series of phrases followed by a chorale section at measure 77. Measure 93 picks up the original phrase, which continues until the end, measure 125.

The composition is predictable, but enjoyable to the performer and listener. Its predictability assures the average performer of a chance to make some music and is in no way a negative side of the composition. It is a good work for the marimba.

—John Beck

Triglyf I V+
Kai Stensgaard
\$15.00

Marim Percussion
H. C. Lumbye Vej 53
5270 Odense N
Denmark

Stensgaard's original work for solo marimba employs advanced four-mallet technical skills. The performer needs to be a master of double vertical, independent, single alternating and double lateral strokes at any interval level. Stensgaard employs many octaves and seconds throughout. In addition, wide register leaps are evident in several spots, which are particularly difficult due to the fact that a 5-octave marimba is needed for performance. No alternate suggestions are given if a 5-octave marimba is unavailable.

Measure numbers are marked and the print is precise—with the exception of the first beat of the first measure in which the printer omitted ledger lines; however, beat two will clear any confusion. The work also employs shifting meters with patterns such as 5/4 to 9/16 to 7/8 to 9/16 being the norm. *Triglyf I* follows a quasi-ABA format with a chorale as the B section. This work is recommended for college students or professional performers with solid four-mallet technique.

—Lisa Rogers

Goodnight VI
Stuart Saunders Smith
\$10.00
Smith Publications
2617 Gwynndale Ave.
Baltimore MD 21207

Goodnight is a marimba solo for a 4-octave instrument. In the words of Stuart Smith, "*Goodnight* is an encore piece or an occasion piece (the occasion being the ending of a concert)." Although short, the composition is powerful in its content. There are no meter indications, and except for two double bars and two single bars there are no measures. There is much use of artificial groupings, dynamics, some humming and full use of the range of the instrument. The dynamic range is from *pppp* to *fff*. The compositional form is slow—fast—slow. The tempo is "quarter note = slow, but not too so."

Goodnight is an excellent marimba solo but not one from the mainstream. Its non-rhythmic nature, consistent dynamic changes and use of full instrument range gives it an improvisational quality not easily comprehended by everyone. A mature player is necessary to realize the full potential of the work.

—John Beck

Sonoris IV VI
Erling Bjerno
\$18.00
Marim Percussion
H.C. Lumbyes Vej 53
5270 Odense N
Denmark

New publications for marimba reveal an awareness of contemporary four-mallet performance technique that is international in scope. A recent publication from Denmark, Erling Bjerno's *Sonoris IV* for solo marimba, substantiates this view. His piece (for 5-octave marimba) is filled with idiomatic four-mallet writing, including one-handed rolls. Demands of coordination reminiscent of those in the last movement ("Perpetual") of Burritt's *Four Movements for Marimba*, rhythmic challenges, and a passage of hand crossing that is virtually unplayable on a wide-barred low-C marimba at a rapid tempo, even if the player has arms of simian proportions, establish this as a piece of virtuoso caliber.

The solo is quite capable of standing on musical merits alone. It is set in three sections. The opening features an ostinato pattern in 9/8 meter subdivided 2-2-3-2; the second section is a rapid allegro scherzando, which returns to the subdivided 9/8 meter.

Some vagueness in the publication can be attributed, perhaps, to the fact that it was written for a specific marimbist (Kai Stensgaard) who would have had intimate knowledge of the composer's intentions. However, subsequent performers would benefit from a tempo or metronome marking at the opening, indications of articulation (e.g., rolls legato or detached?), and suggestions (or options) for performing cross-hand passages.

—John R. Raush

Thaw VI
Stuart Saunders Smith
\$16.50
Smith Publications
2617 Gwynndale Ave.
Baltimore MD 21207

Thaw is a solo for orchestra bells. The tempo is quarter note = 44-52 and remains so throughout. A quote from the composer will help to understand the work: "Imagine each bar of the orchestra bells as an icicle. As you engage each icicle it melts into other, previously engaged icicles, creating a fine mist."

This is a unique composition not only because of the solo instrument but for its compositional intent. Bells produce a lot of overtones, and to use them within the composition is a credit to the composer. There are no meter indications or measures. There are many artificial groupings, much dynamic contrast and constant interweaving of the parts. The music is written on three and sometimes two staves. It almost looks as though it were written for a trio of bells. If that were the case, it would still be a difficult composition but much easier than as a solo piece. The soloist will have to spend much time learning to perform the intricate rhythmic patterns created by the artificial groupings.

This composition deserves a place on a recital; however, its improvisational nature will require a mature performer to realize its full potential as well as an audience willing to accept something different.

—John Beck

KEYBOARD PERCUSSION ENSEMBLES

Four Duets II-III
for Two Mallet Instruments
Michael Boo
\$12.95
Ludwig Music
557 E. 140th St.
Cleveland OH 44110-1999
In this collection, Michael Boo

wears two hats—as an arranger for the first three duets and as a composer for the fourth. The duets can be performed on two marimbas, a vibraphone and marimba, or a xylophone and marimba.

The first duet is an arrangement of a well-known three-movement Clementi sonatina; the second duet is an adaptation of an etude by Ferdinand Carulli on a theme by Mozart; and the third is an adaptation of one of Mozart's best known piano pieces in theme-and-variation form, based on the old French folk tune "Ah! Vous Dirai-Je, Mamma." The collection concludes with an original work that is tonal and written in the style of a two-part invention.

The duets provide opportunities for reading in both treble and bass clefs. This material is valuable for those who work with beginning and intermediate level students, and will also be extremely useful as sight-reading material for more advanced mallet players.

—John R. Raush

Diptych No. 3 VI
Gordon Stout
\$29.95
Ludwig Music
557 E. 140th St.
Cleveland OH 44110-1999

Diptych No. 3 is an 11:15 duet for a 4-octave and a 4 1/2-octave marimba. In the words of the composer, "This composition has two movements, the first being largely fast and the second, slow. Both movements are based on a single series of chords and the interval of a descending third." Both players must be adept at four-mallet playing and Player 2 needs a one-handed roll for four measures; however, the note is F and can be played with two mallets on the top and bottom of the same bar. For most of the composition, the second marimba functions as the accompaniment; however, equality can be found throughout. Interestingly, the first movement has no meter indications. There are barlines and measures that vary in length from four to thirteen 8th notes, with the pulse at quarter note = 84-88. The second movement is metered and proceeds through a wide range of meter changes.

Diptych No. 3 is an excellent duet for marimba and would be an excellent recital piece for two skilled players with a mature knowledge of music. Although it is easy to read, there are page-turn problems.

—John Beck

Stubernic VI
Mark Ford
\$20.00
Innovative Percussion
P.O. Box 270126
Nashville TN 37227-0126

Stubernic (pronounced "Stew-bur-nick") is a unique, challenging marimba trio for one 4 1/3-octave marimba shared by three performers. Dedicated to Stefan and Mary K. Stuber—and their music studies in Nicaragua—the title suddenly makes sense: "Stuber-Nic" (leave it to Ford to personalize a composition to this degree). This single-movement, three-part work should be memorized. Player 2, situated in the center of the instrument, has the most difficult part, in that the four-mallet middle section is a rhapsodic, guitar-like cadenza. Players 1 and 3 (tacet for most of the middle section) are positioned on either end of the marimba's range and provide clever accompaniment to Player 2. At one point, Players 1 and 3 must develop an ostinato on the frame and resonators of the marimba.

The composition's first section sounds minimalistic and modal, and there is evidence of Ford's musical humor in that the performers rotate up the marimba—in the fashion of a Central American marimba family playing musical chairs—before returning to their original register. The final section is truly an ensemble tour-de-force in that the parts are virtually all doubled in octaves at the end. There is also evidence of a set of variations on the modal melodic material presented in the first section. Players 1 and 3 utilize two-mallet technique throughout this ten-minute work. *Stubernic* is a spectacular ensemble for three mature keyboard percussion performers.

—Jim Lambert

MULTIPLE PERCUSSION

Prime Set IV
Joseph Klein
\$8.00
Joseph Klein
P.O. Box 13887
Denton TX 76203-6887

Prime Set is a five-minute solo percussion work that is based upon a "twelve-timbre" row. Klein states: "The title of the work refers to the use of prime numbers to generate the rhythmic material, as well as being a punning reference to the original version of the row in classic serialism." The instrumentation includes castanet, bongos (low and high), cowbell,

woodblock, brake drum, pod rattle, tambourine, sleighbells, temple block, low tom-tom and small gong. Specific mallet choices, suggested instrument setup and other performance instructions are noted in the preface to the work. An important consideration in the performance of *Prime Set* is the use of four-mallet technique by the performer.

The notation is somewhat unusual but logical. There is a four-line staff with each line representing a different mallet. The twelve instruments are notated by pictograms, and rhythms are indicated below the staff. *Prime Set* starts very sparsely, whips into a frenzied state and returns to sparseness at the end. Measure numbers are marked clearly above each measure. *Prime Set* would be a wonderful addition to any undergraduate/graduate college recital or other performance situation.

—Lisa Rogers

Musik Zu Kafka II. Fassung V
Ruth Zechlin
\$7.95
Musikverlag Zimmermann
Postfach 94 01 83
Gaugrafenstrasse 19-23
D-60459 Frankfurt/Main
Germany
Zechlin's Music on Kafka, Second Version, is an adaptation of a large work for voice and instruments in which movements for solo percussion were used as transitions. These were extracted and joined to form a work in nine brief sections, approximately twelve minutes in length, for a mature solo percussionist. It is scored for a group of metallophones (suspended metal bars, triangles, cymbals, gongs, tam tam), lignophones (bamboo wind chimes, temple blocks, large slit drum), membranophones (tambourine, bongos, tom-toms and tenor drum) and one keyboard instrument—the vibraphone, which has a leading role. The vibraphone appears as a solo instrument in the second, fourth, sixth and eighth sections and, the composer informs us, is given the job of portraying “all aspects of Kafka's prose.”

Most of the nine sections of the piece, Webernesque in their brevity, are metrically free with an improvisational quality. The composition elevates the parameter of sound to a position of eminence, with timbre utilized to delineate form. The work is also characteristic of contemporary percussion writing, which requires that a performer have the imagination and skills necessary for effective improvisation.

—John R. Raush

Madrigal VIII VI
Jean-Pierre LeGuay
\$12.75

Gérard Billaudot
Selling agent: Theodore Presser Co.

1 Presser Place
Bryn Mawr PA 19010-3490
Madrigal VIII is a multiple percussion solo written in three movements. LeGuay focuses on individual instruments for each movement: xylophone for the first; a setup of three toms, temple blocks, a woodblock, bongos, a suspended cymbal and tam tam for the second; and five timpani for the third. These 11 pages of music can be played in about 19 minutes.

This work is designed for an advanced performer. The xylophone solo is demanding and emphasizes intervals of minor seconds, minor ninths and tri-tones. LeGuay does not incorporate a time signature, and his music sounds improvisational and sporadic at times. The second and third movements are more accessible to lower-level students. LeGuay combines interesting rhythms and timbre changes to develop each selection. All of the performance instructions are in French, but they are easy to understand. *Madrigal VIII's* movements could be used separately for individual student's needs. They could be easily programmed on recitals individually or in the complete set.

—Mark Ford

Monolog for Percussion VI
Xavier Benguerel
\$12.50

N. Simrock
Selling agent: Theodore Presser Co.

1 Presser Place
Bryn Mawr PA 19010-3490
This ten-minute multiple percussion solo published in 1994 uses a variety of instruments, including vibraphone, cymbals, two gongs, triangles, two tom-toms, bongos, temple blocks and a bass drum with pedal. The one-movement composition opens with a flurry of soft, rapid figures on the bongos and toms played with the fingers. This introduction rests on a fermata before Benguerel explores a short scattered motive with mallets. Then the music is grounded with a bass drum ostinato before racing into a difficult vibraphone section. Benguerel combines these ideas further to bring *Monolog* to a convincing ending.

Although *Monolog* may sound “unconnected” at times, the form is intact and important to the piece. The work is intended for a mature performer who is capable of navigating percus-

sion setups with a variety of stick changes.

—Mark Ford

TIMPANI

Tim-Top V-VI
Frederic Macarez
\$20.00

Alphonse Leduc
Selling agent: Theodore Presser Co.

1 Presser Place
Bryn Mawr PA 19010-3490
This collection of 12 etudes for timpani is written for a set of five timpani. There is no recommendation on the sizes required, but the range of the high notes are clearly within the standard range of the 23" timpani. Therefore, soloists must decide whether to use two 29" or two 26" drums in their arrangement of instruments. The etudes cover several meters and tempi, and there are a variety of contrasting styles presented. Each study has several pitch changes, which are clearly notated. Etudes 11 and 12 employ acoustical notations including (C) center, (R) rim, (DS) dead strokes and (NS) normal strokes. The print is clear although somewhat small, but the publisher has taken great care to present each etude on two pages, thus there are no page turns in the entire collection. This is an excellent collection for the advanced timpanist, and many of the studies are worthy of performance on the recital program.

—George Frock

Ta'Wil VI
Alain Feron
\$9.00

Durand Editions Musicales
Selling agent: Theodore Presser Co.

1 Presser Place
Bryn Mawr PA 19010
Ta'Wil is a solo for five timpani, and it is written on two staves. The use of two staves, or grand staff, is unusual, but it does create a more clearly defined notation for rhythmic clarity as well as hand assignments. The work requires the standard collection of drums, but the pitch specifications indicate that the ranges of the standard timpani will be challenged (i.e., 32" D to B-flat; 29" F to C; 26" A to E-flat; 23" D to G-sharp; and 20" D to C). There are several meters presented, and tempo varies creating a feeling of freedom. There are no mallet specifications, but the complex rhythmic materials suggest an articulate model. The print is large and clearly

presented, and pitch changes are clearly included in the notation.

—George Frock

PERCUSSION ENSEMBLES

Temple of Yang I-II
J. Michael Roy
\$11.00

Medici Music Press
P.O. Box 1623
St. Cloud MN 56301
This introductory-level ensemble for eight players is scored for orchestra bells, two mallet instruments, snare drum, two tom-toms, gong and two temple blocks, timpani and bass drum. The keyboard parts are nearly all scale-type passages with often repeated tones. The snare part is all quarter and 8th notes and presents no challenges beyond single-note strokes. The most interesting part is Player 6, which provides multiple percussion experience playing patterns between the temple blocks and gong. The parts are clearly presented, and the dynamic changes are abundant. It is nice to have composers writing ensemble literature for the beginning-level ensemble.

—George Frock

Percussion Symphonette for Eight Players II

J. Michael Roy
\$14.50
Medici Music Press
P.O. Box 1623
St. Cloud MN 56301

Simple rhythms, mallet parts (for bells and two other mallet instruments) and straight-forward melodic writing make this piece a candidate for a first percussion piece for a large percussion section. Written for a balanced percussion ensemble featuring three mallets, snare drum, two toms, cowbell/woodblock, suspended cymbal/tambourine and maracas/bass drum, most young mallet players handle the 8th note/quarter note rhythms while the other players accompany them with simple tom/snare drum melodic passages. There are only a few 16th notes in the piece. The piece uses very conventional percussion writing (solo, unison sections, and “arpeggiated” sections) to achieve its goal. The tempo seems a bit fast (M.M. = 160) but could easily be performed more slowly.

—Terry O'Mahoney

Mosgrad Express II-III
Gérard Berlioz
\$16.00

Alphonse Leduc
175 rue Sainte Honoré
75040 Paris cedex 01

This is a short ensemble written for three snare or military drums and three two-tone whistles. The composer notes that it is the intention of the piece to depict a night train ride. The composer indicates that the parts can be doubled to utilize additional players if desired. Technical demands include four-stroke ruffs, flams and single-note combinations. The suggested sticking patterns are presented with open and closed circles for right and left hands. The most challenging aspect of the compositions will be coordinating the accelerandi that opens the piece and the morendo at the finale. The print is very clean, and the brevity of this composition makes this suitable for young to medium-age ensembles.

—George Frock

South of the Border II-III
J. Michael Roy
\$6.00

Medici Music Press
4206 Ridgewood Ave.
Bellingham WA 98226

This is a Latin-style percussion ensemble scored for one mallet instrument, guiro, claves, cowbell, bongos and timpani. The score has four staves and is playable with four players, but the second part is more challenging than the others and might be more easily divided between two players. The timpani part is written for two drums and stays on the same pitches throughout the composition. There is sufficient dynamic contrast for interest. This is an excellent training piece for the young ensemble.

—George Frock

Circus III
Stanley Leonard
\$13.95

Ludwig Music
557 E. 140th St.
Cleveland OH 44110-1999

The quintet *Circus* is a program-piece in six movements for the intermediate percussion ensemble. There are a few simple meter changes, standard percussion techniques, no difficult timpani tuning changes, a simple chime part, and only a few rhythmically difficult passages in this 10 1/2-minute work. The first movement depicts the "panorama of activity" as one approaches the "big top"; the second movement uses a slide whistle to

represent the trapeze; rimshots create the illusion of gunshots in the "Lion Tamer"; a slow march leads the "human cannonball" to his fate; small percussion instruments create the frantic scene around the "Monkey Cage"; and the work concludes with the final march that signals the roundup of the circus. Most well-equipped high schools would possess the necessary equipment to perform this piece—snare drum, field drum, chimes, temple blocks, slide whistle, two toms, cowbell, tam-tam, three timpani, suspended cymbal, triangle and bass drum. This piece would be good for any high school percussion ensemble concert or as a percussion feature.

—Terry O'Mahoney

Flight of the Falcon III
Jared Spears
\$20.00

Southern Music Co.
1100 Broadway
P.O. Box 329
San Antonio TX 78292

Flight of the Falcon is ideally suited to the capabilities of students from junior high to high school levels (the piece was commissioned by the Space Center Intermediate School Percussion Ensemble). It is an octet for a full contingent of keyboard-mallet instruments—bells, xylophone, marimba, vibraphone (or piano) and chimes (or piano)—plus four timpani, snare drum, three tom-toms, suspended cymbal and several accessories. The music is spirited, in the nature of an up-tempo concert-styled march. The use of 6/8 meter interjected in a 4/4 metrical framework is effective.

Spears has found a successful formula for writing literature that meets the highest standards of percussion education. He uses standard band percussion instruments, keeps all parts interesting and tailored to the technical abilities of younger players, and writes literature that is musically effective and—most important of all—fun to play. The piece has everything a band director or percussion instructor could want in a flashy concert percussion feature.

—John R. Raush

Geometrics III
Jonathan William Bendrick
\$20.00

Clark Percussion
605 Avila Ave.
Winnipeg, MB
Canada R3T 3A5

Geometrics is a percussion ensemble for nine players and nine different-

sized woodblocks. Bendrick suggests that the woodblocks be set up in a straight row with the sizes increasing in size from left to right. All performers need to stand behind the woodblocks and face the audience. Due to the visual nature of this ensemble, all woodblocks and performers' hands should be visible to the audience.

Each individual part is not difficult; however, ensemble playing and visual aspects represented in the work will be the primary focus. Due to the fragmentation of 16th notes between each player, mm. 53-56 and mm. 65-73 will need special attention for precise ensemble performance. By looking at the score, geometric shapes are noticeable between parts. Through visual stimuli of performer and woodblock, these shapes should come to life for the audience as well. I highly recommend *Geometrics* to high school as well as college percussion ensembles.

—Lisa Rogers

The Stars and Stripes Forever III
John Philip Sousa
Arranged by Murray Houliiff
\$11.00

Kendor Music
Main & Grove Sts.
P.O. Box 278
Delevan NY 14042-0278

Music educators in junior and senior high schools with limited resources in regard to instruments and personnel can benefit from Kendor's arrangement of this classic. It is playable by a quintet—two mallet percussionists playing xylophone (or marimba) and bells (or vibes), and three percussionists playing snare drum, bass drum with cymbal attachment, and timpani/triangle.

Houliiff has a bit of fun with the arrangement. In the "break strain," mallet players pick up tom-tom and woodblock and join the other percussionists in a rhythmic rendition of the passage. Audiences of parents, friends and relatives are sure to respond and should be duly impressed to hear this gem by the "march king" played by percussion section alone.

—John R. Raush

And Four To Go III-IV
J. Michael Roy
\$13.00

Medici Music Press
4206 Ridgewood
Bellingham WA 98226

This quartet, in three movements, offers the intermediate percussion ensemble several musical challenges. Movement one contains a few meter

changes, dense musical landscape, and features very active (and rhythmically involved) timpani and tom parts. The second movement is written in two-bar phrases of 4/8 and 3/8 (really 7/8) and features numerous unison tom/timpani melody sections. The third movement moves between 6/8, 3/4 and 5/8 and is an excellent study in odd meters. Experience with odd meters, ritards and dotted-16th/32nd notes is required to perform the piece. The parts are distributed as follows: Player 1—snare drum, suspended cymbal; Player 2—four toms; Player 3—three timpani; and Player 4—bass drum and triangle. A good high school ensemble would surely enjoy this piece.

—Terry O'Mahoney

Canon in D for Percussion Ensemble III-IV
Johann Pachelbel

Arranged by Harold Farberman
\$22.50

Warner Bros./Cortelu Pub. Co.
15800 N.W. 48th Ave.
Miami FL 33014

The numerous settings of the Pachelbel *Canon* make it one of the most popular classical compositions of all time. This arrangement by Harold Farberman is scored for ten percussion players (nine and ten being optional). In a note to the conductor, Farberman gives permission to substitute other keyboard instruments if those called for are not available. Farberman keeps the tonal center on D, but it is surprising that he fails to take advantage of the rather standard Low A marimba. This arrangement offers interesting colors scored for three sets of bells, three vibraphones, one marimba, xylophone, timpani and miscellaneous percussion. The arrangement should work well for the young to more advanced ensemble.

—George Frock

Undercurrents IV+
Mario Gaetano
\$25.00

Innovative Percussion
P. O. Box 270126
Nashville TN 37227-0126

Mario Gaetano's *Undercurrents* is an advanced high school or college level percussion ensemble for seven players incorporating both pitched and non-pitched percussion instruments including claves, brake drums, chimes, triangles, timbales, tom-toms, crotales, marimbas, etc. As stated in the notes, "This work consists of a series of canons, related to one another melodically and/or rhythmically. The contrapuntal

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nature of the work should always be made clear to the listener." The contrapuntal emphasis contributes to the development of "undercurrents" or background motivic material presented to the listener.

Additionally, *Undercurrents* employs several cadenzas, solo sections, and *ad lib* sections, which are excellent for developing improvisational skills. Letter H provides the start of an exciting ending with unison, rhythmic motives and staggered entrances between all parts. In addition, extra care needs to be taken with the beginning. Stellar chorale-style marimba playing is a must!

—Lisa Rogers

Bolero IV-V
Richard Trythall
\$40.00

Hartelu Publishing Co.
Distributed by Warner Bros. Pub., Inc.
15800 N.W. 48th Ave.
Miami FL 33014

This 15-minute quartet pays tribute to Ravel's *Bolero* snare drum part in a dense and involved work filled with constantly changing time signatures and shifting timbres. Four sets of pitched bongos, nine tuned toms, three bass drums, five woodblocks and five tambourines are required by the players, who weave their way

through the piece as it gradually crescendos from beginning to end. The piece opens with a variation of the famous snare rhythm (here played on a low tom) and gradually adds other parts until it becomes a dense, musical cauldron bubbling with activity. The piece concludes with a unison drum section that recalls the opening statement. A great deal of musical sensitivity is required of each performer as the individual players' dynamics and phrasing are critical to the piece's success. The phrases often overlap one another, and inexperienced players may find it difficult to keep their place in the music once the texture becomes very thick. The piece may be performed with or without a conductor, but would probably prove difficult without one.

—Terry O'Mahoney

Gypsy Dance IV-V
Bizet
Arranged by Harold Farberman
\$24.50

Cortelu Publishing Co.
Distributed by Warner Bros. Pub., Inc.
15800 N.W. 48th Ave.
Miami FL 33014

Bizet's opera *Carmen* brings to mind the sound of castanets, clapping hands, tambourines and the rhythmic vitality that characterizes Gypsy music. This four-minute adaptation

of the "Gypsy Dance" from the opera re-creates that spirit in a piece for the percussion ensemble.

The piece is scored for 10 percussionists who perform on 42 different instruments. The bulk of the instruments may be found in the average percussion section, but several—such as two Chinese glissando gongs, two African log drums, two metal pipes, tuned cowbells, and two different glockenspiels—may require rental or substitution. (It may be possible to perform with fewer percussionists, as some parts are doubled.)

The four mallet parts (one of which requires four-mallet ability) are not extremely difficult but would challenge a good high school ensemble if taken up to tempo (M.M. = 126). The piece is densely scored and calls for a great deal of dynamic control and balance. The arrangement's rhythmic vitality and familiarity to the audience would make this an excellent concert piece.

—Terry O'Mahoney

Auburn Run-Out V
Ernest Muzquiz
\$10.00
Alhambra Press
343 Hickok Ave.
Syracuse NY 13206
Auburn Run-Out is a percussion

quartet short on duration (2:00) but big on excitement. It is scored for: Player 1—bongos and hi-hat; Player 2—snare drum, two tom-toms and suspended cymbal; Player 3—two timpani; and Player 4—low tom-tom and bass drum. Each player is challenged technically, particularly Player 2 on snare drum. The tempo marking is quarter note = 168 and the meter is mostly 2/4 with some 3/4 and 3/8 sections. It would be an exciting opener for a percussion ensemble concert. The precision needed among the performers, the fast tempo and mixed meter make this piece challenging, fun and rewarding for the ensemble and exciting for an audience.

—John Beck

DRUMSET

Iguana Dance III-IV
Gerald Heslip
\$6.00
Kendor Music
Main & Grove Sts.
P.O. Box 278
Delevan NY 14042-0278
This 3 1/2-minute drumset solo is based on a 3/4 Latin rhythmic casaca pattern. Written for a standard drumset with three toms, two crash cymbals and a ride cymbal, the piece

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makes tasty use of ostinato patterns and through-composed melodic sections. Many of the sections are melodic phrases played against an ostinato in one limb (e.g., toms against a quarter-note hi-hat, or bass/cross-stick melody against an 8th-note ride cymbal pattern). The piece opens with a soft snare drum pattern, quickly adds a bass drum countermelody and gives way to a three-tom melodic section. The full drumset is eventually used (often with 16th-note fills) before the piece changes to 4/4 time. The piece continues to build in intensity until it reaches its conclusion with several characteristic riff-like "calls" and a thunderous fill at the end.

This piece would provide both a reading and independence challenge for the accomplished high school student. It would work well as a solo feature during a concert or as a contest piece (if a drumset solo category exists in a particular music festival).

—Terry O'Mahoney

MIXED INSTRUMENTATION

Yeni Makam 4 IV

Edward J. Hines

\$12.95

Edward Hines Music

W. Main St.

Wendell MA 01379

This collection of original works for clarinet and percussion is based on ancient Turkish modes called Markams. A detailed set of instructions describes the style, instruments and techniques needed for each of the four settings. The percussion parts are repetitive and certainly within the ability of average players, providing they adhere to the written instructions. The clarinet player must learn to adjust or bend the pitches to meet the tonal requirements of the Markams. This is an excellent collection and is worthy of consideration for those wishing to add an international flavor to a recital or chamber music program.

—George Frock

It's Destiny...Gasp! V

J.B. Smith and M.B. Hanrahan

\$25.00

Whole>Sum Publications

2608 S. River

Tempe AZ 85282

This work for voice and an ensemble of eight percussionists originated as an electronic rhythm track put together by Smith, with text added by Hanrahan. The incorporation of additional instrumental parts and a vocal

track completed a tape version, which later was adapted for live vocals and acoustic percussion instruments. Perhaps its electronic origins explain the use of "live" exotic sounds produced by brake drum, power drill, "amplified 12-inch ruler on tabletop (or sampled ruler snap played back through amplification system)," log drum, seven tuned cowbells and a low RotoTom, in addition to the more orthodox sounds of a marimba (low F), vibes, snare drum, conga drum, tom-toms, woodblock, claves, cabasa, suspended cymbals, guiro, slapstick, cuica and pedal bass drum.

Percussionists also participate in sporadic vocalizations, from "oo's," "aa's" and "ooh's" to screams, squeals and fragments of Hanrahan's text, engaging in a veritable counterpoint of vocal exchanges. A Latin-styled groove, with conga drum playing an important role, serves as an effective rhythmic foundation.

"Destiny" will probably have nothing to do with a decision to program this piece. Such a decision is more apt to result from the desire to use this mixed-media work to stir audiences to the point that they will (dare it be said?) "gasp!"

—John R. Raush

PERCUSSION RECORDINGS

Air Sculpture

David Friedman

\$15.95

Traumton Records

c/o Sound Marketing

155 W. 72nd Street, Suite 706

New York NY 10023

Melody rules on this solo CD from vibraphonist/marimbist David Friedman, who shines not only as performer but also as composer of eight of the album's ten tracks. The tunes themselves feature interesting melodies and structures, and Friedman's improvised solos relate well to and expand on the thematic material. One never senses that he is merely running scales and arpeggios over chord changes, which is how so many jazz players approach improvisation. There is an earthy quality to Friedman's playing, as well as a deeply romantic aspect and a playful sense of humor.

Although he is the only musician on the album, Friedman gets quite a bit of variety by sometimes playing solo and sometimes multi-tracking accompaniment parts and counterpoint lines, while sometimes sticking with either vibes or marimba and other times mixing the two. The digi-

tal recording captures every nuance of the sound, and the warm tones Friedman coaxes from his instruments are downright sensuous.

—Rick Mattingly

All Pass By
Bill Molenhof
\$15.00
Cexton Records
2740 S. Harbor Blvd, Suite D
Santa Ana CA 92704

Bill Molenhof displays his improvisatory marimba and mallet-keyboard synthesizer technique in the upbeat jazz-fusion CD *All Pass By*. Recorded at Musik Ton Studio, Albstadt, Germany (Molenhof now lives in Nürnberg, Germany and teaches at the Meistersinger Konservatorium), this clean and fresh-sounding CD features all Molenhof tunes including "PB," "Island Stretch," "Motorcycle Boys," "All Pass By," "New York Showtune," "Precision," "An American Sound" and "Wave Motion." Additional performers who are heard include Dewey Dellay on bass, Tom Baker on drumset, Jurgen Seefelder on tenor saxophone and even the Stuttgart Opera Orchestra String Section on "Wave Motion." Molenhof's complete musicianship—from compositional creativity to his virtuosic performance—and his attention to every detail is reflected in this CD.

—Jim Lambert

American Love Song
Dick Sisto
\$15.95
Jazzen Records
6260 Old Vincennes Road
Floyd Knobs IN 47119

Vibist Dick Sisto combines the driving two-mallet swing playing of Milt Jackson with modern four-mallet harmonic approaches to create a fresh synthesis of styles on this CD. Accompanied by the Fred Hersch Trio (Hersch on piano, Drew Gress on bass, Tom Rainey on drums), Sisto leads the group through 11 tunes, primarily jazz standards that all swing hard—some in a traditional sense, others in a more polyrhythmic way.

Sisto plays with a great sense of melodic nuance—something not easily achieved on vibraphone. He gives each note its proper weight, plays with a great time feel and demonstrates his familiarity with a number of different jazz styles including swing, bebop and post-bop. He really shines on "Moment's Notice," "Falling in Love With Love" and the ballad "Everytime We Say Goodbye."

DAVID FRIEDMAN AIR SCULPTURE



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David Friedman is world-renown for his masterful vibes and marimba playing and great compositional skills. *Air Sculpture* is a solo flight of creativity and virtuosity on vibes and marimba encompassing ten tunes including "Green Dolphin Street".

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Hersch plays in a style reminiscent of Bill Evans and delivers some excellent solo and accompaniment work. Drew Gress contributes great walking lines and inspired, melodic solos. Drummer Rainey captures the stylistic differences required by each tune, from straight-ahead swing to modern "broken" time, and plays some very melodic, musical solos that display Paul Motian and Elvin Jones influences, yet retain Rainey's own sense of individuality.

—Terry O'Mahoney

Blue Steel
Western Illinois University Pan Clan
\$15.00
Western Illinois University
Department of Music
Macomb IL 61455

The Western Illinois University Pan Clan has recorded a compact disc featuring a variety of music from the jazz to classical vein for steel drum band. Musical director Richard Cheadle should be commended for his time and effort in seeing such a project to fruition. Such classical selections as *Jesu Joy of Man's Desiring* by J.S. Bach and *Symphony in F* by G.B. Sammartini appear on this recording as well as an outstanding arrangement and performance of Chick Corea's *Spain*. Overall, the balance between pans versus drumset and percussion is fine, with the exception of the bass pans and lead pan, which are occasionally too soft in the mix.

—Lisa Rogers

Border Crossing
Equilibrium
\$15.00
Equilibrium, Ltd.
9200 Stony Field Ct.
Dexter MI 48130

This high-energy, contemporary percussion CD contains seven seriously eclectic compositions, with over 30

different performers featured. "Ogoun Badagris" by Christopher Rouse highlights the performance of a superb percussion quintet. Michael Udow's "Flashback" features a percussion quartet with a MIDI-tape interplay (it was commissioned by the Atmos Percussion Quartet and premiered at PASIC '90 in Philadelphia). David Hollinden's "The Whole Toy Laid Down" for percussion quartet serves to fuse "rock style drumming with classical performance technique." Gerald Shapiro's "Sextet" combines two keyboard performers

with percussion quartet, creating a unique, accessible mix. The intermingling of contemporary classical art music with popular music continues in David Vayo's title cut, "Border Crossing," a percussion quartet that combines a Costa Rican samba with challenging, contemporary percussion sounds. Michael Daugherty writes that his "Lex," which features amplified violin combined with a percussion quartet, was "inspired by Superman's greatest adversary, Lex Luthor." Michael Kowalski's "Vapor Trails" features four superb saxo-

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—Jim Lambert

The Chamber Music Society Of Lincoln Center

David Shifrin, Artistic Director
\$14.98

Delos International Inc.
Hollywood and Vine Plaza
1645 N. Vine St., Suite 340
Hollywood CA 90028

This CD contains music by three Hungarian composers: Béla Bartók—*Sonata for Two Pianos and Percussion*; Ernst von Dohnanyi—*Serenade for Violin, Viola and Cello*; and Zoltan Kodaly—*Serenade for Two Violins and Viola, Op. 12*. This review deals with only the Bartók *Sonata for Two Pianos and Percussion*, which is a staple of the percussion chamber music literature. There are many recordings of this work, ranging from the initial recording (with Bartók himself playing one of the piano parts) to the subject of this review. Each group of performers has its own idiosyncrasies concerning artistic license regarding the tempos, style, interpretation and excitement—despite Bartók’s original intention.

Pianists Lee Luvisi and Gil Kalish, along with Gordon Gottlieb on Percussion 1 and Richard Fitz on Percussion 2, deliver an outstanding collective performance. The balance between pianos and percussion is excellent, the tempos are good and the quality of the sound is good. The four players bring an excitement to the work not always heard.

—John Beck

Combo Platter

Marimolin
\$15.95
BMG Classics-Catalyst
1540 Broadway

New York NY 10036-4098
Don’t walk, *run* to purchase this compact disc by the duo of marimbist Nancy Zeltsman and violinist Sharan Leventhal, also known as Marimolin. Everything about this recording, from the superb music to the creative liner notes to the cover design, combines to provide an excellent package. One unique and creative surprise occurs with the disc itself, which I will not reveal!

Combo Platter is an appropriate title for the CD. Not only does it reflect the actual title of one of the selections, composed by Robert Aldridge, but it also refers to the varied styles of music combined within

this one album. The composers involved with this project include Aldridge, David Samuels, Chuck Mangione, John Coltrane, Steven Mackey, David P. Jones, Paul Lansky and Joseph Shabalala. Coltrane’s “Naima” was arranged for Marimolin by Thomas Oboe Lee, and Mangione’s “Feels So Good” was arranged by Steven Mackey. One of my favorite selections is the world-premiere recording of Jones’ “Legal Highs.” Another selection worthy of note is Samuels’ “Wood Dance.” The performances by both Zeltsman and Leventhal are exquisite, with a wonderful recording balance between marimba and violin. Guest performers such as alto saxophonist Allan Chase provide added sparkle to this recording.

—Lisa Rogers

Cricket City

Mat Britain/Dan Moore Duo
\$15.00
Britain/Moore Duo
P. O. Box 40813
Nashville TN 37204

Cricket City is the third recording by the Britain/Moore Duo, and features arrangements and original compositions showcasing various musical styles such as Latin, jazz and calypso. The combination of marimba and steel drums (tenor pan or double seconds) makes this duo unique. Other percussion instruments are featured as well, such as timbales, bongos, claves, cricket calls and wind chimes.

The quality of the recording is wonderful and the steel pans/marimba combination balances perfectly. Some outstanding selections are: “Sing, Sing, Sing” (Louie Prima/arr. Dan Moore), “Almost Calypso” (Dan Moore) and “Cricket City” (Moore/Britain), which is full of “hot licks” for both the marimbist and pannist, and which the duo handles with ease. Britain and Moore are extremely creative and provide the listener with a musical treat.

—Lisa Rogers

Definite Pitch

Gregg Bendian
\$15.00
Aggregate Music
P.O. Box 3158
Teaneck NJ 07666

Definite Pitch is a solo CD performed by Gregg Bendian. All compositions are written for standard orchestral percussion instruments, with some minor exceptions such as boobams. Despite the CD’s title, one composition is for snare drum, but

Bendian points out that “while the snare drum isn’t normally considered a tuned instrument, the composition in question deals with pitch, partials and register.”

The compositions were all composed by Bendian; to my knowledge they are not published. Eleven of the thirteen compositions are each for a particular instrument, and the other two are for multiple percussion. Bendian is a fine percussionist and a fine composer with definite ideas on compositional style dedicated to expanding the tonal possibilities of each instrument. I like this concept but question the ability to sustain the listener through a whole CD. Each composition within itself is quite good, but soon they all start to sound alike, or at best like one continuous composition.

—John Beck

Duo Contemporain
Henri Bok and Miguel Bernat
\$16.98
Globe
P.O. Box 63054
3002 JB Rotterdam
Holland

This compact disc features a variety of chamber music compositions for percussion and bass clarinet or saxophone. The performances are top notch, and the quality of presence on the recordings is impressive. The six compositions present serious literature by composers from Brazil, Cuba, the Netherlands, Italy and France. Most of the selections feature the woodwind artists, but the percussion performances by Miguel Bernat are worthy of note. The majority of the percussion writing is for marimba or vibraphone. This is an excellent recording and presentation of new literature from lesser-known composers.

—George Frock

The Magic Continues
Arthur Lipner
\$15.95
Palmetto Records
71 Washington Place #1A
New York NY 10011

While in my office listening to Arthur Lipner’s *The Magic Continues*, several students gathered around. To put it in the words of one of my students, “This CD rocks.” Although my choice of words would differ, the sentiment would be the same. Lipner’s recording is fast-paced, intense, mellow and engaging.

The supporting cast is excellent, including Bob Mintzer, Vic Juris, Randy Landau, Glenn Alexander,

Paul Adamy, Bruce Williamson and drummer Joel Rosenblatt, who add to Lipner’s keyboard mastery. All selections were composed and arranged by Lipner, who plays vibes, marimba, and steel pans on this recording. One selection, “Hymn for G. P.,” is dedicated to Gaston Pierre, who was the first pannist to share his knowledge of steel drums and the style of Trinidadian life and music with Lipner. Another unique selection is “Space Dancer,” which Lipner performs simultaneously on vibes and marimba. I witnessed a live performance of “Space Dancer” and was in awe of Lipner’s ability to play both instruments together with such accuracy. Other outstanding selections on this recording are “Lime Juice” and “Mango Man.”

—Lisa Rogers

Marimbas De Mexico
Marimbas of the World
Steve Chavez
\$10.00 each
HoneyRock
RD 4, Box 87
Everett PA 15537

As its title suggests, *Marimbas De Mexico* features three authentic Mexican instruments and traditional fare played by Chavez, assisted by an unidentified supporting cast. Included are “Las Tripas,” “La Llorona,” “Palillos Chinos,” “La Zandunga,” “Quantanamera,” “Una Paloma Blanca,” “Las Chiapanecas,” “Quien Sera,” “La Cucaracha,” “El Cumbancero,” “La Bamba” and “Cielito Lindo.”

Chavez embroiders the melodic line with gusto and a technical flair that justifies his slogan “the fastest hands this side of the Rio Grande.” This listener would have welcomed program notes that discussed the music and/or the marimba tradition in Mexico.

Notes are provided in the cassette package *Marimbas of the World*, which contain a very brief historical overview of the migration of the marimba from Africa to the Americas. The tape showcases African, Ecuadorian, Guatemalan and Mexican instruments and music with appropriate accompanying percussion. The result is a valuable educational experience as well as entertainment. Whatever its ultimate purpose, when the cassette’s whirlwind tour is over, the listener feels like a tourist who can’t wait to return for a longer visit.

—John R. Raush

Les Percussions de Strasbourg

Various composers
\$30.00
Phillips Classics Productions
45 Avenue De Clichy
75017 Paris
France

Les Percussion de Strasbourg is a double-CD featuring the world-famous percussion group performing some of the world's greatest percussion music: Yoshihisa Taira—*Hierophonie V*, Philippe Manoury—*Le Livre des Claviers*, Francois-Bernard Mâche—*Khnoum*, Hugues Dufourt—*Sombre Journée*, Edgar Varese—*Ionisation*, Maurice Ohana—*Quatre Etudes Chorégraphiques*, Miloslav Kabelac—*Huit Inventions*, *Op. 45* and Iannis Xenakis—*Perséphassa*.

The collaboration between Les Percussion de Strasbourg and the above-mentioned composers and compositions produces excellent results. The performing, the quality of sound, and the music are all superb. This is truly a magnificent recording. For a definitive interpretation of each composition performed at its best, I would highly recommend this CD.

—John Beck

Pan Jazz 'n' Calypso
The Fernandes Vat 19 Fonclaire Steel Orchestra
\$14.98
Delos International, Inc.
1032 N. Sycamore Ave.
Hollywood CA 90038

Pan Jazz 'n' Calypso is a collection of steel drum/pan tunes that emphasize the "pan-jazz" style of music. As suggested in the liner notes, the tradition of pan-jazz music is unclear. This style of music uses a solo pannist, or small ensemble of pannists, or a solo pannist with a group of conventional musicians such as a rhythm section of piano, drumset, bass, etc. In addition to the instrumentation, pan-jazz is characterized as music that is similar to conventional jazz or "crossover" music. The main emphasis is placed on the pannist as the lead soloist featuring spontaneous improvisation.

Founded in 1965 by Milton "Wire" Austin and other pannists from San Fernando, Trinidad, the Fernandes Vat 19 Fonclaire Steel Orchestra has constantly entertained audiences and is continually a strong contender in National Panorama Competitions evidenced by several second-place victories. This 25th anniversary compact disc recording featuring 25 players was recorded during the summer of 1990 at the Solo Harmonites Pan Theatre in Morvant, Trinidad. Three

outstanding selections on this disc are "We Kinda Music" (Andy Narell), "Fire Down Below" (Len "Boogsie" Sharpe) and "Sifting Through the Notes" (Ken "Professor" Philmore). If you're looking for an inspirational recording, add *Pan Jazz 'n' Calypso* to your collection.

—Lisa Rogers

Songs, Solos, Stories
Jim Chapin
\$15.95
HQ Percussion Products
P.O. Box 430065
St. Louis MO 63143

Songs, Solos, and Stories is like having a private lesson with Jim Chapin in which he plays solos, sings and imparts stories of his experiences as a drummer and anecdotes about his relationships with Gene Krupa and Buddy Rich. Chapin sings and plays drums on several of his own compositions (which resemble Broadway show tunes), performs seven solos (some of which pay homage to Krupa or Rich) and delivers five monologues about how he met and befriended Gene Krupa and several of his meetings with Buddy Rich.

Chapin's singing has a musical theater quality about it that some listeners may not find appealing (although his tunes are very catchy). His solos often utilize some two-hand independence that obviously draws upon some of the concepts in his legendary drum book *Advanced Techniques for the Modern Drummer*, and he displays some tasty brush work on the tune entitled "Brushtique." The stories of his experiences with some famous drummers and how they related to him provide a glimpse into the lives and attitudes of some of the founders of modern drumming.

—Terry O'Mahoney

There is a Time
Bob Becker
\$15.00
Nexus Records
8740 Wesley Rd.
Holcomb NY 14469
Bob Becker's compact disc recording features keyboard percussion instruments and piano. In addition, all selections on this disc reflect Becker's interest in North Indian classical music. As he states in his liner notes: "The music on this CD represents the evolution of a musical language that began to appear in my music as long ago as 1977 with 'Lahara,' an extended work for solo drum with two unspecified accompanying melodic instruments, and 1982 with 'Palta,' a kind of concerto for the Indian tabla



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PLACES TO VISIT - Musical images and technique converge in this exciting collection of original performance-length pieces. Includes the salsa-based "Caribe Vibe", the funk riffs of "Soho", and the evocative "Chorale." An excellent intro to contemporary four-mallet vibes, medium difficulty.

Vibes/Marimba Duos

SPACE DANGER - The same piece heard on radio stations across the country is now available as a mallet duo. Transcribed from the (1994) Lipner CD "The Magic Continues...", this funky work has plenty of room for solo and groove. Medium difficulty.

PRAMANTHA - Marimba/vibes trade the 7/8 melody and accompaniment, offering a shimmering, introspective feeling that will surely captivate your listeners. Easy/medium difficulty. From the (1993) Lipner duo CD "Liquide Stones."

Percussion Ensemble

CITY SOCA - Arr. by Mark Ford. An upbeat, Calypso melody in the style of The Mighty Sparrow. This outstanding, flexible arrangement includes optional steel drum parts. Tight ensemble playing and a solid rhythm section are required. Vocal version on the (1991) Lipner CD "In Any Language."

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accompanied by traditional western percussion instruments."

This recording has five selections, each of which employs a different array of keyboard percussion instruments. "Prisoners of the Image Factory" is scored for vibraphone, marimba, and piano. It was originally composed to accompany a film by Toronto filmmaker James Stewart. "Noodrem" was commissioned by the Canada Council for the Dutch ensemble Percussion-group Den Haag and employs crotales, glockenspiel, songbells, vibraphone, marimba and piano. "Mudra" is scored for marimba, vibraphone, songbells, glockenspiel, crotales, muffled drum and bass drum. The muffled drum and bass drum parts against the keyboard percussion instruments provide a wonderful balance and interwoven texture. This composition was originally written to accompany the work of choreographer Joan Phillips, and was premiered in 1990 as part of the DuMaurier Quay Works Series in Toronto. "Turning Point" was composed for Nexus in 1993 and features marimba, vibraphone, songbells, glockenspiel, crotales, and piano. "There is a Time" is one of Becker's more recent works, commissioned by Rina Singha and the Danny Grossman Dance Company and scored for vibraphone, marimba, and piano.

This recording has another surprise for the listener, as explained by Becker in the liner notes. "Although all of the pieces exist as traditionally notated scores and are regularly performed live using acoustic instruments, this CD has been realized using a combination of live performance on acoustic instruments and sampled sounds 'performed' by a computer." All selections on this compact disc were composed, programmed and performed by Becker. *There is a Time* is a "cutting edge" experience.

—Lisa Rogers

This Is Why
Victor Mendoza
\$15.99
RAM Records
Casa Musicale Tarasconi
Strada Farini, 37
43100 Parma Italy

Those interested in using a percussion instrument to make music can choose from a number of performance areas and various instruments in those areas, not to mention musical styles (e.g., classical, avant-garde, jazz) in which to engage that instru-

ment. If a decision is made to use the vibraphone and play Latin, jazz or a fusion of the two, one can find no better artist to emulate than vibist Victor Mendoza, heard on this release by RAM Records, an Italian jazz label. Mendoza is assisted by a talented crew—Jim Odgren on alto sax, pianist Dario Eskenazi and Alain Mallet, bassist Oscar Stagnaro, Horacio Hernandez on drums, Gustavo Diaz on congas and percussion, and trumpeters Richard Nant and Juan Cruz de Urquiza. Six of the nine tracks are Mendoza originals and present a variety of styles, as witnessed by the ballad "Sin Tus Besos," the funky "Un Caramelo," and "Alexito," in which everyone works themselves into an Afro-Cuban frenzy. Mendoza displays himself as a mature, musically expressive player, and often a sensitive partner to Odgren's alto sax.

This album is not just for vibists. It is for those who appreciate artistry and musicality on any instrument, and all percussionists who want to "go to school" on Latin percussion performance techniques.

—John R. Raush

INSTRUCTIONAL VIDEOS

The Complete Cymbal Guide Video
Marvin "Smitty" Smith
\$24.95

DCI Music Video
c/o Warner Bros. Pub., Inc.
15800 N.W. 48th Ave.
Miami FL 33014

The Complete Cymbal Guide is a 65-minute instructional video about cymbals and cymbal playing. It is divided into two sections: "The Zildjian Story," superbly narrated by Peter Erskine, and a demonstration by Marvin "Smitty" Smith of everything from cymbal selection to cymbal techniques. A plus at the end are clips of renowned players in action, including Steve Gadd and Tony Williams.

This is an excellent video. The narration of the Zildjian story, and what was and is involved in the creation of cymbals, makes it a must—perfect for a masterclass session with the percussion department. This video is recommended as an accompaniment to the book of the same name (reviewed above under Percussion Reference Texts). The two together make an excellent package. *The Complete Cymbal Guide* is well-produced from all aspects.

—John Beck

Conga Virtuoso
Giovanni Hidalgo
\$39.95
Warner Bros. Pub., Inc.
15800 N.W. 48th Ave.
Miami FL 33014

Conga Virtuoso is the correct title for this video featuring Giovanni Hidalgo. This 90-minute, bilingual video displays some amazing conga playing. Hidalgo demonstrates traditional and contemporary conga patterns on one, two, three and four drums. He demonstrates many unusual sounds (like "harmonics"), rudiments as applied to congas, warm-up exercises, and his approach to developing an individual style and performing inspiring solos. There are also portions of the video that deal with bongos and timbales, followed by songs featuring all three instruments. His guests on the video include the legendary Jose Luis "Changuito" Quintana and others who help demonstrate how each respective instrument fits into the fabric of Afro-Cuban and Puerto Rican music. The accompanying booklet contains many examples of the basic conga patterns featured in the video, including jibaro, plena, bomba and juba. The video features several complete tunes, enabling the viewer to see and hear a complete composition with patterns, breaks and improvisation. This allows for a more complete understanding of the percussion part and the music as a whole.

The primary audience for this video would be intermediate conga players who already have some hand technique (as Hidalgo does not demonstrate the basic open, slap and muffled sounds required of every conga player). Drumset players could also derive a great deal of benefit by studying the poly-rhythmic patterns and grooves demonstrated by Hidalgo and others as they "trade eights" during the video. This video is filled with amazing examples of conga technique and great music.

—Terry O'Mahoney

Sam Ulano Drumming Series
Sam Ulano
\$350.00 (15 tapes)
\$19.95 (60-minute tapes)
\$29.95 (120-minute tapes)
Step By Step
2124 Broadway #2119
New York NY 10023
Sam Ulano, who has been drumming for 62 years, has produced a series of instructional video tapes primarily

targeted to the drummer who wants to understand the demands placed upon a working drummer. Each of the 15 tapes deal with one aspect of drumming (brushes, big band drumming, etc.) that would apply to a drummer who is out "gigging" in the real world. The tapes are available as a set or individually. Subjects include: How to Play the Snare, Drumset Workout, Practice Pad Workout, The Art of Brushes, Getting the Most Out of Your High Hat, How To Play Your First Gig, How To Play Timbales, How To Play Bongos, Practical Rhythms, How To Play Cymbals, How To Play Congas, How To Play Drum Solos (Parts 1-2, 3-4), How To Play In a Big Band (Parts 1-2, 3-4). The tapes contain solid musical advice from a man who has obviously played in a wide variety of musical situations and taught for many years. Much of this information is normally gleaned from one's musical peers and mentors over a period of time but is concisely presented here.

While the tapes contain valuable information, most of the musical examples are swing/big band related and may not be of interest to some younger drummers just learning their first rock grooves (with the exception of the snare drum, Latin percussion and solo tapes). A basic knowledge of swing music would be helpful before using some of the tapes, and some drumming ability is required for maximum benefit as Ulano rarely "breaks down" the exact movements involved with some subjects. The ability to read music is not required (there are no accompanying booklets) as Ulano teaches primarily by imitation. One large failure of these tapes seems to be the lack of musical context for many of the examples; Ulano "sings along" as he plays a particular groove, but the examples are too brief for the viewer to actually "play along." Some tapes contain some typographical errors—a minor complaint, but one that suggests that the tapes were hurriedly assembled.

This set might be of benefit as supplemental material for students already studying with a teacher or for a junior high/high school program where individual lessons are difficult to obtain. Most of this information would be available from a qualified teacher who is a "working drummer" playing club dates and in other musical settings.

—Terry O'Mahoney

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Drums and the Drummer

By George Brayley

The perception of the percussionist's role in musical ensembles has changed over the years. The following article demonstrates one person's view of this role during the early 1900s. The article is a reprint from the February, 1911 issue of Jacobs' Orchestra Monthly.

I KNEW A MAN WELL SOME YEARS AGO by the name of N.J. Baldwin, familiarly known as "Grandsire Baldwin," who, during his life, made 18,000 drums—and to match this 36,000 drum sticks were needed. Mr. Baldwin was called "Grandsire" because of being the founder of the "Old Folks" Concerts. I saw him many times, and he made quite an imposing figure, dressed in Continental costume, singing lustily "Strike the Cymbal," and playing away on his double bass, for he was a double bass player also. He died March 26, 1896.

When the Civil War broke out, the firm of John C. Haynes & Co. in Boston, secured a contract to make drums, and Mr. Baldwin was engaged to do the work. He made all sorts of drums—bass drums, small drums, and tenor drums with tin sides, the latter style being very popular when silver cornet bands were in vogue. There was hardly a Massachusetts band that went to the front but had one of his drums; and although he worked hard, drums could not be turned out fast enough to meet the demand. Scores of them went to Maine, New Hampshire and Vermont, and beat brave men into many a charge. Some went to the other side to cheer on the Confederates.

When Gilmore planned his Peace Jubilee in 1871, he secured the services of Baldwin, not only to make the big drum, but to beat it. This famous drum was six feet across the head. It was a monster to be sure, but the one made for the second Jubilee holds the record for size. It was twelve feet across the head and four feet across the side. The shell was brought from Maine to Boston on the

deck of a steamboat. It was so large that the head had to be made of pieced skins.

Possibly the drum is the oldest musical instrument. Every savage nation has its instrument of percussion, and in some lands it is credited with divine origin. In the interior of Brazil it is treated as a god. The native sorcerer of Lapland foretells by the aid of the drum the success or failure of the hunting season. The American Indian gave voice to his affection through its monotonous beating, and Hiawatha told the "old story" in this way to Minnehaha.

There are three kinds of drums, the bass drum, the small drum, and the tympani or kettle drum. The bass drum has its place, and naturally belongs to the brass band. When the band is on parade the drum is heard before anything else, and is the signal for the multitude to gather. A band leader being provoked with his drummer told me: "If a man could tally off a lumber pile, he would make a first-class drummer." What this qualification had to do with music I could not understand—unless it was the possibility of his being able to count correctly. The drummer certainly is an important member of the band, but many are not able to read a note other than their own, which is generally C in the bass. They would make more music if they controlled the stroke more. It is always *ff* whether on the street or in the concert hall, and sometimes they make more noise than the band can stand.

In the orchestra the most important man is the drummer. He must be a perfect timer, for the slightest deviation throws the others all off. The orchestra drum is smaller than the band drum, and the drummer has to beat the small drum as well as the big one, and use a lot of traps also. In some pieces he is the "whole thing," and with his baby cries, cuckoo notes, bells and fog horns, he is the busiest man in the orchestra. When he goes off on engagement

he needs an express wagon to carry all of his traps. They say no one can do two things at once—not so with this drummer. He has to do several, and the slightest miss throws all in confusion.

The most laughable incident I ever saw happened one time when I was conducting an orchestra, and we were playing the "Jolly Robbers" overture of Von Suppe. It ends very suddenly and with great speed. The drummer became so excited he struck his drum a big thump, one beat after the close; at the same moment his chair fell, and he with it, over the footlights. This "brought down the house" and there was nothing done the rest of the evening to equal that.

Tympani are really more musical than any other form of drums, because they have pitch and are generally used in pairs, tuned from the keynote to its fifth. They are employed in all large orchestras. Very few players are deft in tuning quickly, and this is often demanded in modern scores.

Formerly the purpose of the drum was to give accent, and was uniformly tuned to the keynote and the fifth of the key. Now they are tuned in many ways. Berlioz, the great French composer, did more to develop the drum than any other. In his "Messe des Morts" he uses eight pairs of drums and ten players to picture the terrors of the last Judgment. Beethoven gave the drum great prominence. In the last movement of the Eighth Symphony, and the scherzo of the Ninth, he tunes them in octaves. He also uses the drum very effectively in his violin concerto. Tympani resemble copper kettles with tuning keys on the sides, and the stroke calls for a very trained touch. One day at the Symphony concert two women were standing near, and I heard one say to the other—"Look at that fellow with the wash boilers. I wonder what he's turning those faucets for." PN

1995 PERCUSSIVE ARTS SOCIETY PERCUSSION ENSEMBLE—CALL FOR TAPES

- **Purpose:** The purpose of the Percussive Arts Society Percussion Ensemble—Call for Tapes is to encourage, promote and reward musical excellence in percussion ensemble performance and compositions by selecting the most qualified high school and college/university percussion ensembles to appear at the PASIC.
- **Awards:** Three percussion ensembles will be invited to perform at PASIC '95 in Phoenix, Arizona. Each ensemble will be featured in a showcase concert (no less than 45 minutes in length) on separate days of the convention.
- **Eligibility:** Ensemble Directors are not allowed to participate as players in the group. All ensemble members (excluding non-percussionists, e.g., pianists) must be members of PAS and currently enrolled in school (PAS club membership will suffice). This will be verified when application materials are received. Ensembles who have been chosen to perform at PASIC may not apply again for three years.
- **Application Fee:** \$25.00 per ensemble (nonrefundable), to be enclosed with entry. Make checks payable to the Percussive Arts Society.
- **Deadline:** April 1, 1995. All materials (application fee, application form, cassette tape, programs for verification, optional pre-paid return mailer, and optional scores) must be postmarked by April 1, 1995.
- **For complete details, contact:** PAS P.O. Box 25, Lawton, OK, 73502-0025, (405) 353-1455/fax: (405) 353-1456/e-mail pas@ionet.net

PERCUSSIVE ARTS SOCIETY

P.O. Box 25
Lawton, OK 73502
Telephone: 405/353-1455
FAX: 405/353-1456

LAWTON, Oklahoma—*Percussive Notes*, the Percussive Arts Society's official bimonthly journal, has received two trophies for editorial excellence in the 1995 American Society of Association Executives Gold Circle Awards competition.

"Primal Pulse: The Unifying Power of Hand Drumming" (*PN*, August 1995), by Editor Rick Mattingly, earned the trophy for excellence in General Feature Writing. "Percussion and Hearing Damage" (*PN*, June 1995), by Terry O'Mahoney, a regular contributor to *Percussive Notes*, earned the trophy for excellence in Scientific/Educational Feature Writing.

Mattingly's article deals with the increasing use of hand percussion and drum circles by non-professional musicians, therapists, educators and corporations for therapeutic, non-verbal communication and as a means of building team and community spirit.

O'Mahoney's article explores a subject of concern to all percussionists, that of hearing loss and damage. It examines the functions of the ear, the difference between hearing loss and hearing damage, kinds of hearing damage and how they are measured, and how to prevent hearing loss.

The Gold Circle Awards competition annually recognizes the best in association publishing and public relations works. The awards *Percussive Notes* received were presented on the basis of effectiveness in communicating purpose, development of theme, overall quality of writing and success in meeting stated objectives.

"We are very fortunate to have such skilled and dedicated writers associated with *Percussive Notes*," said Shawn Brown, PAS Director of Publications. "They are a credit to the educational mission of PAS."

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Here's what Gregg Bissonette has to say about PAS:

"As a young kid I was really into being in different 'clubs' with my friends. As a big kid, what could be cooler than being a member of a 'club' or society of percussionists from all over the world!! Whether you are a little kid or a big kid, I urge you to join PAS and to be forever a student of the drum."

Join the club!

Yes, now senior and junior high school percussionists can have their own PAS clubs. Enjoy the benefits of PAS membership as part of a PAS club at your own school!

PAS clubs offer reduced membership rates to percussion student members. In addition, club members will regularly receive one copy each of *Percussive Notes* and *Percussion News* for every two members who join. All you need is at least four members to form your club, and a leader who is a regular member of Percussive Arts Society. Annual dues are \$15, payable through your leader to PAS.

Find out how you can start a PAS club at your school! Call PAS at (405) 353-1455, reach us by E-mail at pas@ionet.net, or write to PAS, PAS Clubs, P.O. Box 25, Lawton, OK 73502 TODAY!

PERCUSSIVE ARTS SOCIETY (PAS) MEMBERSHIP APPLICATION FORM

The Percussive Arts Society is an international, not-for-profit organization for drummers and percussionists who enjoy sharing ideas and keeping up with the latest innovations and trends in the world of percussion. If you are not already a member, take this opportunity to join an organization founded by drummers and percussionists! All members of the Percussive Arts Society are entitled to the following benefits:

- PERCUSSIVE NOTES, the PAS bimonthly magazine
- PERCUSSION NEWS, the PAS bimonthly newsletter (between issues of *PN*)
- DISCOUNTED RATES on pre-registration for the annual PAS International Convention (PASIC)
- PAS MASTERCARD/VISA
- INSURANCE (group life, medical, instrument, liability plans available)
- ANNUAL Competitions & Contests
- WORLD PERCUSSION NETWORK (WPN) (computer network)
- LOCAL PAS CHAPTER activities
- DISCOUNTED *Modern Drummer* subscription
- PAS MUSEUM & Reference Library
- DISCOUNTS on industry products and PAS gift items

MEMBERSHIP INFORMATION

Name _____

Address _____

City _____ State/Country _____ Zip/Postal Code _____

Telephone _____ Today's Date _____

MEMBERSHIP CLASSIFICATION

Student (\$27) Senior (\$27) Professional (\$50) Enthusiast (\$50) Library (\$45) Friend (\$125)

METHOD OF PAYMENT

Check/money order enclosed for \$ _____ VISA/MasterCard # _____

Expiration date on credit card _____ Name on credit card _____

Signature _____

Annual dues for the Percussive Arts Society are due on the anniversary of your acceptance as a member. Mail completed application form to Percussive Arts Society, P.O. Box 25, Lawton, OK 73502. Dues to the Percussive Arts Society are not deductible as charitable contributions for federal income tax purposes. PAS dues may, however, qualify as business expenses, and may be deductible subject to restrictions imposed by the Internal Revenue Code. • This application form may be photocopied.

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