Percussive Notes

The official journal of the Percussive Arts Society/Vol. 34, No. 6/December 1996

1996 PAS HALL OF FAME

TRIBUTES

Alan Dawson

"Buster" Bailey

Milt Jackson

ALSO IN THIS ISSUE

DRUMSET

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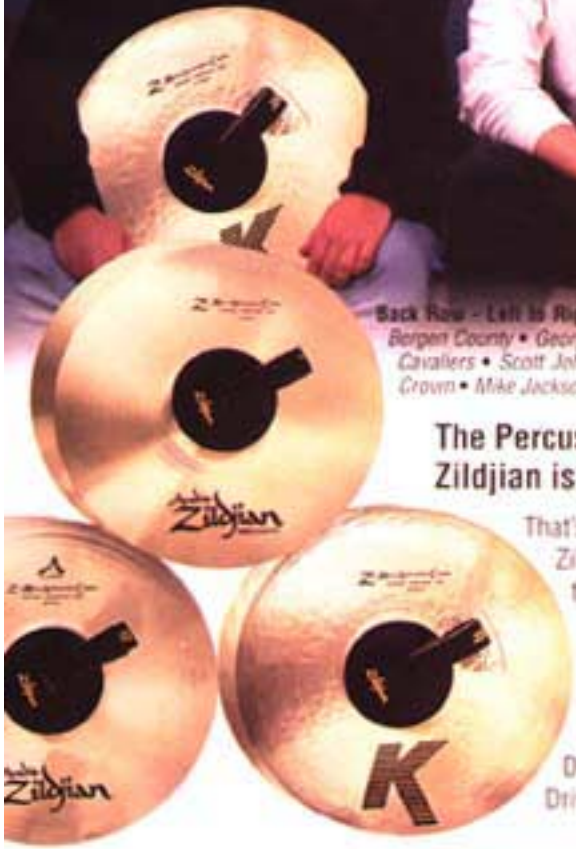

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Percussive Notes

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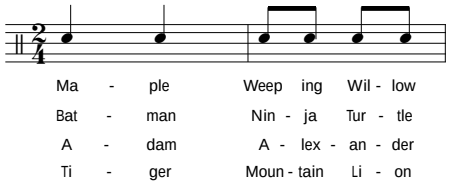

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DRUMSET

MARCHING

WORLD PERCUSSION

EDUCATION

KEYBOARD

SYMPHONIC

TECHNOLOGY

RESEARCH

(year specifies date of induction)

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Remo Belli, 1986
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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®).

HOW TO REACH THE PERCUSSIVE ARTS SOCIETY

VOICE (405) 353-1455 [leave message between 5 p.m. and 8 a.m.]
FAX (405) 353-1456 [operational 24 hours a day]
E-MAIL percarts@pas.org • **WEB** http://www.pas.org
HOURS Monday–Friday, 8 A.M.–5 P.M.; Saturday, 10 A.M.–6 P.M.; Sunday, 1–6 P.M.

PERCUSSIVE ARTS SOCIETY PRESS RELEASE

PAS Announces New Executive Committee Officers

A new Executive Committee will lead the Percussive Arts Society into 1997.

Elected to serve in their respective offices are Genaro Gonzalez, President; Robert Breithaupt, First Vice President (President-Elect); James Campbell, Second Vice President; Mike Balter, Treasurer, and Jim Coffin, Secretary.

Genaro Gonzalez is Professor of Music at Southwest Texas State University in San Marcos, Texas. He has been a member of the Executive Committee since 1993.

Robert Breithaupt is Professor of Music, Department Chair of Jazz Studies/Music Industry and the Director of the Percussion Program at Capital University in Columbus, Ohio. He has served on the Executive Committee for three years.

James Campbell is Professor of Music and Director of Percussion Studies at the University of Kentucky in Lexington, and Principal Percussionist with the Lexington Philharmonic.

Mike Balter is owner of Mike Balter Mallets and has been treasurer for PAS since 1990.

Jim Coffin retired from his position as Marketing Manager of Drums from Yamaha Corporation of America in 1993. He has been associated with PAS since 1968, and has served on the PAS Board of Directors as well as the Sustaining Member Advisory Council.

The Percussive Arts Society would like to thank Garwood Whaley, PAS President from 1993–1996, and Dr. Randall Eyles, PAS First Vice President during that period, for their work on behalf of the Society.

President's Report

FOR MY FINAL MESSAGE AS PAS President, I would like to share a few of my impressions about the Percussive Arts Society. Our present state of affairs is unparalleled in our thirty-five year history. We have completely paid off our headquarters/museum and now stand debt-free. In addition, we have developed a solid financial plan that is now in place. Our membership is larger than ever and growing steadily. Our publications are award-winning. Our professional staff is comprised of outstanding individuals in their field, including an executive director who holds a doctorate degree and was the former principle percussionist and soloist in the United States Air Force Band, one of the finest professional bands in the world. Our museum currently attracts more people in one month than it did in its entire first year of operation. Our conventions are not only bigger and better, but they are more sensitive to the needs of our diverse membership. We have more membership benefits than ever before, and we are a happier and more positive organization. Our far-reaching effect on drumming and percussion is truly remarkable and, as our mission statement mandates, we are a viable network of performers, teachers, students, enthusiasts and sustaining members whose purpose is educational, promoting drums and percussion.

Garwood Whaley

I am saddened that this is my final message as president of the Percussive Arts Society, but I am overjoyed about the current state of PAS. I have been blessed in many ways during my life, and certainly one way has been the opportunity to work with such an outstanding Executive Committee. Much of the excellence that is now expected of PAS is a direct result of the dedication, hard work and professionalism of Randy Eyles, Genaro Gonzalez, Mike Balter, Bob Breithaupt and Bob Schietroma. Never once have they said "no" to my never-ending requests. They have given freely to an organization in which they are totally committed. I'd like to thank these gentlemen for their support, for their work on behalf of PAS and for being such wonderful colleagues and friends.

Of course, the Executive Committee in not the only reason that we enjoy our present success. The Board of Directors, editors, writers, committee chairs and members, chapter presidents and officers, paid employees, sustaining members and our entire general membership all have played a role in our high degree of success. Today, PAS is united, strong and successful, to a large degree because of our current positive attitude—an attitude that permeates everything we do.

President John F. Kennedy once said, "A rising tide lifts all boats." The Percussive Arts Society tide is rising and our boats around the world are rising with it. Thank you all for helping us to become the leading influence in drumming and percussion today.

Warm regards,

Gar

PASIC '97 / Anaheim, California—November 19-22, 1997

PASIC '97 IS SLATED TO RETURN to Anaheim, California on November 19, 1997. Those who attended PASIC '91 know that the "Sunshine State" is a wonderful place to visit in November. The convention site is the Disneyland Hotel and Convention Center, located directly across from the park. We intend to keep each attendee enthralled with convention activities, plus Orange County offers a wide array of activities for visitors. The convention site is within driving distance of beautiful beaches as well as wonderful snow-topped slopes. Knotts Berry Farm, Universal Studios and many other sight-seeing attractions are nearby. If you are a sports fan, the Anaheim Pond, home to the Mighty Ducks, and many beautiful golf courses are just minutes away. Or, while you're enjoying convention activities, put your family on the tram that delivers them directly to the front gate of Disneyland.

The Disneyland Hotel consists of three high-rise towers, the Sierra, Marina and Bonita Towers. Located on 60 acres of lushly landscaped grounds, the towers have views of Disneyland, Seaports of the Pacific Marina or the glistening lights of the Orange County skyline. Most rooms can comfortably hold five guests. We have also allotted space in the Disneyland Pacific Hotel (formerly the Pan Pacific Hotel) directly next door. This newly remodeled hotel has 502 rooms, two restaurants, pool, spa and recreation area.

Although the sights and sounds of Nashville have barely dissipated, we have already been two years into the planning of PASIC '97. The convention planning process is never an easy one. But it has been made much easier through the volunteer efforts of the local planning committee. The committee is made up of sixteen professionals from the Los Angeles area. During the past year, they have been

Theresa Dimond, Host

FYI

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reviewing applications and providing suggestions for this event. I could not have begun to plan such a wonderful event without their help, generosity, and expertise.

The members of the committee are:

John Bergamo, CalArts, world percussion specialist
David Black, Alfred Publishing, PASIC '91 host
Tad Carpenter, USC, marching percussion specialist
Carol Calato, J. D. Calato Mfg., Co., Inc.
Vera Daehlin, Pepperdine University, mallet specialist
Steve Ettleson, Remo, Inc.
Mike Fisher, studio musician, electronics specialist
Greg Goodall, studio musician, timpanist
Jon Graff, facilities coordinator, Propaganda Studios
Kathrine Hagedorn, Pomona College, ethnomusicologist
David Henkel, marching percussion specialist
Lloyd McCausland, Remo, Inc.
Steve Pemberton, free-lance musician, drumset specialist
Mitch Peters, Principal Timpanist, Los Angeles Philharmonic, UCLA
Jerry Steinholtz, CSUN, Latin percussion specialist
Mark Zimoski, free-lance percussionist, electronics specialist

All applications have been reviewed and the committee is hard at work developing an exciting program of events. There are still some opportunities for individuals and groups to get involved:

1. The PASIC New Music/Research Day is Wednesday, November 19. The theme this year is "A Realm as Great as the Western Sky: New Creations in Percussion Instrument Invention and Construction." Artists and ensembles interested in performances should contact Brian Johnson, 27 N. Union St., Burlington VT 05401; (802) 658-4210. The deadline for submissions is March 1, 1997.

2. The "Call for Tapes" allows two college and one high school ensemble to perform at PASIC '97. Start compiling recent tapes or recordings for submission. Deadlines for tapes is April 1. Watch *Percussive Notes* and *Percussion News* for more information.

3. As in the past, the high school and college drum lines will be given the opportunity to apply for the marching festival. Details are forthcoming in *Percussive Notes* and *Percussion News*.

4. Scholarly paper presentations are submitted to the Scholarly Papers Committee, Kathleen Kastner, chair. Deadline: April 1. Check *Percussive Notes* and *Percussion News* for more information.

5. Exhibitor packets are forthcoming. If past conventions are any indication, exhibit space fills up quickly. The exhibit hall is the heart of every convention. We hope you will chose to join us once again at PASIC '97.

Mark your calendars now. PASIC '97 is one event you won't want to miss! PN

Percussive Notes Editorial Staff

Percussive Arts Society / Administration

Annual membership in the Percussive Arts Society begins in the month dues are received and applications processed. Eighty percent ($40) of dues are designated for subscription to *Percussive Notes*. • *Percussive Notes* (ISSN 0553-6502) is **printed in the USA** at Johnson Press of America, Inc., Pontiac IL, and is published six times a year: February, April, June, August, October, and December by the Percussive Arts Society, 701 NW Ferris Ave., Lawton, OK 73507; telephone: 405-353-1455. Periodicals postage paid at Pontiac, IL and at additional mailing offices. Annual subscription rate: Professional / Enthusiast—$50, Library—$45, Student / Senior—$27. • **POSTMASTER: Send address changes to: Percussive Notes, P.O. Box 25, Lawton, OK 73502.** • Correspondence regarding change of address, membership, and other business matters of the Society should be directed to: Percussive Arts Society, P.O. Box 25, Lawton, OK 73502; telephone: 405-353-1455; fax: 405-353-1456. • Editorial material should be sent to: Rick Mattingly, *Percussive Notes*, P.O. Box 25, Lawton, OK 73502 (U.S. mail) or 701 NW Ferris Ave., Lawton, OK 73507 (delivery service). • Advertising copy, negatives, insertion orders, etc., should be sent to: *Percussive Notes*, P.O. Box 25, Lawton, OK 73502 (U.S. mail) or 701 NW Ferris, Lawton, OK 73507 (delivery service).

REBOUNDS

RE: DRUMMER, PERCUSSIONIST OR MUSICIAN

I read with interest the article "Drummer, Percussionist or Musician" by Greg Malcangi published in *PN* Vol. 34, No. 4, but regret to find some of Malcangi's observations less than perfect, and would therefore like to put certain of his hypotheses in context according to chronology.

First, I would like to point out that The London Royal Academy of Music was the first professional school of music in England (1822), and as such the aim was to train talented young people to become solo performers, chamber music and orchestral players, scholars and teachers—*classical* music per se.

Everyone must know that whenever musicians push back the boundaries they are inevitably breaking new ground, so it should be understood and recognized that when Evelyn Glennie (Mrs. Greg Malcangi) was at the RAM, the solo percussionist *as identified today* was very much in his/her infancy even in the USA, but this is not to say that the professors utterly refused to teach (Evelyn) any solo percussion techniques, *because they didn't know any themselves*.

AT THE TIME this type of solo work was not regarded as part of the curriculum of the RAM, primarily because it was not known in this country, being an American phenomena initially. The emphasis was to turn out fine orchestral players: timpanists and percussionists. Should those players be above average and of an inquiring mind they would inevitably find themselves playing the multi-percussion parts in such works as Stravinsky's *Soldier's Tale*, Milhaud's *Creation du Monde* and as a member of a group of percussionists in many other works by Bartók, Chavez, etc., all of which became repertoire for a committed student. The time spent at music college was, for many of us, the only chance we had to take part in performances of such chamber works, and as such we relished the opportunity. We were in the front line of experimental music, playing new works by young composers who are now establishment figures. It was ever thus.

Of course there were no four-mallet pieces, Latin, drumkit or vibraphone solos taught, as these were *at the time* not part of the curriculum of music colleges in this country. For instance, marimbas *were* played, but usually in Calypso bands by non-classical musicians. When I was a student at the RAM (joint first study timpani/percussion and piano), jazz and anything remotely related to jazz were never mentioned. We were serious classical musicians, and there was little or no blurring at the edges.

The situation is very different now. But then, any student wishing to learn to play drumkit, for instance, had to find a private teacher and take it upon himself to learn the craft. This is not to say that many players were not versatile and skilled in other aspects of playing percussion.

Players such as James Blades are still (at the age of 95 years) an inspiration to percussionists of all ages. He was the player *par excellence* who introduced the subject to many thousands of UK citizens with his splendid country-wide performances and lecture-demonstrations; he also actively encouraged and helped generations of percussionists to further their contacts and obtain experience in the music profession. James Blades was a professor at the RAM for many years—an artist with vast experience and knowledge and an author (notably *Percussion Instruments and Their History*, a fascinating and comprehensive book which every percussionist should have)—a most charming and generous *guru*.

Yes, of course he gave Evelyn encouragement and it is very important that such fine players are recognized for their part in the ongoing percussion adventure.

Players such as Evelyn Glennie have inevitably given a different perspective to playing percussion, and nowadays this is an accepted part of music making. Indeed there is a vast and varied choice of instruments available now at all of the music colleges, and of course music is being written constantly to cater for the different goals and aspirations—but we must not lose sight of the fact that this has happened only very recently. Places of excellence such as the RAM now recognize this and percussion is regarded in a different, but no less valid light.

We move on all the time; let us remember and recognize this fact.

Maggie Cotton
Percussionist, The City of Birmingham Symphony Orchestra UK

Purpose: The Percussive Arts Society sponsors an annual competition to encourage and reward those who create music for percussion instruments and to increase the number of quality compositions written for percussion.

1997 Categories:

Category 1: Solo Marimba (any standard range from 4 1/3 to 5 octaves acceptable)
- First Place: $500.00 plus publication by Keyboard Percussion Pub.
- Second Place: $250.00
- Third Place: $100.00

Category II: Large Percussion Ensemble (8-10 players)
- First Place: $500.00 plus publication by Southern Music Company
- Second Place: $250.00
- Third Place: $100.00

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. Composer must send 4 copies of score. Clean, neat manuscript is required. Composer's name may appear, but it will be deleted for judging purposes. Cassette tapes may be submitted in addition to scores but are not required. 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: $25 per composition (non-refundable), to be enclosed with each entry. Make checks payable to the Percussive Arts Society.

Deadline: All materials (application fee, application form and manuscript(s) must be postmarked by April 1, 1997. For further information and complete details, contact: PAS, P.O. Box 25, Lawton, OK 73502-0025, (405) 353-145 5.

1997 PERCUSSIVE ARTS SOCIETY
24th ANNUAL PERCUSSION COMPOSITION CONTEST
(form may be photocopied)

COMPOSER'S NAME _____

ADDRESS _____

_____

CITY _____

STATE _____ ZIP _____

TELEPHONE NUMBER (include area code) I hereby certify that the enclosed composition is original and it has not been previously commissioned or published.

SIGNATURE OF COMPOSER _____

PERCUSSIVE ARTS SOCIETY PASIC '97 RESEARCH PROPOSAL INFORMATION CALL FOR PROPOSALS

The Scholarly Papers Committee of the Percussive Arts Society is pleased to announce a call for research proposals for presentation at the Percussive Arts Society International Convention (PASIC '97), November 19-22, 1997 in Anaheim, California. Three papers will be selected for oral presentation and up to eight additional proposals will be selected for presentation as research posters.

Prospective participants for either format should request an application (see phone, fax, e-mail, postal addresses below). A completed application must be submitted in addition to three copies of an abstract of approximately 750 words that provides a concise, yet thorough summary of the research project. Send application and three copies of the abstract to: Kathleen Kastner, Wheaton Conservatory of Music, Wheaton, IL 60187. Questions regarding the Scholarly Papers and Research Posters may be directed to Kathleen Kastner (phone: 630-752-5830; fax: 630-752-5341; e-mail: Kathleen.Kastner@wheaton.edu)

Deadline for applications is April 1, 1997.

GREG MALCANGI RESPONDS

Evelyn and I believe that with the continuing advance of technology the future of percussion performance lies not so much in the ever improving technical standards but in the ability of modern percussionists to communicate with the general public through the language of music. When I wrote the article "Drummer, Percussionist or Musician" I fully intended to cause controversy in the hope that a discourse would be started. What I didn't intend was to personally offend one of the greatest percussionists in the history of western percussion, James Blades.

The sentence that caused offence was the following: "Unfortunately, James was an orchestral percussionist and didn't know much about solo percussion himself."

Firstly, it may not have been accurate to state that James didn't know much about solo percussion. When Evelyn was studying at the Royal Academy of Music in London during the early eighties, James was already an octogenarian and held the post of Consultant Professor, having been Senior Percussion Professor for twenty-one years. This limited Evelyn's access to James but she continued to take lessons from him even after his retirement from the Royal Academy. As modern solo marimba or solo percussion repertoire was rarely discussed during these lessons, Evelyn remains largely unaware of James' experience with post-1950s solo repertoire.

Secondly, James was indeed a great orchestral player but it could be inferred from my statement that James was *only* an orchestral percussionist. This implication was not intended and would not be factual. During his career, James did indeed make a significant contribution to the world of orchestral percussion. However, particularly in the UK, James' contribution went far beyond the orchestral percussion community. James' knowledge, skill and above all his enthusiasm for percussion stayed in the minds of the general public even decades after they had seen one of the more than three thousand lecture recitals James gave. He took western percussion, on its own, to the general public. In this respect, if no other, James was years ahead of his time. It is this tradition of taking percussion to the public that is the basic philosophy of Evelyn's career. In fact it's plausible that Evelyn's career may not have been possible had James not already positively influenced generations of the general public in the UK.

The article was trying to explain that the people who had any direct influence over Evelyn's higher education not only didn't help her solo ambitions but actively discouraged them. Unintentionally this may have been to Evelyn's advantage. With little or no information available to her regarding modern solo percussion techniques, Evelyn had to discover for herself methods of communicating her musical ideas. Her influences were always musical and technique never more than a means to an end. The reason that James Blades' name was mentioned in the article was to make it clear that James *wasn't* one of those people who tried to force Evelyn away from a career in solo percussion. Unlike many of his younger colleagues, James was supportive at a time when Evelyn needed all the help she could get. Thus, even in his eighties, James was still displaying tremendous foresight in the world of percussion.

I make no apology for the article, its intentions or the method of delivery I chose. It was aimed at the education authorities and the teachers and professors who are often guided willingly or unwillingly down the road of teaching technique as the basis for percussion education rather than musicality. I do, however, publicly apologize most sincerely to James Blades. My attempt to compliment his foresight and open-minded approach to Evelyn's education was poorly worded. Evelyn and I hold James in the highest possible regard, both professionally and personally. Any implication to the contrary was most certainly not intended.

Greg Malcangi

PN FOCUS

It seems to me that as PAS and the awareness and study of the numerous facets of percussion evolve and progress, *Percussive Notes* is experiencing an equation of diminishing focus. It is becoming a somewhat mottled periodical of esoterica, items of limited relevance to many people, and even in one area, that of advice and information on career pursuit, quite deficient. I realize this final concern was never part of the original mission of *Percussive Notes* but would be a welcome addition in an otherwise luck-of-the-draw atmosphere in landing careers in the arts. Your Education pages only marginally address the subject.

Of course, all areas of percussion are equally interesting, sophisticated, complex, "legitimate," etc., yet, as an analogy, and I have not researched this so I may be wrong, but, is there a music publication devoted to the violin that makes a comprehensive attempt in each issue to discuss concert violin playing, country fiddling, gypsy violin style, jazz violin, electronic and computer enhanced violin all in one magazine?

As a result, I find myself spending about 15 minutes reading *Percussive Notes* now whereas I used to savor every issue. I have spoken with colleagues whom have either dropped their PAS membership or are planning to do so as a result of this development.

Perhaps a cost effective solution (that actually might *incur* revenue for the Society since there may be more and/or returning subscribers) would be to publish three or four magazines all titled *Percussive Notes* still, but designate them in the various Editions germane to the respective subjects—for example, Marching Edition, Drumset Edition, Concert Edition, World and Electronic Percussion Edition. You could print fewer of each Edition but print and circulate a total of the journal that would match or exceed what now exists. You could also charge nominally more in yearly membership dues to those wish to receive more than one Edition.

Like all other areas of human experience, percussion has reached an age of specialization. This idea would also obviously allow each facet of percussion to be examined in greater depth.

Just a thought, and it would be interesting to get reader input on this.

Ron Holdman
Principal Timpanist, Houston Symphony

"Buster" Bailey

ELDEN CHANDLER "BUSTER" Bailey received word of his induction into the PAS Hall of Fame in between two major surgeries. He is recuperating well now and says that his induction "is one of the thrills of my life! I am humbled by the letters of recommendation written from colleagues, and very proud to be selected. It has been a very emotional experience. It made me weep."

The only child of Albert C. Bailey and Eldena Bailey, Buster was born on April 22, 1922 in Portland, Maine. At the age of nine, he began drum lessons with Howard N. Shaw and later studied clarinet, piano and music theory with Frank J. Rigby. Shaw, who studied with Harry A. Bower, owned a drum shop in Portland and had performed as a vaudeville artist. Bailey remembers him as a very good teacher who gave him the foundation for his technique based on the "Bower system."

His first public appearance as a xylophone soloist occurred at the age of twelve, at a church function in Portland. As a teenager, he played with numerous and varied musical groups including the Portland Symphony and the championship Deering High School Band. He estimates that he played over 100 performances, mostly as a xylophone soloist, before graduating from high school in 1940.

After graduating, Bailey attended the New England Conservatory of Music from 1941-42 where he studied with Larry White. Then, during World War II, he served in the 154th Army Ground Forces Band, playing clarinet in the concert band, snare drum on the field and serving as arranger, conductor and pianist with the jazz band.

In 1946, after his release from the army, Bailey entered the Juilliard School, where he studied with Saul Goodman and Morris Goldenberg, whom he was later to succeed on the Juilliard faculty. From 1947-49, Buster was timpanist of the Juilliard Symphony, freelanced in New York's busy recording and commercial industry and performed as one of the original members of The Little Orchestra Society. At Juilliard, Buster also met his wife, Barbara, a fellow percussionist, and since 1955, timpanist of the Bergen (New Jersey) Philharmonic.

In 1949, Goodman urged Bailey to audition for a percussion opening in the New York Philharmonic. After auditioning for Leopold Stokowski, he was invited to become a member of the orchestra, beginning a distinguished career that would continue for forty-two years until his retirement in September, 1991. These included the years during which the Philharmonic was under the directorship of Leonard Bernstein, an era that produced over 200 recordings and scores of live radio performances as well as the historic telecasts of the New York Philharmonic Young Peoples Concerts, thrilling and inspiring millions of viewers, many of them experiencing symphonic performance for the first time.

During his tenure with the orchestra, Bailey performed in virtually every major city in the world, performing in thousands of concerts with the greatest conductors and soloists of our time. Bailey says that he was there from Stowkoski to Mehta, and quickly cites the musicality and persona of Bernstein. He recalls a memorable performance in 1969, at which Dmitri Shostakovich and Andr Kostelanitz were present for the first trip to the Soviet Union. Other conductors of note include Pierre Boulez, who championed new music with the orchestra, and Dmitri Metropolis, who possessed a photographic memory. Bailey recalls that, "He could remember all the notes in an entire score—even the page number they were on!"

Zubin Mehta, upon hearing of Bailey's nomination, wrote to support him. He stated: "The 120% enthusiasm of my friend Buster Bailey, whether it was at a rehearsal or a concert, is the kind conductors dream about. I congratulate the [Percussive Arts Society] for having named him to their roll of honor and I congratulate him with all my heart."

When Bailey joined the Philharmonic, the other members of the percussion section were Saul Goodman (timpanist), Walter Rosenberger (mallets) and Arthur Layfield (bass drum and cymbals). Morris "Arnie" Lang soon succeeded Layfield, and this section remained intact for several decades. By the time Buster retired, Goodman and Rosenberger had been succeeded by Roland Koloff and Christopher Lamb. Bailey feels very fortunate to have worked with such great players, and is very proud that each of them became close personal friends. He is quick to point out that Goodman, whom he refers to as the "king of timpani," was his "mentor—a great teacher who encouraged me to teach, too."

The high esteem with which Bailey is viewed by his colleagues in the section is evident by their responses when describing Buster's abilities and contributions. Lang states: "Buster is without a doubt the best all-around symphonic player. People know his snare drumming but are not aware of his great mallet playing and artistry on the small percussion instruments. Playing alongside him was a joy because of his impeccable time sense and just plain enjoyment of music."

Lamb, the current principal, explained: "When I was learning the repertoire, I studied every recording that Buster did in order to learn how he interpreted each phrase. There is always such a musical shape and subtlety to his performance. The recordings are a wealth of information available to every student worldwide. Imagine the thrill I experienced when hired by the New York Philharmonic. After studying his recordings as a young player, I was able to perform with him side by side!"

Bailey still considers Walter Rosenberger his best friend and happily remembers the time they teamed up as original members of the famous Sauter-Finegan Orchestra in the early 1950s. The "orchestra" was actually a large concert band that included harp, tuba, a full section of recorders, several woodwind players who doubled, and a full percussion section. The band performed advanced arrangements of popular and jazz-styled music.

In 1969, Bailey joined the faculty of the Juilliard School, where he remained until 1993. He is the author of the highly acclaimed method book *Mental and Manual Calisthenics for the Modern Mallet Player* and is presently completing a book of exercises for the development of advanced snare drum technique. Based on exercises he created especially for his students over many years of teaching, these studies became affectionately known as Buster's "Wrist Twisters." The collection is scheduled to be published in the fall of 1997.

As a teacher, Bailey is fondly remembered by his many students who occupy positions in orchestras all over the world. Three of the four members of the St. Louis Symphony were students of his and one of them, Tom Stubbs, remarks that, "I have no problem saying that Buster is the best orchestral snare drummer I have ever heard." Glenn Paulson, former timpanist of the Barcelona Symphony, says, "He was a great teacher, especially at addressing each individual player's needs. Buster's 'Wrist Twisters' were different for each student, depending on what they needed."

Many percussionists have learned by observing and listening to Bailey. Gerald Carlyss, formerly timpanist of the Philadelphia Orchestra and now Chair of the Percussion Department at Indiana University, recalls that, "Between 1963 and 1965 I actually got to play in the Philharmonic right next to him. His snare drum playing was even more impressive up close. Even though I was still a student, Buster treated me like a colleague and made me feel very comfortable—no airs, just being himself."

When asked what advice he might have for a young player, Bailey laughing responds, "Hang in there and watch the left hand!" Then, with more sage advice, he says, "Always do your best."

When questioned about memorable events in his long career, Bailey relates the following incident. "When I was a student at Juilliard, and after I had been offered a position with the New York Philharmonic, Saul Goodman called me into his studio and told me to do everything he asked without any questions. He then led another gentleman into the studio and instructed me to play through all sorts of literature on every instrument available. When I had finished the workout he asked the gentleman if I would be okay. The man said I would do just fine. Goodman then responded that I was no longer available, but that if I would do, then he had *another* student that played even better! As it turned out, the

By James Strain

gentleman was Vladimir Golschmann, the conductor of the St. Louis Symphony, who then gave me a note to pass along to Walter Matson, a friend of mine in school, offering him a position with the orchestra! So, Walter actually got a position based on how I had played the audition!"

As a circus enthusiast, Buster is an avid collector of circus posters, books, music and memorabilia. One of the highlights of his life occurred in the early sixties when the Ringling Brothers, Barnum & Bailey Circus was in New York. Their drummer, Red Floyd, became ill and suggested to Merle Evans, the director of the orchestra, that he use Buster as his substitute. Bailey eagerly agreed and performed all the shows for three days. "It was the biggest thrill of my life!" says Buster.

Perhaps no one sums up the way so many people feel about Buster Bailey better than Ben Hermann, timpanist and percussionist for the American Symphony Orchestra. He says, "I was fortunate to have studied with him at the Juilliard School and played next to him in the New York Philharmonic. His grace as a player and a person affect me today. Buster belongs in the PAS Hall of Fame as surely as Joe DiMaggio belongs in Cooperstown." PN

Jim Strain is a PAS Historian.

Alan Dawson

By Dean Anderson

HIS PERFORMANCE CREDITS are staggering, like reading a who's who in jazz: Oscar Peterson, George Shearing, Charles Mingus, Woody Shaw, Phil Woods, Sonny Stitt, Dave Brubeck, Lionel Hampton, Reggie Workman, Quincy Jones, Dexter Gordon, Tal Farlow, Earl Hines, Rahsaan Roland Kirk, Frank Morgan, Hank Jones, Frank Foster, Phineas Newborn, Charles McPhereson, Jaki Byard, Teddy Wilson, Booker Ervin, James Williams, Phil Wilson, Terry Gibbs, and many others. Equally impressive are his former students who have gone on to become their own innovators: Tony Williams, Terri Lyne Carrington, Steve Smith, Joe LaBarbera, Joe Corsello, Kenwood Dennard, John "J.R." Robinson, Casey Scheuerell, Harvey Mason, Vinnie Colaiuta, Keith Copeland, Jake Hanna, Bobby Ward, Akira Tana, and many, many, others.

George "Alan" Dawson was born in 1929 in Marietta, Pennsylvania and raised in Boston's Roxbury neighborhood. He studied drumset for four years with percussionist Charles Alden before serving in the Army for Korean War duty. Dawson played with the Army Dance Band while stationed at Fort Dix from 1951-1953. During his army experience, Dawson was able to dive into the post-bop era by performing with pianist Sabby Lewis' eight-piece band, and after his release from the Army he embarked on a three-month tour of Europe with Lionel Hampton.

During the mid-'50s. Dawson returned to Boston where he maintained an active recording career and did clinics and some brief tours. In 1957 he became the house drummer at Wally's Paradise in Boston and also began an eighteen-year association at the Berklee College of Music. In the late 1950s, Dawson performed with John and Paul Neves, and he worked with Herb Pomeroy at the Stables from 1959-1960.

From 1963-1970, Dawson was the house drummer at Lennie's On The Turnpike, in Peabody, where he had the opportunity to perform with many leading artists. Dawson subsequently became Boston's drummer of choice for local players as well as touring jazz giants. In the 1960s, Dawson's New York recording experiences reached full gear with saxophonist Booker Ervin's recording project *The Freedom Book*. Additionally, Dawson's work with Jaki Byard on piano and Richard Davis on bass for Prestige records was substantial between 1963-1968. From 1968-1975 Alan worked with the Dave Brubeck Quartet and toured with Brubeck's family band, *Two Generations of Brubeck*.

In 1975, Dawson suffered a ruptured disc and needed surgery. He stopped all touring, ended his tenure at Berklee and returned to limited teaching at his home in Lexington, a suburb of Boston. Dawson formed a quartet with James Williams, Bill Pierce and Richard Reid, and established a more staid and relaxed lifestyle. Dawson's decision to limit his teaching to thirty hours per week resulted in an impressive waiting list of students who wanted to learn his "ritual" for practice, his secret to independence, his obsession in obtaining musical

variation, and his quest for control of sound, color and swing.

Dawson had planned to be a performer first and foremost. But in 1954 he began an informal parting of information to Clifford Jarvis, and shortly afterwards, he began teaching in a more formal manner by taking on Tony Williams and others. Alan started teaching at Berklee College of Music and began to analyze everything he was playing. He developed to a point where he felt comfortable as a professional player thinking like a teacher, and as a teacher who could readily impart his performance secrets to others. Once Dawson attained this important balance between teaching and performing, he found that both mediums improved significantly.

Dawson's approach to teaching was simple. He primarily taught people to play music, and the instrument itself was secondary. Dawson felt very strongly about drummers knowing the melodies and forms of tunes in order to better fulfill their role in accompanying.

Dawson was well noted for a teaching concept of four-way independence via a musical approach by using Ted Reed's *Syncopation For The Modern Drummer* and George Stone's *Stick Control*. Alan always felt that coordination was good to have, but when taken to extremes it could set up rhythmic interference instead of keeping the groove going. He went beyond using exercises, books and rudiments for technical purposes, pursuing musical ways to utilize those materials. Alan once stated that, "The difference between jazz and other music is like the difference between marching and dancing—marching is done on the heels and dancing is done on the toes. If you take away those written accents on the beat or syncopate the rolls, you can get a nice jazz feel."

Dawson advocated the use of brushes for all sticking and rudimental exercises. He felt that by using brushes, one wouldn't be getting much rebound, thereby giving one the sense of "picking up" the sticks. Dawson also stressed proper posture at the drumset and relaxation in body movements, relating these issues to balance in sound in one's playing and the ability to control all four limbs.

Dawson realized that some students were more talented than others, but he was equally proud of them all. Alan truly believed that, as a teacher, he had gotten back more than he gave.

The following quotes by some of today's leading performers and educators reflect the impact Alan had on the drumming community:

John Robinson: "Once I was finally able to study with Alan, a part of me would have been satisfied just to hear the stories from a legend or to watch and hear him play. Alan's teaching technique showed me chart reading, confidence, song sense and, most of all, groove. What Alan did for music is unrivaled. What Alan did for drummers is godly."

Fred Buda: "During my many years teaching with Alan we shared many musical ideas and thoughts about guiding young drummers through the challenges of the art and profession of music. Alan taught his students about the mechanics of playing, but he mostly emphasized the role of the drummer to swing and to make the time comfortable for other musicians to sound their best."

Casey Scheuerell: "Alan was the best mentor a drummer could have. Music, melody and form were what impressed him. He would bust you in a New York-minute for loosing your place in a tune. A.D. had a certain crispness to his sound—a snap, crackle, pop, if you will. Alan was one of the best soloists ever to play the instrument. Alan was 'Awesome Dawson'."

Terri Lyne Carrington: "To be a great teacher, one has to have a big heart and a large capacity to love. Alan had those qualities and was very generous to all that came in contact with him. When I started playing drums at age seven, he refused to teach me until I was fourteen for fear that his discipline might discourage me. I didn't realize until many years later how compassionate this was of him. I'll miss Alan's artistry and friendship, and only hope that he felt the love that we all had for him."

Tony Williams: "Alan Dawson was one of the best drummers in the world. That's a fact, not just my opinion. I met Mr. Dawson when I was nine years old. He went out of his way to encourage me, help me and to see that I had opportunities to develop my meager skills. For example, on Saturday nights he would drive one hundred miles out of his way to pick me up in Roxbury, drive to Cambridge to let me perform with his trio and gain valuable experience, and then return me safely home before returning home himself to Lexington. I was twelve years old.

"Every drummer, local and worldwide, knew of his legendary speed, precision and control. Mr. Dawson didn't only teach me to play the drums, he taught me how to conduct myself as a musician and as a man. Thank you, Alan Dawson."

On February 23, 1996, Dawson died of leukemia at the age of 66. He will be remembered for his dedication to his craft and the excellence that he sought to attain. We will always remember Alan's perpetual smile, fixed gaze and deep passion for teaching. The void left by his passing will remain, and the inspiration that he was to all who studied with, played with, or listened to him perform, will live on. PN

Dean Anderson *is the Chair of the Percussion Department at Berklee College of Music, Principal Percussionist with the Boston Ballet Orchestra and Solo Percussionist with the Boston Musica Viva.*

Editor's Note: Arvin Scott's interview with Alan Dawson follows on page 26 in the Drumset section.

Milt Jackson

THE FIRST TIME VIBRAPHONIST Milt Jackson tried to sit in with a bebop band at a club on New York's 52nd Street, the clubowner wouldn't even let him in the door.

"Dizzy Gillespie had called Charlie Parker up and told Charlie that if I ever came down, he should let me play," Jackson recalls. "Bird [Parker] was working at the Spotlight on 52nd Street. I went down to sit in and took this little set of vibes that looked like an ironing board. I could just fold it up, put a cover on it and carry it around. The manager of the club said, 'Man, what is that thing? Get that thing out of here!'

"He and Bird got into the biggest argument. Bird told him, 'Dizzy called up and told me to let this guy play. I want to hear him,' but to no avail."

Within a year, though, Jackson was performing at the Spotlight as a featured artist with Gillespie's big band, and in the years that followed, Jackson elevated the status of the vibraphone from novelty instrument to one that commanded respect in jazz clubs as well as concert halls.

Born in Detroit on New Year's Day in 1923, Jackson discovered at an early age that he had an affinity for music. "When I was seven, I could go to the piano and pick out tunes that I heard on the radio," he recalled in a 1987 *Modern Percussionist* interview with vibraphonist Dave Samuels. "I started performing gospel duets with my oldest brother and accompanying him on guitar, which was my first instrument. I moved to piano later on, and then to drums."

In high school, Jackson's band teacher encouraged him to learn marimba and xylophone. Then, in 1940, Jackson saw Lionel Hampton at the Michigan State Fair. "Seeing Hamp was what really inspired me to play the vibraharp," Jackson says. "He had people in his band like Illinois Jacquet, Joe Newman and Charles Mingus. I was so inspired by that band and by Hamp that I decided to play the instrument."

At that time, Hampton and Red Norvo were virtually the only two vibraphonists that a young musician could emulate. But Jackson says he was never inspired by their actual styles. "I was already into another direction, which was heavily influenced by Charlie Parker and Dizzy Gillespie. I found that it was better for me to use a two-mallet format rather than three or four, because playing dynamics is very difficult using three or four mallets."

One characteristic that set Jackson apart was the slow speed of his instrument's oscillators, compared to the much faster speed used by Hampton. The more subtle vibrato added warmth to Jackson's long tones and generally made the instrument less nervous sounding.

Jackson served two years in the army, and when he got out, he returned to Detroit and tried to catch up on all the music he had missed. "From staying up until 6:00 or 7:00 in the morning, I had little bags under my eyes," Jackson remembers. "So the bass player in the group I had gave me the name 'Bags,' and it just stuck."

In 1945, while on tour, Gillespie heard Jackson at the Sound Station in Detroit and invited "Bags" to come to New York to play in his band. Soon he was working in New York with groups led by Howard McGee, Tadd Dameron, Thelonious Monk, Coleman Hawkins and others. He played in the Woody Herman Second Herd in 1949 and '50, and spent the next two years playing vibes and piano in Dizzy Gillespie's famous sextet that included Charlie Parker, Al Haig, Ray Brown and Stan Levy.

During that same time, he formed and recorded with the Milt Jackson Quartet with pianist John Lewis, drummer Kenny Clarke and bassist Ray Brown, who had all worked together as the rhythm section of Gillespie's big band. In 1952, with Percy Heath replacing Ray Brown, the group became the Modern Jazz Quartet. In 1954 Connie Kay replaced Clarke, which was the last personnel change the group ever had. The tuxedo-clad quartet performed in clubs and concert halls throughout the world, and was regarded as a superior jazz ensemble.

Much of the group's music was in the conservative bop style referred to as "cool jazz," and Jackson was regarded as the group's primary soloist. (Many

By Rick Mattingly

contended that MJQ rightfully stood for Milt Jackson Quartet.) The group also performed and recorded a significant amount of third-stream music, which combined techniques of European art music and jazz improvisation.

The MJQ broke up in 1974, largely as a result of Jackson's desire to perform full-time as a leader. But in 1981 the group reunited to perform in Japan, and have continued to perform together on an annual basis since that time, making them the only group in jazz history to have played together with the same personnel for over forty years.

Since the original breakup of the MJQ, Jackson has formed several small combos, and also toured alone, performing with local bands in various cities. His own music has a strong blues influence, which Jackson credits to his early gospel singing. His improvisations are characterized by dynamic contrasts and rhythmic variety in which long, legato phrases are punctuated by short, fast flurries of notes.

And he likes to play blues in D-flat.

"One of my first gigs in Detroit was with a piano player who could not play in any other key than D-flat," Jackson says. "So that's what gave me the insight. Being such a difficult key, when I go to a town and pick up a rhythm section, the best way for me to find out what they know is to give them blues in D-flat. That tells me right away how far I can go and how far I can't go.

"Also, I learned from Thelonious Monk that certain keys have a better feeling and a better sound. He once sat down and played a certain tune in the key of D. I sat down at that piano and played it in every single key chromatically, and found that it didn't sound the same as when I played it in D."

He says his ability to play in any key was a big asset when playing in clubs early in his career. "Oh man, they'd have pianos half a tone or a whole tone out, so I'd have to transpose and play in another key to match it," he explains. "Also, part of that training came from going to Minton's Playhouse on Mondays when Dizzy and Bird would show up to jam. There was a lot of competition, and there had to be a way of getting people off the bandstand so you wouldn't have twenty soloists up there wearing out the rhythm section. So they'd play something like 'Cherokee' in B-natural. Fats Navarro loved to take the blues through every key chromatically. A lot of players could only play in standard keys like C, B-flat or F. When you got over to G-flat, A-flat or B-natural, that's when their covers would come off, so to speak."

Jackson is one of the five most-recorded jazz artists of all time, and is also a noted jazz composer. Several of his compositions have become standards, including "Bags Groove," "Bluesology," "The Cylinder" and "Ralph's New Blues."

In 1979, Jazzmobile, Inc. saluted Jackson's forty years as a jazz musician by presenting him in concert at Carnegie Hall. Among the many awards Jackson has won are *Esquire* magazine's New Star Award in 1947; the *Down Beat* magazine Hall of Fame in 1980; the National Music Award and French Bicentennial Award both in 1989; a Lifetime Achievement Award from Trieste, Italy; and an Honorary Doctorate degree from the Berklee College of Music.

Jackson is also known for his outspokenness. "The reason I wound up being so political is because I had a black history teacher in high school," he told Samuels. "To have a black history teacher in 1938 was amazing. So I've been a rebel all my life. I never agreed with what the system dictated. Most musicians don't have to get involved in politics to make a living playing music, but you have to learn about the political structure in order to learn what's happening in the world.

"Some of the things that go on are unbelievable. I just got the copyright back to 'Bags Groove' after thirty years. I didn't realize what I was doing [when signing over the rights]. I thought I was just signing a piece of paper to get a twenty-five dollar advance. That's what I mean—it's that lack of knowledge. It cost me a lot of money to learn how things are done, because they're not going to tell you."

Despite whatever business or political problems he has encountered along the way, Jackson's music has triumphed. "Hearing Milt Jackson perform must be a bit like watching Picasso paint, Olivier act or Graham dance," said Don Heckman in the Los Angeles Times. "Like those illustrious figures, he is an authentic original who has invented his own voice. His capacity to bring fire and passion to what is little more than assemblage of metal bars and tubes is what makes him a Master." PN

Rick Mattingly *is the Editor of* Percussive Notes.

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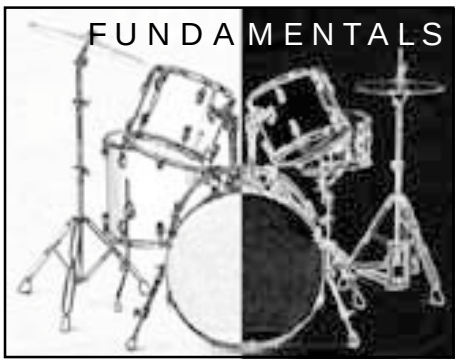
Structuring a Practice Routine

By Skip Hadden



RECENTLY, I HAVE HAD SEVERAL questions from students on how to set up a practice routine. These questions usually include what to study, but let's begin with an overall layout.

My recommendation is to set up units of study: one unit equals fifteen minutes, or whatever length of time feels comfortable with the amount of practice time available. For example, if you have only an hour to practice or to learn a new piece, you have four units that allow you to work with four components.

Setting limits helps you to maximize your efforts within time frames. Not that you watch the clock or worry about the time remaining, but by using units you are putting form to your time and efforts. Just as you use awareness of form in performance, using units of study aids you in keeping your place. An analogy would be like moving into a new neighborhood; you begin by remembering certain landmarks and establishing where you are in relationship to those landmarks until you know your way around. Eventually, through expansion, you not only know your neighborhood but the whole community.

When you know where you are, you can put more energy into what you are doing, perform better, be more relaxed and, hopefully, enjoy it more and enhance the overall level of the music.

My experience is primarily with drumset performance, so I recommend a unit for warming-up and focusing on the hands, another for reading, another for playing time and another for listening. Other components could include coordination, independence, dependence, combining the hands and feet, and so on.

One component I would like to discuss in particular is listening. It is very important to be able to hear the form of the song. This goes back to the analogy of the new neighborhood; if you know where you are, it really is easier to get to other places.

I begin with the length of phrases and how they fit into the overall song form. What is the length of the melody? Why are the drums playing what they are playing? How does what is being played reflect the form? Listen to the bass lines and their relationship to the drums, and to the relationship of the drums to the guitar or piano comping and the soloist. Then listen to other combinations: bass and piano or guitar; bass and the soloist; piano or guitar and soloist. Next, listen to the drums in relation to those combinations followed by the rhythm section and the soloist. Finally, listen to the drums and the entire ensemble. This type of in-depth analysis requires a lot of listening to one song, not a little listening to a lot of songs.

One of the major reasons for having a teacher is to help you stay focused. There are so many things to study and only so many hours, no matter how much time you might have at your disposal. Having help in working through the maze is a great time saver. Certainly you can go it alone, but gaining the assistance of someone guiding you through the material will be very beneficial. And, they can also remind you that all of this is supposed to be FUN! PN

Skip Hadden *is an Associate Professor at the Berklee College of Music in Boston where he has developed and taught courses in Contemporary Drum Styles, Basic Time and Pulse, Lead Sheet Interpretation, and Fusion. Hadden has performed and recorded with a variety of artists including Michael Bocian, Ira Sullivan, Lou Donaldson, Jimmy Smith, John Abercrombie, Dewey Redman, Eddie Gomez and Weather Report. His latest recording is on the ENJA label, entitled* Reverence, *and he is the author of* The Beat, The Body, and the Brain *published by Warner Bros.*

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Ed Blackwell's African Influences

By David Schmalenberger

THE CREATIVE JAZZ DRUMMING OF Ed Blackwell (1926-1992) is documented in numerous recordings, including those of Ornette Coleman, David Murray and Eric Dolphy. Not too well known is the fact that Blackwell was also a student of traditional African music. In great part, it accounts for his distinctive playing style. He toured Africa a number of times and interacted with musicians of Ghana, Morocco and Cameroon. Throughout his life, he compiled a record of African transcriptions and their adaptations to drumset. He also worked closely with Ghanian musicians Abraham Adzenyah and Freeman Donkor while on the faculty at Wesleyan University.

Blackwell's drumming is often a synthesis of African rhythms with African-American drumset techniques and vocabulary. He described this "fusion" as follows: "You have to get the overall concept of what they're [African musicians] doing and relate it to whatever you have to play with. That's what I did."[1]

His composition "Togo," recorded on the ECM album *Old and New Dreams* by the group of the same name, depicts how he related to African music. He based "Togo" on a Ghanian melody and utilized a call-and-response formal structure. This article compares Blackwell's first drum solo on "Togo" with an example of traditional music from Ghana.

Bawaa is a social dance of the Dagaara people from the Upper West Region of Ghana, West Africa. In the past, Bawaa was performed exclusively as a harvest festival dance, but it now may be performed on various social occasions, including weddings.[2] The instruments utilized include a master drum (similar to the Ewe kroboto drum) and a supporting drum (gangaar), both played with sticks; a fourteen- or eighteen-key xylophone (daga gyil); and metal castanets (frikyiwa). In addition, the basic beat or time-line is played on the lowest key of the daga qyil (zangbaal) or on a double bell (gankogui).[3] The time-line of Bawaa is shown in Example 1, below.

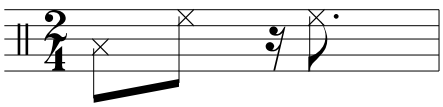
Many of Blackwell's melodic and rhythmic solo ideas in "Togo" are similar to, or the same as, the Bawaa bell pattern. The drum material in measures 8-9 and 16-17 and Blackwell's use of the cowbell in measures 65-84 bear a resemblance to the Bawaa bell pattern.

More importantly, his playing throughout "Togo" represents several aspects of traditional African drumming, including syncopation and asymmetric phrasing. Blackwell's use of the cowbell is quite syncopated, and measures 20-21 are an illustration of asymmetric phrasing, wherein a feeling of five is created, as in Example 2 below.

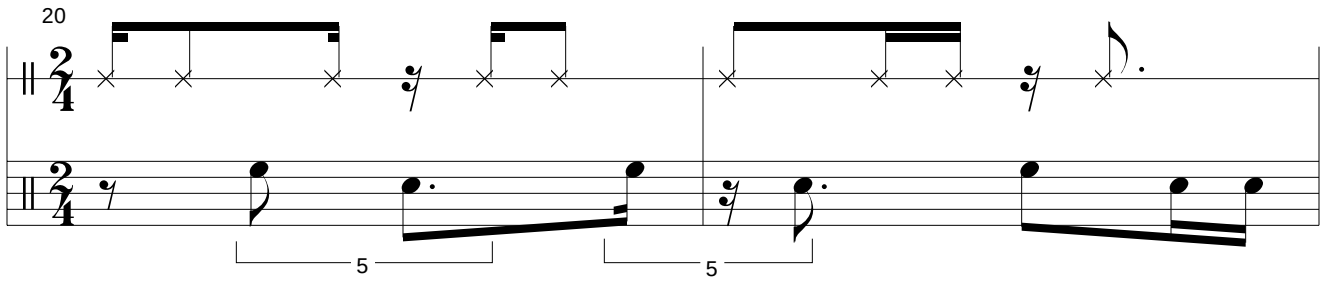
Ed Blackwell

It is doubtful that the Bawaa bell pattern directly influenced Blackwell's improvisations on "Togo." However, his drumming and compositions were influenced, as he says, by the quintessence of traditional African music. How fitting that an African-American drummer from New Orleans, the birthplace of jazz, looks to Africa as an inspiration for his music.

Example 1



Example 2

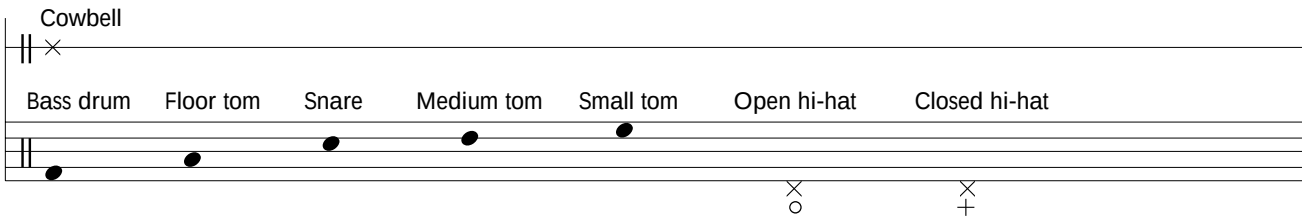


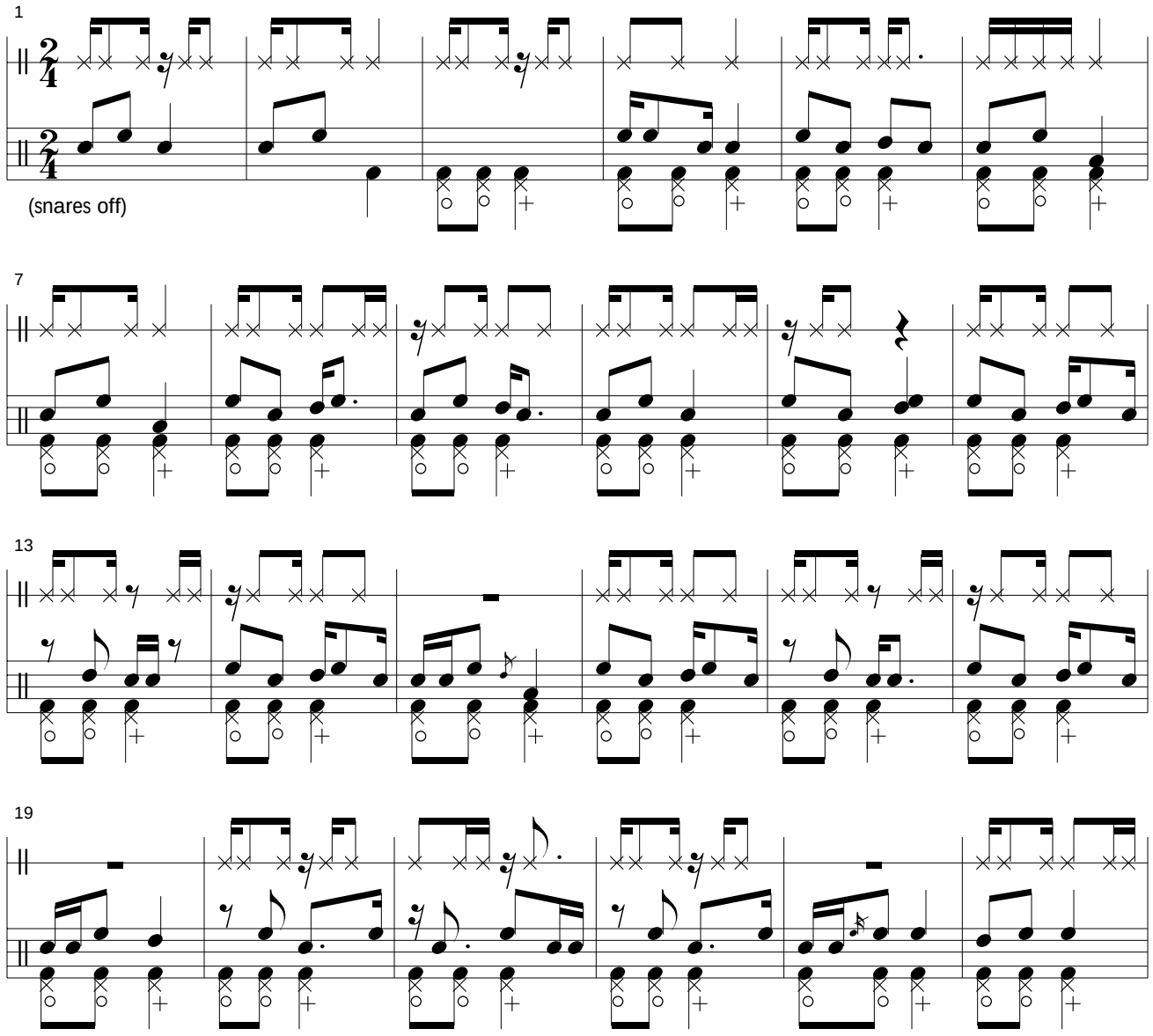
Togo

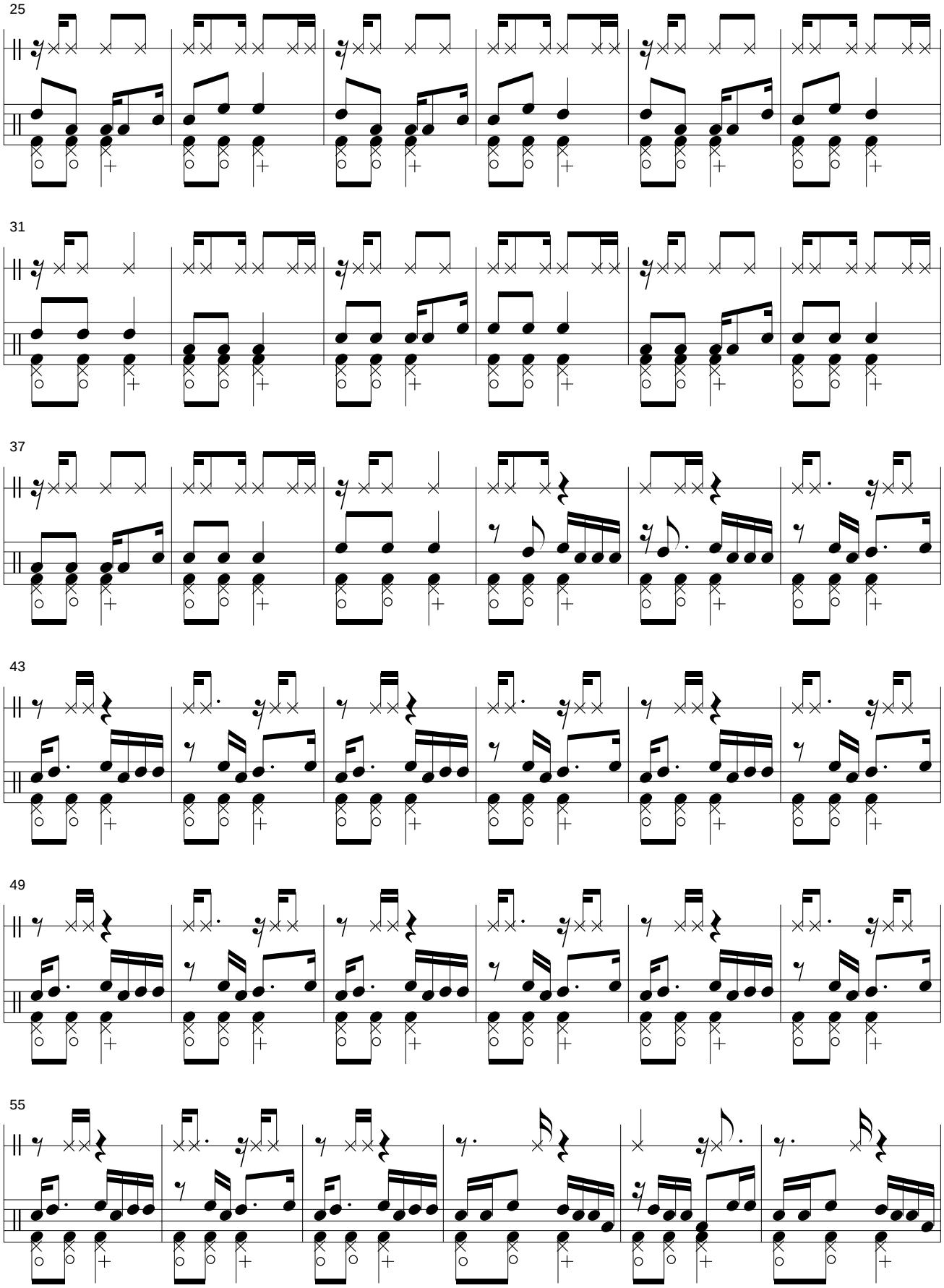
Edward Blackwell
Transcribed by David Schmalenberger

First Drum Solo

KEY



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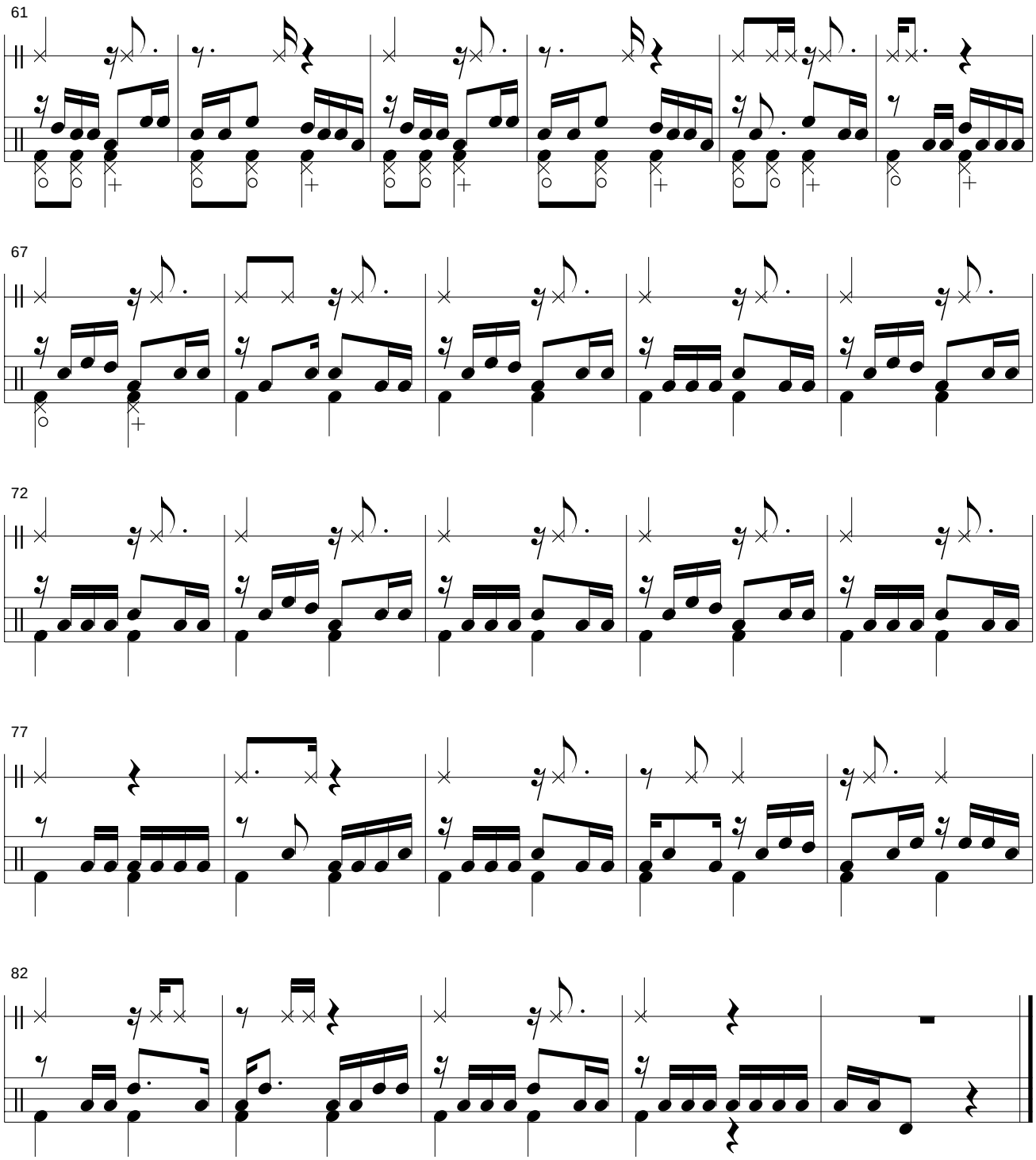

FOOTNOTES:

[1]Scott K. Fish. "Ed Blackwell: Singin' on the Set." *Modern Drummer*. Volume 5/8. (1981) Pg. 91.

[2]Willie Anku, *Structural Set Analysis of African Music*—volume 2: Bawaabell, support drum and master drum (Legon, Ghana: Soundstage Production, 1993), p. 37.

[3]Anku, p. 37. P N

David Schmalenberger *is Assistant Professor of Music at the University of Minnesota-Duluth, where he teaches percussion, jazz, and non-Western music courses and ensembles. His principal instructors have included Bob Breithaupt, Charles Owen, Dr. Michael Udow, Dr. Tim Peterman and Paschal Yao Younge. He received his Master of Music degree from the University of Michigan and a Bachelor of Music degree in Jazz Studies from Capital University. David is active in both classical and jazz mediums and has performed with the Duluth-Superior Symphony Orchestra, the Hagedorn/Schmalenberger duo and the Bowling Green New Music Festival. His drumset composition "I Remember," based on West African rhythms, is published by HoneyRock Music.*

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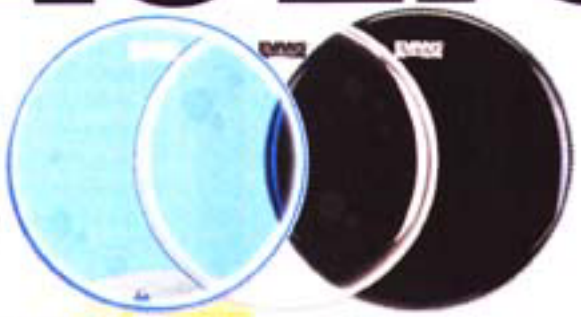

RESONANT

Configuration
Clear, light, single-ply
Sound
Short decay, controlled
Resonance
Ringy, bright
Applications
General use, short decay for faster tom patterns

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Resonance
Dry
Applications
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A Conversation with Alan Dawson on Creative Drumming

By Arvin Scott

AS A HIGH SCHOOL STUDENT, I dreamed of studying with Alan Dawson at the Berklee College of Music. By the time I arrived in Boston, he was no longer teaching at Berklee. Fortunately for me, he had an active private practice at his Lexington, Massachusetts residence. I gladly joined his roster of students and began a friendship that lasted until his death sixteen years later.

Alan was a wonderful mentor whose lessons extended far beyond the art of drumming. I was particularly captivated by the confidence he had in himself and his students. On several occasions, he recommended me for gigs that he could not make. I will never forget the time I substituted on a gig with Mose Allison. Allison, an award-winning musician and composer, prefers a rhythmic structure that he calls "anti-time." Although I had never played music like this, I met the challenge knowing that Alan believed in my ability. This, and other gigs for which Alan recommended me, opened the door to performances with other musical giants.

In this interview, done several years before his death, Alan shares his view of creative drumming—a topic about which we had numerous conversations. I present it here as a tribute to my teacher and friend with the hope that his words will inspire others to strive for excellence in drumming and life.

Arvin Scott: *What are you thinking when you take a drum solo?*

Alan Dawson: Something different is going on in my mind for every drum solo. I'm using melody and form as a framework in ninety-nine percent of the cases, with the remaining one percent being the free solo. I especially like tunes with rhythmic melodies that make it easy for you to make statements on melody. For example, "Caravan" is a popular piece for drum solos, but from my standpoint it's not an ideal tune because the melody is legato and spread out. It's not active rhythmically and would be difficult to use as the basis for a solo. So with this tune, I would use the standard arrangement as a framework, which is a Latin style for the "A" sections and straight ahead for the bridge. This is in contrast to "Oleo," where the melody is so rhythmic. It would be pretty difficult to sing and think this tune and not play the rhythm of the melody. So these things are to be considered in the approach to the drum solo. But as far as what I play within that framework, I hope that varies to the extent that I can't tell you what I think.

Scott: *And that is what improvisation is all about, isn't it? When you improvise you are not necessarily planning what you are going to do, or trying to repeat something that you have done before.*

Dawson: You are trying to really do something that's right in the moment. Now I'm sure that it would be unusual to play strictly from a creative standpoint all of the time, because we are to some extent creatures of habit who learn from our experiences. Though I don't know what the actual percentage would be, I would guess that we play things we know seventy-five percent of the time. We even learn how to rearrange them and make them sound different. And maybe twenty-five percent of the time—and that's pretty high—we play from inspiration. Of course, ideally we would all like to be able to play very well and purely creative.

Scott: *How can you increase the percentage of creative playing?*

Dawson: I have a theory that to be one-hundred percent creative, you must totally disregard learning the instrument. You'll be absolutely creative, but that doesn't mean that what you play will sound good. By learning the basics I might become less creative, but what I might play would be more interesting to the discerning ear. I would even expect to become less repetitive, because as I learned the instrument I would master a variety of things to play.

Scott: *And you learn more ways of using what you know.*

Dawson: That's right, more ways of using what I know—that's what improvisation is. It's like taking an amount of material and being able to rearrange it so that it doesn't sound the same. For example, there are only twenty-six letters in the alphabet, but look at all the novels that have been written. Somebody who invents another alphabet might be more creative, but nobody will understand what they are trying to communicate. There is a lot to be done with what's out there already. None of us have really tapped all the possibilities of what already exists.

Scott: *You are consistently described as a melodic drummer, and your personal philosophy and practice of singing tunes as you solo reflects this style.*

Dawson: In all the music of the world, the elements of rhythm and melody are present. Harmony is not necessarily present in all music. I don't mean to imply that harmony isn't great. It is, but it isn't necessarily present in the music in all cultures like rhythm and melody. Harmony is another addition—a sophisticated addition to making music—but it isn't the basis.

Scott: *You've often played vibes on gigs. Do you find yourself needing or requiring something special from the drummers on these gigs?*

Dawson: I think that playing another instrument is important for a drummer. I don't mean that the instrument must be vibes, but just to play another instrument and to have a drummer play behind you broadens your perspective of drumming. I have been in an audience listening to a drummer play and thought he was really cooking. Moments later while on the break, I've heard fellow players complain about his playing—in

particular his volume. So when I play with another drummer, I become more conscious of dynamics and how to blend with the group when I'm the drummer.

Scott: *Years ago when I took my first lesson with you, you emphasized control, stamina, accuracy and speed—some of the basic ingredients of good technique. How important is a finely tuned technique to the drummer?*

Dawson: Good technique frees you so that you can concentrate on the music. Some people have the idea that too much technique gets in the way of the soul of the music. It is true that sometimes when a person who has been playing awhile starts to study, the playing may not go as well as it did before he or she started to concentrate on technique. That's only temporary. After studying long enough, you can be freed from having to think about how and what to play, and eventually there will be fifty million more things to play. The whole idea of learning the instrument is to get to the point that it's an extension of your fingers and toes. Eventually you can play music that will be more interesting than it was when you started out.

Scott: *You always appear to be so relaxed, calm and confident when you are performing. Will you share your secret with us?*

Dawson: Good acting. I'm not always calm and collected, but I guess most of the time I am. I don't always love practicing; I don't always like going out in the cold to get to the gig or lugging my drums there. But the playing itself I love ninety-nine percent of the time. When I get up on the bandstand, I believe I'm supposed to have some fun, and I usually do. So enjoyment contributes to relaxation. And I don't feel that I'm competing with any other drummers. I just feel that when it's time for me to play, I've done all I can do to prepare myself. So here I am, fat ankles and all. By that I mean I don't take myself seriously as I once did. I do, however, take the music seriously—very seriously. PN

***Arvin Scott**, an alumnus of the Berklee College of Music, earned his Ph.D. from the Union Institute. Before joining the faculty at the University of Georgia in Athens, where he teaches drumset and hand drumming, he taught at Berklee and the New England conservatory of Music. His background includes U.S. and European performances with major jazz, rhythm & blues and hand percussion artists such as Mose Allison, Dorothy Donegan, Rufus Thomas, Mor Thiam and Denagan Janvier Honfo.*

Developing And Composing A Competitive Snare Or Tenor Solo

By Chet Doboe

SOME OF THE MOST EXCITING AND gratifying performance experiences for marching band or drum corps percussionists are the Individual/Ensemble Contests run by such organizations as PAS, DCI (Drum Corps International) and DCA (Drum Corps Associates). In these performance arenas, individuals have the opportunity not only to showcase their technical skills and compete against some of the finest talent in our activity, but each performer also has full artistic control over creating his or her own composition, along with the responsibility of learning, editing, tweaking and perfecting the performance.

The purpose of this article is three-fold:

1. Encourage performers to participate in this fun, insightful and fulfilling experience of I/E contests;
2. Present guidelines for composing a solo;
3. Offer helpful suggestions for preparing for the "big show."

DO IT!

Too easily your mind can hold you back from participating in this great experience and keep you from learning a lot about yourself. You'd be normal to entertain thoughts of:

- This sounds scary—standing all alone, performing in front of a judge, a room full of people, in a venue with all those hot drummers competing... Whoa!
- What if I embarrass myself? What if I choke?
- I've never written before, how could I possibly write a piece? Or, I'm not good at composing; I don't even know where to start.
- I've seen some of the championship-caliber players. I couldn't play on that level. I wouldn't have a chance. I'd look silly.

The above examples illustrate the kind of negative thinking that can keep you from discovering that, with a plan and your best effort, you can rise to the occasion and meet this new personal challenge. You may find that you enjoy writing and having people hear your compositions as much as you enjoy performing. And, you may discover, "Hey, I'm pretty good at it!"

Another advantage to competing is that you will be receiving feedback from a skilled adjudicator about your performance and what you need to work on to get to that next level.

You become a better writer and individual performer by doing. No one starts at the top. The more you reach and stretch, the better you get. You will undoubtedly develop a greater appreciation for the fraternity of our drum community. It isn't about me, you or the champion who wins. It's *we*. And we all have something to say; it's just a matter of finding our voice and "bringing it to the party." A sincere effort is the ticket. So think it through, make the commitment and take the challenge.

WHERE TO START

You've made the commitment, now what? For starters, you will want to know the date of your I/E (Individuals/Ensemble) contest and ascertain how much time you have to develop ideas, write and prepare your performance.

At this time, you might also want to acquire a set of rules for the specific contest you plan to enter, if available, and make yourself aware of key requirements such as time limits for the solo, penalties and required drum rudiments that you might be asked to perform as part of your evaluation.

Once you know how much time you have to prepare for your performance, it's advisable to put together a general game plan or timetable to achieve your objectives. How well you use your time is key to your success. Below is a generic example of how a game plan could look, using some mock dates.

RESEARCH & DEVELOPMENT

R&D represents the first stage of coming up with ideas for possible inclusion in your piece. Here are some key steps to follow for your R&D period.

1. Learn from other people's experience.

a. Acquire and study videos of drummers performing individual solos, preferably in contests. These recordings are often the home-video type. Although you may have to ask around to borrow some, they will be quite insightful. Strive to learn new ideas, patterns and phrasings from these tapes. Study and analyze what is effective and what doesn't work. Appreciate how your favorite solos are put together. Study the pacing and the use of space. Be a student and analyze.

b. Talk to people who have participated in I/E contests**.** Ask them how they approached their solo and how they put their piece together. Remember, there are different ways to approach writing, so ask probing questions.

c. The power of a mentor is invaluable. You are truly blessed if you can locate an experienced musician (who's been there) that you respect and "click with," to give you support and a sense of direction, and to answer your questions when you are truly stumped. If you know someone who could be a possible mentor, strive to develop a sincere relationship with that person. Someone who cares and can give you "real" feedback and guidance in a positive way will prove to be a key to your success.

PROJECT X GAME PLAN

February—May	Research and develop ideas
June	Experiment and formulate passages
	Seek a unifying concept
July	Write and work up first draft of solo
August	Showcase solo for feedback
	Experiment with suggestions
September	Write 2nd draft, work on execution
	Showcase solo for second round of feedback
	Make edits
October 1	Settle on final draft
October 1–November	Work on execution, expression, staging
	Simulate performance
	Last rounds of showcase performances
November 9	SHOW TIME
	FUN DAY!

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2. Study Composition

Pay attention to the way various music compositions and entertainment acts are put together. Study how great performances (CDs, videos and/or live) use energy—the highs and the lows. Note how space, pacing, transitions, dynamics and climaxes are used. Check out the techniques different performers use in their delivery and how energy is created to bring about different responses from the audience. You might also want to check out some books on composition and study musical form.

The goal of all this research is to establish, in your mind, all the options available for constructing your solo. As a result, when it comes time to express energy or to bring about a response, you will have a sense of how to write to achieve those effects.

3. Put Together Vocabulary

What "words," phrases, "licks," "bag of tricks" and ideas can you draw upon to write your solo? Now's the time to organize a file of ideas. This file will prove to be an invaluable tool when you write your chart.

On the top of an index card, write a header using a descriptive name for the idea (e.g., "funkadiddle-jive" or "B.D. Cheese" or "Cavi-Claw"). Use one card per idea and definitely name each one. Under the header, briefly notate part of the idea in either some kind of short-hand notation or with a description of the idea, if notation is a problem. It is advisable to cross-reference the ideas on either a video (preferable) or audio tape. Put the counter number of the ideas on the appropriate index card. As your "vocabulary dictionary" expands, this video/audio reference will help your recall, and watching an idea on video may trigger edits or inspire new ideas.

Sources for ideas can come from passages of your drum line's book, things that you've learned from teachers and books, ideas from other drum styles and your own creations—no holds barred here! It's also helpful to image where ideas might work best—intro, heart of solo, climax, etc. It may be tempting to do this stage mentally. However, do the bookkeeping here. It works.

FORMULATING PASSAGES

After developing a sizable vocabulary, the next step is to experiment and build musical "paragraphs" or events using your vocabulary index file. For example, you might create an opening event performed at 190 bpm to generate intensity, incorporating paradiddle ideas from three cards in the vocabulary index file. This event could last sixteen bars and build to a climactic flurry of rimshots, inspired by a Steve Gadd drumset solo that you recalled.

The goal here is to create a series of events and to record them on video or audio tape, and if you can, notate them. At this time, you may have created a set of events that doesn't relate well. That's okay, just keep writing events.

When writing your events, open your mind to the whole world of influences. Inspiration for your passages can come from just about anywhere, such as TV-show themes, hand drumming, drumset grooves and pipe drumming. Keep in mind that the major emphasis at I/E contests is to evaluate and rank drummers based on technical ability. So be

certain that your creations are showcasing technical variety, mastery and demand.

THE FIRST DRAFT

Now that you have developed experience writing vocabulary and events, it's time to write the first draft of your solo. Conceptually, it's wise to make a strong first impression with your opening statement. First impressions are lasting impressions. Use the body of your solo to demonstrate a variety of techniques, and strive to present these ideas in an interesting, creative way. Don't be boring! Make your solo tell a story. And, like a great speaker delivering a passionate speech, make your solo dynamic and interesting with pushes and pulls of energy that breathes through well-placed use of space.

Give your solo a sense of finality. It's a good idea to finish strong, demonstrating your most intense event to climax your musical journey. Your first draft isn't supposed to be a masterpiece, so be patient. You're bound to have rough edges with transitions and detail work. That's okay. The objective here is to define a solo and, if possible, notate it.

FEEDBACK

Once you learn your first draft, perform the solo for the camera, drummer friends, family and your mentor. Here's a great opportunity to start developing a comfort zone for performing as a soloist and for getting invaluable feedback on your composition. Be open-minded to criticism and experiment with suggestions, making edits and adjustments to your piece. It's a good idea to time your piece at this point to make sure that it fits within the specified time requirements.

SECOND DRAFT

Challenge yourself to take your chart to that next level of composition. Don't hesitate to seek writing help if necessary. Self evaluation, by listening to your composition on tape, will be most helpful. Compose and notate your second draft.

SHOWCASE

Perform your second draft for selected confidants and also tape yourself for self-critique. Ask, "What's working and what's not?" What can make the composition and the performance stronger? Can more dynamics help? How can you make a stronger version? Does the story told by the piece have clarity? What's the time on the piece? As you did on the first draft, gather as much feedback and criticism as you can so you can gain a strong sense of direction for improving your performance and composition.

WRITE AND PREPARE FINAL VERSION

Now's the time to write the final version of the solo and to step up your intensity for preparing yourself to "max out" your performance. Frequently tape yourself performing and critique yourself. Be demanding. Don't allow yourself to perform with anything less than your best effort and intensity. Simulate performance conditions.

LAST ROUNDS OF SHOWCASING

As often as possible, play your chart in front of people—and *perform*! Any errant note is part of the show. There's no "oops" and no stopping. As the saying goes, no matter what, "the show must go on!" Further develop your comfort zone for playing in front of people.

Really know yourself under pressure and learn how to mentally prepare to bring about your best performance in front of people. It's normal to feel the jitters, so learn to expect them. Most of all, develop the strategy to deal with that energy in a positive way. That's the challenge of performance, particularly when you're out there all alone.

SHOWTIME

D-Day has arrived. You've paid your dues, you've worked hard. Make sure you keep your hands warmed up and that you are mentally prepared. Be confident and keep your mind focused. Because of all your showcasing and simulated performance run-throughs, showtime will not be a foreign experience. Expect a bit of a buzz, but remain in your comfort zone. As you rehearsed so many times before, put yourself into the performance totally. Live for every note of your chart and tell your story. Have fun and good luck! PN

Chet Doboe *is a performer, director and arranger for the six-time DCA drum ensemble champion, Hip Pickles. He is also the Director of Percussion at East Meadow High School, Bay Shore High School and the Golden Eagles Drum and Bugle Corps, and he owns and operates a drum school on Long Island, New York. Chet has authored nineteen books on a wide range of subjects including hand development, reading skills and numerous topics for the drumset. He writes a rudimental/corps-oriented column for* Modern Drummer *magazine and is a member of the PAS Marching Committee.*

Compositional Techniques For Individual Solos

By Larry Anderson

FOOTBALL OR BASEBALL? BOTH. Offense or defense? Both. This television commercial featuring Deion Sanders sounds all too familiar, and yet options often confront us whereby we do not necessarily need to choose one to the exclusion of the other.

The question I frequently hear involves whether *musicality* or "*chops*" is most important when performing an individual solo. The answer is obviously *both*, but oftentimes musicality and design tend to lose out in the scheme of the performance. With forethought related to design elements, proper construction of an individual solo can bring musicality and technical prowess together in a dazzling display of virtuosity.

The key to a successful individual solo begins with the design of the solo. The overall design or form of the solo gives the music direction. Just as in a good story, a solo should have a beginning, a middle and an end. In musical terms, borrowed from the sonata form, a solo should contain an exposition, a development and a recapitulation.

EXPOSITION

The exposition contains the main theme or musical statement of your solo. It is crucial that any opening themes form a significant statement that will be self-sufficient, yet flexible enough to undergo the rigors of development. Whether themes are derived from familiar material or based on original ideas, they should be memorable, as the themes will appear in various forms throughout the solo. Well-known themes from classical music can serve as a source and model for your exposition, and you will also be able to see from this model how a famous composer developed the same thematic material.

DEVELOPMENT

The development manipulates various elements of the exposition, often in the form of motives, which are fragments of the thematic material. These fragments are juxtaposed and twisted in various manners, while hinting back at the original themes. Sometimes these "motivic" explorations may lead to the creation of a new theme within the context of the development. One must be careful, however, not to introduce so many themes in the exposition that a development does not have the opportunity to occur. Too many fragmented ideas make the overall design sound disjointed, therefore lacking musical direction.

As the development unfolds, techniques such as metric modulations and tonal variations can help heighten the tension and excitement of thematic development. Metric modulations involve shifting rhythmic centers, while tonal variations can be achieved utilizing different playing areas and surfaces as well as various types of implements. These and many other musical techniques help bring the development to a climax, leading to the recapitulation.

RECAPITULATION

The recapitulation is basically a restatement of the themes in their original forms. It helps tie the solo together and reminds the listener what has transpired throughout the exposition and development. For a strong concluding statement, oftentimes a coda is added to the recapitulation to give a sense of closure and punctuation. The coda, as a structural component, also provides a powerful final cadence and leaves the listener with no doubt that the solo has been concluded.

RELATED DESIGN ELEMENTS

Other compositional techniques must be figured into the design of the solo. Transitions between themes and sections are vital to the flow and continuity of the solo. It has been suggested that it is not necessarily the quality of Mozart's eight-measure theme that separates him from his lesser contemporaries, but what he did in measure nine to get to the next theme. Transitions must be carefully thought out or the solo will sound fragmented, leaving the listener confused as to the solo's direction.

As part of the overall design, musical content must be taken into consideration with detailed attention to rudiments, dynamics, accents, phrasing and, certainly, technical proficiency. Each performer's technical "bag of tricks" and display of virtuosity should be highlighted within the context of heightening musical themes and sections. "Licks" should not be demonstrated, however, if they do not fit into the overall design of the solo.

CONCLUSION

Technical prowess is of utmost importance in the solo and should be figured into the initial design process. It is not a question, then, of choosing between technical aspects and musicality, but rather how to design a musical solo while displaying your overall technical ability. Musicality or chops? The answer is, resoundingly, *both*. PN

Larry Anderson *is Director of Percussion and Jazz Studies and Assistant Director of Bands at Northeast Louisiana University. He has performed with the Tulsa Philharmonic Orchestra and was percussion caption head with the Black Gold Drum and Bugle Corps. Anderson is an active performer with the Shreveport Symphony and timpanist with the Monroe Symphony, and performs regularly with his own jazz combo and big band. He is president of the Louisiana chapter of the PAS and a member of the PAS Marching Percussion Committee, and is a clinician for Stingray Percussion and Percussion Construction Mallets.*

A Jembe Lesson with Yaya Diallo

By B. Michael Williams

YAYA DIALLO, MASTER JEMBE artist and author of *The Healing Drum* (Destiny Books, 1989), is also a gifted teacher. In February of 1995, I had the pleasure of taking a jembe lesson with this Minianka master drummer from Mali, West Africa.

The thirty exercises presented in this article, gleaned from that singular encounter, represent a systematic approach to developing the essential techniques of jembe drumming. The three basic strokes ("bass," "tone," and "slap") are presented in a thoroughly logical sequence with the intent of developing clarity of sound and ambidexterity. In addition to the basic developmental exercises, Yaya includes some typical accompaniment patterns (exercises 19 and 20) and a composition from his native village of Fienso in Mali ("Outeme," exercises 25-30). "Outeme" is recorded on Diallo's recent CD, *Dounoukan* (Everyone's Drumming ED 1195, P.O. Box 361, Putney, VT 05346, Ph/Fax (802) 387-2249).

It is of utmost importance to maintain a sense of rebound (what Diallo refers to as "up and down" motion) in both tones and bass strokes. The broken 8th-note patterns that accelerate (exercises 4, 5, 7, 10, 11, 13, 15 and 16) should create a sensation of "churning" from the elbow as the hands lift off the surface of the head. The faster one plays these exercises, the more the 8th notes should "straighten out," until they eventually sound as straight 8ths in 4/4 time. The exercises marked "cross" refer to crossing from one hand to the other, rather than literally crossing the hands.

Diallo describes the tone stroke as the most difficult and encourages careful attention to the rebound in developing a full sound. Slaps should be approached in a relaxed manner, with a whip-like motion "at the last second." Like a Zen master, Diallo advises: "Don't think about it, then you will see." He also stresses the importance of practicing tones and slaps with the weak hand (for which exercises 6, 8, 14 and 16-18 are especially helpful).

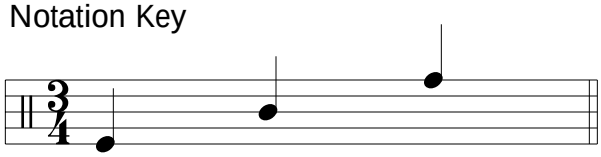
These exercises will improve any hand drummer's technique, and can be applied equally to conga drums as to jembe or other similar drums. As Diallo concludes: "Practice these exercises every day, and you will

Yaya Diallo

Jembe Exercises

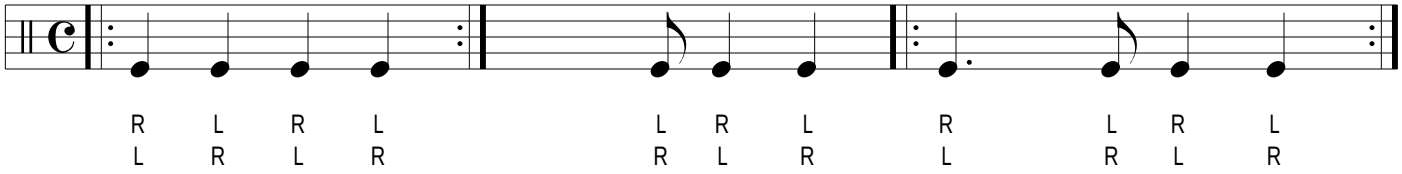
Transcription by Michael Williams

Notation Key



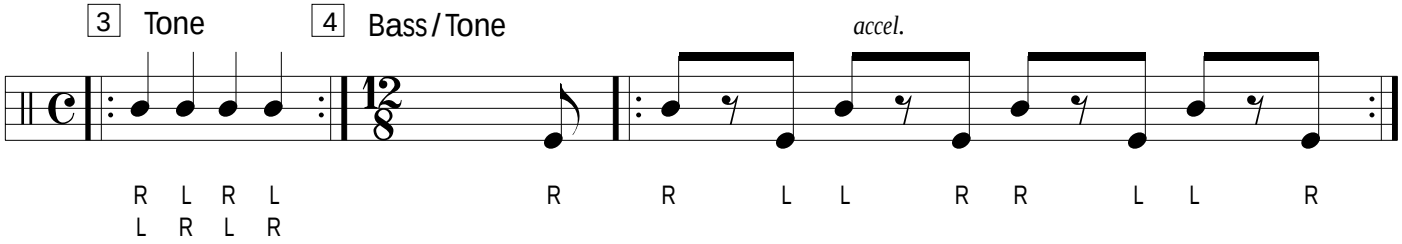
Bass Tone Slap

1 Bass



2

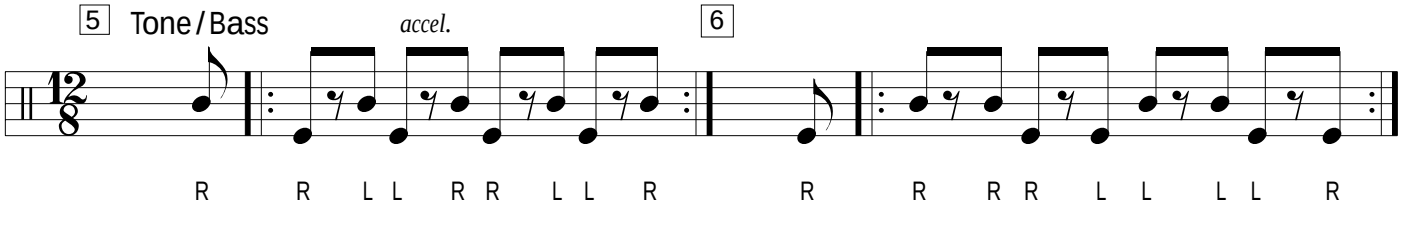
3 Tone



4 Bass / Tone

accel.

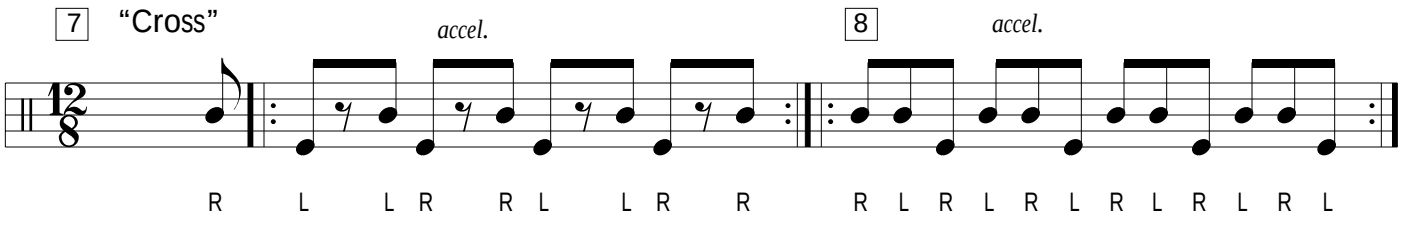
5 Tone / Bass



accel.

6

7 "Cross"

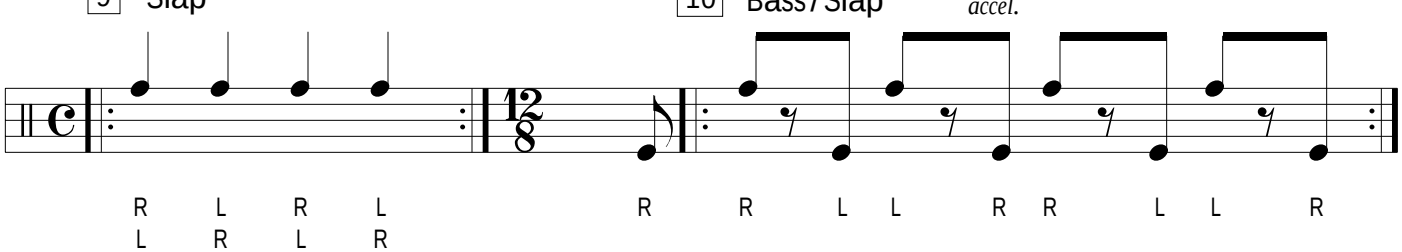


accel.

8

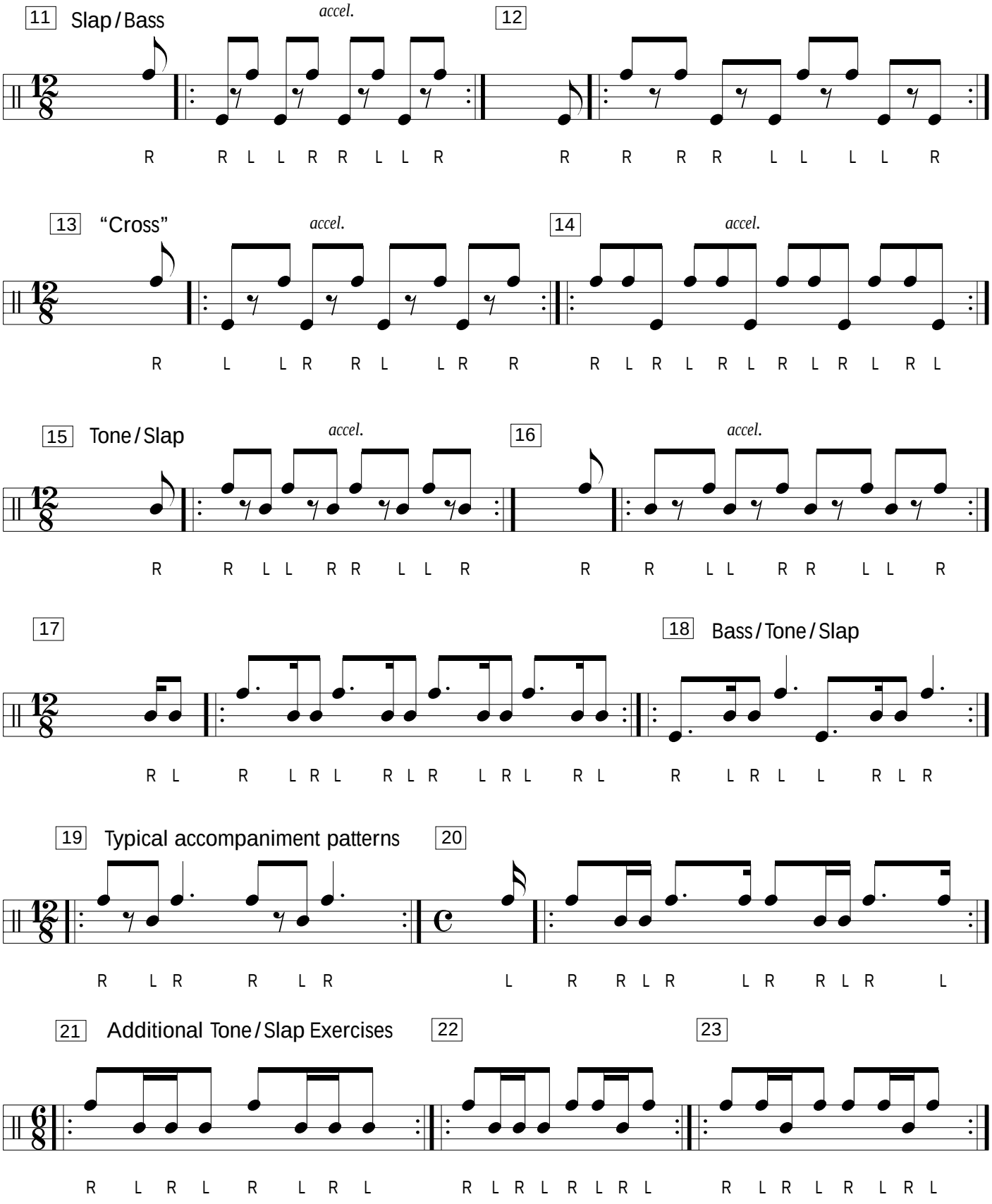
accel.

9 Slap



10 Bass / Slap

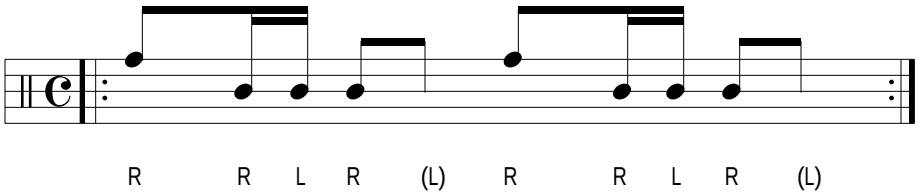
accel.



be able to play anything. In two months you will be able to play percussion, and people will say, 'Wow!,' because you will be able to play the bass, the tones and the slaps and know how to control them."

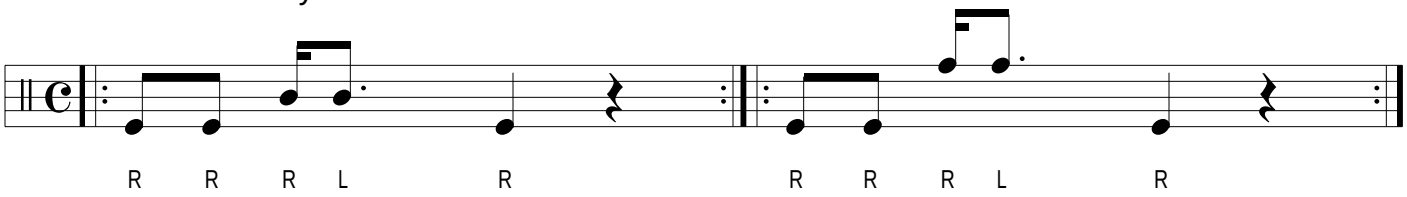
As with the study of any musical instrument, the development of technique on the jembe should not be viewed as an end in itself, but rather as a means to the greater end of artistic expression. "Rapid, dexterous playing fascinates youth but represents only a stage through which a musician passes," says Diallo in *The Healing Drum*. "Playing the instrument should look easy. It is art.

24 Tone / Slap with Ghost Strokes

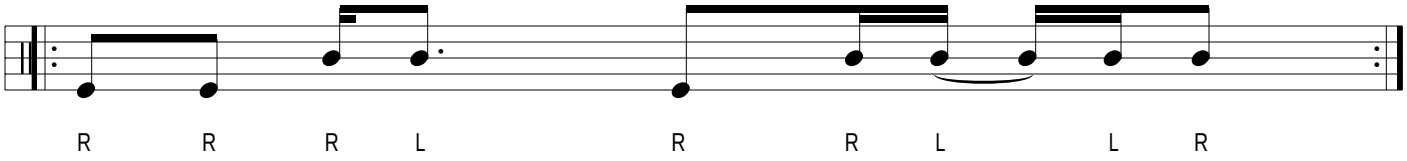


25 "Outeme" (wo-TIM-ee) Introductory Exercises

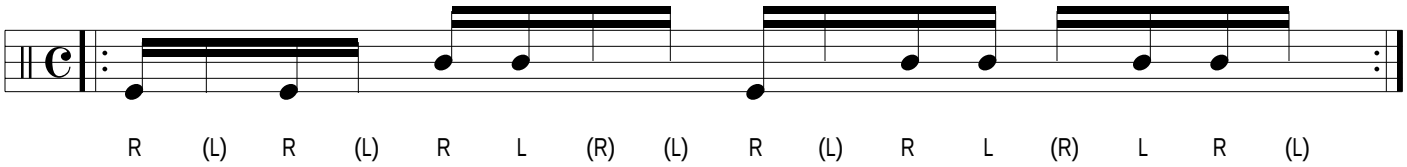
26 Outeme (skeleton)



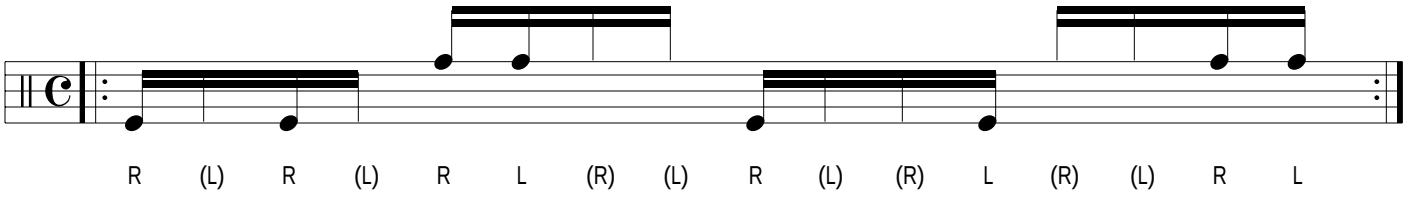
27 Outeme - Running with Ghost Strokes



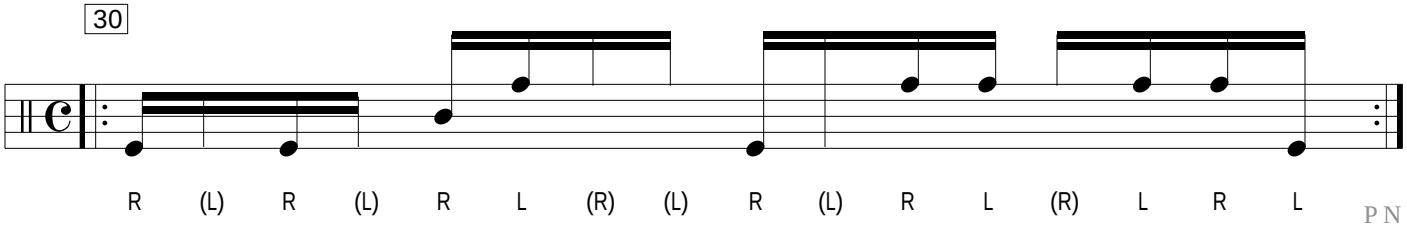
28 Variation 1



29 Variation 2



30



PN

"The Minianka appreciate a musician who has internalized his skills to the point that he can relax while playing."

B. Michael Williams *teaches percussion at Winthrop University in Rock Hill, South Carolina, where he also directs the Winthrop Percussion Ensemble. He holds a BM degree from Furman University, MM from Northwestern University, and Ph.D from Michigan State University. Williams is active as a performer and clinician in symphonic and world music, and his compositions are published by HoneyRock Publications.*

Teaching Snare Drum through Orff-inspired Speech Rhythms

By Eugenie Burkett

MANY HAVE HEARD AND probably used the phrase, "If you can say it, you can play it." This concept stems from a very well-founded music education methodology known as Orff Schülwerk. Carl Orff began using speech patterns as the basis for rhythmic development as early as the 1920s, ultimately proving that the recitation of speech rhythms and instrument performance are inextricably linked.

THE ORFF SCHÜLWERK METHOD

Carl Orff and his colleague Dorothee Günther began using speech patterns and similar teaching techniques at their Güntherschule in Munich. Originally the Güntherschule was formed in order to provide a setting for musicians and dancers to integrate their arts through a music/movement type of performance. Activities of the Güntherschule developed into "the method" now widely utilized by experienced Orff Schülwerk teachers primarily at the elementary level but increasingly at the secondary school level. The goal of the Schülwerk is to produce students who actively participate in music-making through singing, moving, playing instruments and using speech in rhythmic and dramatic contexts. Improvisation figures highly in all of these activities. Learning situations take place in a group context so that all students begin to develop self-confidence in their music-making abilities and learn to appreciate these abilities in others.[1]

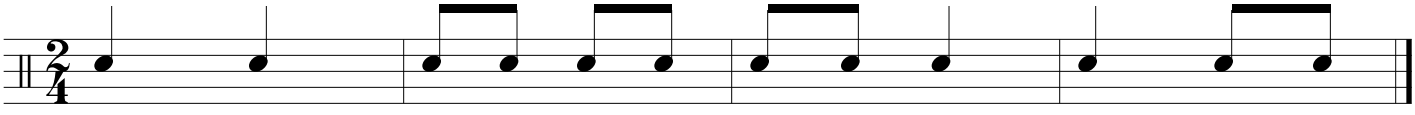
APPLYING ORFF TO YOUNG PERCUSSIONISTS

Beginning Orff techniques utilizing speech patterns hold an important key for developing young percussionists. In beginning instrument instruction, primarily snare drum, students traditionally learn instrumental techniques (holding the sticks, stick placement, etc.) at the same time they learn to read music. The combination of technique with beginning music literacy can make for a deadly combination, particularly in average to slower learners. Music reading incorporates the memorization of note lengths and their interpretation. This, combined with instrument technique, can leave students feeling overwhelmed and frustrated when unable to synthesize all of the information into an acceptable performance.

Additionally, students often learn their rhythms with accompanying syllables, for example, "1 e and uh, 2 e and uh" or "1 ta teh tuh, 2 ta teh tuh," etc. The voice/tongue coordination required for these syllables often baffles college students, not to mention an anxious nine- or ten-year-old with little understanding of the correlation between the syllables and the note values.

An easy way for students to acquire the speech patterns is to place these rhythms with a developmentally appropriate vocabulary. For example, with fourth and fifth grade students it is much easier to have students say "Mi-ssi-ssip-pi" or "Susque-ha-nah"[2] several times slowly and rhythmically until an even rhythmic pro-

Examples of Speech Patterns for Rhythmic Development



Ma	-	ple	Weep	ing	Wil	-	low	Pa	-	per	Birch	Red	Cher	-	ry
Bat	-	man	Nin	-	ja	Tur	-	tle	Su	-	per	- man	Green	Hor	-	net
A	-	dam	A	-	lex	-	an	-	der	Car	-	o	-	line	Chris	-	ti	-	na
Ti	-	ger	Moun	-	tain	Li	-	on	Tim	-	ber	Wolf	Ant	Ea	-	ter			

nunciation is achieved. This process helps to internalize the rhythm and its feeling by imprinting the sequence on the student. Once the imprinting is achieved, the tempo can be accelerated. Transferring this speech pattern to the hands while paying attention to correct stick placement, hand and arm position, with no written music present, is simple and provides the student with an immediate feeling of success.

Unique to this approach is the teacher's capability for adapting the technique to the teaching situation. The words can be changed to fit either a change in rhythm or a student's current interests. Note the many subject categories given in the examples.

EXPERIENCE BEFORE LABEL

Teachers and students can begin using these techniques from the first lesson. Continuous use of this approach for several of the beginning lessons prepares students fully before relating the rhythmic patterns to the written page. Once a vocabulary of rhythmic patterns is mastered, usually after four to five weeks, the introduction of printed music and the correlation of the known patterns to the written examples is much easier for young students to grasp.

It is necessary to transfer the student from an oral/aural learning style to a written approach within the first two to three months of lessons. Public school ensemble performance requires students to have adequate sight-reading abilities; thus, the technique of using speech patterns can be used as an alternate instructional strategy whenever a rhythmic problem is encountered.

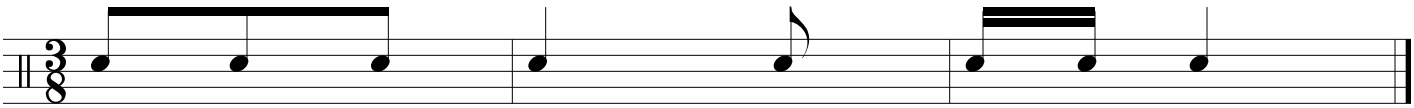
Successful instructional experiences provide students with the self-confidence to tackle and achieve more challenging music problems. Ultimately, it is self-confidence that supplies the foundation for better students and ensembles.

[1]Shamrock, M. "Orff Schulwerk" An Integrated Foundation" *Music Educators Journal*. February, 1986, Volume 72, Number 6. Page 51-55.

[2]It is important to note that the traditional, dictionary rules governing word divisions are not applicable in this situation. The use of speech patterns is more effective when a consonant begins each syllable, although this is not an immutable rule. PN

Eugenie Burkett *holds degrees from the University of Wisconsin-Madison, Manhattan School of Music and Baylor University. She is an Assistant Professor of Music Education and Percussion at the University of North Carolina-Pembroke. Dr. Burkett is certified in Orff-Schülwerk and has published several articles on percussion education, artist-in-residence programs and the history of timpani. She is Principal Timpanist with the Augusta Symphony Orchestra.*

Examples of Speech Patterns for Rhythmic Development



Tu	-	pe	-	lo		Ce	-	dar		Moun	-	tain		Ash		
Su	-	per	-	man		Cat	-	girl		Nin	-	ja		Man		
Da	-	fo	-	dil		Zin	-	nia		Pe	-	o	-	ny		
Griz	-	zly		Bear		La	-	ma		Buf	-	fa	-	lo		

1997 PAS Percussion Ensemble—Call for Tapes

(form may be photocopied)

Category: ❒ High School ❒ College/University

Ensemble's Name _____

School Name _____ Ensemble Director's Name _____

Address _____ City _____ State _____ Zip _____

Ensemble Director's PAS Membership Code Number _____ Telephone Number (include area code) _____

To insure the same quality as the performance tape, please indicate the number of returning ensemble members _____ On a separate page list ensemble members and their PAS Membership Code Numbers.

Please include $25 Contest Application Fee; make checks payable to Percussive Arts Society.

I hereby certify that I have read the requirements and regulations stated above and understand that failure to abide by these regulations will result in the disqualification of our ensemble.

Signature of Ensemble Director _____

Deadline is April 1, 1997. 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, 1997.

Six-Mallet Independence

A New Twist on an Old Idea

By Dean Gronemeier

IN THE 1970S MARIMBIST LEIGH Howard Stevens was credited with developing a greater level of four-mallet independence with the already existing non-crossed grip made popular by Clair Omar Musser. Stevens' mallet manipulations allowed for the development of new techniques such as the one-handed, two-mallet roll and greater facility of interval changes.

Similarly in evolution, marimba artists such as Keiko Abe and Zeferino Nandayapa have been performing with six mallets for approximately forty years. Although there is no doubt that these two artists have exhibited marimba performance at the highest musical level throughout the decades using a six-mallet technique, they both use a cross grip that crosses all three mallets in each hand and does not allow for much mallet independence.

HOW TO HOLD, RIGHT HAND

Approximately five years ago I had an idea to add greater mallet independence to six-mallet technique. The basis is a non-crossed Musser grip with a Burton cross-grip superimposed where the inside mallet would normally be on the four-mallet grip. (See photo 1.) This grip allows for independence of all six mallets individually, or for any two mallets in a hand without employing the third. In addition to the basic independence, one has the facility to expand and contract intervals within each hand along with performing such techniques as the one-handed, three-mallet roll. Later in this article these options and configurations will become clearer.

The numbering of the mallets used in this article is 1 to 6, from the left hand bass to the right hand soprano respectively. Photo 1 is of the right hand, mallets 4 to 6. As is clearly seen in the photograph, mallets 4 and 5 are on the inside of the hand with a cross-grip superimposed on the non-crossed Musser grip between mallets 5 and 6. Therefore, to hold the grip, begin by holding mallets 5 and 6 with the Musser grip. With this in place, cross mallet 4 underneath mallet 5 to obtain the six-mallet, independent grip.

Through years of experimentation, I have developed three basic mallet positions along with various embellishments for each position. Let us begin with the most basic, First Position.

FIRST POSITION

First Position is the most basic position to learn because it is the most natural. Referring to photo 2, mallets 4 and 5 are on the inside of the hand, spread apart from mallet 6, which is on the outside of the hand. First Position is the position most similar to the Musser grip except that two mallets extend from the thumb and index finger instead of one, as in the Musser grip. Also, due to the split between mallets 4 and 5 and mallet 6, the First Position is often set to an intervalic structure in which there is a considerably larger interval between mallets 5 and 6 than there is between mallets 4 and 5. Such is indicated by the natural extension of the hand.

SECOND POSITION

Second Position is formed when the thumb is pressed between mallets 4 and 5, and therefore expands the interval between them. As seen in photo 3, mallets 4 and 5 are not manipulated by the pad of the thumb in Second Position as they were in First Position. Instead, mallet 5 is controlled by the index finger and the inside of the thumb, and mallet 4 is controlled by the index finger and the outside of the thumb. Due to this positioning, Second Position is generally used when equal or nearly equal intervals between mallets 4 and 5 and mallets 5 and 6 are needed.

Often in six-mallet playing, tonal passages lend themselves well to a voicing consisting of the tonic, fifth and octave. This occurs more often in the left hand than the right, as it generally supplies the harmony of a particular passage. This mallet positioning occurs often enough to warrant its own title of **158** (tonic, fifth, octave) or **Expanded Second Position**. As can be seen in photo 4, the 158 is achieved by a combination of widening mallet 4 and 6 by pulling mallet 4 with the index finger while maintaining the approximate equal interval with mallet 5 by sliding the thumb up mallet 5.

THIRD POSITION

The **Third Position** is formed when mallet 5 is positioned next to mallet 6, therefore creating a larger intervalic distance between mallets 4 and 5 than between mallets 5 and 6. Due to this rather awkward positioning, playing in the Third Position requires the least natural hand position of all three positions because, as mentioned

Photo 1—How To Hold, Right Hand

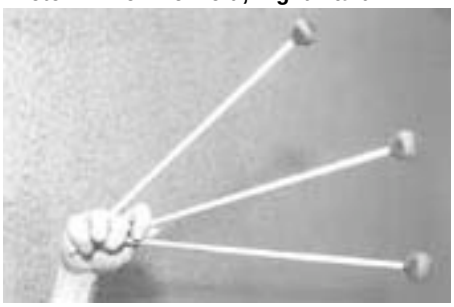


Photo 2—First Position, Right Hand

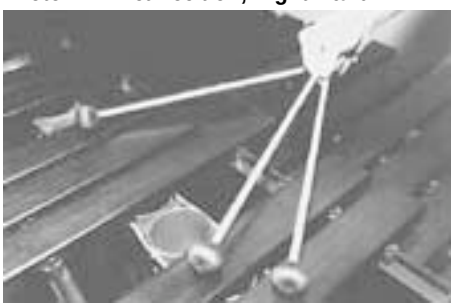


Photo 3—Second Position, Right Hand

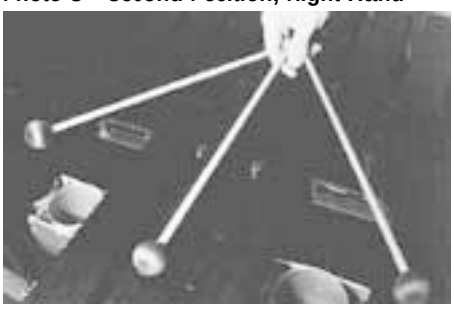


Photo 4—158, Right Hand

when describing the First Position, mallets 4 and 5 are held together on the same side of the hand and naturally lay close to each other. To position these intervals, the index finger and pad of the thumb must control mallet 5 by collapsing the index finger towards mallet 6. Refer to photo 5.

Photo 5—Third Position, Right hand

Photo 6—Common hand position for a First Position Squeeze

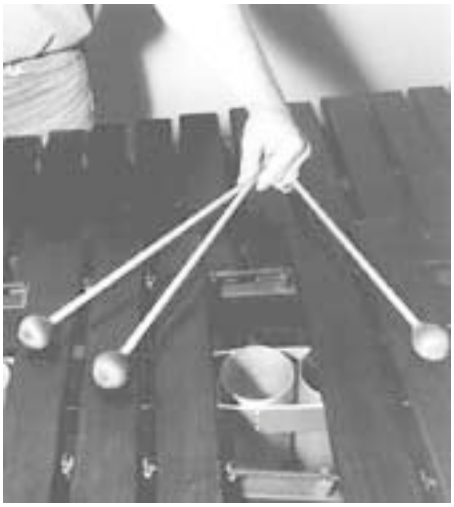
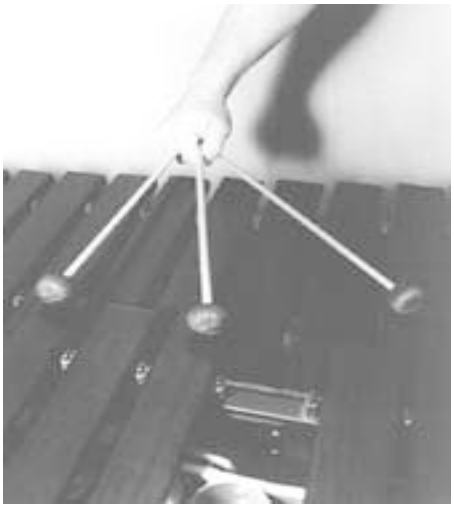


Photo 7—Palm Lock



FIRST POSITION SQUEEZE

Along with explaining the basic hand positions used for six-mallet independence, it is important to consider some of the more common manipulations performed within the boundaries of the three positions. First let us consider the hand position locks. The position locks are generally used when the intervals played in any given hand position remain constant for an extended period of time.

Of all the position locks, the **First Position Squeeze** is the most sensitive due to the minute hand movement used. One may need to employ the First Position Squeeze when playing a consistent interval between mallets 2 and 3 while these mallets are positioned at a sizable intervalic distance away from mallet 1, or if mallets 2 and 3 need to be playing double stops while either playing dependently or independently with mallet 1.

Basically, the squeeze is realized by pulling the index finger down slightly while applying additional pressure to the thumb via the crossed mallets. This additional pressure helps to ensure that the crossed mallets will not slip from their interval. Photo 6 illustrates a common hand position for which the First Position Squeeze is used.

PALM LOCK

While playing in closed Second Position it is often necessary to employ the **Palm Lock**. For example, in my piece *Distinctive Personality*, the performer plays a D-F#-A# augmented triad in the right hand, which serves as the harmony to the left-hand melody. Since this chord is played for an extended period of time with a triplet rhythm, it makes good sense to incorporate the Palm Lock.

The Palm Lock is achieved by squeezing or contracting the muscles of the hand around the previously established Second Position intervals. Be careful, however, not to change the intervals when squeezing; the hand must be locked evenly. Photo 7 demonstrates the sliding of the fingers and the overall manipulation of the hand to hold the Second Position Palm Lock.

THIRD POSITION LOCK

Due to the very unnatural hand positioning used to play in Third Position, it is often necessary to employ the **Third Position Lock**. This lock is especially called upon when playing a physically demanding passage in Third Position for an extended period of time. In my piece *Roccata*, for example, the right hand plays nearly the entire piece in Third Position. The part is fast, as it is a toccata tempo, and the right hand has the additional demand of controlling the dynamic nuances.

For additional strength and control, the performer may desire using the Third Position Lock. This lock is achieved by simply putting the index finger above mallet 5 as opposed to below mallet 5 as would be the case in standard Third Position playing. Compare photo 8 to photo 5 to see the alteration. The performer must be aware,

Photo 8—Third Position Lock

Photo 9—D-F#-A Without Manual Pull

Photo #10—D-F#-A With Manual Pull

Photo 11—B-D#-F# Position For Manual Push

however, that when the Third Position Lock is engaged, it is very difficult to change mallet positions rapidly. This technical consideration must be taken into account when choosing between standard Third Position or the Third Position Lock.

Certain intervalic positions on the marimba are extremely difficult to achieve, and sometimes impossible. For example, the major triad in root position E♭-G-B♭ does not lend itself to be performed with one hand. Quite simply, the mallets do not shape in the formation necessary to play that chord. Similarly, the major triad A♭-C-E♭ is also very difficult to play in root position with one hand; however, this can be done.

MANUAL PULL/PUSH

Many difficult triads can be played with some slight alterations of trajectory direction. For example, the root position of D-F#-A can be played by raising the hand and somewhat pulling the mallets towards you. This pulling helps to avoid the nodes on the D and A bars, and a resonant sound can be obtained. Notice in photo 10 that by lifting the hand and pulling, the nodes are avoided for the D and the A. I call this motion the **Manual Pull**.

Let us consider, for example, the major triad in root position B-D#-F#. In this case, I suggest a slight pushing outward. This push is nowhere near the amount of pull one would use for the Manual Pull, but a slight push helps keep the mallets more stable for better accuracy. I call this motion the **Manual Push**. Photo 11 illustrates a common mallet position for which the Manual Push would be employed.

I hope that through the explanations of the aforementioned hand positions and mallet manipulations the concept of independence with six mallets becomes clearer to the marimba aficionado. There has been a considerable amount of study done pertaining to the idiosyncrasies involved with six-mallet independence, and it is my sincere hope that this article inspires those interested to further analyze and expand the capabilities of this technique. PN

Dean Gronemeier *is Director of Percussion Studies at the University of Nevada, Las Vegas, Principal Percussionist and Timpanist of the Nevada Symphony Orchestra and Percussionist/Timpanist with the Southern Nevada Wind Ensemble. He is also a marimba clinician, drumset performer, and President of the Nevada chapter of PAS.*

Versatility and Specialization

The Anthem of the Contemporary Percussionist

By Steven Rehbein

One of the recurring problems I see with incoming freshman percussionists and some transfer students is a pronounced lack of versatility. Frequently, a percussionist making the transition from high school to college plays at least one percussion instrument competently, but often has inconsistent preparation on other essential percussion instruments including, but not limited to, snare drum, mallets, timpani, bass drum, cymbals, tambourine, triangle, drumset, Latin and other ethnic instruments, and electronic percussion. In many instances, the young percussionist has participated in some musical ensembles prior to entering college, but may be lacking experience and familiarity performing in a marching band or drum corps, jazz band, orchestra, symphonic band, and/or chamber and percussion ensembles.

During my first lesson with new percussion students, I encourage them to continue expanding their skills on the instrument they are most trained on and comfortable with, but I do stress the importance of versatility. In the complex and diverse field of music, artistic, economic and other practical considerations often necessitate being a versatile performer. Musicians that are able to utilize all of their talents to create new and exciting opportunities for themselves often prosper in an ever-changing marketplace.

For instance, performers that have command of numerous percussion instruments and are professionally competent in multiple idioms can generate more freelance work for themselves, which will provide them with increased economic stability and additional rewarding musical experiences. Furthermore, the confidence one gains from performing in a variety of musical situations will prove invaluable throughout one's career.

Initially, the rigorous practice schedule involved in becoming a versatile contemporary percussionist who also specializes on a specific instrument or in a certain idiom can prove both exciting and intimidating to many students. But awareness of the time commitment involved in this lengthy process is best handled sooner rather than later.

Once the student and I have thoroughly discussed the merits of both specialization and versatility and I have obtained an accurate assessment of the student's overall performance abilities, it is time to establish a program that will be most beneficial to that specific student. Percussion students in performance and music education degree tracks are expected to prepare technical exercises, or portions of solo literature on timpani, mallets, snare drum or multiple percussion for their weekly lessons. The consistency of this perpetual process involving a well-balanced approach to developing skills on multiple instruments simultaneously enhances the versatility of the student. Provided the student allocates sufficient practice time to all the instruments, significant progress will be readily apparent upon completion of the student's matriculation at school.

In addition, I also factor in the student's unique talents, desire and affinity for a specific instrument(s) and assign supplemental literature on that instrument. The success of implementing a versatile approach is often dependent upon students feeling motivated to excel on the instrument(s) or in an idiom that is of particular interest to them. For instance, if a student wants to specialize on jazz vibraphone, drumset, electronic percussion, etc, studies on those instruments are then integrated into the weekly lesson plan.

Students also have the opportunity to prepare a fifty-minute performance lecture on a relevant topic, with the instructor's consent, during one of the weekly percussion masterclasses scheduled during the semester. Moreover, at the conclusion of each semester, each student performs a percussion jury on mallets, timpani, snare drum and/or multiple percussion, and is also required to submit a minimum ten-page research paper on a subject pertinent to percussion. Students often use the performance lecture and/or the research paper to enhance their area of specialization.

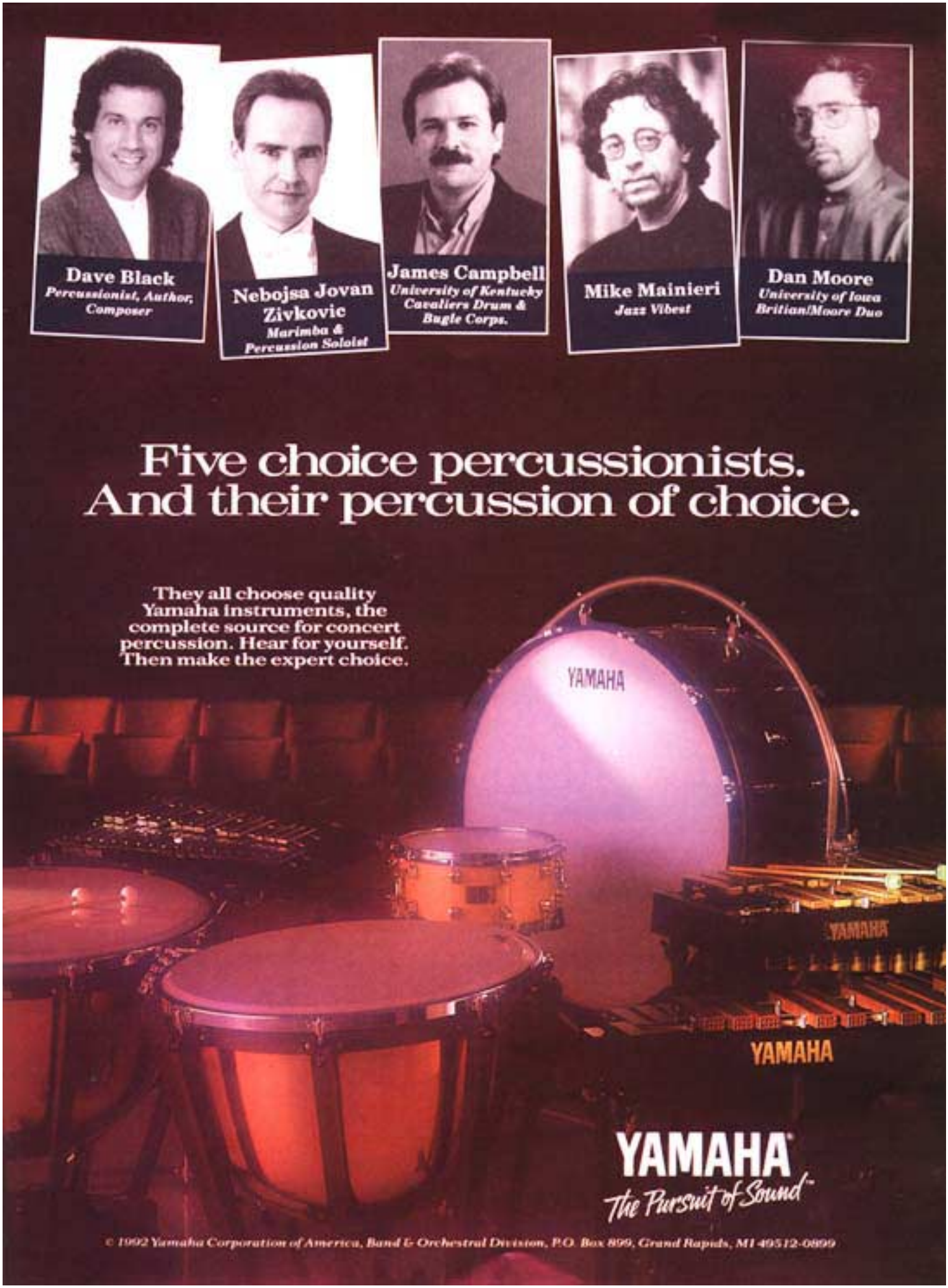
Generally, students have little difficulty allocating practice time on the preferred instrument, but do struggle with maintaining the balanced approach, which can result in insufficient weekly practice time on timpani, mallets, snare drum and/or multiple percussion. Although academic and economic demands placed upon students are significant, it is essential to develop productive time-management skills and a consistent practice regimen that will yield positive results on all the instruments.

In order to develop good practice habits and to enhance their skills as specialists and versatile generalists, students should draft a weekly practice schedule and keep a detailed record as to what they worked on and for how long. This will enable the percussionist to visualize the time allotted each technique, etude, etc., on all instruments during every practice session and to make any necessary adjustments so that sufficient and productive practice time is given to each instrument. Remember that it is counterproductive to your development to procrastinate and avoid working on problem areas. Being aware of how much time you spend working on specific techniques, etc., and how things are progressing musically on all instruments on a consistent basis will help to accelerate your progress and growth as a musician.

Finally, I also encourage students to monitor the productivity of their practice sessions by recording them in an audio or video format. Ultimately, an evaluation system proves invaluable as performers are able to scrutinize their technique, musical interpretation and all parameters of their playing in exacting detail. A checks-and-balances system enables you to accurately assess your progress and to acknowledge your strengths and improve your weaknesses and inconsistencies.

The contemporary percussionist encounters new challenges every day. As music evolves, more demands and expectations are placed upon each performer. It is imperative to be adequately prepared to successfully meet these challenges so as to maximize all your talents and enjoy a productive career. PN

Steven Rehbein *is Director of Percussion and Jazz Studies at the University of Nebraska at Omaha.*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reCollections And thouGhts; by tom goldstEin

THE FIRST TIME I EVER HEARD of John Cage was from Brian Johnson. I remember exactly where we were and what was said. We were freshmen at the Hartt School. We had just walked out of the music building together. Brian mentioned Cage's name and I asked, "Who is that?" Brian said that he was "the father of avant-garde music." "How could that be?," I thought. "What has he done?" I hardly knew what avant-garde meant or what avant-garde music sounded like, but I felt compelled to find out.

Over the next couple of years I heard and played a great deal of "avant-garde" music, including that of John Cage. In "Quartet for Tom Toms" from *She is Asleep* I had one of my first encounters with irrational rhythmic groupings.

One of the first times I saw Cage was in 1976 at an intimate Friday-noon lecture he was giving about his American bicentennial orchestra commission, *Renga and Apartment House, 1776*. Those attending the lecture were not musicians. They were Friday-afternoon New York Philharmonic concert subscribers, mostly well-to-do older women. Cage discussed his notoriously unconventional compositional methods and touched on his distaste for the West's artificial separation of life and art. He welcomed questions and comments from the audience and it soon became clear that he had upset and appalled many people. He then exhibited what seemed to be inexhaustible patience while explaining and clarifying his ethos.

Then came the concert itself. Anyone familiar with *Renga* knows I am not exaggerating when I say there are more totally unrelated musical materials presented simultaneously than could possibly be processed by the listener. Without going into detail regarding the visual aspect of the piece, let it suffice to say that it rivals a three-ring circus. Much of the audience walked out during the piece. At the conclusion of the work, Cage joined conductor Pierre Boulez for bows on stage and, in the face of more booing than I've ever heard for a performer (excepting Sinead O'Connor, shortly after she had torn up a picture of the Pope on national television), Cage projected joy and graciousness, bowing humbly while grinning ear to ear.

Incidentally, at both the concert and the preceding lecture Cage was wearing blue jeans and a loose, medium-length denim jacket. I believe this was what he would wear every day for the rest of his life.

In New York, Cage always seemed to be with us in a kind of dual role. One would frequently see him attending concerts, often with Merce Cunningham. Yet, speaking for myself, although I would see him frequently at performances, I could never take him for granted, never forget that he was the "father of avant-garde music," venerable master, liberator of sound.

And yet he seemed to defy this mystique in so many ways.

Cage had no phone machine. He always answered his own phone and would talk to anyone. His number was listed. I hardly knew him, but I called him once with some questions for program notes and he happily reminisced about the inception of *Credo in Us* for several minutes.

He always answered his mail. (One can only imagine how much he received.) I wrote him several times and always received a personal response.

Cage didn't keep himself above or outside the musical community. As I mentioned, one was always running into him at concerts, often poorly attended, low-profile events (including several of my own). I would look at this elderly man (in blue denim, of course), just part of the scene, and think, "He launched this scene, planted its seeds, was responsible for its existence." I never could reconcile the humble way Cage lived, his accessibility and visibility, with the breadth of his influence.

Cage was very supportive of young artists. Many received their first funding from his Foundation for Contemporary Performance Art. If the Foundation valued one's work, no more than a letter of request was required to receive funding. Unlike so many funding establishments, the foundation considered artistic worth as the only criterion, not audience development, financial growth, ethnic diversity, etc. Cage, despite his living-legend stature, was extraordinarily connected to the common toiling artist.

Since the '50s, virtually all of Cage's compositions were made through the extensive use of chance procedures. This eccentric technique and the musics that resulted from it have spawned considerable controversy. That Cage was able to have such music listened to and taken seriously is, in itself, remarkable.

For more than twenty years before he composed with chance, Cage produced a great deal of very innovative and beautiful music. In light of this vast output, it is difficult to imagine that, in the years following, Cage wouldn't have felt a deep emotional void left by his total abandonment of determinant composition.

Cage seemed to shock and break new

ground more times than one lifetime should expect or hope for—with his early percussion music, the prepared piano, his use of the radio, his music for dance, the employment of chance operations, and that perennial mind-blower, *4'33"*.

It's intriguing that many composers whose work bears no resemblance to Cage's acknowledge his influence: minimalists, improvisers, even rock musicians. Cage's greatest influence upon succeeding generations of musicians is to be found not in the substance of their music, but in the permission he bequeathed to them to take chances. PN

Tom Goldstein *is a freelance percussionist and teacher in New York City, performing regularly with symphony orchestras, chamber groups, Broadway shows and in nightclubs. Especially active in contemporary music, he has premiered dozens of solo and chamber works, many of which were written expressly for him. He has recorded on Vanguard, Polydor, Opus 1, O.O. Discs, CD Tech, and CRI. He serves on the PAS New Music/Research Committee.*

This article is one of a continuing series edited by Allen Otte dealing with John Cage and his music. John Cage has made an indelible contribution to the world of music and specifically to us as percussionists. Otte invites readers to send him articles dealing with memories, reminiscences, a first encounter with the composer or letters from John Cage. In addition, he also welcomes scholarly papers dealing with performance practices, analyses of compositions, choice of instruments or anything else dealing with John Cage and his music. Send materials to Allen Otte, Percussion Department, University of Cincinnati, Cincinnati OH 45221.

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Interpretation of Orchestral Percussion Parts

The Professional Viewpoint: Anthony Cirone

By Jon Wacker

"A DRUMMER IS A MUSICIAN'S best friend" …so goes the joke that most drummers and percussionists hear in one form or another throughout their lives. While just a joke, it suggests the sad truth that many percussionists do not play musically. The reason for this is simply that the training of most young drummers and percussionists often places too little emphasis on the expressive qualities that provide any real musicality. Instead, the focus is placed on mastering only the physical techniques necessary to perform.

These missing qualities include use of dynamics, phrasing, articulation, sound quality, balance and more. Slighting these musical qualities in the training of percussion students simply reinforces the "non-musician" status that percussionists have had to bear for generations. This status has roots in the 18th- and 19th-century European orchestras in which percussion played a relatively inconsequential role.

The percussion sections in these early European orchestras functioned primarily to provide simple accentuation and rhythmic support for the melodic instruments. In this role, the musical qualities listed above were not emphasized. Understandably, the parts written for orchestral percussionists have historically been quite simple and lacking in musical expression. The training of a performer for this role, therefore, would likely not include much emphasis on these qualities.

Even today we often find that percussionists, whose first musical training has been on a non-melodic instrument such as the snare drum or drumset, are far less aware of the opportunities for musical expression that exist in their instruments than, for example, violinists or pianists. Nevertheless, it is just as important that a percussionist learn these musical skills if he or she has hopes of performing at a professional level.

The primary component of contemporary American orchestral auditions is performance of excerpts from the "standard orchestral repertoire."[1] To be successful in an audition for a position with a professional symphony orchestra, the performer must be completely familiar with the "standard" excerpts. Furthermore, the study of excerpts has long been recognized as a valid method of teaching musical sensitivity, performance techniques and an awareness of standard orchestral literature.

Unfortunately, knowledge of the excerpts and the technical proficiency to perform them, without an appropriate interpretation of these excerpts in context, is not complete preparation for performing an audition. In *The Logic of it All*, Anthony Cirone of the San Francisco Symphony Orchestra points out, "One of the primary roles of a professional symphony orchestra member is that of a musical interpreter. With a few exceptions, players are not asked to compose, but they are expected to provide proficient interpretations of the music composers have written."[2]

This is the first of a series of articles in which I will discuss percussion excerpts from the standard orchestral repertoire with leading players in prominent American symphony orchestras. Our focus will not be on the specific manner in which the performer chooses to perform each example. Rather, we will discuss what it is in the music, or the performer's knowledge outside of the music, that influences him or her to perform the music in a given manner beyond what might be written in the part. In this way, the reader may then apply this knowledge to his or her own interpretation and hopefully produce a more musical and exciting performance.

We begin with Anthony Cirone, who has been a member of the percussion section of the San Francisco Symphony Orchestra for thirty years and teaches percussion at San Jose State University. Before that he attended the Juilliard School of Music in New York where he studied with Saul Goodman.

His solo and ensemble compositions featuring percussion are some of the most popular in the repertoire. Cirone has written some of the leading methods and etude books available for percussion, including: *Portraits in Rhythm: 50 Studies for Snare Drum*, *The Orchestral Snare Drummer*, *The Orchestral Mallet Player* and *The Orchestral Timpanist*. He is a frequent contributor to *Percussive Notes*, *The Instrumentalist* and other music journals.

Jon Wacker: *Mr. Cirone, would you discuss your general impression of what part interpretation plays in the performance by an orchestral percussionist?*

Anthony Cirone: For orchestral percussionists who are playing the classical literature, there needs to be much more emphasis on interpretation than if they were playing contemporary literature. Contemporary composers tend to say more about the music, leaving less room for interpretation. In the works of the classical period, however, the composers, engravers and copyists didn't pay a lot of attention to the percussion parts, so in performance what we end up playing is often not very close to what is actually on the page.

While some of this has come down through tradition, most of it is simply what the player must do to play properly. This means you must be listening to what else is going on in the orchestra to understand what the composer hopes for from each part. Even at that, there will be differences of opinion between players, all of whom have their own idea of how something should be played. But this is good because that is what makes music exciting and alive.

Wacker: *When did you first become aware of this aspect of performing as a percussionist?*

Cirone: My training at Juilliard, and particularly my studying with Saul Goodman, helped me. Goodman focused on interpretation of timpani parts. In lessons we would play an example one way, and he would tell us the interpretation that he knew. He, in turn, got his interpretations from Toscanini, but as a very creative person, Goodman added and changed much of this to his own way of hearing the music. So we quickly learned that what was on that page was not necessarily what we should play.

Following my work at Juilliard, I came out to the San Francisco Symphony and became part of an existing percussion section. I then realized that the section here had its own way of doing things, and I learned to adapt to that way of playing. So, to work with this percussion section and with the various conductors who come through, I found that I had to be flexible with my interpretations. But that is what interpretation is all about anyway; our interpretations in the percussion section are only a microcosm of what the conductor has to do with the whole orchestra. As players, we have to be flexible and maintain enough command of

our instruments so that when we are asked to perform in a different way, we can do it correctly and quickly.

Wacker: *You have said that the conductor determines the interpretation for the entire orchestra and you have to adapt to it. How do you handle a discrepancy either between members of the section or between the section and the orchestra?*

Cirone: If it is a discrepancy between members of the section, we may ask the conductor to resolve the issue, and his is the final word. Sometimes it is very disappointing to go to the conductor thinking you know how a piece should go and find that the conductor doesn't agree. Some conductors are purists and only want to hear what they see on the part. Again, his word is the final word.

Fortunately for percussionists, most conductors are not too aware of percussion parts, and we are more free to interpret the parts the way we feel is correct, unless it is something that blatantly changes the character of the piece. This is particularly true when the issue is what kind of instrument to use, such as what kind of drum, wire snares or gut, or the size or thickness of cymbals. Most conductors have no idea about this type of thing.

Wacker: *When you are first handed a piece of music, what can you infer from the music itself that will help you decide on how to interpret that part?*

Cirone: The time that it was composed and the composer are, of course, important. We tend to put things in categories in terms of how we will play them. Here in San Francisco, we play a lot of Wagner and Bruckner. Certain instruments we use have a darker sound than others, and we tend to bring these out for these works just because the works themselves are rather dark and deep. From having performed the repertoire extensively, we tend to develop an understanding of the style of the composer's work, and we apply that understanding to our performance.

With new works, the composer is often present at rehearsals, and if the part is not specific as to how it should be played, we can ask him what he wants. Usually, however, in contemporary works the composer is much more specific as to how the part should be performed. While less interpretation is involved in modern works, we are kept busy just trying to figure out how to get all of the parts played, what setup works the best, etc. Until you have played a part a few times, you are really just trying to get the part down and not focusing on the interpretation.

Wacker: *I would like to ask you to apply what we have just been talking about to some specific excerpts. Let's look at the tambourine part to* Roman Carnival Overture *by Berlioz. What should percussionists be aware of that might help them develop a better interpretation of this part?*

Cirone: When we perform Berlioz, we know that he really knew what he was doing. Berlioz's percussion parts are very effective parts. They stand out and are soloistic; he knew how to write for percussion. So, there is a great respect for Berlioz among percussionists. His notation is very straightforward. He wrote for multiple-player percussion sections, but the parts are not so terribly involved, and yet they are very exciting.

Wacker: *If you were performing this piece, would you try to perform it as closely as possible to what is written on the printed part, without any interpretation?*

Cirone: For the most part, that is right. There is not much problem with notation in this piece, but if you look at the score, there is a curious ambiguity. In my score, which is the Erlenberg Koch Ernst publication, the listing of percussion instruments include "piatti and 2 tambori piccoli." That translates to two piccolo snare drums! The part, however, says two "tamburini," which means two tambourines. There is a big difference between two tambourines and two piccolo snare drums!

Now, I am quite sure that this is a tambourine part, but this kind of inconsistency in our music should make us alert to the possibility that perhaps we shouldn't necessarily go along, note for note and word for word, with what shows up on the printed part. It is very possible that somewhere along the line the score was translated wrong, and this error showed up. But if you feel that everything that is on the part is always right, then you should play this on two piccolo snare drums! Instead, as musicians, we are responsible for using our judgment to interpret what makes the most musical sense.

Wacker: *As far as the part itself is concerned, how would you approach performing it and why?*

Cirone: As I look at the part, it is really very straightforward and doesn't need much interpretation, but there are a few sections that may leave a question. At rehearsal-number 3, the dynamics are a bit questionable. Looking at the part, we see four 8th notes at the *piano* dynamic level and then on the third beat a decrescendo across the 32nd and 16th notes.

If you play just what is written, then you will be making a decrescendo from *piano* just where the rest of the orchestra gets a bit louder. When we play this, we come up in volume to about a *mezzo-forte* on the beginning of that third beat and make our decrescendo from there. This makes the diminuendo more effective.

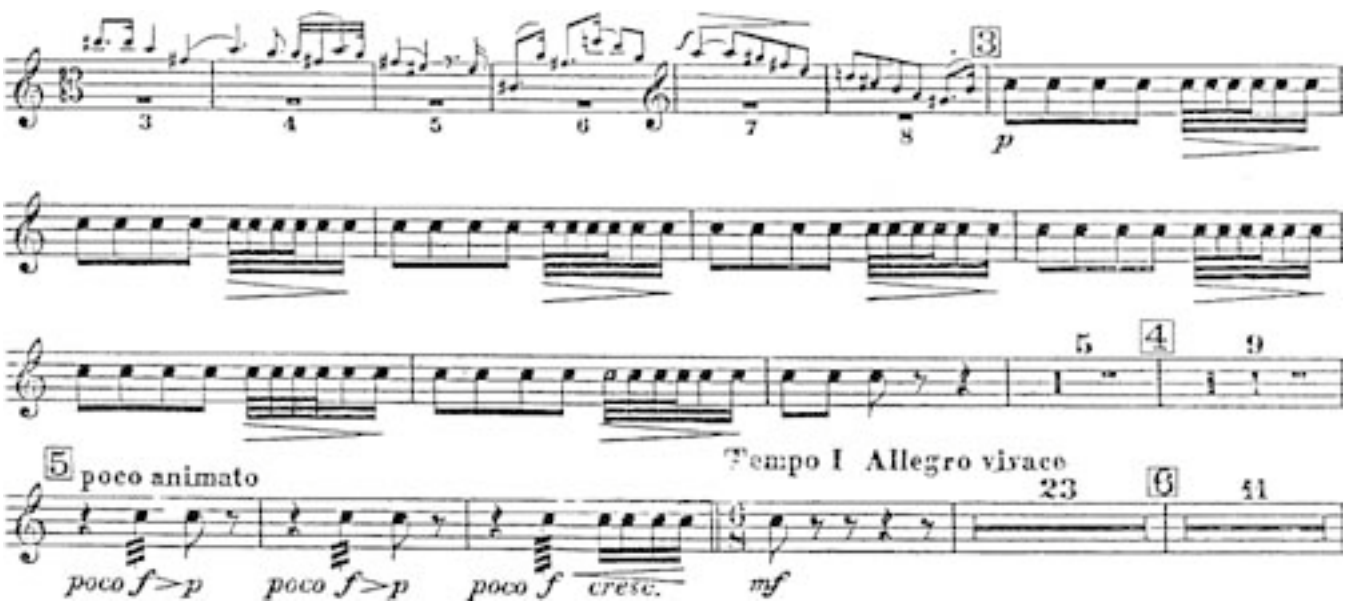
Another example of why we need to interpret our parts can be seen at rehearsal-number 5. Here we have a roll on beat two and a tap on beat three with a decrescendo. Are we supposed to separate the roll from the tap? Are we supposed to tie them together? If this were a trumpet part, you can be sure the composer would have been more specific. However, since it is not specific, we have to determine what we think would be the most musical way to play this.

The presence of the decrescendo makes it almost a certainty that the two symbols should be tied together. Without it, it might be more reasonable to separate the two, but with it, it is much more appropriate to connect them. Personally I would use a thumb roll and connect the roll to the tap, making sure to add a slight accent tap on the 8th note.

Wacker: *On the third measure of this section we have a crescendo. Would you tie this also?*

Cirone: This measure supplies us with another question of interpretation. Should we tie the roll and not accent the first 16th note of beat three, or separate them and accent beat three?

Example 1. Berlioz, *Roman Carnival*, Reh. No. 3



If we look at the score, we see the clarinet part has a slur going into the third beat and then a new slur covering the last three 16th notes of the third beat. The rest of the orchestra has slurs over these beats, so there is not a lot of evidence, but the clarinet part gives us at least some idea of what Berlioz intended here. If we match that articulation on the tambourine, then we would tie the roll into beat three and attack the last three 16th notes of the beat. This is the way that I learned this part under Seiji Ozawa, who was very fond of and knowledgeable about Berlioz's music.

Had we just "played the part," as so many would like to say, then we really would miss a lot of the music that is there. Unfortunately we sometimes have to do a little detective work and "re-compose" our parts in order to perform best what we think the composer had in mind.

Wacker: *What similar problems might we find in the glockenspiel part to Strauss'* Don Juan?

Cirone: The first thing the student should know when looking at this part is the "mit Klaviatur" indication at the top of the page. This tells us that this part was written for the keyboard glockenspiel rather than a glockenspiel played with mallets, as is customary in modern orchestras. Many parts written at this time were written for such an instrument, and that is why we have the range problem. The keyboard glockenspiel had a wider range than our instrument, so we have to constantly adjust the range.

I learned this piece under Joseph Krips[3], and my interpretation is what I learned from him. This is the way that we play it today in San Francisco because this interpretation makes so much musical sense. For the most part, we have to transpose this part down one octave for orchestra bells. We simply don't have the range that the part calls for, and if we did, it would be so high that it would sound terrible.

The entrances at letter A and just before B are loud and tutti with the orchestra; we use brass mallets for these. The next entrance is four measures before letter D. Here, we have a four-bar tremolo leading up to the bell solo. We like to use hard mallets, even though the tremolo starts at *pianissimo* and goes to *pianississimo*.

The quality of the sound is what is important, so we use hard plastic mallets. Soft mallets just won't sound good on the solo, so just try to play softly with hard mallets.

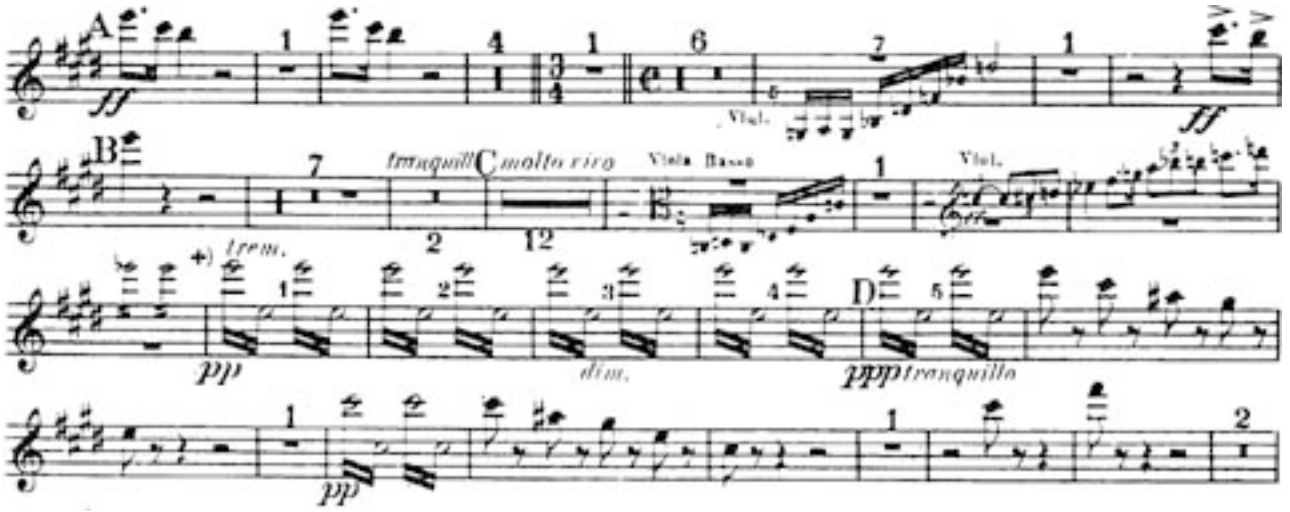
The real solo is the descending 8th notes that start at the second measure of letter D. Many players roll up to the downbeat and do not re-attack the downbeat E at the solo. I don't think that is how this should be played. This is a solo measure; nobody else plays it. We play the tremolo as written, but in the last measure of the tremolo we make a crescendo into the 8th note and articulate the downbeat of that measure at about *mezzo-piano*.

This interpretation is clearly not written in the part, but this is the bell solo, emerging out of the soft tremolo. When this occurs again at the C-sharp, do the same thing. It is very effective, and the conductors love it!

The next part is where the "gates of heaven open," so these two notes are important. Rather than simply play them, this is an opportunity to be dramatic and use your arms and body to show the importance of these notes.

As an audition piece, if you simply play what is written on the page, you will miss the chance to make the part musical. Everybody will play the right notes. You have to play musically! This type of interpretation will show that you have a little more imagination than the next guy. When it comes down to the finals, they are hiring the player who

Example 2. Straus. *Don Juan*, mm. 21–80



makes the most music, not the person who just plays in the right place. Everyone will play in the right place.

The next section that is frequently on auditions is the solo before letter Q. This is a real solo, and you simply have to play what is written, but you must play precisely. Sometimes we get excited and rush a bit. Just play the part; bring out the crescendo and make the phrasing.

Wacker: *There are staccato marks over the notes; how should they be played?*

Cirone: These are clearly for the keyboard glockenspiel. With mallets, we can't really articulate duration, so we can effect the staccato by putting a slight accent on these notes.

Wacker: *Let's look at one more work, the snare drum part to* Capriccio Espagnol *by Rimsky-Korsakov. How would you approach this part?*

Cirone: The basic approach to these pieces is that they are very military sounding, so we tend to use open rudimental-style rolls rather than the closed or concert-style rolls. Everything is open and articulated in the rest of the orchestra, so for us to play closed rolls wouldn't fit the music. When you hear this piece, you can hear this articulation in the orchestra, so this type of roll makes sense in context. However, you must be listening!

In the part you will see that there are no accents over these rolls, yet you will hear accented parts in the orchestra, so it is up to you to accent these rolls to fit the music. Listen particularly to the trumpet, whose part has all of the accents, and you will hear where they belong in the snare part.

In the fourth movement, "Scena e Canto gitano," this is the big snare drum solo roll. This entrance is your solo, so you come in *fortissimo*, hold it for a couple of seconds; the conductor will bring the brass in, and then you immediately drop down to the *forte* level right under the level of the brass. You want to play strongly, but you don't want to drown out the brass. Then you fluctuate your dynamic level along with the nuances of the brass. When they come down, you do also; and as they crescendo up to the high F you should be playing at full *fortissimo* or *fortississimo*. Then you come down to the *pianississimo* that is indicated in the part. None of this phrasing is indicated in the part, you just have to follow the brass. This is also one of the hardest parts to play in our repertoire.

At letter L, I usually play open hand-to-hand 32nd notes. There is no roll indicated here, and to play it that way would be to add phrasing that isn't there and isn't justified by anything else in the music.

To a large degree, the remainder of the piece is rather straight ahead and doesn't need much interpretation.

Wacker: *When you are teaching your students at San Jose State, how do you get this ability across to them in lessons?*

Cirone: I have a system that I have used for a while now that includes a series of books and music. The first thing I use is the Goldenberg book because there is no phrasing written in that book.[4] As soon as they get to the etudes, I make them write in all of their own phrasing. I want to hear them play music, not just right notes. For their juries, we play a lot of violin music where there is phrasing written in, so they see this and begin to think this way.

I am also trying to get composers and publishers to include more phrasing in their percussion parts. They include phrasing in the flute parts; why not in the percussion parts? Hopefully, they will begin to look at percussion parts more musically, so we won't just have naked notes staring up at us.

ENDNOTES

[1]Emery Eugene Alford, "Identification of Percussion Performance Techniques in the Standard Orchestral Percussion Repertoire" (Ph.D. dissertation, University of Oklahoma at Norman, 1983), p. 7.

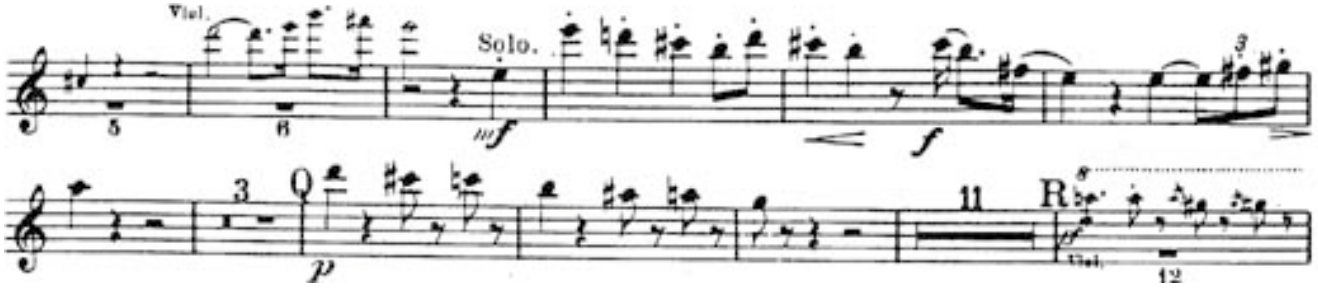
[2]Anthony J. Cirone and Joe Sinai, *The Logic of it all* (Menlo Park, CA: Cirone Publications, 1977), p. 95.

[3]In 1965, when Mr. Cirone joined the San Francisco Symphony Orchestra, Joseph Krips was the Music Director.

[4]Morris Goldenberg, *Modern School for Xylophone, Marimba, Vibraphone* (New York, Chappell and Co. Inc., 1950). PN

Jonathan Wacker *is Assistant Professor of Music at Armstrong State College in Savannah, Georgia. Recent performance credits include orchestral work with the Savannah and Charleston Symphony Orchestras and drumset performances with Bobby Shew, Carl Fontana, Clark Terry and the Dominic Spera Big Band. Before receiving his doctorate in percussion from Indiana University, Wacker was house drummer/percussionist for the Harrah's Casino orchestra in Lake Tahoe, Nevada.*

Example 3. Strauss, *Don Juan*, Reh. letters P-R.



Example 4. Rimsky-Korsakov, *Capriccio Espagnol*, "Scena e Canto gitano," mm. 1-20.

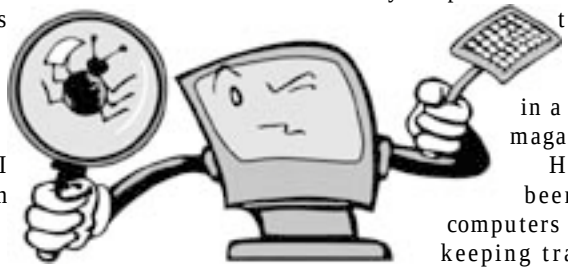
The Cost of High Tech

By Jerry Tachoir

STARTING MY CAREER AS A VERY die-hard acoustic musician, my use of electronics was quite limited and something I consciously avoided. At best, the use of microphones for my vibes and marimba where high sound level was necessary, such as outdoor festivals, was the extreme. As digital equipment started to become accessible, I had the opportunity to explore a digital delay unit to enhance the sound of my amplified vibes. This was the beginning of the monster of high-tech acquisition and usage, because I fell in love with the sound possibilities.

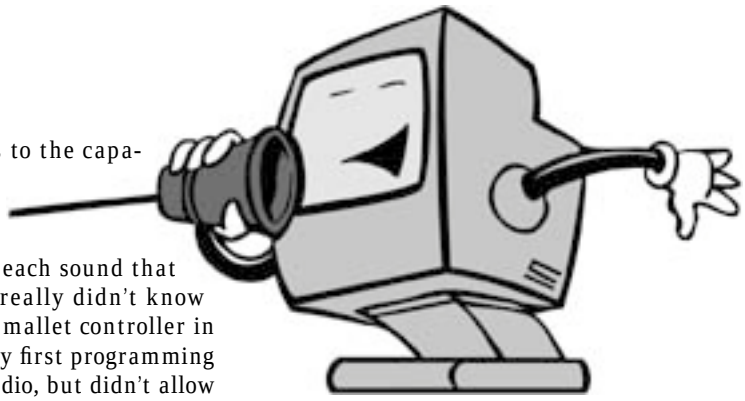
Electronic equipment purchases are a never-ending battle of wants and needs. My first Yamaha D-1500 digital delay was of no use unless I had a PA system, which lead to the need for cables, a power amp, a quality speaker system, stands and more wires. In order to protect your investment, a power conditioner is a must, and all the equipment needs to be placed in a rack for protection.

Several years ago, Bill Katoski invented the KAT MIDI mallet controller. This keyboard pad device was used to play synthesizers using a similar mallet technique as my acoustic instruments. At first, I wasn't sold on the KAT. It didn't track well and had a delay from the time of attack to the time of the sound. After a few refinements and some creative programming by Katoski, the KAT mallet controller became a viable option for a mallet player entering the MIDI synthesizer world.



I bought a 4-octave unit for approximately $2,000. When it arrived, I couldn't play it until I bought a stand and a MIDI sound module. I purchased the Roland D-110 (which was a state-of-the-art multitimbral sound module at that time). I needed a MIDI cable, and cables to connect to the D-110 to my PA system. After an additional $1,150, I was able to get a sound out of the KAT. As you can see, the expenses to enter this basic MIDI world were a bit on the steep side.

I read the manual two times before I really had an idea as to the capabilities of the KAT. I still had to learn to program the KAT to do what I wanted for each sound that it offered. At first, I really didn't know how I would use this mallet controller in a live performance. My first programming worked fine in my studio, but didn't allow for the quick changes necessary in a live performance. Again, out came the manual and a reprogramming of the KAT was in order. The options were very open and allowed for a complete personalization of the instrument.



I heard about the Yamaha MCS-2, MIDI control station. This unit allowed faster program changes and offered pitch bend, breath controller functions and several other user programmable options. I had to have one. Another $400 plus $20 MIDI cables and some adapters to connect it to my KAT stand. This device really helped to make program changes fast and accessible. Again, another manual to study and learn. It is important to know the capabilities of your equipment to facilitate your performance. It seemed at this point that I constantly had my nose buried in a manual or MIDI magazine.

Having always been involved with computers as a necessity to keeping track of contacts, mailing lists and other business-related events, I became aware of the use of synthesizers, computers and sequencing. At first, I couldn't really see the need for sequencers, as at that time most of what I heard was repetitive, short musical examples of disco-type beats and patterns. Later when I was exposed to SMPTE time code and locking to tape, my eyes opened widely and the capabilities of sequencing became clear. I had to have more, so I bought a Macintosh Plus for $3,000 with a 20 MB hard drive and 1 MB of RAM. I had enough power to run a bank—or so I thought. In order to connect to MIDI, a MIDI interface was necessary that could send and receive all the varieties of SMPTE and MIDI time code—$350 plus more cables.

Now I had to have some sort of sequencing software. After seeing a friend's system, I decided on Mark of the Unicorn's Performer software (about $600). I was advised to expand my Mac Plus's memory to the maximum 4 MB, for about $400 plus the $25 tool kit—and don't forget your anti-static wrist strap! Finally, I'm up and running. This is truly amazing and everything seems to work as explained in the manual.

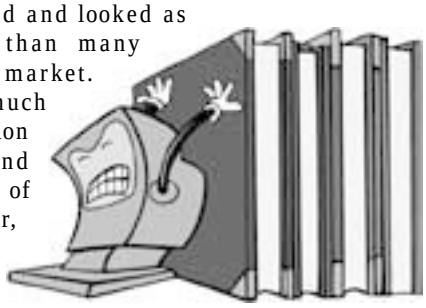
One day, an unexplained system error occurs. A call to Mark of the Unicorn's tech support informs me that I need the $49.95 upgrade to solve the problem. The software arrives in a few days with a manual explaining the resolutions to my problems and a list of new and improved commands and possibilities.

Now it's time to print some music. Logically I should have Performer's brother, Professional Composer, to convert my sequenced MIDI files into music. This package was only about $400 and included the Sonata font for quality music printing on a laser printer. Of course, if you want quality printing, a dot matrix printer just wasn't going to cut it. I was tired of running to a service bureau and loading my Sonata font and files every time I wanted a high-quality printout. Must have a laser printer! I selected Apple's personal laser printer NT with postscript for $3,200. (The same printer today is under $1,000.) Finally, everything seems to be in place. I'm sequencing and printing quality scores and lead sheets that look great.

At this time, I wanted to finish a mallet method book that I had started in college. I thought I had the tools necessary to take musical examples and add textual explanations to support the examples. How to get text on the same page as musical examples became the question. The answer was Aldus PageMaker, desktop publishing software that allowed most

types of files to be formatted as desired. At $600, this was the only way to generate the pages for my book.

PageMaker arrived with manuals resembling a college course. Upon trying to insert Composer files into PageMaker, I discovered to my disappointment that PageMaker would not accept them. Several lengthy calls to tech support at both Aldus and Mark of the Unicorn created some interesting conversation without any real conclusions. I discovered rather by accident on a clinic tour in Canada that a fellow created a utility that would convert Composer documents to a file format that could be imported into PageMaker. After some trial-and-error configurations I got it to work. The book, *Contemporary Mallet Method—an Approach to the Vibraphone and Marimba* published by Riohcat Music, was completed and looked as good as or better than many method books on the market. Today, things are much easier with the notation program Finale and the newer versions of PageMaker. However, the initial Finale program cost $1,000 and all the updates to get to the current PageMaker 6 cost about another $800.



Just when you finally get everything running smoothly, along comes the next great operating system (OS). I discovered that this is the point to resist and procrastinate. It never fails that this major operating system has major bugs and extreme incompatibilities with all of your current software. Approximately six months after this OS is released, version 2 is released promising total compatibility. This is the point to jump on the bandwagon if you really must. Soon, all the software vendors start announcing new versions of their product that are only compatible with the new OS. If you want to keep your software investment current, you have no choice but to upgrade both your OS and your software.

Heaven forbid if you have to buy a new computer; for it will only work with the new OS and your old software either won't run at all or runs very slow and quirky. This is a never-ending battle that is both expensive and extremely time-consuming. You have to install the new software and study the new refinements and eventually skim through the manual.

Now that on-line services and the Internet have become popular, software conflicts and bugs have become an individual's search through the manufacturers' on-line data bases. Again, you have to pay for the time to search for these updaters and the downloading time to your computer. Installation, help files and manuals become a way of life. User groups can be a big help to keep software current and notify others of possible software train wrecks.

When it works, it's fantastic and a real pleasure to once again have tools that don't get in the way. However, just when you think you've got it all figured out, somebody or something gets in the way.

At this point in my musical career, I honestly think I could actually become a Macintosh computer troubleshooter. I must have come across every conceivable scenario and even managed to stump the experts.

Moral of the story: If you are a musician, get it together in college and practice, practice, practice. Later, when you enter the real world, most of your time will be spent in the business aspects of music such as contracts, interviews, travel, phone solicitation, etc. And if you enter the computer and electronic area, most of your time will be spent troubleshooting problems and reading manuals.

Bring back the days of acoustic music. PN

Jerry Tachoir *is a contemporary jazz mallet artist whose past two recordings have received Grammy nominations. His new release is entitled* The Group Tachoir—Beyond Stereotype. *Tachoir has been a clinician for the Musser mallet instrument company since 1972 and his mallet percussion method books are used at several major universities.*

Henri Tomasi: *Concert Asiatique*

By Igor Lesnik

SOME COMPOSERS TRANSCRIBE their favorite and most successful compositions for a variety of mediums. In the case of Henri Tomasi, the same composition was explored five times in the course of fifteen years. This composition, *Concert Asiatique*, is a percussion concerto from 1939.

By 1939 Henri Tomasi (August 17, 1901–January 13, 1971) was an established French conductor and composer, especially well-respected for his skilled instrumentation. He was often compared to Maurice Ravel. Tomasi's compositional output consists of about 150 works that are relatively unknown to the public, yet have received critical praise.

Tomasi wrote eleven operas and ten ballets. However, about fifteen concerti, numerous film scores, chamber works and a considerable body of symphonic music also make up a valuable part of Tomasi's creative work. His trumpet concerto and "Fanfares Liturgiques" from the opera *Miguel Manara* have achieved remarkable popularity, with "Fanfares Liturgiques" often seen in discographies and concert programs.

Tomasi once remarked about his music: "One does not go into the theater in order to meet everyday life but precisely to forget it. Snobs and aesthetes do not interest me—I write for the public."

By the end of the 1930s, the existence of works such as *Concerto pour batterie et petit orchestre* by Darius Milhaud (1929-30), *Ionisation* by Edgard Varèse (1929-31) and *Sonata for Two Pianos and Percussion* by Bela Bartók (1937) was still not sufficient evidence for the public to cease viewing percussion works as interesting novelties. Therefore, it may seem strange to find among the pioneers of the percussion concerto, Tomasi, a composer less inclined to experiment. Part of the reason certainly lies in the way this composer worked.

"I wanted to be a sailor, but my father imposed the destiny of a musician upon me. So all that was left was for me to be a 'composer-voyager' in my room," he said on one occasion. We can only guess what exotic thoughts lead this neighbor of Milhaud and Honegger in Paris to write his *Concert Asiatique* in the summer of 1939. He then lived in a house at 24 Rue Victor-Massé, the street that now teems with music shops. With World War II looming, Tomasi found it more enchanting to travel into imagination—into the time of fairy tales.

Charmingly simple melodies and heartfelt emotions were the special summation of Tomasi's thoughts. In his music, recollections of silent movies that he had accompanied on the piano as a young boy are evident as well as the influence of instructors such as Paul Vidal and Vincent D'Indy. In addition, his music reflects an Italian style due to his childhood experiences in Corsica. Also during his childhood, he played percussion in the orchestra of his father, Xavier; thus Tomasi had a natural inclination to write for percussion. He even had the nickname "Vite-et-fort," "Quick-and-Strong."

Tomasi conceived the first version of *Concert Asiatique* for percussion and piano. It was later published for percussion and orchestra. Editions Alphonse Leduc printed the first and second movements ("Invocation and Dance for Timpani and Orchestra" and "Scherzo for a Night Celebration") in 1939. The contrasting third movement ("Finale") appeared somewhat later. Today, they are sold in one volume for percussion and piano (AL 19885).

"Invocation and Dance for Timpani and Orchestra" was dedicated to "Felix Passerone, timpanist of the opera." A number of French composers dedicated works to this legendary percussionist and pedagogue, who taught Olivier Messiaen. Many of these works are now required study at the Conservatiore National Superieur de Musique. Passerone often worked with composers by suggesting the choice and combination of instruments. This had a great influence on the development of the typical French percussion concerto. The performance of the solo timpani part requires three timpani of standard dimensions: 29", 26" and 23".

"Scherzo for a Night Celebration" is dedicated to "Lamouret, timpanist at the radio." The solo part uses typical orchestral instrumentation: snare drum, suspended cymbal, bongos (tambours arabes), tambourine (tambour de Basque), tam-tam, triangle and woodblock.

"Finale" for orchestra, xylophone and vibraphone is the third and final movement of the concerto.

The piano part is designated as the piano reduction, but since it varies considerably from the score that was to follow, the subtitle, "version for percussion and piano" is much more justified.

Tomasi then went to work on the orchestration of the percussion concerto. During this time, the work underwent a transformation as Tomasi's thoughts turned to musical forms that could provide broader performance venues and frequent performances. This broader art form was the ballet.

In 1946 Tomasi collaborated with librettist José Bryr on "Invocation to the Moon," a song dedicated to the singer Hélène Bouvier and printed by Leduc (AL 20426). As a result, the text of this song was to become the basis of the story for the ballet *Féerie Laotienne (The Laotian Fairy-Tale*), a love story from ancient Asia. The ballet received its debut under the direction of Tomasi on December 15, 1950 in Mulhouse, France and under the name *Féerie Cambodgienne* in Marseille, France on January 31, 1952. This ballet represented an outlet for Tomasi's lyrical, passionate nature: "As long as there will be one man and one woman and as long as they will have a heart, they will need music that addresses that heart."

Much of the compositional material found in *Concert Asiatique* was then varied and transformed to become the ballet *Féerie Laotienne*. The title page of *Concert Asiatique* includes the following movements: "I. Invocation and Dance for Timpani and Orchestra," "II. Scherzo for a Night Celebration," "III. The Fairy-tale of the Laotian Night." During work on the ballet score, Tomasi started with the same titles for movements in *Concert Asiatique*, but subsequently changed them. For example, the first movement of *Concert Asiatique* became the second of the ballet and was changed to "II. Cortége and Dance for Timpani and Orchestra." Additionally, the title *Concert Asiatique* was replaced by *Féerie Laotienne*. One can say that in this first movement of *Concert Asiatique*, the orchestration of the piano version and the modifications required by the ballet subjected the solo timpani part to considerable changes, yet its soloistic character remained completely intact and true to the original conception. The printed solo

part in the piano version cannot be used with orchestra; however, a concert version of the "Cortége and Dance for Timpani and Orchestra" was published in 1955 (AL 21467).

"Scherzo for a Night Celebration," the second movement of *Concert Asiatique*, became the third movement of *Féerie Laotienne*. The orchestral score of this movement exists only in a copy that carries a date of July, 1944 in the stamp of registration with the composers' agency. As in *Concert Asiatique*, the ballet version includes fanfares that twice alternate with a cadenza using bongos accompanied by harp, xylophone and vibraphone tremolos. Later, these thirteen bars were marked by a cut, with a note "to be ignored in the theater," and moved to the very beginning of the ballet, "I. Entrée," without the percussion cadenza. The beginning of the hunting theme in measure fourteen is indicated as the beginning of the "Scherzo."

In comparing the first two movements of *Concert Asiatique* with the second and third movements of the ballet, *Féerie Laotienne*, a greater reduction in compositional material and the addition of more percussion performers is visible. Fortunately, since all important melodic, harmonic and rhythmic characteristics of both works are virtually identical, it is possible to adapt the original solo percussion part from the version with piano accompaniment to the orchestral version within the ballet, thereby saving the *Concert Asiatique* from oblivion.

For example, to maintain the soloistic role of the percussion from the first movement, one could use the percussion part from *Concert Asiatique* throughout the second movement of the ballet version. Also, the original "Scherzo" can be adapted for one percussion soloist plus one xylophonist within the ballet version. Consequently, the percussionist continues to be the main actor and does not have just a passing role.

Additionally, along with the final fanfare in the "Scherzo," one can perform the adapted cadenza of Tomasi, which is found in the beginning of the "Scherzo" within the piano version and in the manuscript of the orchestral score but discarded from the published orchestral version. Given that the "Scherzo" and the preceding movement make up a musical whole, the cadenza fits and confirms the conception of the percussion concerto.

"Invocation to the Moon" is a new theme that was not in *Concert Asiatique*. This song originally for voice and piano is presented in an instrumental version for orchestra within the ballet. It is a short, lyrical intermezzo and the turning point after which the denouement of the ballet story begins.

Performed as a fourth movement, it is a pleasant surprise and provides a freshness to intensify the exotic atmosphere. It

is logical for the percussion soloist not to perform during this two-minute movement. Leaving it to the orchestral percussionists, the soloist may take a small rest before the finale.

It is noteworthy that the orchestral scoring of "Invocation to the Moon" is found in a special volume intended for use in ballet performances only and it contains five new, short movements, lasting in total about seven minutes in which the outcome of the ballet appears. Since these movements do not provide much new thematic material, Tomasi did not intend them for concert performance.

The "Finale" begins with a lighthearted xylophone theme that appears throughout the movement, most often in a fast tempo, like a court jester when one least expects it. In the ballet version, xylophone appearances are limited only to instances of main thematic material, usually with the violins. Tomasi also provided for two xylophonists in order to facilitate the performance in minor seconds. In the original percussion and piano version of *Concert Asiatique* only one percussion player is used in the "Finale." This soloist is in the foreground throughout the entire movement performing all important musical ideas on the xylophone and vibraphone.

The original xylophone part bears the indication "octave réelle" (octave as written). This requirement is impossible to fulfill since the xylophone sounds one octave higher than written; therefore, it does not possess the necessary range, especially in the lower register.

The tempo in the "Finale" is marked half note equal to 104. The fast 16th notes at the beginning of the movement are the most technically demanding for the percussion soloist in the "Finale." One of the most interesting aspects of this movement is the continual change of fast, pronounced rhythmicized parts to slow, rubato sections. A somewhat slower beginning tempo of half note equaling 92 to 96 would enable a more logical proportion and offer more possibilities for phrasing.

It is necessary to emphasize that one need not approach this problem too inflexibly and that each of these two tempos vary considerably, which is in fact characteristic of Tomasi's "vocal" style of instrumental music. The interpretative difficulty in this movement lies in finding the best relationship of tempos and reaching the greatest musical fluidity.

In order to shorten the length of the concerto, it is possible to leave out several printed and written-out repetitions. These repetitions may be suited to a ballet performance version; however, they "drag" in the concerto setting.

Because the *fortissimo* of the entire orchestra unfortunately covers up the final entrance of the vibraphone in the ballet version, the entrance can be effectively performed on bells. This will strengthen the final impression and prepare the repeat of the fanfare from the overture when the curtain falls and the music ends with the short timpani solo resound from the orchestra.

A final surprise by Tomasi exists in the orchestral score of *Féerie Laotienne*. He actually foresaw three marimbas as part of the orchestral ensemble for which the last stave on each page in the printed orchestral score was reserved. Within the stave, not a single note is found. However, in the orchestral parts, three different marimba parts are written out. Addi-

tionally, a vibraphone part is available.

In the movements "Invocation and Dance for Timpani and Orchestra," "Scherzo for a Night Celebration" and "Finale," the entire body of important thematic material is divided among these three marimbas in such a way as to form the completion of the circle paralleling the conception of Tomasi's entire work, from *Concert Asiatique* with piano accompaniment to the solo song "Invocation to the Moon" to the ballet *Féerie Laotienne* to a symphonic suite also entitled *Féerie Laotienne*, which returned Tomasi to the idea of a percussion concerto. However, this time it was a concerto for several performers in the form of a true percussion ensemble.

Perhaps Tomasi was inspired by a gamelan orchestra or some other Oriental percussion formation. In any case, all of these settings illustrate the importance of the conception of a percussion concerto such as *Concert Asiatique* in the twentieth century.

Author's epilogue: I first became acquainted with Tomasi's *Concert Asiatique* during my percussion studies in Skopje, Macedonia from 1975 to 1979, where his piano version is required study and where the Czech professor Emil Klan brought it from Prague. At the Zagreb Academy of Music, where I am a professor, this exceptionally beautiful, instructive concerto is required along with *Recuerdos de los Baleares* (1962), another concert work of Tomasi's for percussion accompanied by three guitars and flute (or oboe).

The *Concert Asiatique* is virtually unknown among younger generations of percussionists, which is due, I believe, to the appearance in the percussion repertoire of numerous attractive and technically demanding compositions in the second half of the twentieth century. With younger soloists, the desire to show one's technical abilities by playing more difficult compositions is often a motive for studying and performing a certain work. I certainly do not mean to suggest that one should avoid technically demanding works. On the contrary, one should develop by learning all the available literature. Yet, do not forget to return from time to time to simpler works and enjoy the music. Each work of value contains a story that may sometimes be hard to find, understand or relate, but therein lies the allure of the interpretative task.

A simple and clear story like *Féerie Laotienne* does have certain elements that are not expressible in words, which can only be communicated through sincere and expressive music such as *Concert Asiatique*. In the words of Henri Tomasi, "Only music can attain the inexpressible because it is of Divine essence. While most other arts are content to interpret, only music can create from nothingness." PN

Igor Lesnik *has performed with the Croatian Radio Orchestra and the Zagreb Philharmonic, and is professor of percussion at the Music Academy in Zagreb. He is founder and director of the Bach Percussion Seminar, and founder and leader of the Supercussion and Jazzbina ensembles. Lesnik's compositions, arrangements and recordings are available from HoneyRock.*

Selected Reviews of New Percussion Literature and Recordings

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

Difficulty Rating Scale

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

KEYBOARD PERCUSSION SOLO

Song for Bernadette III
Gerhard Stengert
$4.00
Gretel Verlag-Dinklage
Konigsberger Straße 9
49413 Dinklage
Germany

This four-mallet solo for a low-F marimba is presented in a minimalistic style of arpeggiated 16ths. The tonal center begins on an A tonality, scored in the bass register of the instrument. The melodic line moves by a steady repetition of quarter notes played with the top mallet, and scored over a steady stream of 16th-note chordal patterns with the lower three mallets. The solo concludes by a restatement of the opening theme, now in the treble clef. The solo opens with an *mp* dynamic, and other than two ritards, no other markings of expression are included. This is an excellent setting to teach rotation-stroke motions, and the two-page solo is playable by high school and college students.

—George Frock

Introduction and Dance III-IV
Dmitri Shostakovich
Arranged and transcribed by Willard and Gloria Musser
$5.00
Pocono Mountain Music Pub.
208 Drexel Rd.
Tobyhanna PA 18466

"Introduction and Dance," from the ballet *Young Lady and the Hooligan*, is presented as a solo for nearly every instrument, and this particular version is for solo mallet percussion. The range is such that the solo may be performed on either marimba or xylophone. The written part is scored in octaves throughout, but the cues in the piano accompaniment are scored in single lines. Therefore, it is probably appropriate to omit the octaves, particularly for a younger or less-experienced performer. The 42-measure solo is printed on just one page and would be appropriate for the studio or for a high school contest.

—George Frock

Pièces Claque, Vol. 3 III-IV
Arranged by Patrice Sciortino
$16.50
Gérard Billaudot
Selling agent Theodore Presser Co.
1 Presser Place
Bryn Mawr PA 19010-3490

Excerpts from the keyboard music of Mozart, Albeniz, Rameau, Couperin and Liszt, and from Lalo's *Symphonie Espanole* are featured in this publication, arranged for solo xylophone, marimba or vibraphone and provided with a piano accompaniment. All seven are quite brief; the total length of the seven pieces is slightly under nine minutes. This is the third volume of a five-volume collection that progresses from "very easy" to "quite difficult." Be advised that the "easy" grading for this particular volume is deceptive. Some of the material would be challenging even for an advanced high school mallet student. A four-mallet technique is required in several of the selections.

The contributions of the arranger stop short of such aids as sticking suggestions or pedaling indications, making a teacher's assistance crucial. However, the selection of music found in the text must be applauded. Many of the "tunes" will be familiar, and their setting with piano accompaniment offers a valuable opportunity to teach music-making in a ensemble context, with some of the best source material available.

—John R. Raush

Vibraphone Portfolio IV-V
David Kovins
$14.95
Warner Bros. Publications, Inc.
15800 NW 48th Ave.
Miami FL 33014

This compilation of five original vibe solos was designed for mallet students who have attained at least an intermediate level of performance skills. The five popularly-styled solos, written in a lighter vein (all for 4-mallet performance), reflect a variety of musical influences, from ragtime to Brazilian-flavored selections. Features that render the publication "user friendly" are the brief preface, in which suggestions concerning basic vibe techniques are reviewed, and performance notes for each of the five solos that offer helpful suggestions for mastering each selection. In addition, a separate marimba accompaniment is provided for the last piece in the album, making it playable as a duet. And finally, the publication contains a CD with all pieces given representative performances.

—John R. Raush

Xylophone Solos IV-V
Val Eddy
$7.50 each
C.S. Records
3341 Central Ave.
Spring Valley CA 91977

Xylophone Solos is a collection of pieces from the 1920s, '30s and '40s, all arranged by Val Eddy with piano accompaniment and written for a 4-octave xylophone or marimba. The solos are: *Accordiana* by Charles Magnante, *Flight of the Bumble Bee* by Rimsky-Korsakov, *Nola* by Felix Arndt, *Suite for Flute* by J.S. Bach, *The Lord's Prayer* by Albert Hay Malotte, *Tico Tico* by Zaquinha Abreu, *Chromatic Fox Trot* by George Hamilton Green, *Flapperette* by Jesse Greer, *Hora Staccato* by Dinicu Heifetz, *Perpetuum Mobil* by Johann Strauss and *Zigeunerweisen* by Pablo de Sarasate.

In the April, 1996, Vol. 34, No. 2 issue of *Percussive Notes*, I reviewed eight xylophone solos by Val Eddy. The above 11 solos are a continuation of his series. Each solo has the stamp of Eddy and his unique arrangements. Val Eddy distinguished himself as a major force in the history of xylophone soloists. His accomplishments on radio and television are to be admired. This collection of solos is well-arranged and highlights the xylophone as a virtuoso instrument. For those looking for new and challenging xylophone solos, this collection is an excellent choice. They would be perfect for a college recital or for a more entertainment-oriented venue such as radio or television.

—John Beck

Child's Play V
George Tanchev
$7.95
Rolly Publications, Inc.
7339 SW 82nd St., Suite 4
Miami FL 33143

This composition for solo marimba uses four-mallet technique and the introduction requires the ability to perform one-handed rolls. The opening section is in a singing, rubato style. The right hand must play a one-handed roll on one pitch while the left hand simultaneously plays a sequence of notes out of time. From the notation, it is unclear whether the notes are to start slow and accelerate, or start fast and ritard. Some clarification would be helpful here. The left hand then moves into a one-handed roll between two different notes. This introductory section eventually gives way to the main body of the work, which alternates between sections of 9/8 and sections of 7/8. The 9/8 meter uses a 2-2-2-3 grouping that later flows well into the 7/8 sections grouped 2-2-3. Much ostinato-like repetition is used to create interesting chord progressions. The piece has a rather abrupt ending on a d-minor triad.

The most difficult aspect of *Child's Play* will be performing the one-handed rolls at the beginning. The odd-meter ostinatos lay well on the marimba, and once they are learned will flow naturally. While there are many excellent musical ideas contained in the piece, the overall effect is less than remarkable. However, many may find this piece interesting to listen to and fun to play.

—Tom Morgan

Nora's Dancer V
Rich Holly
$8.00
HoneyRock
RD 4, Box 87
Everett PA 15537

Nora's Dancer is a marimba solo written for a low-A marimba. It

starts with a chorale that quickly leads to a rhythmic groove of 3/4-7/8-3/4-9/8. This pattern continues and finally settles into a 16th-note pattern using either 12/16-9/16 or 15/16 meter. This is a groove piece and requires that the performer have independent mallet control and a sense of time. The continuous 16th-note pattern must be performed in a steady manner allowing the groove content to prevail. A DC returns to the chorale, which quickly moves to a coda of 12/16 and 6/16 meter. *Nora's Dancer* is an excellent composition for marimba and would be appropriate as an encore for a recital or a major piece on a lighter type of musical performance.

—John Beck

Open Attic Window **V**
Errol Rackipov
$7.95
Rolly Publications, Inc.
7339 SW 82nd St., Suite 4
Miami FL 33143

Open Attic Window is a well-written solo for vibraphone that consists of a brief introduction followed by a theme, chorus, cadenza, DC and coda. Pedal indications are clearly marked and the tempo is quarter note = 60 throughout. It is lyrical, flows easily and shows off the instrument at its best. The interplay between the right and left hand produces an open effect, as the title implies. One would find satisfaction in playing the piece and the audience would find it quite listenable. It would be perfect for a college recital or an advanced high school performance.

—John Beck

I'm Your Pal **V-VI**
Steve Swallow
Arranged by Gary Burton
Transcribed by Errol Rackipov
$14.95
Rolly Publications, Inc.
7339 SW 82nd St., Suite 4
Miami FL 33143

This transcription is based on the performance by Gary Burton on the *Live in Zurich* recording. The work is written for four-mallet vibraphone and is to be performed in a rubato style. Meters employed include common time, 3/4, 2/4 and 5/4. Written in C major, the harmonic content includes major, minor and diminished 7ths, and others common in jazz harmonies. Although the solo is rubato, complex syncopations and cross rhythms must be accurate for a successful performance. Chord symbols are included, and performance notes provide suggestions for pedal techniques as well as ghost notes. This is an excellent solo for the advanced performer, valuable for recital programs, and an excellent source of teaching expressive musical styles.

—George Frock

Six Elegies Dancing **V**
Jennifer E. Stasack
$20.00
HoneyRock
RD 4, Box 87
Everett PA 15537

Six Elegies Dancing is a solo for a low-A marimba. The six movements are a study in contrasting styles. Movement I, "Adamantly, Vigorously," is to be played at quarter note = 60 and its lack of barlines produces an improvised feeling. Movement II, "Intensely," produces a rhythmic feeling along with some interesting sounds created by hard outer mallets and medium inner mallets. Movement III, "Gingerly, very stable," produces a subtle rhythmic feeling. Movement IV, "Furiously," uses contrasting mallets (L.H. med. soft, R.H. hard) and produces a perpetual-motion feeling. This movement continues to Movement V without pause. Movement V is primarily a series of visual and playing jesters starting with jester A and continuing to jester W. Movement VI, "Elegiac," is chorallike and ends very softly, with an indication to slowly lift mallets off the note and play in the air. *Six Elegies Dancing* is an excellent marimba solo and would be appropriate for a college recital. No movement is extremely difficult, but the piece would require a mature performer to realize the musical content.

—John Beck

Windward Passage **V**
Daniel Adams
$24.95
Rolly Publications, Inc.
7339 SW 82nd St., Suite 4
Miami FL 88143

Following the precedent set in Milhaud's *Concerto for Marimba, Vibraphone and Orchestra, Windward Passage* is written for a mallet soloist simultaneously playing marimba and vibes. In Adams' piece, however, the mallet soloist is not featured with an orchestra but with a string quartet, the latter used, in the composer's words, "mostly as a cohesive entity throughout the piece." Inspired by Afro-Caribbean and Haitian rhythms and associated melodic material, Adams has crafted an imaginative score, featuring lively rhythms, such as the danza, contradanza, babalu aye, conga and a voodoo-inspired rhythm, the cinquillo, set in a multimetric scheme. These patterns and related melodic materials are subjected to motivic transformations, resulting in a highly-stylized rendition, cast in a contemporary idiom. Those looking for a challenging chamber piece featuring an unusual instrumentation should examine this new publication.

—John R. Raush

Prism Rhapsody for Marimba and Orchestra **VI**
Keiko Abe
$50.00
Xebec Music Publishing Co., Ltd.
4th Floor Daiko-Bldg
2-12-3 Komazawa
Setagaya-ku, Tokyo
154 Japan

This publication of Abe's *Prism Rhapsody for Marimba and Orchestra*, which was given its world premiere by the composer in 1996, provides, in addition to the solo marimba part, a piano reduction of the orchestral accompaniment. Drawing upon Abe's *Conversation in the Forest II* and *Prism* series, the work is very appealing and accessible. The ca. 15-minute piece is cast into two large sections separated by a long, showy cadenza. The first section features the technical challenge of six-mallet performance.

The orchestra does much more than function as accompanist for the solo marimba. It often carries the me-

lodic line, which is embroidered by a technically challenging obligato in the solo marimba. The piano reduction is written well, avoiding the awkwardness of many such adaptations that reduce the orchestra part to an extremely clumsy piano version. Although devoid of the instrumental color generated by the orchestration, the piano reduction gives the serious marimbist access to a work that has already attained recognition as a new, major repertoire piece.

—John R. Raush

TIMPANI

Interactions for Timpani and Sound IV
John Beck
$9.00
Kendor Music, Inc.
Main & Grove Sts.
P.O. Box 278
Delevan NY 14042-0278
What a creative concept—to present a solo with its own accompaniment! *Interaction* is a three-movement solo for four timpani, each movement interacting with a CD of prepared or sampled electronic percussion sounds. Each movement is rather short, the longest being a little more than four minutes. Movement I, "Recitative," is free in nature, and some tuning or pedal changes are required. The challenge in this movement is coordinating the percussive motives with the sounds provided in the accompaniment. The second movement, "Allegretto," is in common time and includes several syncopated ostinato rhythmic motives. The last movement, "Molto Allegro," has changing meters and provides a driving and energetic climax to this excellent solo. An advanced high school player or young college student could use this piece for a solo contest or recital. With the problems we all face with finding accompanists, this solo is a must.

—George Frock

KEYBOARD PERCUSSION ENSEMBLE

Song of the Spirit Farmer IV
Michael Hedges
Arranged by Jon Hauer
$11.95
Rolly Publications, Inc.
7339 SW 82nd St., Suite 4
Miami FL 33143
This popularly-styled "song" is certainly appealing enough, in an arrangement for a mallet quartet of vibraphone, two marimbas and bass marimba. The score of the 75-measure piece, however, provides no performance directions or suggestions as far as rolls or vibe pedaling are concerned. Rolls seem mandatory in the marimba parts, in view of the long note values—half, dotted-half and whole notes moving at a metronome speed of a quarter note = 90. Attention to details such as these would make this publication more valuable to a high school or college mallet quartet.

—John R. Raush

Bachanova V-VI
Steve Yeager
$12.00
Windfall Music
P.O. Box 16452
St. Paul MN 55116
Bachanova is scored for vibraphone and a low-A marimba, and four-mallet technique is required for each performer. The composition begins in F major, and other tonal centers are employed with D major being the dominant key. The motives and rhythmic syncopation are a major feature, and are often reflective of the motives and sequences found in the Bach Inventions or Fugues. The work is in common time with occasional meter changes to enhance phrase endings.

Each part is equally challenging with various types of strokes utilized. The composer provides an opportunity for improvisation if desired. In addition to a score, separate parts are provided for each performer. The print is clear, and all dynamics and nuances are clearly indicated. This is an excellent work for advanced players.

—George Frock

MULTIPLE PERCUSSION SOLO

Collage V
Matthew A. Wuolle
$32.00
HoneyRock
RD 4, Box 87
Everett PA 15537
Published in 1994, *Collage* is subtitled "Duo for Computer/Tape Soundtrack." And, the composer informs us, a "duo," rather than a solo performance with a background tape is what he had in mind, in which "the player…(considers)…the taped part a recording of the composer 'performing,'" and the percussionist responding and reacting "to the tape as if it were a performance partner." In addition to the modest assortment of conventional instruments required are three sawblades; a DAT machine and one or two stage monitor speakers are also needed. The percussionist will discover a number of unusual taped sounds including spoken phrases, a vocal collage and "crowd sounds." The piece concludes with a section featuring improvisation in the percussion part.

A mature multi-percussionist will be required to interact with the often fast-paced sounds on the tape and to handle some technically demanding writing. The publication "goes the extra mile" in providing the soloist with every possible aid, from clearly written and detailed performance guidelines to the legible score, which includes the tape part, comments and directions, and a performance tape as well as a practice version with the percussion part realized, making this an attractive package for a serious college percussionist.

—John R. Raush

Nine Bells IV
Tom Johnson
$12.00
Two-Eighteen Press
P.O. Box 218
Village Station
New York NY 10014
This is a performance piece featuring a performer who walks a prescribed pattern through nine bells suspended from the ceiling. Each of the nine pieces in the suite features a different tempo (established by the performer by the speed of his or her footsteps) and a different "course" through the suspended bell sounds. The suspended bell sounds are determined by the performer; they may be alarm gongs, handbells, etc., or other resonant objects.

—Terry O'Mahoney

Partita IV
William L. Cahn
$15.00
HoneyRock
RD 4, Box 87
Everett PA 15537
Although just published recently, this unaccompanied solo for a multiple percussionist was premiered at the Eastman School of Music in 1966. It was inspired by J.S. Bach's *Sonatas and Partitas for Solo Violin*. The publication is set in three movements—a "Bouree," "Sarabande" and "Gigue." The instrumentation for the first and third movements is four timbales, two suspended cymbals, woodblock, triangle and bass drum played with pedal. The "Sarabande" requires four timpani and snare drum with gut snares. Interesting aspects of the solo are the imaginative use of brushes including a brush-played cadenza, the utilization of four felt-tipped timbale sticks, held in a four-mallet grip that combines felt and butt ends in several different configurations, and the simultaneous performance of snare drum (with right hand) and timpani (with the left) in the middle movement.

This is a publication that college percussion students should eagerly embrace. It has everything they could want—music that explores some intriguing sound possibilities, uses interesting playing techniques and provides opportunities for musical performance.

—John R. Raush

PERCUSSION ENSEMBLE

March for Percussion Sextet II
David Mancini
$14.00
Kendor Music, Inc.
Main & Grove Strs.
P.O. Box 278
Delevan NY 14042-0278
March for Percussion Sextet is a well-written elementary-level piece that would make an excellent introduction to keyboard percussion and timpani performance. The instruments involved include orchestra bells, xylophone, snare drum and bongos, triangle and high tom-tom, concert bass drum and low tom-tom, and two timpani.

The two keyboard parts use simple but effective melodic material arranged in repetitive patterns. The snare drum/bongo part does not use rolls or flams, and the bongos are to be played with snare drum sticks. The other three parts are also technically very easy. There is much dynamic contrast and each instrument is given a chance to carry the "melody" in the form of two-measure solos in the middle of the piece. While this piece is not demanding technically, it will challenge any young group musically, and would be a good vehicle for teaching bal-

ance, dynamics, rhythmic precision and phrasing.

—Tom Morgan

St. Louis Blues **III-IV**
W. C. Handy
Arranged by Murray Houllif
$11.00
Kendor Music, Inc.
Main & Grove Strs.
P.O. Box 278
Delevan NY 14042-0278

Murray Houllif has taken a classic blues, the *St. Louis Blues*, and skillfully arranged it for high school percussion ensemble. Beginning with a slow rubato introduction, the arrangement soon changes to a moderate tempo and closely follows the original *St. Louis Blues* in form and musical content. It is scored for five players, although the keyboard percussion parts could be doubled without harm to the balance. Instruments include bells (or vibes), xylophone (or marimba), timpani, a multiple percussion part using woodblock, tambourine and cowbell, and a drumset part.

The mallet parts are very playable by intermediate players, although the xylophone/marimba part requires three mallets in spots. The drumset and timpani are featured near the middle of the arrangement in two-measure exchanges with the keyboard instruments. The piece ends with a short rubato section, typical of the blues style. This piece is excellent for developing rhythmic accuracy in a jazz-triplet style. There is much dynamic contrast, and the drumset and timpani players will need to pay careful attention to balance so as to allow the keyboard parts to be heard. This would be a fun and challenging arrangement for most high school percussion ensembles.

—Tom Morgan

Timecraft **IV**
Hilton Kean Jones
$28.00
HoneyRock
RD 4, Box 87
Everett PA 15537

Numerous contributions to the percussion ensemble repertory now owe their artistic inspiration to the music of other cultures. In *Timecraft*, Hilton Kean Jones has crafted a gamelan-flavored work for eight percussionists playing two marimbas, xylophone, vibraphone, orchestra bells, chimes, tuned toms (or RotoToms) and timpani.

The eight parts of this ensemble are set contrapuntally using contrasting rhythms and short, repetitious melodic motives. The result is a polyphonic stratification, with an ever-present rhythmic ostinato creating what Jones describes as a "perpetual motion piece." Not technically difficult for the college ensemble, it does offer an excellent opportunity to work on musical challenges, such as demands of concentration in executing long, repetitious patterns with great rhythmic precision.

—John R. Raush

Intermezzo
from the Opera Die Nase **V**
Dmitri Shostakovich
Arranged by William Cahn
$20.00
HoneyRock
RD 4, Box 87
Everett PA 15537

This interlude from Shostakovich's experimental three-act opera *The Nose*, written in 1927-28, has become famous as one of the first uses in Western music of a percussion ensemble. It has, in fact, been performed as a separate piece and forms one of the movements of Shostakovich's *Suite*, op. 15a. Credit Cahn and HoneyRock for a neat, easy-to-read rendition. Although it can be comfortably performed with as many as ten players, Cahn, with a eye toward practicality, has scored his arrangement so it can be handled by as few as five percussionists through the judicious omission of some notes. The 201-measure intermezzo reveals the genius of Shostakovich in using only unpitched percussion instruments to build a powerful, dramatic work.

—John R. Raush

Mallets Aforethought **V**
Wayne Peterson
$20.40
Performance material, rental only
C.F. Peters
373 Park Avenue South
New York NY 10016

Scored for a percussion ensemble of a minimum of four players and conductor, Peterson's *Mallets Aforethought* was written in 1981-82 on a Norman Fromm commission. The ca. 14-minute piece consists of three movements ("Omens," "Intermezzo," "Saturnalia"). Although "conceived as a totality," the three movements can also be performed individually by pairing movements I and II, or II and III.

With the exception of a waterphone, the instruments required are commonly found in any college percussion inventory. Although Peterson utilizes tutti rhythmic statements, especially at climactic points such as the powerful ending of the third movement, much of the writing in the score can be characterized as a multi-layered interplay of the four individual parts. Each of the three tightly-written movements provides for an interesting kaleidoscope of instrumental colors based on the large instrumentation and Peterson's imaginative manipulation of the rhythmic and melodic materials.

—John R. Raush

Three Moods **V**
Dave Mancini
$12.00
Dave Mancini Publishing
P.O. Box 812
Pittsford NY 14534-0812

Three Moods is a duet for two percussionists. Player 1 uses woodblock, snare drum, field drum, tenor drum, bass drum, high, medium and low suspended cymbals and medium and low tom-toms. Player 2 uses tambourine, bongos, timbales, four deep tom-toms and high, medium and low gongs. Movement I starts freely with an interplay between the players and eventually ends in a 6/8 metered section that then returns to a free section, which again returns to the 6/8 meter with a final closing statement in free time. Movement II is all free in style and incorporates the sustaining qualities of the percussion instruments, e.g., gongs and rolls. There is one brief fugal section in a steady pulse but basically Movement II is in a free style.

Like Movement I, Movement III moves from free tempos to strict tempos with each strict tempo getting faster. The final strict tempo in 4/4 is quarter note = 144-152. Basically Movement I and III are in an A-B-A-B style while Movement II is A with a subtle B and brief A.

Three Moods is an excellent duet for percussion. Although not a new work, it certainly has weathered the test of time and it sounds just as fresh now that it has finally been published as it did when it was performed by Dave Mancini and Gordon Stout at the Eastman School of Music in 1972. This type of composition requires mature players to realize the full potential of the interplay of the free sections. The strict tempo sections are not that difficult, and with a reasonable amount of practice they can be mastered. This work is excellent for a college duet recital or for good high school performers.

—John Beck

Trasumanar **VI**
Cheser Biscardi
$20.40
Performance material, rental only
C.F. Peters
373 Park Avenue South
New York NY 10016

Written in 1980 for the New Jersey Percussion Ensemble, *Trasumanar* (a word used by Dante to describe the experience of rising above the human state) is written for twelve percussionists and a pianist. The 12 1/2-minute work is scored for a generous array of percussion instruments. The numbers of some of the instrument types required are quite unusual—for example, four sets each of maracas, claves and castanets, not to mention ten hi-hats.

Biscardi's work is characteristic of much of the music of the latter half of the twentieth-century in which the element of sound has been elevated to a position of eminence. He divides his large sonic palette into membranic, wooden and metallic groups, and places these in a spatial arrangement to create a sense of acoustic motion. The relationship of the piano and the percussion ensemble was suggested to the composer "by works for piano and electronic sounds." Here, "the percussion functions as an electronic tape—extending, amplifying, and interacting with the sound of the piano."

The listener will be treated to a visceral experience that moves from moments of relative stasis to powerful climaxes characterized by dense polyphonic stratification. It will be a heady experience for players and audience alike, and will test the mettle of a mature collegiate ensemble.

—John R. Raush

DRUMSET

Brazilian Percussion and Drum Set II-V
Ed Uribe
$21.95 w/cassette
$24.95 w/CD
CPP/Belwin, Inc.
15800 NW 48th Ave.
Miami FL 33014

This book begins with some interesting information about the origins and developments of the folk music of Brazil. While this historical perspective is brief in the textbook sense, it is considerably more comprehensive than most method books.

The book is then divided into two major parts: 1. the individual percussion instruments and the common rhythms for those instruments, and

2. how those rhythms can be applied to the drumset. Some of the instruments covered in the book are surdo, agogo bells, caixeta, reco-reco, tamborim, pandeiro, cabasa, caixa and berimbau. There is also a section on what happens in larger ensembles, including comping patterns for the piano, guitar and bass players. The drumset component demonstrates the basic rhythms and variations of those rhythms in a variety of different meters. The musical styles that are covered in this part are the Bossa Nova, Samba, Baiaó, Maracatu, Marcha, Frevo, Catarete and Afoxé. There is also a glossary of terms and lists of suggested listening for some of the styles.

Like the book, the tape first demonstrates the Brazilian instruments individually and then presents the basic rhythms, variations and some improvisation on the set. Not only is the tape invaluable for hearing how the instruments and rhythms should sound, but it is also an added bonus to hear the correct pronunciation of those instruments and rhythms. The goal of this book is to learn to play the various presented styles in an authentic way rather than to just learn some miscellaneous "Latin" beats. This is a valuable publication for any student interested in Brazilian music.

—Lynn Glassock

PERCUSSION RECORDINGS

Hacia El Amor
John Santos/Coro Folklorico Kindembo
$15.95
Green Linnet Records
43 Beaver Brook Rd.
Danbury CT 06810

John Santos directs this folkloric ensemble through a series of his Afro-Cuban compositions and traditional songs that demonstrate both the ties that bind African and Cuban music and the changes made by Cuban musicians to traditional African songs, forms and rhythms. Many of the tunes contain only drumming and singing (often in the traditional antiphonal style). The bata, rumba de cajon, guaguanco, guiro, guarapachangueo, columbia and conga de comparsa rhythms are used in the 14 tunes on the compact disc. The recording contains some excellent bata drumming and great singing. Descriptions of the various rhythms used in each tune are included in the liner notes—an important detail that helps not only to educate the audience, but to raise their appreciation level for the rich musical heritage of Cuba.

—Terry O'Mahoney

Luntana
Emil Richards
$15.95
Interworld Music
RD 3, Box 395A
Brattleboro VT 05301

Master percussionist Emil Richards assembled the top West Coast Latin/jazz percussionists for one freewheeling infectiously grooving recording and entitled it *Luntana*. The culmination of a long-time dream, this recording illustrates what many people have known for years—Richards is a wonderful mallet percussionist, jazz soloist and composer. Featuring seven original compositions and several standards (and originals by the ensemble's members), *Luntana* is a celebration of Afro-Cuban jazz music.

Richards solos on either vibes or marimba on almost every track and sounds great. He is equally comfortable soloing over a set of difficult chord changes ("Well, I Didn't," "Butter Jig Waltz") or over a montuno vamp. "Marduk—the 12th Planet" demonstrates that percussion from other countries (flapamba) can be used successfully in a jazz improvisation context, if done so by a master (Richards). Joe Porcaro provides masterful drumset support throughout the recording and tasteful, melodic solos on several tunes ("Well, I Didn't," "Night In Tunisia"). Luis Conte (timbales), Efrain Toro (congas) and Francisco Aquabella (bata and congas) lay down a great rhythmic foundation for all of the tunes. Chuck Domonico (bass), Dave Mackay (piano), Al McKibbon (bass) and Michael Lang (piano) round out the personnel and are outstanding accompanists and soloists. This is an excellent modern Afro-Cuban/jazz recording that every percussionist should hear.

—Terry O'Mahoney

Studio Percussion—Plays
Studio Percussion
$15.95
Extraplatte GmbH
Box 2, A-1094
Vienna
Austria

This compact disc by the European percussion group features the work of three contemporary composers: Harry Pepl (*Anspannen, Uberspannen, Abspannen*), Armin Pokorn (*The Point of Application*) and Wolfgang Muthspiel (*Quiet Song in Times of Chaos*). The Pepl piece is a free improvisational composition for percussion ensemble and tape that features creaking doors, water sounds and frantic percussion. Pokorn's work, in contrast, is more melodic, uses a more constant tempo and contains interesting textures. Muthspiel's piece is a haunting melody punctuated by staccato metallic and wooden percussion interjections.

—Terry O'Mahoney

INSTRUCTIONAL VIDEOS

The Art of Timpani: Changing and Tuning Plastic Timpani Heads
Mark Yancich
$25.00
TAP Products
c/o Collected Editions, Ltd.
750 Ralph McGill Blvd. NE
Atlanta GA 30312

This 80-minute videotape prepared by Mark Yancich of the Atlanta Symphony Orchestra presents a step-by-step procedure for changing plastic timpani heads. The tape is clearly divided into areas of focus including tone quality, parts and terms, sizes and ranges, preparation and supplies, removing the old heads, clearing the tone, and care and maintenance. The tape is clearly paced with excellent camera views of the steps and procedures that Yancich uses to prepare timpani for performance. He has a distinct, patient style that enables the viewer to take notes and give thought to each area. The tape also includes excerpts of Yancich performing James Oliverio's *Timpani Concerto No. 1* ("The Olympian").

Since the tape is instructional, it would have been nice if, instead of Yancich's beautifully constructed timpani, a school-type instrument had been used for demonstration so that problems with linkage might be included in the presentation. Nevertheless, this tape will be a great benefit to professional timpanists, college percussion teachers, and particularly to school band directors who face this ominous task each year.

—George Frock

Double Bass Drumming
Bozzio/Franco/Morgenstein/Phillips
$19.95
Warner Bros. Publications, Inc.
15800 NW 48th Ave.
Miami FL 33014

This 44-minute video is a compilation of double bass drumming material from previously released instructional videos by Terry Bozzio, Joe Franco, Rod Morgenstein and Simon Phillips. The book containing these exercises, tips and patterns has also been previously issued (and reviewed in the April 1995 *Percussive Notes*).

In the video, Bozzio espouses the "feet imitate hands" approach with regard to playing anything with one's feet that one plays with the hands. He closes the video with an involved double bass drumming solo. Phillips demonstrates singles, doubles and rhythms, and stresses dynamic control of the bass drums. A trio performance with Phillips illustrates the concepts of continuous bass drumming during fills and beat patterns.

Morgenstein utilizes several approaches when practicing—antiphonal (question and answer), hands and feet playing simultaneously, and a continuous flow of notes between the hands and feet. Franco proposes using what might be termed as a "right hand lead" approach during grooves—the right foot playing 8th notes with the left foot "filling in" any 16th notes. Both players also demonstrate triplet and 16th-note patterns and fills.This video would benefit those who learn more easily through video or as a companion to the book.

—Terry O'Mahoney

Getting Started On Congas
(Fundamentals 1)
(For 1 and 2 Drums)
Bobby Sanabria
$24.95
Warner Bros. Publications, Inc.
15800 NW 48th Ave.
Miami FL 33014

This 63-minute bilingual video is the second in a series of three tapes on conga fundamentals. The first in the series, *Getting Started on Congas (Basics)*, is suitable for absolute beginners. Some of the basic material is repeated here, but without many of the exercises found on the first tape. On this tape, Sanabria begins with a short history of the congas and a review of the four basic strokes found on the *Basics* video. He introduces the viewer to the bass tone and tapao (or "muffled" tone), basic tumbao pattern for one drum, tumbao for two drums, commoncierres (or "break" figures) found in Afro-Cuban music, and the *a caballo* tumbao. Sanabria performs a guajira, son montuno, and two mambos (slow and fast) on congas, with a bassist and keyboardist. Each tune is then repeated with Sanabria playing only claves, thus allowing the viewer to play along on congas.

The video is accompanied by a very useful booklet that contains many of the patterns demonstrated on the video and charts for the play-along tunes. Sanabria not only plays congas very well on the video, but includes a great deal of information pertinent to playing congas in a musical group (song construction, when to play what pattern, how breaks function in the form of a tune). Many instructional tapes focus on *how* to play but not *what* to play in a given musical situation. Sanabria avoids this common pitfall with his informative and insightful commentary.

—Terry O'Mahoney

Getting Started on Congas
(Fundamentals 2)
(For 2 and 3 Drums)
Bobby Sanabria
$24.95
Warner Bros. Publications, Inc.
15800 NW 48th Ave.
Miami FL 33014

Bobby Sanabria's series, *Getting Started On Congas*, is excellent educational material for musicians seeking greater knowledge of Afro-Cuban music. *Getting Started On Congas (Fundamentals 2)* is the third in a series of instructional video tapes on the art of conga playing. Sanabria demonstrates a modern tumbao pattern as well as the guaracha, bolero, cha-cha-cha, guaguanco, and bembe patterns during this 63-minute bilingual tape. What sets this apart from other videos, however, is the additional information Sanabria includes with his conga pattern—the history and development of a particular style, how clave functions in the style, how tunes are constructed and how the congas and other instruments relate to each section of the tune. This information helps to "demystify" the complexities of Afro-Cuban music and helps the viewer to better understand what is taking place in Afro-Cuban compositions. This information is invaluable to anyone wishing to perform in an authentic manner. The video concludes with an interview and performance of the Dizzy Gillespie classic "Manteca" by legendary conguero Candido Camero.

—Terry O'Mahoney

Have Fun Playing Hand Drums,
Step Two
Brad Dutz
The Bongos: $12.95 (35 minutes)
The Congas: $12.95 (35 minutes)
The Djembe: $12.95 (35 minutes)
Together: $24.95 (60 minutes)
Interworld Music
c/o Warner Bros. Publications, Inc.
15800 NW 48th Ave.
Miami Fl 33014

Have Fun Playing Hand Drums, Step Two is a four-part series of instructional videos with individual tapes dealing with bongos, congas and djembe plus a "Together" tape that includes all three instruments. Brad Dutz is the instructor-soloist and is joined by Nina Luttinger, David Carey and Basho Fujimoto for the play-together sections on all four tapes. Dutz does an excellent job of explaining and playing each instrument. His articulate delivery and excellent demonstration produce a first-rate instructional program for the viewer. These videos are designed for ages 10 and up and certainly are appropriate. *Have Fun Playing Hand Drums* is an excellent instructional series not only for musicians but for non-musicians as well.

—John Beck

The Art of Timpani: Tucking Calfskin
Timpani Heads
Cloyd Duff
Assisted by Mark Yancich
$25.00
TAP Products
c/o Collected Editions, Ltd.
750 Ralph McGill Blvd. NE
Atlanta GA 30312

The Art of Tucking Calfskin Timpani

Heads presents a thorough series of steps for tucking calfskin heads. Cloyd Duff, retired timpanist of the Cleveland Orchestra, demonstrates the procedures he uses in preparing a calfskin head for performance. With the assistance of Mark Yancich, the tape discusses tools needed, sizes needed for tucking, head thickness and tucking. The camera views are a helpful educational tool for learning this valuable art. Duff is very articulate, and his patience in achieving the desired results is evident in this tape.

Of particular interest is the interview that follows the tucking portion of the tape, which includes techniques and comparisons of plastic and calf heads. This tape is a must for anyone planning to use calfskin heads, and should be required material for college percussion students.

—George Frock

P N

Winning Compositions: A Review of the 1996 PAS Composition Contest

By Mark Ford

THE PERCUSSIVE ARTS SOCIETY began its annual Composition Contest in 1973. This contest has aided the expansion of percussion literature for 23 years and has also provided a spotlight on percussion composers. The contest normally offers composers two different instrumentation categories, and 1996 focused on marimba with piano accompaniment, and steel drum ensemble. The judges for this year's competition in the marimba category were Dr. Geary Larrick, Stevens Point, Wisconsin; Dr. Paul Siskind, Northeast Missouri State University; and Dr. Douglas Walter, University of Colorado. For the steel drum compositions the judges were Matt Britian, Nashville, Tennessee; Dr. Michael Carney, California State University at Long Beach; and David Walton, University of Arizona. The winners of each category received cash awards of $500 as well as a guaranteed publication of their work. Second- and third-place winners received cash awards of $250 and $100 respectively.

Congratulations to the 1996 winners and everyone that participated in the contest. Below are short reviews of each of the winning compositions.

MARIMBA WITH PIANO ACCOMPANIMENT

First place: *Duet for Marimba and Piano* by Thomas Briggs

Duet for Marimba and Piano by Thomas Briggs is a wonderful unification of marimba and piano. This first-place composition was written for two mallets on a low-A marimba. Opening with a flowing piano introduction, the marimba introduces the main theme in a bold and grand manner. Octave doubling is employed as well as an interesting imitative dialogue between the instruments. Shifting chromaticism is also used throughout this "tuneful" duet. Primarily based in 12/8 meter, Briggs gives the marimba a "bouncy" quality that is neither overdone nor boring.

The piano part is more than just an accompaniment. There are sections in which the piano and marimba are treated equally with several opportunities for the piano to play alone. However, the piano part is not very difficult and finding an accompanist for this duet should not be very difficult.

Overall, Briggs' *Duet for Marimba and Piano* is an interesting selection that can be utilized as a recital work with pedagogical opportunities. This nine-minute solo can be played by an intermediate to advanced player and should be considered by college teachers as an excellent addition to the two-mallet marimba repertoire. *Duet for Marimba and Piano* is available from Studio 4 Productions, Distributed by Alfred Publishing Company, P.O. Box 5964, Sherman Oaks CA 91413.

Second place: *San-Sui-Shi* by Mari Era

The second-place composition in the marimba/piano accompaniment category was *San-Sui-Shi* by Mari Era. The translation of the title is "Mountain Water Poem" and the composer accurately depicts the visual images of the title in the music. Utilizing a low-A marimba, Era writes for four mallets in this ten-minute solo. The music begins with cascading lines in the piano that decrease in intensity, allowing the marimba to enter on a soft pedal tone that slowly gathers strength. The marimba part tends to focus on either lyrical rubato lines that are linear in nature or rhythmical block chords. This juxtaposition is effective in combination with the mirroring piano accompaniment. The work has an ethereal ending with the marimba playing a soft ostinato as the piano recalls the introduction. *San-Sui-Shi* is available from the composer at 24-7-303 Daigo-Goryo-Higashiura-cho, Fushimi-ku, Kyoto, Japan, 601-13.

Third place: *Duet for Marimba and Piano* by Alexis Bacon

Another *Duet for Marimba and Piano* took the third-place prize. Aside from its name this duet by Alexis Bacon is in strong contrast to the first-place work by Thomas Briggs. Bacon's duet is a complex one-movement work that puts the listener on edge. The main thematic material is highly syncopated and Bacon chooses limited pitch material to develop the work. Using dissonance combined with interactive and unison piano writing, the duet constantly builds and increases in strength. Finally a "quasi" four-mallet chorale momentarily relieves the tension before Bacon winds up for the ending, which combines all of the elements of the work as the music reverts back to the opening material. *Duet for Marimba and Piano* can be performed with two or four mallets and is intended for the advanced performer and pianist. It is available from the composer at 2138 A Ohio Avenue, Cincinnati OH 45219.

STEEL DRUM ENSEMBLE

This is the first time that PAS has sponsored a composition contest for steel drum ensemble music, and there was one basic guideline: compositions sent in for competition had to be in "concert style" (rather than "pop style"). There is a fine line between "concert style" and "pop style" music, especially in a steel drum ensemble. In the view of the judges, the following compositions were acceptable under the competition guidelines. No transcriptions or arrangements were accepted.

First place: *For the Day* by Paul G. Ross

Paul Ross won both the first- and third-place prizes in the steel drum ensemble category. *For the Day* was the winning composition and it is scored for tenor, double tenor, double seconds, cello and bass pans as well as drumset. *For the Day* is by no means a "heavy" piece of music, yet it is not calypso either. However, drumset (in a "pop style") is used on both of Ross' winning compositions. This would probably lead most audiences toward a lighter frame of mind.

Written in a fast 3/8 meter, *For the Day* is an attractive work for steel band. Ross incorporates thick harmonies with a syncopated opening that gives the work a charged beginning. After two introductory statements, the theme is presented and Ross powers through the form as the piece builds steam. The texture is rather thick with the melody in the tenor pans throughout, but the music is convincing. The work lasts approximately eight-and-a-half minutes and would be perfect for any experienced steel drum band. *For the Day* is available from Pan Press, 523 North Liberty Street, Elgin IL 60120.

Second place: *The Truth Out There* by Khris Dodge

In contrast, Khris Dodge utilizes a true concert approach to the percussion writing in his second-place composition, *The Truth Out There*. The pan instrumentation is the same as *For the Day*, but Dodge adds three percussion parts including cymbals, tom-tom, mark tree, brake drum, congas, bass drum, gong, snare drum and triangle. Although many of these instruments are found in a typical steel drum band, they have been written here in a classical format. *The Truth Out There* revolves around changing meters and harmonic structures.

The themes are passed around the ensemble as the music develops, and the use of ostinato is not cumbersome. The energy is ever present as Dodge successfully presents this seven-minute selection in a "classical style." *The Truth Out There* would be an excellent choice for any advanced steel band program. It is available from the composer at 4327 E. Poe, Tucson AZ 85771.

Third place: *Realization* by Paul G. Ross

The third-place entry was Paul G. Ross' Realization. The instrumentation is identical to *For the Day* and it is about nine minutes in duration. *Realization* is a calypso-style composition complete with traditional "strumming" patterns. The tuneful melody is attractive and the organization of the music is impressive. Ross employs a variety of syncopated unison lines that help to make this selection groove. *Realization* is a demanding work conceived for an advanced steel drum ensemble. Available from Pan Press at the above address, *Realization* would be an enjoyable addition to any concert. PN

Mark Ford *is coordinator of percussion activities at East Carolina University in Greenville, North Carolina, chair of the PAS Education Committee and an Associate Editor of* Percussive Notes.

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HISTORICALLY *speaking*

PAS Composition Contest Winners, 1974–Present

Compiled by Frederick Fairchild, James A. Strain, Cheryl Copes and Lynn Glassock

THE FOLLOWING IS A LIST OF Percussive Arts Society composition winners, since the inception of the Composition Contest in 1974. Also indicated are the names of the judges, amounts of the prizes, titles of the compositions, and publishers, if known. It was the practice during the first few years of the contest to perform the first-place winner's entry at a PAS national or state convention. Corrections and updates to this list are encouraged.

1974

LARGE PERCUSSION ENSEMBLE

Judges: William Kraft, Gordon Peters, The Blackearth Percussion Group, Ramon Meyer, Stanley Leonard.

1st Prize ($500): Walter Mays—*Six Invocations to the Svara Mandala* (Belwin-Mills).

2nd Prize ($200): William Steinohrt—*Two Movements for Mallets* (Lang).

3rd Prize ($100): Marta Ptaszynska—*Siderals* (Piedmont [T. Presser]).

1975

KEYBOARD PERCUSSION SOLO

Judges: Gary Burton, Michael Rosen, Linda Pimentel, Peter Tanner, Martin Mailman.

1st Prize ($300): Luis Jorge González—*Mutables* (Kendor).

2nd Prize ($100): Andrew Frank—*Maneries of Garlandi* (Smith Publications).

3rd Prize (tie $25 each): Gordon Stout—*Two Mexican Dances* (Studio 4 [Alfred]); Reed Holmes—*Dream Quest*.

1976

TIMPANI SOLO

Judges: John Beck, Cloyd Duff, Vic Firth, Fred Hinger, Tele Lesbines.

1st Prize ($300): Murray Houllif—*Four Verses for Timpani* (Paul Price Publications).

2nd Prize (tie, $75 each): John Floyd—*Theme and Variations for Four Timpani* (Studio 4 [Alfred]); Marta Ptaszynska—*Classical Variations in Several Styles for Four Timpani*.

1977

PERCUSSION DUO

Judges: Warren Benson, Karel Husa, H. Owen Reed, Charles Owen, Robert Washburn.

1st Prize ($300): John B. Austin—*Designs with Refrain* (ACA)

2nd Prize (tie, $150 each): Edward M. Barnes—*Three Dances for Percussion Duo* (Ms.); Robert Lombardo—*Variations for Two Percussion* (ACA).

1978

PERCUSSION SOLOIST WITH PERCUSSION ENSEMBLE ACCOMPANIMENT

Judges: Marta Ptaszynska, Anthony Cirone, Mitchell Peters, Ronald LoPresti, Jan Williams.

1st Prize ($400): Michael W. Udow—*Bog Music* (ACA/Equilibrium).

2nd Prize ($200): Daniel Levitan—*Concerto for Marimba*.

3rd Prize (tie, $100 each): Murray Houllif—*Three Movements for Multi-Percussionist and Percussion Quartet* (Ms.); William J. Schinstine—*Sonata No. 4 for Timpani and Percussion Ensemble* (S and S).

1979

KEYBOARD PERCUSSION ENSEMBLE (3 OR MORE PLAYERS)

Judges: Gordon Peters, Gitta Steiner, Michael Rosen, John O'Reilly, Daniel Kessner.

1st Prize ($400): Luis Jorge González—*Invocations for Three Percussionists*.

2nd Prize ($200): Carla Scaletti—*Waves: A Concerto for Harp and Percussion Ensemble*.

3rd Prize ($100): Lawrence Hoffman—*Music for Six Percussionists* (Seesaw).

1980

SNARE DRUM SOLO

Judges: Murray Houllif, John O'Reilly.

1st Prize ($100): Eric White—*False Images* (Kendor).

2nd Prize (tie, $35 each): William Schinstine—*Recital Suite for Snare Drum* (Kendor); Chris McDermott—*A Solo for Two Hands and a Snare Drum*.

1980

VIBRAPHONE SOLO

Judges: Bill Molenhof, Allen Otte.

1st Prize ($100): Takayoshi Yoshioka—*Meditation* (Zen-On).

2nd Prize ($50): Larry Spivack—*Soliloquy* (Lang).

1980

DRUMSET SOLO

Judges: Ed Shaughnessy, John Beck.

1st Prize ($100): Eric White—*Two Sketches for Drum Set* (Kendor).

2nd Prize ($50): Thomas Nehls—*Warm Up Drums*.

3rd Prize ($25): Ron Fink—*Set Solos III* [now titled *Drum Set Suite*].

1981

KEYBOARD MALLET ENSEMBLE (3 OR MORE PLAYERS)

Judges: Terry Applebaum, Harold Jones, Daniel Kessner.

1st Prize ($500): Daniel V. Oppenheim—*4 Percussion*.

2nd Prize ($300): Jonathan B. McNair—*Intervals*.

3rd Prize (tie, $100 each): Moses Howden—*Hollow Madona* (Ms.); David Morris—*Octet* (Permus).

1982

UNACCOMPANIED SOLO MARIMBA

Judges: Terry Applebaum, Marta Ptaszynska, Leigh Howard Stevens.

1st Prize ($500): Christopher Deane—*Etude for a Quiet Hall* (Contemporary Music Project/Earthshine).

2nd Prize ($300): Donald Skoog—*Water and Fire* (Contemporary Music Project/KPP).

3rd Prize ($200): Bob Margolis—*Three Technical Sketches for Marimba* (Manhattan Beach Music).

1983

DUET FOR ONE PERCUSSIONIST AND ONE WIND INSTRUMENTALIST

Judges: Thomas Fredrickson, William Kraft, William Albright.

1st Prize ($500): Raymond Luedeke—*Fancies and Interludes IV for Bass Clarinet and Percussion* (ACA).

2nd Prize ($300): Raymond Luedeke—*Fancies and Interludes III for Horn and Percussion* (ACA).

3rd Prize ($200): David J. Colson—*List 1: Hotdogs for Oboe and Percussion*.

1984

MARCHING PERCUSSION (FEATURE CORPS STYLE)

Judges: George Tuthill, Fred Sanford, Jay Wanamaker.

1st Prize ($500): Jeffrey P. Funnell—*Time Warp* (Ms.)

2nd Prize ($300): Barry D. Bridwell—*Evolution*.

3rd Prize (Three way tie, $65 each): Glenn C. Fugett—*An Etude for Field* (Ms.); Willis M. Rapp—Arrangement of Thomas Gauger's *Gainsborough* (Ms.); Richard McLendon—*Medicated Goo II*.

1985

SOLO PERCUSSION WITH BAND/WIND ENSEMBLE

Judges: Donald Erb, Karel Husa, Alan Stout.

1st Prize ($1000): Robert Meyers—*Enigma Virginia*.

2nd Prize ($500): William Susman—*Exchanges*.

3rd Prize (tie, $150 each): Michael Udow—*Remembrance* (Equilibrium); John Serry—*Concerto for Percussion, Brass, and Percussion*.

1986

SOLO PERCUSSION WITH PERCUSSION ENSEMBLE (6 OR MORE PLAYERS)

Judges: Warren Benson, George Crumb, Michael Udow.

1st Prize ($1000): Yiu-kwong Chung—*Three Movements for Solo Marimba and Seven Percussionists* [now titled *Chariots Ballad*] (Chinese Percussion Development Center).

2nd Prize ($500): Lynn Glassock—*Four Interiors*.

3rd Prize ($300): Willie Anku—*GAHU: An African Model*.

1987

SOLO PERCUSSION WITH TRADITIONAL WOODWIND OR BRASS QUINTET

Judges: Samuel Adler, Ralph Shapey, Martin Mailman.

1st Prize ($1000): Tomoyuki Hisatome—*The Hopping Moon for Percussion and Woodwinds*.

2nd Prize ($500): Ramon Dana—*Sonata for Brass Quintet and Percussion*.

3rd Prize ($300): Daniel Moore—*Fantasy on Two American Folk Tunes*.

1988

LARGE PERCUSSION ENSEMBLE (8 OR MORE PLAYERS)

Judges: William Cahn, Michael Hennagin, Alan Schindler

1st Prize ($500): Steve Riley—*Declarative Stances* (Ludwig Music).

2nd Prize ($250): Blake Wilkins—*Twilight Offering*.

3rd Prize ($300): Dr. David Gillingham—*Paschal Dances*.

1989

SUITE FOR SOLO SNARE DRUM

Judges: Mitchell Peters, Anthony J. Cirone, Garwood Whaley.

1st Prize ($300): Guy Gauthreaux—*American Suite for Unaccompanied Snare Drum* (Meredith).

2nd Prize ($200): Dr. Jack Jenny—*At Odds, Suite for Solo Snare Drum* (Permus).

3rd Prize ($100): Daniel Adams—*Variation Sans Theme* (Studio 4).

1990

UNACCOMPANIED VIBRAPHONE SOLO

Judges: Gordon Stout, Richard Gipson, Dave Samuels.

1st Prize ($500): Robert Stright—*Six Poems* (Ludwig).

2nd Prize ($300): Thomas Briggs—*Reminiscence for Solo Vibraphone* (Pioneer).

3rd Prize (tie, $100 each): Lynn Glassock—*Reflections* (Studio 4); Brad Stirtz—*Tribute.*

1991

UNACCOMPANIED 5-PIECE DRUMSET SOLO

Judges: Louie Bellson, Bob Breithaupt, Ed Soph.

1st Prize: Robert Stright—*Melodies for Drumset* (Ludwig).

2nd Prize: Glen A. Bush—*Moose and Squirrel are Friends.*

3rd Prize: Gerald M. Heslip—*Who's Kit is This?* (Kendor).

1992

SOLO MARIMBA (LOW A)

Judges: Nancy Zeltsman, Gordon Stout, Daniel Levitan.

1st Prize ($500): Gary Smart—*The Season* (Meredith).

2nd Prize ($250): Christopher Deane—*Three Shells* (Earthshine).

LARGE PERCUSSION ENSEMBLE (8-10 PLAYERS)

Judges: Richard Gipson, Philip Parker, Michael Udow.

1st Prize ($500): Christopher Coleman—*Cat Spanking: A Fantasy for Percussion* (C. Alan).

2nd Prize (tie, $250 each): Duane Heller—*Scena*; Anthony Scott Watson—*Dark Chase.*

1993

PERCUSSION DUO (SINGLE INSTRUMENT OR SMALL-TO-MEDIUM MULTIPLE SET-UP FOR EACH PERFORMER)

Judges: Frank Wiley, Sydney Hodkinson, Christopher Deane.

1st Prize ($500): Dan Knipple—*Recital Duo (For Rudimental Snare Drum with Pedal Bass Drum and Concert Snare Drum with Hi-Hat)* (CPP/Belwin).

2nd Prize ($250): Dave Roth—*Harmony—Three Episodes for Percussion.*

3rd Prize ($100): Paul Swenson—*An Index of Gasses.*

KEYBOARD PERCUSSION ENSEMBLE (5-8 PLAYERS)

Judges: John Rausch, David Gillingham, David Long.

1st Prize ($500): Cynthia C. Barlow— *Nomen Solers, a marimba quintet* (Southern Music).

2nd Prize ($250): Dan Heslink—*Fantasia for Bar Percussion Instruments.*

3rd Prize ($100): Thomas E. Suta—*Ice Princess.*

1994

MARIMBA AND VOICE (LOW A OR LOW F ACCEPTABLE FOR MARIMBA)

Judges: Dan McCarthy, Joseph Packales, Michael Burritt.

1st Prize ($500): Lynn Glassock—*5 Songs for Voice and Marimba* (C. Alan).

2nd Prize ($250): Bruce Roberts—*Dona Eis Requiem* (C. Alan.

3rd Prize ($100): Douglas Ovens—*She Sings*....

SMALL PERCUSSION ENSEMBLE (3-5 PLAYERS)

Judges: Jared Spears, Bill Cahn, Steve Hemphill.

1st Prize ($500): David Minnick—*Telemilaro.*

2nd Prize ($250): Edward Smaldore—*Episodes for Percussion Quartet.*

3rd Prize (tie, $100 each): David McIntyre—*Caronomosaic*; Kevin Kaspar—*Bergamo Suite.*

1995

VIBRAPHONE SOLOIST WITH PERCUSSION ENSEMBLE (5-8 PLAYERS)

Judges: Arthur Lipner, David Long, J.C. Combs.

1st Prize ($500): David Johnson—*Quartz City* (Pioneer Percussion).

2nd Prize ($250): Stephen Lima—*Alma Sagrada.*

3rd Prize ($100): Robert Cossom—*Bunyip.*

SOLO PERCUSSIONIST (SMALL TO MEDIUM SET-UP WITH TAPE (CASSETTE)

Judges: Otto Henry, Jack Stamp, Thom Hutcheson.

1st Prize ($500): Thom Hasenpflug—*South of Jupiter* (Media Press).

2nd Prize ($250): Jeffrey Peyton—*The Final Precipice.*

3rd Prize ($100): Bruce Hamilton—*Edge (Corrugated Box).*

1996

SOLO MARIMBA (LOW A) WITH PIANO ACCOMPANIMENT

Judges: Paul Siskind, Geary Larrick, Douglas Walter.

1st Prize ($500): Thomas Briggs—*Duet for Marimba and Piano* (Studio 4 Productions).

2nd Prize ($250): Mari Era—*San Sui Sui.*

3rd Prize ($100): Alexis Bacon—*Duet for Marimba and Piano.*

STEEL DRUM ENSEMBLE (CONCERT STYLE, NO TRANSCRIPTIONS OR ARRANGEMENTS)

Judges: Mat Britain, Michael Carney, David Walton.

1st Prize ($500): Paul G. Ross—*For the Day* (Panyard, Inc.).

2nd Prize ($250): Khris Dodge—*The Truth Out There.*

3rd Prize ($100): Paul G. Ross—*Realization for Steel Band.* PN

(Reviews of the 1996 contest winners appear in the Selected Reviews section of this issue.)

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TUBAPHONES

TUBAPHONE
Donated by Carroll Bratman

Originally called a *tubuscampanophone*, the *tubaphone* was designed in England before World War I to complement the four-row wooden xylophone. Popular as a solo instrument in military band music, it is also featured in Khachaturian's *Gayane* ballet.

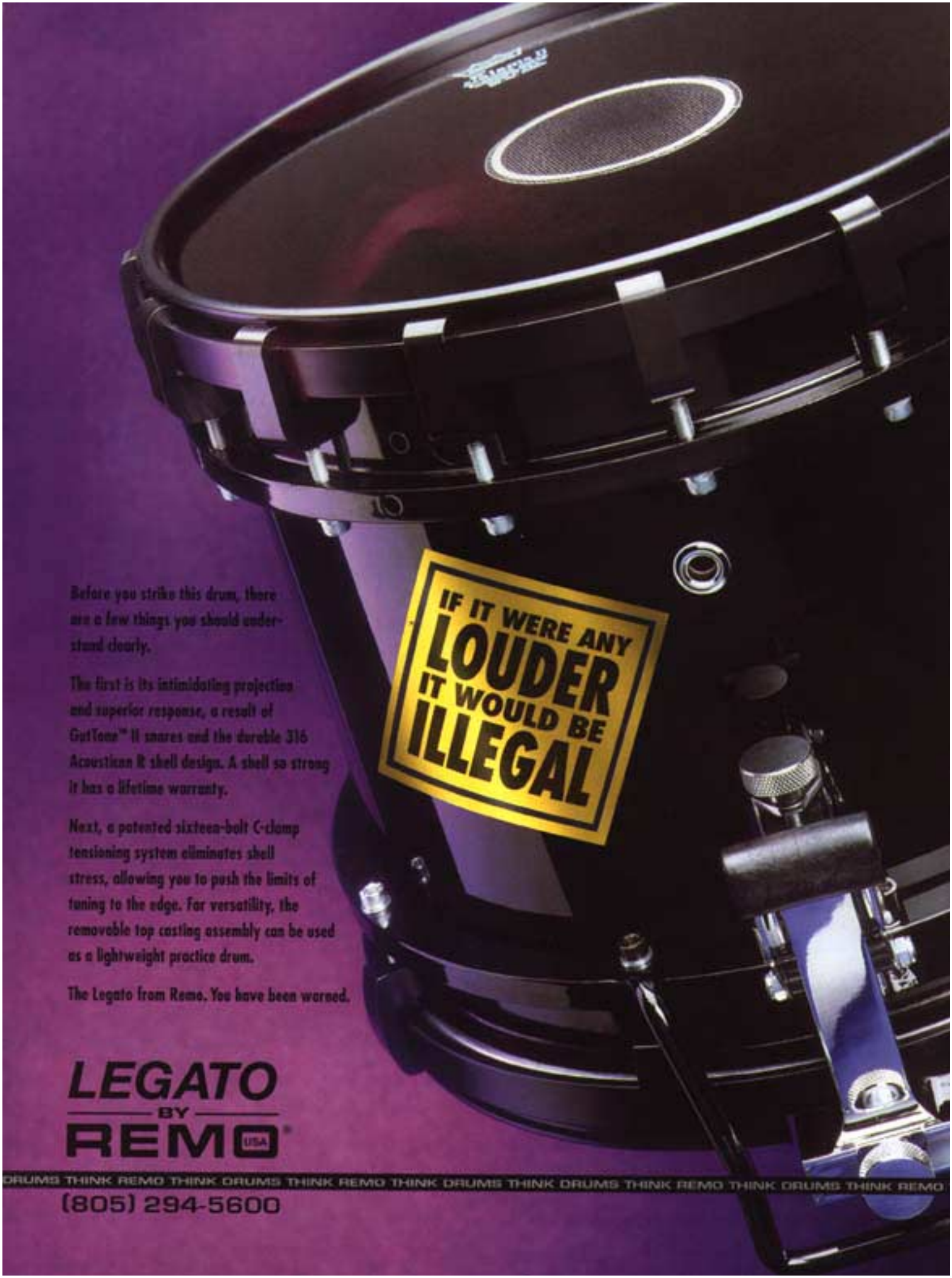
TUBOLA
Donated by Emil Richards

This instrument was purchased from the Disney Studios where it was used on cartoon recordings from 1945–1980. It is played by using flat leather mallets or the soles of shower shoes striking the tops of the tubes. The sound produced is a unique "pop."

TURKISH TUBEPHONE
Donated by Gordon Peters

This instrument has two octaves of brass tubes suspended by thin string from within a wooden frame. The tubes swing when struck, creating a vibrato effect.

PERCUSSIVE ARTS SOCIETY MUSEUM • 701 NW Ferris Avenue • Lawton, Oklahoma • Phone: (405) 353-1455 • MUSEUM HOURS: 8 a.m.–5 p.m. Monday–Friday, 10 a.m.–6 p.m. Saturday, 1–6 p.m. Sunday



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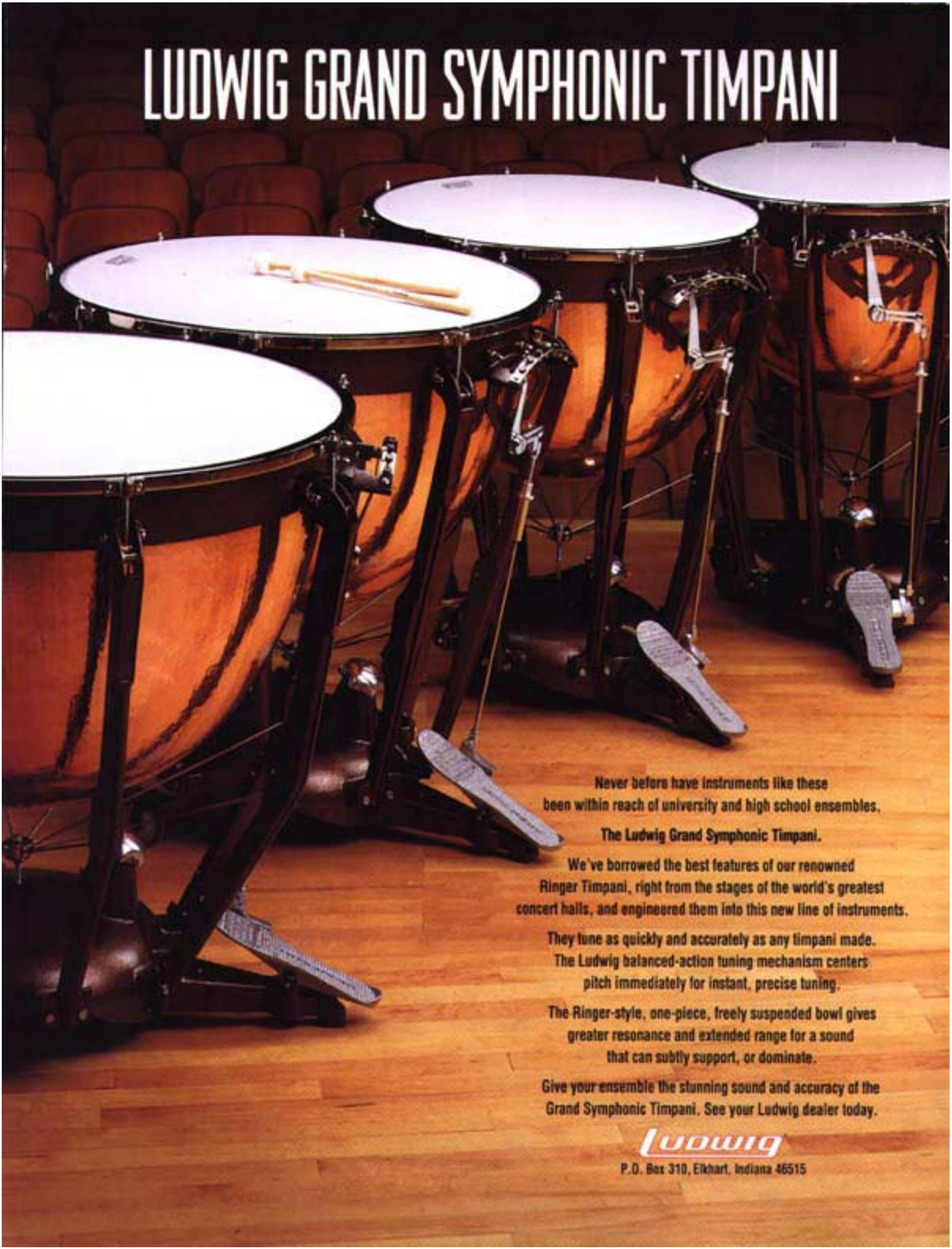

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