

# Percussive Notes

The official journal of the Percussive Arts Society • Vol. 35, No. 6 • December 1997

## 1997 PAS

## Hall of Fame

**Tony Williams**

**George L. Stone**

**Alexander Lepak**

**Shelly Manne**

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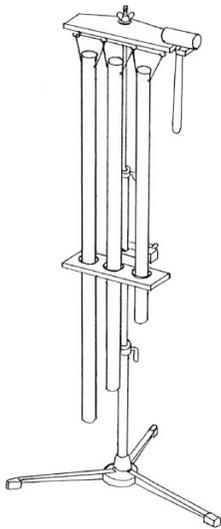
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(year specifies date of induction)

**Keiko Abe, 1993**  
**Henry Adler, 1988**  
**Frank Arsenault, 1975**  
**Elden C. "Buster" Bailey, 1996**  
**Remo Belli, 1986**  
**Louis Bellson, 1978**  
**James Blades, 1975**  
**Carroll Bratman, 1984**  
**Harry Breuer, 1980**  
**Gary Burton, 1988**  
**John Cage, 1982**  
**Jim Chapin, 1995**  
**Vida Chenoweth, 1994**  
**Bobby Christian, 1989**  
**Michael Colgrass, 1987**  
**Alan Dawson, 1996**  
**Cloyd Duff, 1977**  
**Vic Firth, 1995**  
**Alfred Friese, 1978**  
**George Gaber, 1995**  
**Billy Gladstone, 1978**  
**Morris Goldenberg, 1974**  
**Saul Goodman, 1972**  
**George Hamilton Green, 1983**  
**Lionel Hampton, 1984**  
**Haskell Harr, 1972**  
**Lou Harrison, 1985**  
**Sammy Herman, 1994**  
**Fred D. Hinger, 1986**  
**Richard Hochrainer, 1979**  
**Milt Jackson, 1996**  
**Elvin Jones, 1991**  
**Jo Jones, 1990**  
**Roy Knapp, 1972**  
**William Kraft, 1990**  
**Gene Krupa, 1975**  
**Alexander Lepak, 1997**  
**Maurice Lishon, 1989**  
**William F. Ludwig II, 1993**  
**William F. Ludwig, Sr., 1972**  
**Shelly Manne, 1997**  
**Joe Morello, 1993**  
**Clair Musser, 1975**  
**John Noonan, 1972**  
**Red Norvo, 1992**  
**Charles Owen, 1981**  
**Harry Partch, 1974**  
**Paul Price, 1975**  
**Buddy Rich, 1986**  
**Emil Richards, 1994**  
**Max Roach, 1982**  
**James Salmon, 1974**  
**Murray Spivack, 1991**  
**George L. Stone, 1997**  
**William Street, 1976**  
**Edgard Varèse, 1980**  
**William "Chick" Webb, 1985**  
**Charley Wilcoxon, 1981**  
**Tony Williams, 1997**  
**Armand Zildjian, 1994**  
**Avedis Zildjian, 1979**

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*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®).*



## A Very Good Year

BY GENARO GONZALEZ

**I** WOULD LIKE TO BEGIN MY message by recognizing the outstanding job that Theresa Dimond did as Host of PASIC '97 in Anaheim, California a few weeks ago. Thanks to the PASIC '97 local planning committee: John Bergamo, Dave Black, Tad Carpenter, Carol Calato, Vera Daehlin, Steve Ettleson, Mike Fisher, Jon Graff, Greg Goodall, Katherine Hagedorn, David Henkel, Lloyd McCausland, Steve Pemberton, Mitchell Peters, Jerry Steinholtz and Mark Zimoski for their efforts in making PASIC '97 such a success. Thanks also to the supportive percussion industry for their contributions that made PASIC '97 possible. And finally, thanks to PASIC Logistic Coordinator Karen Hunt and PAS Executive Director Randy Eyles for their Herculean efforts coordinating all PASIC '97 related activities.

One of the highlights of PASIC '97 was the Hall of Fame Banquet, which was held on Friday, November 21. At this year's banquet four individuals were inducted into the prestigious PAS Hall of Fame: Alexander Lepak, Shelly Manne, George L. Stone and Tony Williams. Those individuals are featured in this issue of *Percussive Notes*.

In addition, several individuals were

recognized for their outstanding contributions to PAS. Lennie DiMuzio, of the Avedis Zildjian Co., received the 1997 President's Industry Award. Steve Houghton was recognized with the Outstanding PAS Supporter Award, and Marshall Maley, president of the Virginia chapter of PAS, received the Outstanding Chapter President Award. Finally, Karen Hunt received the Outstanding Service Award and Theresa Dimond received the Award of Appreciation for her role as PASIC '97 Host.

At the Board of Directors meetings held at PASIC '97, outgoing Board members Rebecca Kite, Rick Mattingly, Mitchell Peters and Ed Soph were recognized with the Award of Appreciation for their service to PAS as members of the Board of Directors.

In my report to the Board of Directors at PASIC '97, I updated the Board about the status of the many projects and goals that the Board targeted for 1997. I am pleased to report that a majority of our stated goals have been successfully met, and we continue to focus on projects that require additional research or funding.

In addition, 1997 has seen a great deal of upgrading of our office equipment at the PAS headquarters in Lawton, Oklahoma. Recent office improvements have included a new computer system, a new telephone system and a new fax machine. A new copy machine will soon be purchased. These upgrades will help our office staff service all PAS members in a more efficient manner.

In other office-related news, we now

have two new full-time employees in the PAS office. Staff members Shawn Brown and Linda Gunhus recently left PAS. I would like to thank both Shawn and Linda for their devoted service to PAS during their time of employment. With Shawn and Linda's departure, we welcome Graphic Designer Hillary Henry and Publications/Marketing Manager Teresa Peterson. Both Hillary and Teresa come to PAS with strong credentials, and we look forward to their positive contributions to PAS.

As I reflect upon my first year as PAS President, I am very excited about the accomplishments of the last several months, and remain very positive about the goals that lie ahead for PAS.

I wish all of you a joyful holiday season and a Happy New Year in 1998. PN

### PASIC '97 SCHOLARSHIP WINNERS

PAS congratulates the eleven PASIC scholarship winners and thanks the PAS New York and Texas Chapters, the McMahan Foundation, and the six PAS Sustaining Members for supporting this important program:

- PAS New York Chapter PASIC Scholarship—Gary John Moritz
- PAS Texas Chapter PASIC High School Scholarship—Dwight Knoll
- PAS Texas Chapter PASIC College Scholarship—Jeremy Rehbein
- PAS Texas Chapter/Pro-Mark PASIC Scholarship—Yu-Jung Huang
- Avedis Zildjian PASIC Scholarship—Michael LaMattina
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- William F. Ludwig, Jr. PASIC Scholarship—Victoria Schmidtberger
- McMahon Foundation PASIC Scholarship—Stephanie Carr
- Remo, Inc. PASIC Scholarship—Darin Kamstra
- Sabian PASIC Scholarship/Canadian Student—Victoria Schmidtberger
- Yamaha PASIC Scholarship—Raymond Aldredge III

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## Teamwork

BY RICK MATTINGLY

ONE OF THE JOYS OF SERVING as editor of this publication is that I get to work with so many talented people. *Percussive Notes* is a team effort, and each issue benefits not only from the input of the various editors and writers, but also from several other individuals who strive to ensure that the material will be presented clearly and accurately.

We have recently had some staff changes, and so I would like to recognize and thank several people for their contributions to *Percussive Notes* and the PAS over the past several years.

Shawn Brown wore several "hats" over the past few years, including Director of Publications, Art Director and Advertising Manager for *Percussive Notes*, and Editor of *Percussion News*. Her photography graced many *Percussive Notes* covers, features, "museum pages" in the back of the magazine, and newsletter coverages of PASIC, and the T-shirts she designed for the last several PASICs and for the PAS Museum have been very popular. She also drew on her experience as a newspaper reporter to write press releases for the PAS and occasional articles for *Percussive News*, and Shawn was the one who edited my articles, saving my you-know-what on several occasions.

Her greatest joy was in graphic design, and long-time members of the society can attest to how much the look of the magazine improved during her tenure. Shawn had an amazing talent for finding the right graphic elements to accompany articles, and for arranging everything artistically and efficiently.

Working with Shawn was inspiring, not only because of her creativity but also because of her "can do" attitude and her commitment to doing whatever was necessary to get it right. She has now taken a job that will allow her to focus entirely on design work, but she has continued to be available to the PAS as a consultant during this time of transition. I personally wish her success and fulfillment in her new job, and will always be proud of the work we did together.

A week after Shawn left, Publications Assistant Linda Gunhus also left, due to her husband being transferred to another

state. Much of Linda's work was uncredited and "behind the scenes," as she did much of the technical work involved in preparing the raw material of *Percussive Notes* (e.g., word processor files, photos) for layout, and she also did some of the layout work for *Percussion News* and various other PAS forms and documents.

Another behind-the-scenes person was *Percussive Notes* proofreader Eileen Mance. She was especially helpful with non-English terms that often popped up in articles, and her ability to spot typos and improve punctuation helped "raise the bar" on the overall quality of the magazine.

Finally, I'd like to thank Kathleen Kastner for her work as co-editor of the Research section of *Percussive Notes*. Her expertise will continue to benefit percussionists, scholars and historians of the future who refer back to articles she wrote and edited, and while her current job responsibilities prevent her from continuing to serve as an editor, I hope she will continue to contribute articles to *Percussive Notes* from time to time. Just because you no longer live at home (so to speak) doesn't mean that you're not still part of the family!

Although there is a certain sadness connected with the departure of people who have made valuable contributions, we also have the opportunity to bring new people in who have fresh ideas and energy. I am happy to welcome Teresa Peterson and Hillary Henry to the fold, both of whom bring a wealth of expertise to their jobs. Teresa is now serving as Managing Editor and Advertising Director of *Percussive Notes*, and Hillary is our new Art Director.

Both will, undoubtedly, acquire other "hats" as they settle into their new jobs. (Teresa has already assumed proofreading responsibilities, based on her journalism background.) They've had a lot of information to absorb quickly, and starting jobs at the PAS headquarters just a few weeks before PASIC absolutely qualifies as "jumping in at the deep end." But both are positive, creative individuals, and I look very forward to the work we will all do together.

PN

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## REBOUNDS

### KUDOS

I wanted to say thank you to all those who've been working on *Percussive Notes*. I think it's a great magazine. There's a ton of information on all forms of percussion. I'm a percussionist and student teacher. Teaching my percussion students anything but marching is difficult. Articles like "Samba and Mambo Rhythms for the Marching Percussion Section" and "Teaching the Double-Stroke Roll" are great articles that also help to expand and improve the consciousness of the drumline. I find everything about the various articles interesting. It's great to read about keyboard percussion and orchestral percussion in the same magazine (those being my forte). These articles have increased my musicianship and knowledge, and I've only been a member a year! Keep up the good work.

VINCENT GUMKOWSKI  
*New Orleans, Louisiana*



## PASIC '98 Orlando, Florida, November 4–7, 1998

BY BETH RADOCK

**C**ONGRATULATIONS TO Theresa Dimond and her committee for a great PASIC '97 in Anaheim! It was an exciting, well-organized and thought-provoking convention.

It takes months to reflect on the terrific performances, workshops, friendships and ideas that took place in four fast days. What an inspiration—and as usual, a big challenge to follow! We are ready to “roll” from “Mickey west” to “Mickey east” in Orlando for PASIC '98.

PASIC '98 will be held at the brand-new Orange County Convention Center in Orlando—the third-largest convention center in America. We are very excited that this will also mark the first PASIC in Florida. An exceptional organizing committee composed of performers and teachers throughout Florida are already

working to make PASIC '98 a landmark convention with plenty of Florida hospitality.

The Orange County Convention Center is located in the middle of the action in Orlando. Our host hotel is the new Clarion hotel right next door. It is a full-service resort hotel near many restaurants, shows and clubs on south International Drive. You will see why Orlando has become one of the most talked-about cities in America over the past ten years.

When you are not honing your pataflafas you can visit any of 66 attractions, including the world's most renowned theme parks. The world famous Walt Disney World Resort—including the Magic Kingdom, EPCOT, Disney-MGM Studios, Disney Pleasure Island, Down-

town Disney and the new Animal Kingdom—is five miles away. Sea World is one mile away and Universal Studios Florida is two miles from the Convention Center. Water parks, golf, air boats, outlet malls and fine dining are also close by. We will be nine miles south of downtown Orlando, twelve miles from beautiful Winter Park and a quick sixty minutes from Daytona and Cocoa beaches, Cape Canaveral, Tampa, Clearwater, and Busch Gardens. Location Location Location!

We are planning some very special convention activities at PASIC '98 and hope that you will make every effort to be with us. Take in the beautiful Sunshine State, bring the family and don't forget your stick bag. We can't wait to see you in Orlando next November!

PN



# PERCUSSIONS

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on the world of percussion arts

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# Alexander Lepak

By James Strain

For fifty years, Alexander Lepak, co-author of the famous *Friese-Lepak Timpani Method*, has been playing timpani in his hometown with the Hartford Symphony.

His founding of the percussion department in the late 1940s and the percussion ensemble in 1950 at the Hartt School makes it one of the oldest university percussion programs in the United States. In addition to percussion, the now-retired Professor Emeritus of Theory and Percussion also taught Ear Training and conducted the Hartt Concert Jazz Band, which he founded in 1955.

Lepak's career in music began as a youth in his home. His father, a Polish immigrant, arrived in the United States with a violin under his arm. "I was one of ten children," recalls Lepak, "and we always had a musical group playing polkas or waltzes from the old country." After hearing a performance in which the timpani were out of tune, Lepak auditioned and won the position of timpanist in his high school orchestra, and then began studying theory with Ralph Baldwin. He began to compose and arrange music, and performed in various clubs and hotels with both John Mehegan and Paul Landerman's Orchestra.

Lepak served as the conductor of the Marines' 3rd Brigade Orchestra during World War II, seeing combat while sta-

tioned in Samoa, the Marshall Islands and Guam, all the time performing concerts throughout the islands. When the war ended, he relocated to New York, performing with orchestras of Bob Chester, Les Elgart and Raymond Scott. It was during this time that he began his studies with Henry Adler and Alfred Friese. When the first of his ten children was born, he returned to finish his degree at Hartt, graduating *cum laude* in 1950 and immediately being appointed to the

theory and percussion faculty.

Although Lepak had early opportunities to leave Hartford for a tour with Duke Ellington and to take a timpani position with the Pittsburgh Symphony, his family ties to Hartford always won out. In 1991, Lepak retired from the Hartt School having been honored as the 1981 Alumnus of the Year and having received the 1986 Hartford Artists Collective Honors Award for contributions to African-American music and the Roy E. Larsen Award for Excellence in Teaching.

His successor, Benjamin Toth, says, "The most impressive thing about Mr. Lepak is his versatility as a musician. He is constantly changing hats from an orchestral timpanist, to a big band drummer, to a jazz



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teacher, to a percussion teacher—both classical and jazz—to a music-theory professor, and then to both composer and publisher roles. I realized this the first week I was in Hartford when I heard him go from performing as timpanist with the Hartford Symphony to playing a jazz drumset gig the very next day!”

Regarding his teaching philosophy, Lepak says, “Every student is a teacher’s responsibility. I was always interested in them as people—not only as musicians.” His teaching career at The Hartt School and for the National Youth Orchestra of Canada has created a list of students that reads like a who’s who of percussion, including composers/publishers Stuart Smith and Michael LaRosa, recording artists Emil Richards, Joe Porcaro and Judy Chilnick, Noble & Cooley drum designer Bob Gatzen, Prague Percussion Project founder Amy Barber, jazz drummer Eric McPherson, African drum manufacturer and performer Joe Galeota and Milwaukee Symphony timpanist Tele Lesbines, as well as Bill Hayes, Bob Zimitti, Thad Wheeler, Ed Mann, Brian Johnson, Brian Slawson, Frank Vilardi, Tom Oldakowski, Ira Newman and dozens of others.

Many of these former students were anxious to comment on their former teacher. Emil Richards

wanted everyone to know that, “Al is a wonderful, great person. He became the father-image to all of

his students.” Judy Chilnick said that he is “the ultimate pedagogue—a player with a specific method of teaching. Although he has a laid-back personality, his teaching method is very forceful and results in each of his students being armed with all the necessary tools they need to earn a living in the real world, whether it’s a Broadway show, a big band, 20th-century music or a symphony orchestra.”

Bob Gatzen, a noted product designer in the drum industry, stated that, “Al’s diversification is his strongest suit and he prepares his students in that way. He plays wonderful timpani, great drumset and mallets, and can improvise in all styles from trios to big band. He influences his students by recognizing each one’s individual strengths, desires and goals.”

In addition to teaching, Lepak has contributed significantly to the world of percussion as a noted performer, composer and publisher. He can be heard as timpanist on numerous recordings with the Hartford Symphony on the Vanguard and Decca labels. During a 1979–80 sabbatical spent in Hollywood he recorded soundtracks for *Star Trek*, *The Jerk*, *Shogun*, numerous television shows, and Frank Sinatra’s *Trilogy* album.

Lepak has composed or arranged numerous jazz compositions for the Hartt Concert Jazz band and for percussion ensemble, and in addition to the world-famous *Friese-Lepak Timpani Method* he has contributed a significant body of literature for percussion education and performance. His best-known works include *Thirty-two Solos for Timpani*, *50 Contemporary Snare*

*Drum Etudes*, *Concerto for Mallet Instruments*, *Suite for Solo Vibraphone*, *Control of the Drum Set* and the popular *Crescendo* for percussion ensemble. Most of Lepak’s music and methods are available through Windsor Publications, which he founded in 1967.

Asked about his early influences, Lepak cites Alfred Friese as his most influential teacher. “Friese was very systematic,” Lepak says. “His lessons were planned to obtain slow and deliberate results. His technique was based on a fulcrum approach with the wrists and hands using a turning motion.” For drumset he cites “Chick” Webb as his childhood idol, humbly admitting to following Webb from gig to gig to hear him play.

As a seasoned teacher and performer (he’s performed Bartok’s *Sonata for Two Pianos and Percussion* more than fifty times!), Lepak suggests that percussionists should “always listen critically to the music. Identify the various ways composers combine instruments. In this way you’ll have a better understanding of your role as a percussionist and be able to contribute musically and artistically to the performance.

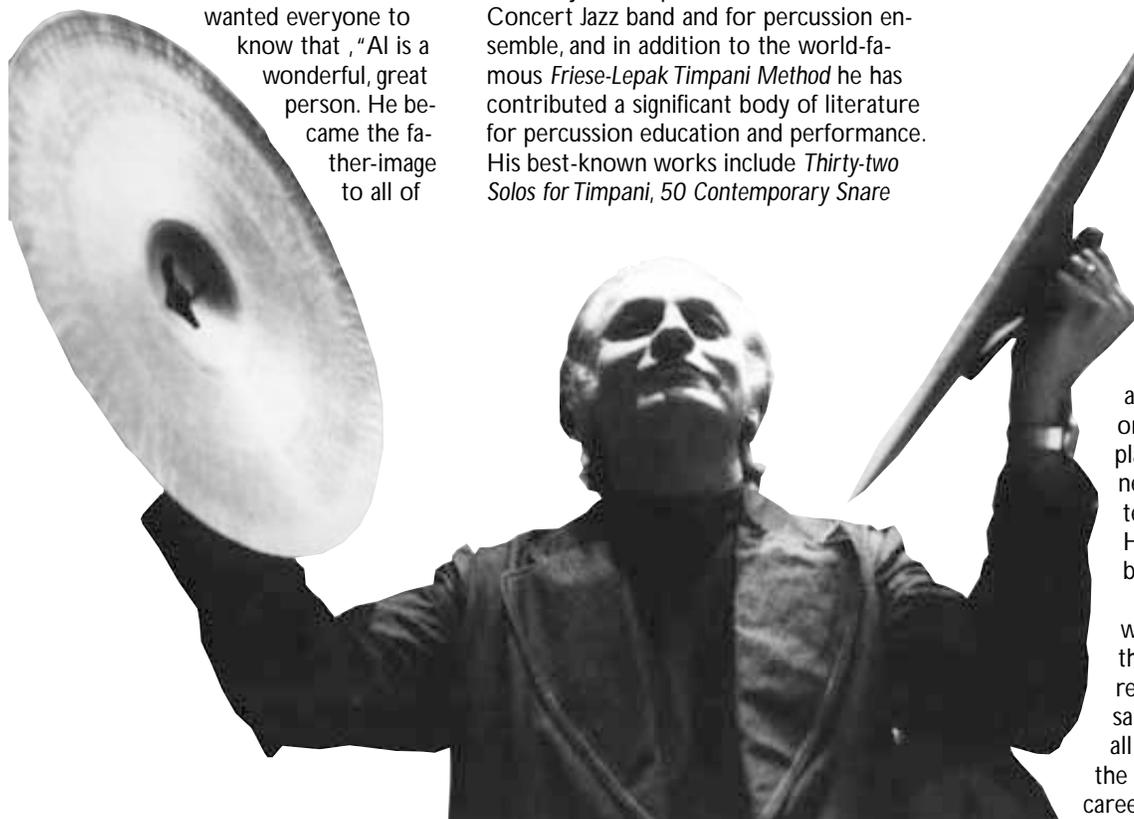
“The most important aspect of playing timpani is the tuning,” he says. “You can have great technique, but if the pitch is bad you’re in trouble. I never teach

with gauges. I strongly encourage young percussionists to study another instrument, like piano, to learn pitch and harmony, and reinforce that with sight-singing. Sing, sing, sing!”

Since retiring as a teacher, Lepak fills some of his spare time by painting (to see some of his early artwork, look at the cover of *Crescendo* or his drumset books) and playing tennis. Beginning next fall, he will again be teaching timpani at the Hartt school on a part-time basis.

Lepak says he is “overwhelmed” by his election to the PAS Hall of Fame. “I’ve received a lot of awards,” he said, “but to be included with all of these great musicians is the greatest honor of my career.”

PN



# Shelly Manne

By James Strain

**Widely regarded as a most versatile and musical drummer, Shelly Manne (1920–1984) joins the ranks of other prestigious PAS Hall of Fame members.**

A founding father of the West Coast jazz scene in the 1950s, Manne possessed a phenomenal technique, which he channeled into some of the most creative, lyrical drumming ever heard. His solos were unique, sometimes humorous, and above all else, musical.

When asked how Shelly might have responded upon receiving the Hall of Fame award, his widow, Florence "Flip" Manne, replied: "He would be astounded by how many people remember him, and deeply humbled to be honored by this award. Just before his death he remarked that there were so many new young lions playing drums he didn't think anyone knew who he was any more."

Shelly's father, Max Manne, himself a famous drummer, exposed Shelly to a life of music from early childhood. As his father worked at the Roxy in New York City, Shelly was aware of the talents of PAS Hall of Famer Billy Gladstone at Radio City Music Hall, and after a brief attempt at the saxophone, Manne took his first drum lesson from Gladstone in the basement of the famous hall. In a *Modern Drummer* interview conducted just a few months before his death, Manne related the story as follows: "Billy was like a second father to me. I'll never forget that

first lesson he gave me. Billy put me in that room downstairs at Radio City Music Hall where they kept all the percussion instruments. He showed me how to set up the drums I got and how to hold the sticks. Then he put Count Basie's 'Topsy' on the phonograph, and as he walked out of the room, he said, 'Play!' That was my first lesson, and I've been grateful for that ever since."

As a teenager, Manne played for bands on trans-Atlantic liners, and he made his recording debut with Bobby Byrne's band in 1939. After playing with Joe Marsala's combo, Bob Astor, Raymond Scott, Will Bradley and Les Brown, Manne joined the Coast Guard from 1942 until 1945. Following World War II, he went on the road with Stan Kenton's band, and soon found himself working with tenor saxophonist Charlie Ventura's sextet featuring Kai Winding on

trombone, Lou Stein on piano and Buddy Stewart on vocals. Manne then joined Woody Herman's big band, and returned to the road with Kenton from 1950–51.

The most significant change of Manne's career occurred in 1952 when he and his wife made the decision to leave New York and relocate in Southern California. Although Shelly has made mention of his disdain for the use of drugs in the New York jazz scene at that time, the move to California was due primarily to the fact that he and his wife loved the area and were looking for a place to pursue not only their love of music, but their love of horses. In addition to Shelly's success as a musician, he was well-known in the horse industry, winning numerous awards for Standard-Bred Trotters. The Mannes' breeding books are currently in preparation for display in the Saddle Horse Museum in Lexington, Kentucky.

The move to California allowed Manne the opportunity to experiment in numerous types of ensembles, as well as an opportunity to contribute widely to the Hollywood studio scene. In addition to establishing the West Coast jazz move-



# 1997 PAS Hall of Fame

ment with Howard Rumsey's Lighthouse All-Stars and Sonny Rollins, Manne assembled and led numerous groups under his own name. Among these were Shelly Manne and His Men, which featured trumpeter Stu Williamson, alto saxophonist Charlie Mariano, pianist Russ Freeman and bassist Leroy Vinnegar. Although this group recorded several albums for Contemporary Records, the most-often mentioned selection is Manne's rendition of Bud Powell's "Un Poco Loco," which features an extended, and very creative, drum solo.

A unique recording opportunity arose in 1956 when Manne teamed up with pianist Andre Previn and bassist Leroy Vinnegar to produce the first jazz album of a Broadway score. Their version of *My Fair Lady* became the best-selling jazz album for that year.

Manne's television and movie credits number in the hundreds, and he was well-known not only for performing, but for composing several scores as well. Among his best known efforts at composing are his unusual scores for the television series *Daktari*, the motion picture scores for *Trial of the Catonsville Nine* and *Trader Horn*, and a musical score for a Los Angeles production of Shakespeare's *Henry IV*.

He instructed Frank Sinatra in the drumming sequences for *The Man With The Golden Arm*, and other film credits include *The Five Pennies* in 1958 and *The Gene Krupa Story* in 1959. From 1960 to 1972 Manne operated his own nightclub, Shelly's Manne-Hole, in Hollywood. Although he performed there with his own groups as often as his busy schedule permitted, the club was host to almost every combo and big band that came through Hollywood during that time, frequently featuring other inspirational drummers such as Tony Williams and Elvin Jones.

Regarding Manne's style and versatility in the studio, L.A. studio percussionist Emil Richards recalls that, "Shelly played music—not drums. He was an innovator on the skins and introduced many avant-garde instruments or sounds, such as the waterphone or putting rice on a drum-head, into the recording studios. He was the liveliest, funniest, most wonderful person to be around."

Los Angeles studio percussionist Joe Porcaro recalls that, "Shelly was the wittiest person. He was always a joy to be

around. When I first went out to L.A., I played with Chet Baker at Shelly's Manne-Hole. Shelly knew I was new in town, and was very kind to

three Grammy nominations.

During his career he recorded in almost every type of music conceivable, from the combos of the swing era to the first albums by Ornette Coleman, as well as



me. He was such a giving person that he helped me get work in the studios on his *Daktari* series and then on the movie *Sweet Charity*."

Manne continued to be active on the studio scene until his death in 1984, receiving numerous awards including the Los Angeles Chapter of NARAS Most Valuable Player in 1980 and 1983. Just before his death, Manne was honored by Los Angeles mayor Tom Bradley and the Hollywood Arts Council when they declared September 9, 1984 as Shelly Manne Day. Other awards include over thirty presentations from *Down Beat* magazine, *Metro-nome* magazine, *Playboy* magazine and *Melody Maker* magazine polls, as well as

with such artists as Oliver Nelson, Mahalia Jackson, the L.A. 4, and film scores by Jerry Goldsmith.

Recordings of Manne's own groups can be found on Contemporary Records, Capitol Records, Atlantic Records, Impulse, Mainstream and Flying Dutchman Records, as well as other international labels. Those who want to know more about the wonderful music and life of Shelly Manne might look for a new biography, *Sounds of the Different Drummer*, written by Jack Brand and published by Percussion Express, or visit the exhibit of his instruments that was graciously donated to the PAS Museum in Lawton, Oklahoma by Florence "Flip" Manne. PN

# George Lawrence Stone

By Rick Mattingly

The small announcement that appeared in the December 1935 issue of *Leedy Drum Topics* gave no hint that drum history was about to be changed.



"Geo. Lawrence Stone, famous Boston drummer who conducts the country's largest drum school at 61 Hanover St., Boston, Mass., is now offering a new book of drum technique (not rudiments) which will definitely improve one's drumming by a series of exercises for the sticks. Any drummer, regardless of what type of work he does, will benefit by using this book. It is called 'Stick Control' and has the endorsement of many leading drummers as being unique in the field and a very wonderful means for improving a drummer's ability. Those interested in this new text may secure it by writing to Mr. Stone direct at the address mentioned above. The cost of the book is \$1.50."

Nearly sixty years later, when the editors of *Modern Drummer* magazine polled prominent players and teachers in order to determine the "25 Greatest Drum Books," *Stick Control* received the most

votes. Modeled after the *Arban Trumpet Method*, a book Stone often used with his xylophone students, *Stick Control* could be applied to virtually any type of drumming, and jazz, classical, rudimental and rock drummers alike often referred to it as the drummers' bible.

The man who wrote it, George Lawrence Stone, was born in 1886, the son of drummer, drum teacher and drum manufacturer George Burt Stone. George Lawrence learned drums and xylophone from his father, and also helped out in George B. Stone's shop, where the elder Stone tacked drumheads, turned drumsticks, made wooden foot pedals and sold violins.

"If I have had my share of success in teaching others," George Lawrence wrote in the November 1, 1946 bulletin of the National Association of Rudimen-

tal Drummers, "its origin was in the way my father taught me, and in his counsel, so often repeated: 'If you accept a pupil you accept a responsibility. In one way or another you've got to go through with him. There's no alibi if you don't.'"

George Lawrence also studied with Harry A. Bowers and Frank E. Dodge, learned timpani from Oscar Schwarz of the Philadelphia Orchestra, and studied music theory at the New England Conservatory of Music.

Stone joined the musicians union at age 16, becoming its youngest member. In 1910 he was a xylophonist on the Keith

# 1997 PAS Hall of Fame

Vaudeville Circuit, and he played timpani and bells with the Boston Festival Orchestra. Stone played in the pit of Boston's Colonial Theater under the baton of Victor Herbert, and was a member of the Boston Opera Orchestra for five years.

After George B. Stone's death in 1917, George Lawrence ran his father's drum factory and became principal of the Stone Drum and Xylophone School in Boston. He also wrote articles on drumming technique for *International Musician* and *Jacob's Orchestra Monthly*.

Stone was a founding member of the National Association of Rudimental Drummers (NARD), which began in 1933, and served as its president for fifteen years. The publication of *Stick Control* made Stone even more in demand as a teacher, and drummers such as Gene Krupa, Sid Catlett, George Wettling and Lionel Hampton sought out Stone's expertise.

Jazz drummer Joe Morello started taking lessons from Stone when he was sixteen. "Every lesson was a joy to go to," Morello says. "If you did something wrong, he had a way of letting you know about it, but without belittling you. He was a very gentle kind of man, and he had a good sense of humor. He had a way of bringing out the best in me."

Stone, in turn, was inspired by Morello, who would add various accents to the exercises in *Stick Control*. Stone incorporated some of Morello's ideas into his book *Accents and Rebounds*, which he dedicated to Morello. And some of the exercises Stone wrote out for Morello appeared in Morello's 1983 book *Master Studies*.

As Stone's renown as a teacher increased, the George B. Stone & Son drum manufacturing business began to decline. The factory closed in the late 1930s and the equipment was idle until 1950 when Ralph Eames purchased it, using it to make Eames rope-tensioned parade drums. Today, some of Stone's equipment is still used by the Eames Drum Company in the manufacture of its drum shells.

Stone continued to be active as a teacher through the 1940s. One of his students during that time was Vic Firth. "Mr. Stone was a droll Yankee type," Firth recalls, "but a very sweet man. He was probably one of the first technique builders of the teachers, and he felt it was terribly important to make music. His

theory was that you can be a sculptor by virtue of owning a hammer and chisel, but you don't really sculpt anything until you have the technique to do it. Likewise, before you can do anything 'shapely' in music, you've got to have the hands to do it with."

George Lawrence Stone died at the age of 81 on November 19, 1967. His wife died two days later, and his son, George Lawrence Stone Jr., died thirty-two days after his father. Eulogizing his friend in the *Ludwig Drummer*, William F. Ludwig Sr. said, "George was always helpful to everyone—his motto was 'Service before self.' May he rest in the satisfaction that he did his best for the percussion field for many, many years."

## SELECTED WRITINGS

Following are excerpts from George Lawrence Stone's "Technique of Percussion" columns that ran in *International Musician* during the 1950s and '60s.

### The Carbon Paper Check-up

The carbon paper method of reproducing drumbeats has long been a part of the teaching equipment at the Stone School. Just lay a sheet of white paper on a desk or table-top, place the carbon inked side down upon this, put a pair of drumsticks in your pupil's hands...direct him to execute a rudiment on the carbon, lift the carbon off and there it is—his drumming signature on the paper before him!

### Drumming in Two Easy Lessons

A reader writes: "A brother drummer claims that there are only two rudiments in drumming, the single stroke and the double stroke, and that these are all you have to know. Is this right?"

Yes, reader, it's right as far as it goes. Tell the brother there are only twenty-six letters in the alphabet, and that's all he has to know,

until he finds out they have to be strung together in some sort of way before they make sense.

### The Wheat From the Chaff

An eager seeker after more light on the whys and wherefores of

percussion...beats his breast in despair over the conflict of opinion apparent in the writings of various drum authorities.

Don't let it disturb you, brother. Conflict, or difference of opinion, is and always will be with us, and it is only through the aforementioned that a meeting of minds on any given subject will finally, we hope, be achieved. Get information on your favorite subject from all sources, then separate the wheat from the chaff, as they say up-country, and settle for whatever meeting of minds you may detect.

PN



# Tony Williams

By Rick Mattingly

Relaxing in his Knoxville hotel room after his PASIC '83 clinic, Tony Williams reflected on what he hoped he was giving to other drummers.

"I would like to be able to give off the same things that inspired me to really love the instrument and love music," he said. "That was one of the things that impressed me when I was a child and saw the people I thought were great. One thing I noticed was that they inspired others. If you can do that, *that's* a lot."

In a life cut tragically short this past February by a fatal heart attack, Tony Williams inspired countless drummers to strive for excellence and find their own voices, as he had done throughout his remarkable career.

Born in Chicago in 1945, Williams grew up in Boston and began studying with Alan Dawson at age eleven. "Mr. Dawson went out of his way to encourage me, help me and see that I had opportunities to develop my meager skills," Williams said last year when Dawson was elected to the PAS Hall of Fame. "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. I was twelve years old."

Williams spent his early years studying the great drummers who had defined the art. "When I was a kid, I would buy every record I could find with Max Roach on it and then I would play exactly what he

played on the record—solos and everything," Williams said in Knoxville. "I also did that with drummers like Art Blakey, Philly Joe Jones, Jimmy Cobb, Roy Haynes and all the drummers I admired. People try to get into drums today, and after a year they're working on their own style. You must first spend a long time doing everything that the great drummers do. Not only do you learn

how to play something, but you also learn *why* it was played."

While in his teens Williams was gigging with saxophonists Sam Rivers and Jackie McLean. When he was seventeen, Williams was hired by trumpeter Miles Davis, becoming part of a quintet that included saxophonist Wayne Shorter, pianist Herbie Hancock and bassist Ron Carter. Even in his early performances and recordings with Davis, Williams proved that he had not only mastered the jazz drumming vocabulary of the masters who had preceded him but that he was ready to take jazz drumming to the next level.

Among his stylistic characteristics were the freeing up of the hi-hat from its traditional role of maintaining beats two and four and a more pulse-oriented approach to the ride cymbal, which foreshadowed the use of straight-eighth rock rhythms in jazz.

Many consider Williams the first "fusion" drummer.

Williams recorded several albums with Davis that are considered classics, including *Four & More*, *Sorcerer*, *Nefertiti* and *In A Silent Way*. During the



# 1997 PAS Hall of Fame

six years he was with Davis, Williams also released two solo albums, *Lifetime* and *Spring*, on which he revealed his affinity for the avant-garde style of jazz. During those years Williams also appeared on Hancock's *Maiden Voyage* and Eric Dolphy's *Out to Lunch* albums.

After leaving Davis, Williams formed the band Lifetime with guitarist John McLaughlin and organist Larry Young, releasing the album *Emergency*. Combining the technique and finesse of jazz with the energy and volume of rock, Lifetime paved the way for such bands as McLaughlin's Mahavishnu Orchestra and Chick Corea's Return to Forever. Lifetime endured through several personnel changes, and on albums such as *Believe It* and *Million Dollar Legs* Williams became increasingly involved with rock and funk rhythms. But as with his jazz playing, he was never merely imitative.

"On those first records with Lifetime, I

style I play, I *play* the style rather than *attempt* to play. It's two different sounds. You can hear when jazz drummers *attempt* to play rock, or rock drummers *try* to play jazz. It's not quite there. You have to really work at that."

In the mid-'70s, Williams returned to his mainstream jazz roots with VSOP, which reunited him with Hancock, Shorter and Carter, along with trumpeter Freddie Hubbard. Soon after, Williams assembled The Great Jazz trio with Carter and pianist Hank Jones.

During the early '80s, Williams devoted a lot of time to studying composition. The results of that study were revealed on a series of albums on the Blue Note label beginning with *Foreign Intrigue* in 1985 and continuing with *Civilization*, *Angel Street*, *Native Heart*, *The Story of Neptune* and *Tokyo Live*. Williams maintained a working band that featured such "young lions" as trumpeter Wallace Roney, saxophonists

Donald Harrison and Bill Pierce, and bassist Charnett Moffett.

Williams' final album, released just weeks before his death, was titled *Wilderness* and featured Hancock, saxophonist Michael Brecker, guitarist Pat Metheny and

bassist Stanley Clarke, along with a full orchestra. It was his most fully realized statement as a composer.

But it is his drumming that Williams will be best remembered for, and drummers such as Terry Bozzio, Bill Bruford, Billy Cobham, Vinnie Colaiuta, Peter Erskine, David Garibaldi, Steve Jordan, Jim Keltner, Michael Shrieve, Steve Smith, Charlie Watts and Dave Weckl have named Williams as an important influence on their playing.

Williams himself always looked for ways in which he could improve. "I've always been a student," he said in Knoxville. "Learning has always been exciting for me.

"Drummers spend a long time not feeling good on their instruments because of the things they don't want to do. Everyone has prejudices and fears. But anyone with experience knows that if you take a couple of years to study something, several years later you will be very glad that you spent that amount of time improving yourself. Sometimes you don't realize how much good something has done you until years later.

"It seems to me that playing jazz gives a drummer more sensitivity for the drumset and much more of a rounded concept. It's hard to explain that without someone feeling like I'm trying to say that I want them to play jazz. I'm not. I'm saying I want them to play the drums better. It just so happens that if you learned a lot about jazz, practiced it for two or three years and really tried to be good at it, you would become a better drummer." PN



was just trying to do something that no one else had done," Williams said in '83. "I had been hearing things that other people had done, and I thought, 'Wow, if they can do *that*, then I can do *this*.' Also, I didn't want to repeat what I had already done."

Whatever style Williams was playing, he sounded totally convincing. "That comes from an aggressiveness, and a willingness to be a part of the music," he said. "I'm not playing a role. Whatever



# Jazz Related Systems For Use With Reed's *Syncopation*

BY STEVE KORN

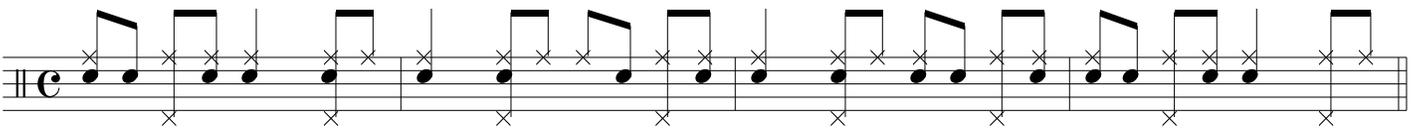
Since its original publication in 1958, Ted Reed's *Progressive Steps To Syncopation For The Modern Drummer* has been used by drummers as a tool for the development of independence, coordination and technique. Using pages 37 through 44 as rhythmic etudes, drummers have devised numerous systems with which to challenge themselves. The following are progressively complex examples of some of these systems.

These are the first four measures of page 37. One must first be able to perform the page as written and then with a swing eighth-note interpretation.

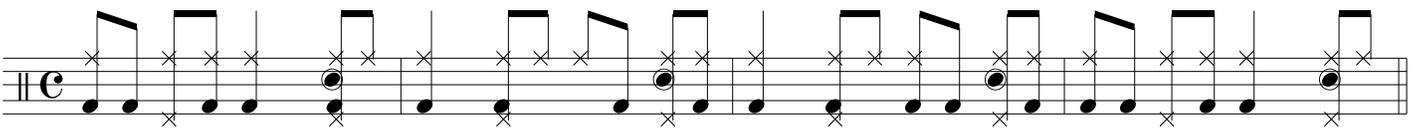


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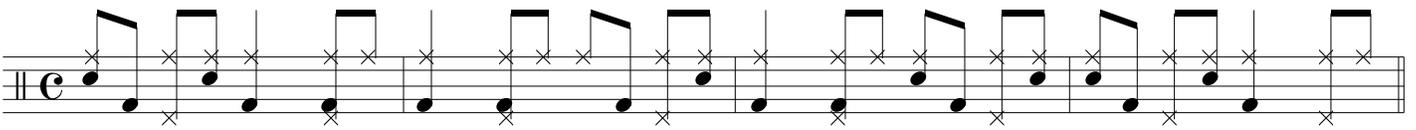
The next step involves performing the syncopated rhythm on the snare drum while keeping jazz time on the ride cymbal and hi-hat. The bass drum can be “feathered” (played lightly on all four beats).



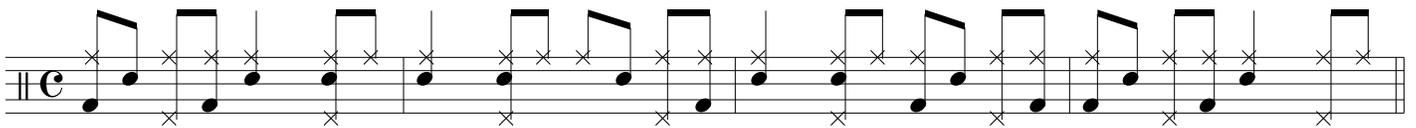
When this has been mastered, repeat the process playing the syncopation rhythm on the bass drum. The snare drum can play a cross-stick on beat four of every measure.



When you are comfortable with the previous examples, try combining them. Play all written eighth notes on the snare drum and all written quarter notes on the bass drum.



Now reverse the note assignments. Play the written eighth notes on the bass drum and the written quarter notes on the snare.





The next step involves applying this concept to the drumset. Play all accented notes on the ride or crash cymbal and all unaccented notes on the snare drum. The bass drum will also play the accented notes and the hi-hat will play beats 2 and 4.

The first staff of notation shows a sequence of eighth notes in 4/4 time. Above the notes are letters indicating the drum part: R L R L L R R L L R L L R L L R R L R R L. Accents (>) are placed over the first note of each triplet group. The second staff shows a similar sequence of eighth notes with accents and triplets, but without the letters above.

This concept also sounds great when some or all of the accented notes are played on the tom-toms. Experiment with different combinations.

The next example requires a little more coordination. The bass drum plays the written rhythm and the snare drum fills in the triplets. The ride cymbal and hi-hat keep standard jazz time:

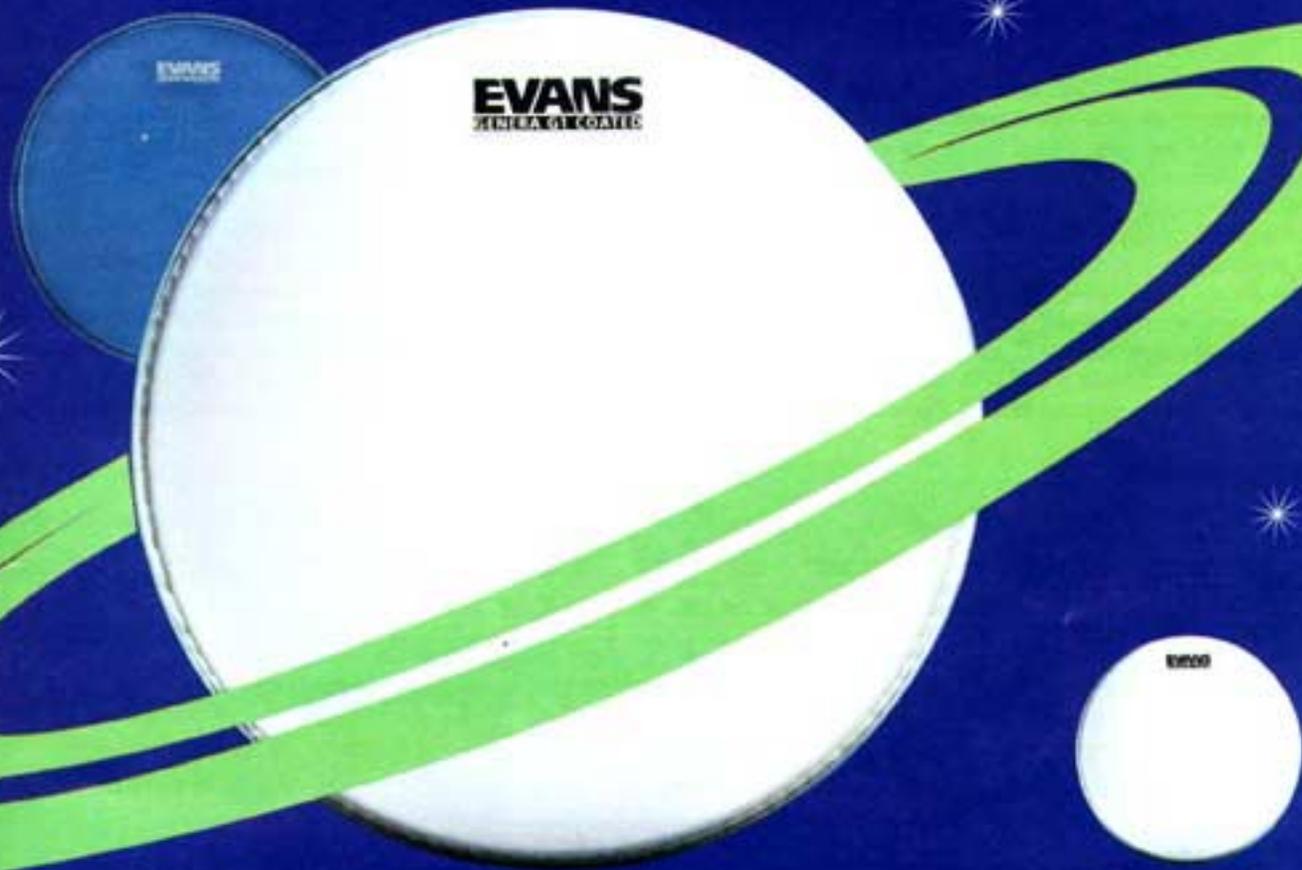
The first staff of notation shows a sequence of eighth notes in 4/4 time. Above the notes are accents (>) and the number 3 indicating triplets. The second staff shows a similar sequence of eighth notes with accents and triplets.

Remember to concentrate on making the ride cymbal swing. It should never be sacrificed for independence.

Another variation involves playing standard jazz time on the ride cymbal and hi-hat, and the written rhythm on the bass drum as the snare drum plays the second and third eighth note of every triplet:

The first staff of notation shows a sequence of eighth notes in 4/4 time. Above the notes are accents (>) and the number 3 indicating triplets. The second staff shows a similar sequence of eighth notes with accents and triplets.

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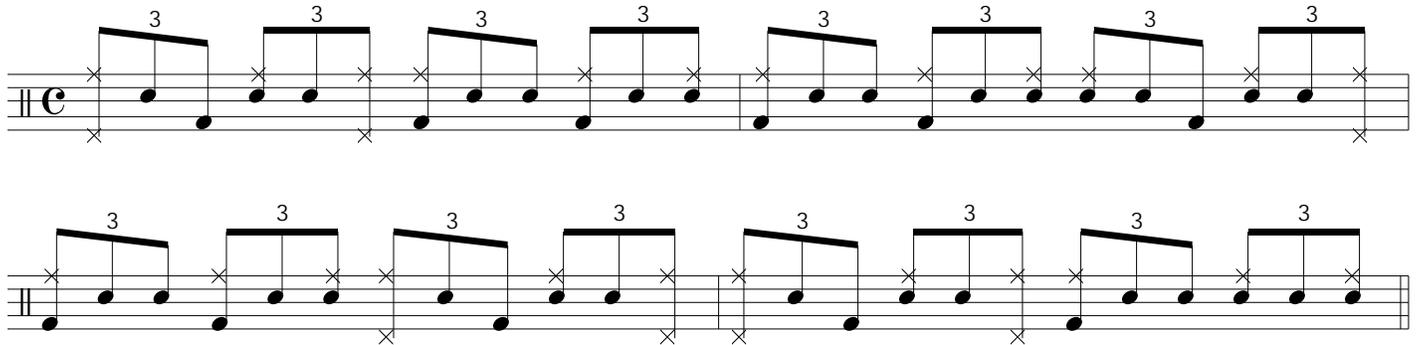
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In the next example the bass drum plays all written quarter notes and the hi-hat plays all written eighth notes. The right hand maintains a standard ride pattern on the cymbal as the left hand fills in the triplets on the snare drum. The first four measures are as follows:



This one is a real challenge, but will open your drumming to a world of rhythmic possibilities.

For additional ideas on how to use the rhythms in *Syncopation*, check out Casey Scheuerell's article in the April 1994 issue of *Percussive Notes*. There are many creative ways that Ted Reed's book can be used to develop independence and coordination. Use your imagination to develop systems that will meet your personal needs.

Steve Korn has performed with Jon Faddis, Julian Priestler, Pete Christlieb, Bill Smith, Jay Clayton, Karrin Allyson and Dave Samuels and led his own projects. He is an author and composer whose credits include *Drumset In The Jazz Rhythm Section* (Hemiola Music), *The Lorax, A Duet For Marimba and Vibraphone* (Pioneer Percussion), articles for *Downbeat* and *Modern Drummer* magazines, and transcriptions for *The Jack DeJohnette Collection* (Hal Leonard Corporation).

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## Playing Musically

BY ADAM NUSSBAUM

**D**RUMMERS ARE VERY OFTEN the victim of jokes. We've all heard the one in which a club owner asks, "How many are in the band?" and he's told, "Four musicians and a drummer!" We know that should not be the case but, unfortunately, too often it is. The drummer should strive to be a good musician as a rule, not as an exception. What I'm saying here is nothing new; I'm just constantly reminded of these realities.

Why?

So many drummers I've heard are just drumming away, working on licks—not on playing musically. *Music is a language.* We are obligated to serve it, protect it and honor it. The music itself, and the people you play it with, dictate the conception of how it is to be interpreted.

Why do we get the gig?

Because we make the other musicians in the group *sound* and *feel* good. If we take a moment to think about it, most all of the drummers we admire do that first. When the band sounds good, you sound good. The *music* is our main priority, our foremost responsibility. Like the good Scouts say—"Be Prepared!"

How can one gain insight into being a better, musical drummer?

My experience has been to put the real-

ity of the situation first and my own personal agenda second. We have to serve the music.

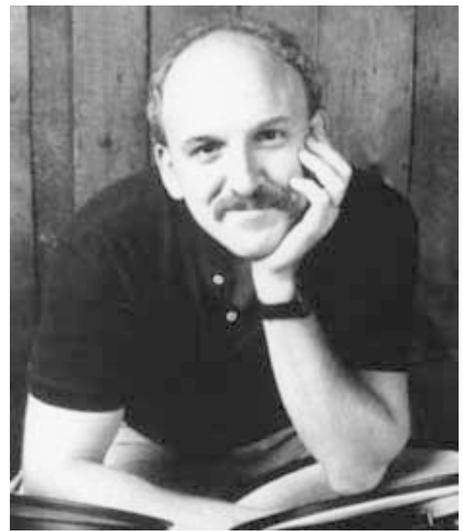
What do I mean?

Well, for one, most music is usually made up of melody, harmony, rhythm and form. To be able to perform appropriately, we must try to internalize what these components are in order to play and respond accordingly.

How do the instruments in the group play together? Check out the relationship of the instruments in the rhythm section. *Listen* for how they function independently and together. How do they support and react to one another and to the soloist? To really understand this we must listen to the music as a whole entity, not just the drums.

We have to really learn and absorb many styles, familiarize ourselves with song forms, different rhythmic feels, melodic shapes, harmonic motion, the balance of ideas in a composition—the list is endless. It is only limited by the restrictions of our imagination.

The way we play should be based on what is going on around us. We need to have enough of a conception and technical ability so we can take care of what's happening around us in the moment, without



having to stop and think about it. This has to be second nature, just like walking and talking. We don't think about that process anymore; we've learned it, now we just do it. It's the same with music. We must be in the moment, the now, to *listen, feel* and *respond*.

*Listen* to the greats. Practice and play with as many different people as you can. If we want to play better we must get involved with the process of playing. *Keep an open mind and an open ear.* It's an infinite journey that never ends. Enjoy it!

Adam Nussbaum regularly performs with the John Abercrombie Trio, Steve Swallow Quintet, Niels-Henning Ørsted Pedersen Trio, Jerry Bergonzi Quartet, Beirach/McClure Trio and the Jim McNeely Trio. Nussbaum teaches at New York University, Long Island University and Jamey Aebersold's Summer Jazz Band Camps. PN

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# A "Time Machine" For Your Drum Line

BY JAMES CAMPBELL

**W**HEN YOUR DRUM LINE plays warmups, they are establishing the quality of sound for the ensemble, the same way that the wind section of your band does each time they tune and warm up. You're not only matching pitch and tone quality, you're blending a sonority. Always maintain a blended sonority between individuals of the same segment and a balanced sound between different instrumental segments.

"Time Machine" is a warmup that will help develop better musicians throughout your percussion section. This particular warmup promotes advanced subdivision skills and interpretation, furthers the development of the Single-Stroke Roll rudiment, and provides material for implementing creative rhythmic cadences in your existing percussion arrangements.

"Time Machine" is fully orchestrated for the field percussion (snare, quads, bass drums and cymbals) and front ensemble (mallet keyboards and timpani). Quad players may play a single drum "check pattern" for each warmup before they play the written part. Cross-sticking is indicated with an X under the staff. Cymbal parts can be played in unison or divided among several players. In most cases, the mallet parts can be performed on any keyboard percussion instrument in any register that sounds appropriate.

As players change subdivisions, the tendency for them is to lose muscle control and produce a thinner sonority as the density of notes decreases (implies a ritard). Or, they often overplay as more notes are added to each measure (implies an accelerando). Add a gradual crescendo to the accelerando and a decrescendo to the ritard to enhance the phrasing and musical effect of the warmup. Tone and volume should remain consistent throughout the changing subdivisions. Learn to relax as you "accelerate" and introduce more energy as you "ritard."

Mallets and timpani should move to new keys and inversions on each repeat. The Mallet 1 part may be played with two mallets or with four as arpeggios of the major triad. The Mallet 2 part may play the four-mallet chords or split the part among other players. If played with four mallets, attention should be given to producing a smooth and fluid motion between the inversions. The half notes may be rolled or struck. The timpani provide the root for each key and should use articulate mallets for clarity.

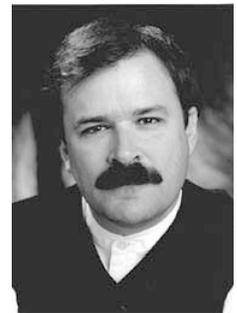
A tempo range of quarter note = 90 to 132 is suggested for this warmup. Begin the exercise at a slow tempo so that each individual can demonstrate the proper interpretation before the tempo is increased. With most marching percussion sections, performing music at the basic pulse of 120 mm is comfortable because

the patterns are fast enough to flow in a relaxed style with minimum strain on technical skills. The music usually becomes more difficult to perform well when the tempo goes faster or slower than this standard speed. Extremes in tempo, in either direction, will make technical limitations more obvious than they are in the "comfort zone." Slow tempi expose more obvious timing and tone production problems caused by jerky movement. Quicker speeds will test your technical proficiency, dexterity and stamina. Spend more time working outside of your comfort zone so that you are developing skills you don't have rather than spending all of your time playing things that you do well all of the time.

With proper focus on sound quality and precision, "Time Machine" should prove to be challenging and rewarding.

James Campbell is Professor of Music and Director of Percussion Studies at the University of Kentucky, Principal Percussionist with the Lexington Philharmonic, and has served as principal instructor, arranger and Program Coordinator for the Rosemont Cavaliers Drum and Bugle Corps. His method book,

*Championship Technique for Marching Percussion*, has recently been published by Row-Loff Productions, and Campbell serves as Second Vice-President of the PAS.



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# Teaching Compound Rudiments Through Basics

BY CHAD WYMAN

**T**HE FORTY PERCUSSIVE ARTS SOCIETY International Drum Rudiments are the backbone of marching percussion past, present and future. With a thorough knowledge of these rudiments, one can expand and create more complex ideas. This has been the case in marching percussion over the last twenty to twenty-five years.

Contemporary marching percussion instructors and performers have manipulated the basic rudiments to create a group of more technically difficult and physically challenging variations. Many of these variations come from combining two or more rudiments to create what are called "compound rudiments." Other variations are created by manipulating one or more characteristics of a single rudiment to build new patterns.

Simply showing students these particular patterns and expecting them to understand them can lead to some very poor playing habits, but teaching these complex rudiments through basics will greatly expand the students' ability. Here are a few ideas on how to break down some of the more commonly used compound rudiments into easy-to-understand basic exercises that will aid in the success of your players.

## FLAM DRAG

The Flam Drag is a combination of a Tap Drag and a Flam Accent.

Creating a simple drill that breaks the rudiment up into its basic parts will assist students in obtaining quicker success. The first bar of the next example helps establish the motion of playing accented and unaccented notes in a triplet feel; the second bar isolates the unaccented double after the accent. Players should always remember to play the double with the same motion and dynamic as they used for the single stroke in the first bar.

The third bar emphasizes the Flam Accent. As with any flam rudiment, it is extremely important to keep the grace note low. The last bar combines the two patterns into the Flam Drag. Players should listen and make sure their quality of sound stays consistent throughout the exercise.

## CHEESE FLAM

A Cheese is a manipulation of a Flam Accent; simply double the primary note of the flam.

The breakdown of this rudiment follows the same pattern as with the Flam Drag:

Again, it is important to keep the same triplet motion throughout the entire exercise and to not change dynamics when changing patterns.

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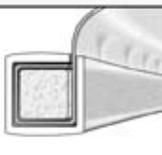
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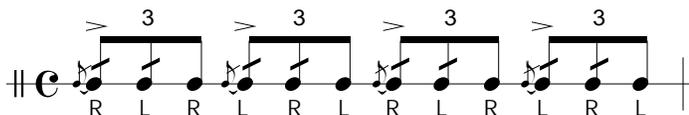
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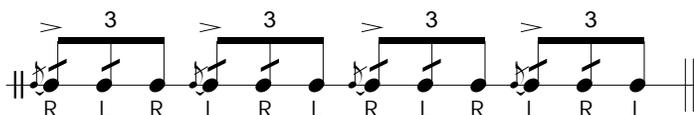
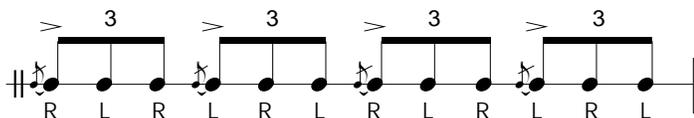
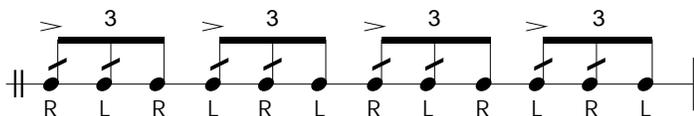
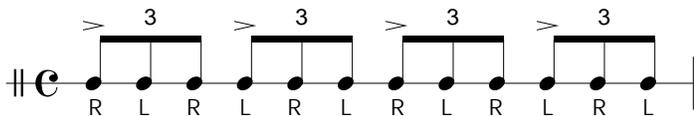
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## FLAM FIVE

A Flam Five combines a Five-Stroke Roll and a Flam Accent.

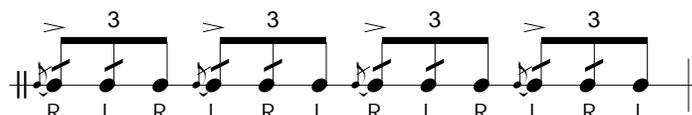
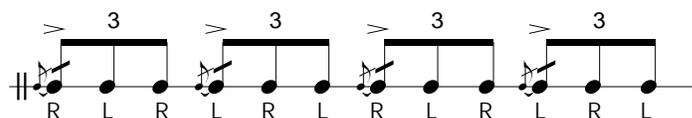
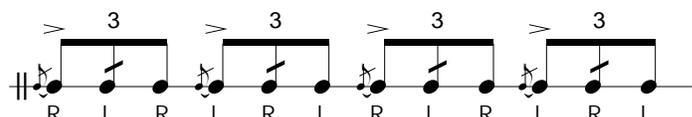
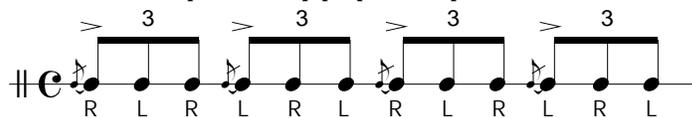


Once again, breaking down the pattern will help develop the compound rudiment.



Most students will try to play both doubles of the five-stroke at the accented height; this can lead to problems. The hand that plays the second double is also the hand that plays the grace note of the flam. To accent both doubles, the player has to quickly lift the stick from the grace note height back up to the accent height. This usually leads to an audible gap between the first and second note of the triplet. Therefore, it is suggested that the Flam Five be played with only the first note accented.

You will also notice that the Flam Five can be broken down into the two complex rudiments previously discussed—the Flam Drag and the Cheese. With that in mind, here is another exercise that will help to develop proper interpretation:



### INVERTED FLAM TAPS

Here is an example of manipulating a standard rudiment to create a more demanding variation. Inverted Flam Taps require more dexterity and control than the standard Flam Tap.

#### Standard Flam Tap

Musical notation for Standard Flam Tap in 4/4 time. The rhythm consists of four groups of eighth notes: R R L L, R R L L, R R L L, and R R L L. Each group has an accent (>) over the first note. The notes are on a single staff with a treble clef.

#### Inverted Flam Tap

Musical notation for Inverted Flam Tap in 4/4 time. The rhythm consists of four groups of eighth notes: R L L R, R L L R, R L L R, and R L L R. Each group has an accent (>) over the third note. The notes are on a single staff with a treble clef.

To understand the difference between the two rudiments, play each one with the right hand isolated. You should be playing a triple beat with an accent on the first note for the standard Flam Tap, and an accent on the third note for an Inverted Flam Tap. It is very important that students become comfortable with this motion so that they can play the Inverted Flam Tap as relaxed as possible.

#### Isolated right hand of Flam Tap

Musical notation for Isolated right hand of Flam Tap in 4/4 time. The rhythm consists of four groups of eighth notes: R R R, R R R, R R R, and R R R. Each group has an accent (>) over the first note. The notes are on a single staff with a treble clef.

#### Isolated right hand of Inverted Flam Tap

Musical notation for Isolated right hand of Inverted Flam Tap in 4/4 time. The rhythm consists of four groups of eighth notes: R R R, R R R, R R R, and R R R. Each group has an accent (>) over the third note. The notes are on a single staff with a treble clef.

The following exercise emphasizes the motion of the Inverted Flam Tap. Again, it is very important to keep the unaccented notes at a low stick height.

Musical notation for Standard Flam Tap exercise in 4/4 time. The rhythm consists of four groups of eighth notes: R R R R, R R R R, R R R R, and R R R R. Each group has an accent (>) over the first note. The notes are on a single staff with a treble clef.

Musical notation for Inverted Flam Tap exercise in 4/4 time. The rhythm consists of four groups of eighth notes: L L L L, L L L L, L L L L, and L L L L. Each group has an accent (>) over the third note. The notes are on a single staff with a treble clef.

Musical notation for Standard Flam Tap exercise in 4/4 time. The rhythm consists of four groups of eighth notes: R L L, R L L, R L L, and R L L. Each group has an accent (>) over the first note. The notes are on a single staff with a treble clef.

Musical notation for Inverted Flam Tap exercise in 4/4 time. The rhythm consists of four groups of eighth notes: L R R, L R R, L R R, and L R R. Each group has an accent (>) over the third note. The notes are on a single staff with a treble clef.

Musical notation for Standard Flam Tap exercise in 4/4 time. The rhythm consists of four groups of eighth notes: R L L R, R L L R, R L L R, and R L L R. Each group has an accent (>) over the first note. The notes are on a single staff with a treble clef.

Starting these exercises at a slow tempo and slowly increasing speed is suggested. Start no faster than quarter note = 100. As with anything, success can only be achieved through hard work and dedication. The concepts in this article can be applied to many performance situations, in and outside of marching percussion.

Chad Wyman received his bachelor's degree in Music Education from the University of Massachusetts at Amherst and is currently working on his master's degree in Percussion Performance at the University of Kentucky. He has been a member of the Cadets of Bergen County Drum and Bugle Corps.

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# A Discussion of Frame Drums

BY PETER FAGIOLA

**T**HE FRAME DRUM FAMILY IS A versatile and extremely adaptable group of percussion instruments that possesses a vast tonal spectrum. In this article I will discuss sound production techniques, playing positions and the various physical characteristics of frame drums. By presenting this information, I hope to highlight the qualities that may make the frame drum an inviting addition to your tonal palette.

The vast array of sounds that can come from this ancient single-headed drum is due to a combination of many variables. These include: the type of playing surface, i.e., animal skin (goat, cow, deer, lizard, fish, etc.) or synthetic (plastic); thickness of the playing surface; depth, shape, diameter and thickness of the shell; the material the shell is made from (wood or synthetic); whether there are jingles, metal rings or bells attached to the shell; snares on the head; what kind of beater is being used (in the case of the hands, what fingering/hand technique is used, or the use of sticks, mallets, brushes or Superballs); and the playing position being used.

## PHYSICAL CHARACTERISTICS

Once you make contact with the drum, the playing surface (head) vibrates first. All the other physical characteristics embellish and help define the tonal quality of the head. For example, a basic frame drum with a two-inch by sixteen-inch shell and a medium weight goatskin head can be expected to have a rich, full-bodied, warm tone. Of course, this may vary due to the weather. Since the head is naturally porous it will react to humidity. This problem disappears if you have a tunable drum.

By putting a synthetic head on that same sixteen-inch drum, you can expect to get a slightly less resonant tone, but it will have more sustain and audible harmonics—basically a ringier sound than with the skin head. What if we now throw in another variable by changing the thickness of the head? As with any drum, the thicker the head, the fatter, heavier sounding it will be. The type and thickness of your drumhead is a personal choice; which

one to use depends on your taste and the sound you want.

The next consideration is the shell. It is obvious what effect the diameter of the shell has on the pitch of the drum. You can easily imagine the pitch a ten-inch frame drum will have compared to that of a twenty-inch drum. But how does the shell's depth affect the pitch and tone quality? How will the tone of a 2" x 10" shell compare to, say, a 4" x 10" one? More sound coming from that 4" x 10"? A shallower, thinner sound coming from the 2" x 10"? Most likely yes and yes. A

2" x 10" drum with a shell that's 1/16" thick would be very easy to hold and would produce a small, thin sound. The same drum with a 1/2" thick shell would have a bigger, more resonant sound.

Another crucial element involves the material from which the shell is made. Wood is the most popular throughout the world, and synthetic is becoming more common these days. Both materials possess their own unique effects on the sound quality of the drum. Finally, the shape of the drum drastically affects the sound, as much as the holding and playing technique. Round drums are most common, but in North Africa they have square ones, too.

Embellishing the shell with various elements can give the frame drum a whole new identity and ability to provide a wide variety of sound sensations. Adding jingles or attaching brass rings to a shell would definitely add some spice to the overall sound of the drum, as well as change the way you play on it. What would happen to the sound of your drumkit if you took away all the cymbals? I bet you would play it like a totally different instrument. Well, the same kind of effect happens to the frame drum when you add jingles, only now we call it a tambourine. The tambourine family is like an extended family of frame drums. But it's beyond the scope of this article to discuss the many types of tambourines and all the playing techniques.

## DRUM TYPES

The brass rings I mentioned earlier brings us to the frame drum known as a

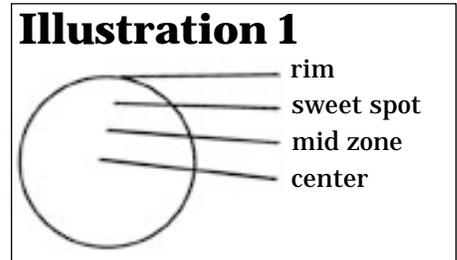
gaval. This Central Asian frame drum has rings (or even little bells) attached to the inside of the shell. With the addition of those rings/bells, the drum takes on characteristics of a shaker, which provides, along with the head tones, a double rainbow of tone colors, as do the jingles on the tambourine.

A frame drum that can add another tonal affect to the picture is the North Africa bendir. What makes this frame drum so special is that it has snares running across the inside of the head.

## BEATERS AND STROKES

Once you have settled on a drum to play, how, with what and where will you strike it? We'll start with the hands. You have ten fingers (or built-in beaters), each with its own unique sound. By using these beaters individually or in various combinations, varying the type of stroke (open or closed) and the placement of the strokes, you have an endless ability to draw amazing tone colors and rhythms out of the drum.

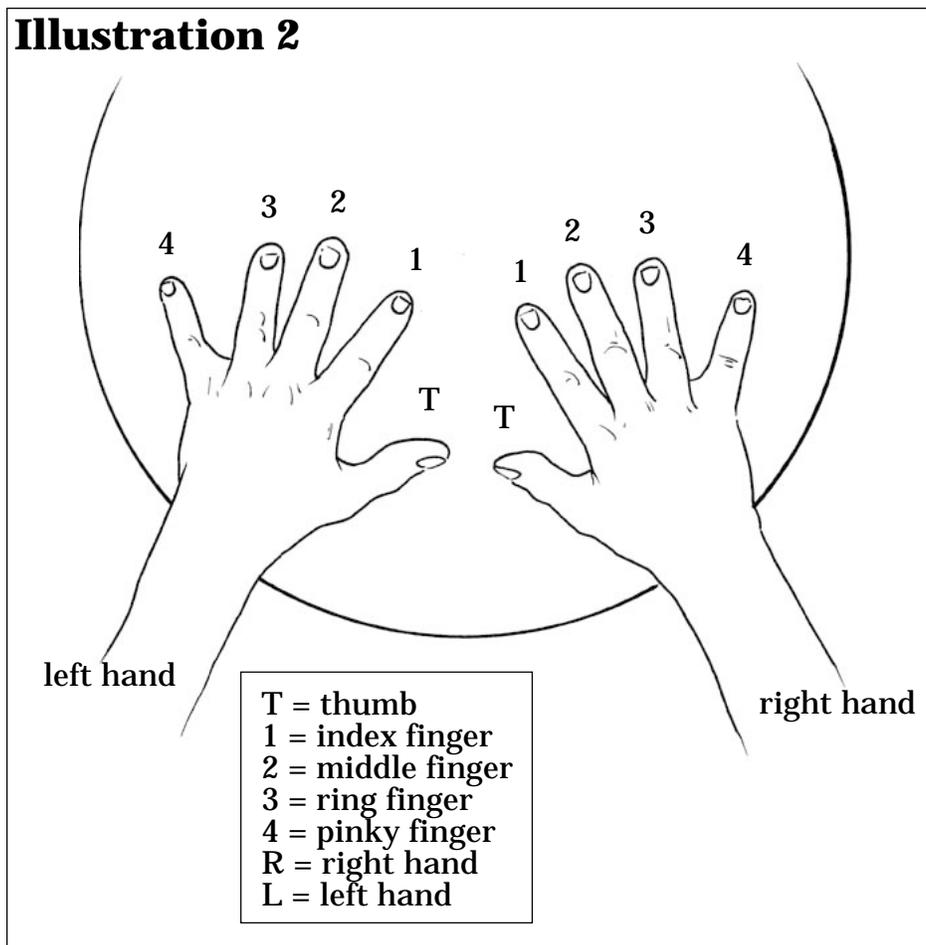
Divide the drumhead into four playing areas (Illustration 1).



The rim produces the high end of the fundamental pitch. As on timpani, the "sweet spot" gives you the fullest, most resonant tone. The mid zone has slightly deader sounding qualities than the sweet spot. And the center gives you a nice flat, dry, dead sound. On a drum with a diameter of at least sixteen inches it is easy to hear the tonal distinctions between the playing areas. With smaller drums, the mid zone tends to blend in with the sweet spot and the center.

As with East Indian drumming, the basic concept is to divide the hand into sections utilizing individual fingers as well as various combinations. Illustration 2 shows

## Illustration 2




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the labeling system.

Example 1 shows how to combine fingers to make one “beater.” The fingering numbers that appear in parentheses when played together equal the boxed number or letter.

One benefit of the system is that, by dividing the hand into two or three parts, you can play two or three strokes with one arm movement. Thus, when it comes to rolling, double- and triple-stroke rolls are possible as well as alternating double-stroke rolls. This also makes for a more efficient use of energy.

Example 2 shows two different fingering patterns for rolling, which illustrate how you may divide the hand. Remember, these patterns only deal with fingering, not placement.

When combining the fingering possibilities with stroke placement, open and closed tones, and the other hand/fingering techniques you can use, including playing harmonics, glissandos, pitch bends, snaps, brush strokes, muffled tones, pops and fingernail strokes, you have quite a technical palette to choose from for expressing your-

### Example 1

$$\boxed{2} = (2,3) \quad \boxed{4} = (1,2,3,4) \quad \boxed{T} = (\text{THUMB} + 1)$$

$$\boxed{3} = (2,3,4) \quad \boxed{5} = (T,1,2,3,4)$$

### Example 2

Double-stroke roll pattern:

$$\boxed{2} \ 1 \ \boxed{2} \ 1 \ \text{or} \ \boxed{3} \ 1 \ \boxed{3} \ 1$$

$$R \ R \ L \ L \ \text{or} \ R \ R \ L \ L$$

Alternating double-stroke roll pattern:

$$\boxed{2} \ \boxed{2} \ 1 \ 1 \ \text{or} \ \boxed{3} \ \boxed{3} \ 1 \ 1$$

$$R \ L \ R \ L \ \text{or} \ R \ L \ R \ L$$

self. Mallets, light sticks, brushes or Superballs make great effects and increase the adaptability of these drums.

### PLAYING POSITIONS

Three basic playing positions are used in frame drumming—the Hand Held, Knee and Free Hand positions. Between all three, there is a vast array of tonal and

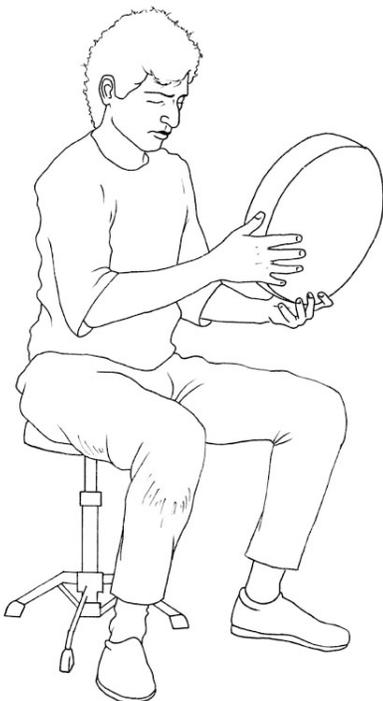
rhythmical possibilities. Each position also requires a different playing technique. Some strokes can be used in all three positions; others lend themselves to specific positions, due to the fact that one or both hands must hold the drum. Since the hands are in different positions and approach the head differently, each playing position possesses a core of tonal nuances.

To be adaptable to a wide variety of musical situations, it is beneficial to be fluent in all three positions.

The Hand Held position. There are many variations of this basic position in which both hands support the drum. Depending on whether you are playing the tambourines of Southern Italy, the Middle Eastern riq or the North African tar, the holding or supporting of the drum varies greatly. Illustration 3 shows the playing position used for the tar or bendir. You can see how both hands are used to hold the drum while playing. Common between all the variations in this playing position are various fingerings used to produce the three basic strokes: open, high-pitch rim tone; low pitch open tone; and a closed tone or slap. In the case of the Middle Eastern riq, the fingers play on the jingles as well as the head. One nice aspect of the hand held position is that you can stand or walk while you play. This mobility, along with the unique sound you get from playing in this position, is a great addition to your overall rhythmic and tonal voice.

The Knee position. As seen in Illustration 4, the drum is played in a sitting position. While resting the drum on the left knee with the head of the drum facing

### Illustration 3 Hand Held position



### Illustration 4 Knee position



away from you, the left hand supports the drum from the top. (Lefties just turn everything around.) The right hand is able to move freely on the head in this position, whereas the left hand is limited in movement because it has to support the drum. One can trace the roots of frame drumming in the knee position to dumbek/derabucca or zarb playing. As with the Hand Held position, you can play a wide variety of strokes including snaps and brush strokes. Because your hands are approaching the drum in two different ways, you will automatically play the drum dif-

### Illustration 5 Free Hand position



ferently than you would in the other two positions, allowing you to produce yet another dimension of the available sounds.

The Free Hand position. The primary difference between this position (shown in Illustration 5) and the other two is that the drum is held cradled between the knees and calves, allowing both hands to be free—thus the “free hand” style of frame drumming. With both hands free to move about the head, you have access to a vast amount of tones and effects. This position tends to be easier on the beginner because you don't have to hold the drum in

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your hands while playing. Placing the drum on a snare drum stand further simplifies the holding process, gives you more flexibility and allows the youngest of folks the ability to just focus on playing. Also, putting the drum on a stand opens up many new doors for musical expression; you can have a multiple drum setup or add the frame drum to a multiple percussion setup. You can adapt the fingering techniques used in the Free Hand position to any type of hand drum that uses a vertical stroke, such as the conga or jembe.

#### CONCLUSION

The musical possibilities for the frame drum are endless. To top it all off, the frame drum is extremely portable. It also makes for a good tool for practicing, whether you are working on linear phrasing or meter. For "stick" drummers it can give you the experience of direct contact with your instrument, allowing the development of greater sensitivity in your hands. It also can be a fun, user-friendly instrument for those who are new to hand drumming.

Like any instrument, years of woodshedding and study are required. Once you start working on these drums and exploring some of the techniques, you will begin to hear how these instruments might work in different musical situations. I hope that by reading this article your curiosity was stimulated. So go get that frame drum out of the closet. Experiment, discover, be musical and have fun!

*The illustrations, examples and ideas presented in this article are excerpts from Peter Fagiola's forthcoming book, Frame Drumming Free Hand Style—the Art of Musical Time.*

Peter Fagiola holds an MFA in World Music from the California Institute of the Arts (CalArts) where he majored in Hindustani, West African and Balinese music. Fagiola was also trained as a western classical per-

ussionist, receiving degrees in Music Education and Performance from SUNY Potsdam. Fagiola has performed in the U.S., South Africa and India, and he is also a music educator and composer of music for percussion and hand drums. PN

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# The College Percussion Methods Class

## Collective Experience; Combined Wisdom

BY F. MICHAEL COMBS

**A** REPORT DETAILING standards for the college percussion methods class that the Percussive Arts Society officially adopted and approved was published in the June 1997 issue of *Percussive Notes*. Although filling only one page, the guidelines resulted from years of research and communication among experts in the area as well as a great deal of discussion within the ranks of the PAS College Pedagogy Committee (chaired by Dr. Gary Cook of the University of Arizona).

A copy of the PAS standards has been sent to leading educational publications as well as to the National Association of Schools of Music. The result should be a positive change in the quality level of what is being taught in the college methods classes as well as how that information is being disseminated to the college students.

Not reflected in the report are all of the various ideas, suggestions and actual procedures that came out as a result of the project. The real meat of the matter—those ideas that might affect the way we teach or even approach the class—must also be presented to the membership. The material presented below was derived from notes taken at various meetings, statements included in questionnaires and comments provided in various other ways. Although these statements are not presented as representing any kind of consensus or majority opinion, they did emerge as ideas that could be incorporated into the general plan of teaching the college percussion methods classes.

### I. FREQUENCY OF MEETINGS

In various discussions, it was found that the college percussion methods class is offered as rarely as once a week for only a few weeks, to as frequently as every day throughout the year. With that much diversity, it was difficult to find the ideal number of meetings of the class, but many on the committee agreed that a class meeting three times each

week for a full semester might be a good average and workable in most situations. Twice a week might also be workable, but any less would make it very difficult for the instructor to meet the new standards. It was agreed that a teacher could never have too *much* class time in which to teach percussion methods.

### II. USE OF CLASS TIME

In schools where class time may seem inadequate to meet the standards, instructors can approach their administrators with the rationale that more class time is essential to meet the official PAS standards. But instructors should first draw on their own ingenuity and creativity to make the very best use of class time. Some of the suggestions for efficiency of time include:

a. Use of electronic communication. Requiring all students in the class to have e-mail accounts is being incorporated in several schools. Details of assignments, reviewing for exams, lists of materials, etc., can all be provided through e-mail link or on a web page, saving many class hours and tons of handouts.

b. Selection of texts. Texts that include lists of music, addresses, sources of instruments and other detailed materials can be used in the methods class, thereby minimizing handouts and lengthy lectures.

c. Combining with other methods class. Some instructors suggested incorporating with meetings of woodwind, brass or string methods classes. Creating a beginning band or orchestra situation would tie in related teaching materials and organizational skills.

d. Video and audio materials. Most instructors incorporate audio/video materials in outside assignments. Students can go to the school library and watch a video that explains the basics of hand drumming or demonstrates the PAS International Drum Rudiments. These assignments are especially effective when it is not possible for percussion-class stu-

dents to do the type of out-of-class practice that could be assigned to woodwind or brass class students.

### III. WHAT SHOULD BE TAUGHT

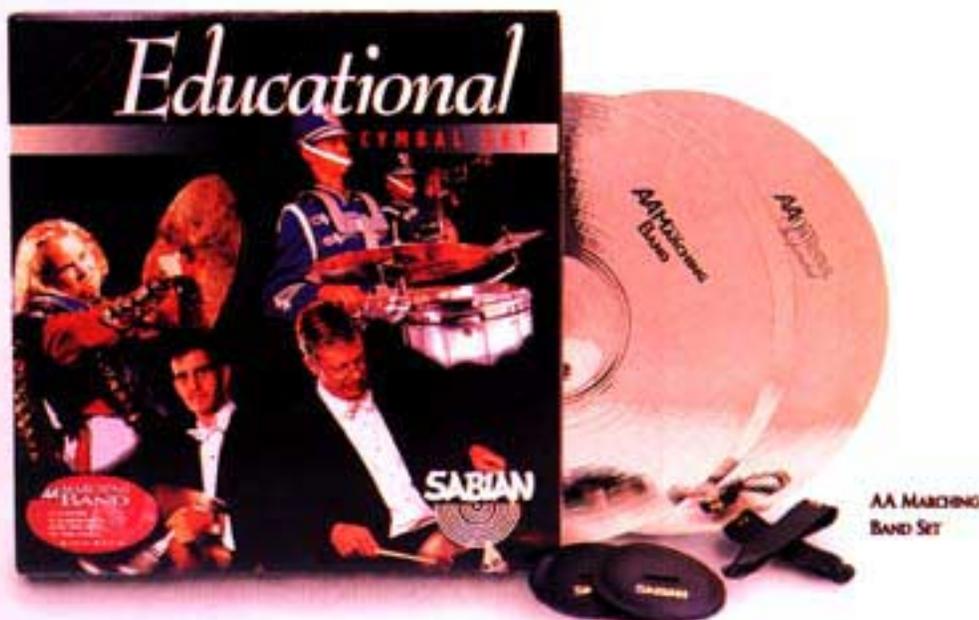
During discussions in this area, almost every facet of percussion was suggested by someone. College teachers who are skilled Latin players feel strongly that Latin instruments should be thoroughly covered. Teachers who have a steel band in their school want to spend a lot of time covering steel band. Other people recommended including handbells, Orff instruments, electronic/MIDI and ethnic percussion as part of the college methods class. There was no agreement that any area of percussion should be eliminated.

There were two general points, however, that everyone seemed to agree on regarding what should be taught:

a. Teachers who have special skills and areas of expertise should not hesitate to devote extra time to impart that specialized information. Areas in which the teacher may not be so experienced can be balanced by audio/visual materials or by bringing in guest artists, graduate assistants, etc., who might better demonstrate some specialized area. (I use the graduate assistant who runs the band drum line to give the lecture/demonstrations in marching percussion in my classes. He stays very current and quite active in the marching percussion area.)

b. The percussion methods class must be primarily focused on preparing the students to do what they must do as school band and orchestra directors. The course objectives as stated in the school's general catalog must always be the focal point when deciding what should be taught. With that in mind, the PAS Standards Committee was able to establish the minimum standards, and college teachers should be able to make sound decisions as to what should be taught. That might mean, for instance, that a teacher should spend less time on his or

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her favorite area of Indian tablas and spend more time showing how to replace drumheads.

#### IV. HOW IT SHOULD BE TAUGHT

There were as many ideas on how to teach percussion in the college methods class as there are teachers. Three basic approaches seemed to permeate the discussions:

a. Teaching by playing. Many teachers feel it essential to demonstrate every instrument; e.g., the instructor stands at the snare drum and plays each rudiment, each exercise, and demonstrates all phases of snare drum technique, accompanying the demonstrations with some supporting dialog.

b. Teaching by verbalizing. Some teachers advocate describing carefully all phases of percussion teaching. Students must understand the rules and concepts, understand why things are done and hear the instructor expound on the advantages and disadvantages of various approaches, techniques and styles.

c. Balancing both playing and verbalizing. Several teachers felt most comfortable explaining the basics of the instruments and then giving quality demonstrations of how those techniques

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are to be imparted. Some teachers used recordings to support the lectures.

Whichever of these choices a teacher makes, two factors will decide which will be most effective:

1. How the teacher feels most comfortable. Some teachers do not lecture well, so those teachers might spend more time demonstrating the instruments and talking less. Some teachers are very skilled at explaining how percussion instruments are played and all the various techniques involved in teaching the instruments. Some playing may be comfortable for these teachers, but they should take advantage of their lecture skills.

2. How students respond to the presentations. Students react differently to different teachers. Some teachers can turn a group of students on with a particular approach, but totally turn another group off using the very same approach. Just when we think we have the key to a successful presentation, we may find that class reaction will dictate that we talk less, play more, talk slower,

tell less jokes or read poetry! Clearly, each class of students must be evaluated for who they are and what works best for that particular group.

#### V. NOW, WHERE DO WE GO?

After all the years of PAS committee correspondence, meetings, phone calls, and e-mail, we have learned one thing: In order to provide the very best instruction for college methods classes, we teachers must stay in communication—sharing the latest techniques and exchanging ideas that will ensure that our students, in turn, provide the very best percussion training to students in the schools.

It is in our college percussion methods classes that the “buck stops.” When we complain about the quality of the drums at the local marching band contest, the lack of mallet entries at the state solo contest, or the comparative lack of musical skills that drummers have in some school band and orchestra programs, we have no one to blame but those of us who teach the teachers.

But when we begin to see major growth in the quality of school percussion playing, an increase of mallet solos at contests, and higher musical skills among school percussionists, we can trace those changes directly to what is being done in the college methods classes and to the implementation of the PAS Standards for the College Methods Class.

F. Michael Combs is Professor of Music at the University of Tennessee and chair of the PAS sub-committee that developed the new PAS standards for the college methods class. PAS members wishing to provide additional suggestions or other ideas in this area may direct their comments to Mike Combs, Dept. of Music, University of Tennessee, Knoxville, TN 37996-2600 (e-mail MCOMBS@UTK.EDU).



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# Musings on the Marimba and Its Study, 1997, part 2

BY NANCY ZELTSMAN

*Part 1 of this essay, Musings on the Marimba, appeared in the October 1997 issue of Percussive Notes.*

## PART 2: THE MARIMBA AND ITS STUDY

The time is ripe for many more colleges, universities and conservatories to create a position for and hire a part-time specialized marimba teacher. At many schools, the current percussion professor *is* something of a marimba aficionado and, in these instances, an additional marimba teacher may not be necessary. In either case, more focus on the instrument is needed, not only to address the growing interest in the marimba today but also to improve the training of all percussionists.

At Berklee College of Music, all percussion students, including those who have declared drumset or hand percussion their principal instrument, are required to take two semesters of mallet "labs" (a classroom situation with a maximum of eight students) or private marimba study. For the first of these semesters, students frequently elect to take the Beginning Mallet Lab (which I teach), geared toward students with a rudimentary ability to read music, minimal familiarity with the keyboard, and little or no prior experience playing mallet instruments. In one semester, it introduces them to two- and four-mallet technique, scales, arpeggios, sight-reading, written pieces in various styles, touch and tone, phrasing and dynamics, rolls on marimba, dampening and pedaling on vibraphone, and beginning jazz theory.

If they're encouraged to have fun with it, they'll find themselves opened up and inspired to think more creatively. Because marimba is my principal instrument, it comes naturally to me to try to impart a sense of fun and reveal the relevance the course has to the students' musical lives. The impact this course has had makes me inclined to think that mallet basics ought to be stressed much more often as a fundamental necessity in all percussionists' training.

Specialized marimba teachers at more

schools could also have an enormous positive effect on the countless number of orchestrally-oriented percussion majors who came to the field via playing drumset as kids. A late start on the mallet instruments leaves many students feeling daunted by the catch-up work they need to do. On one hand, the presence of a marimba teacher and its specialized study might be intimidating to such a student; on the other hand, the student's "demons" need to be squarely faced. A marimba teacher could oversee extra emphasis where students need it.

The well-rounded percussionist who *is* an accomplished mallet player would also benefit from a specialized teacher. Instead of being satisfied that the student has performed the Creston "Concertino," some Keiko Abe pieces and a Bach violin sonata, a specialized teacher might encourage the student to dig deeper into more unusual, challenging and even self-developed repertoire. This might foster a sense of adventure in students that could ultimately affect their career path.

There are many scenarios, therefore, in which a specialized marimba teacher

could be a tremendous asset besides the obvious one—a marimbist would be most qualified to teach the aspiring virtuoso players showing up at some schools today. These talents could be truly ignited by the presence of a role model with whom to brainstorm, not only about musical and technical issues, but on all facets of building a career.

**"It's no less ethical to foster marimba specialists than it is to train excessive numbers of orchestral percussionists."**

Initially, there might be challenges in restructuring percussion departments to integrate the marimba teacher, but many strategies are possible. These could



Zeltsman teaching a beginning mallet lab at Berklee College of Music.

range from students studying with the percussion and marimba teachers on alternate weeks, to students receiving an extra lesson on marimba once or twice a month. At The Boston Conservatory, students decide, one semester at a time, how they want to divide their fourteen lessons between the percussion teacher and me (the marimba teacher). An alternative to offering private marimba lessons would be to bring in a marimbist once or twice a month to meet with small groups of students who are at approximately the same level. It can also be valuable for students at various levels to perform for each other in a masterclass setting.

We not only need more marimba teachers, but more institutions in the U.S. that allow students to major in marimba. The Boston Conservatory (my program), The Peabody Conservatory of Music (William Moersch's program) and Yale University (Robert Van Sice's new program) are three schools at which a student can currently receive a graduate-level degree in Marimba. In Europe there

are probably even less comparable offerings, while more exist in Japan—even undergraduate degrees from a few schools.

The performance practice of the marimba has risen to a sufficient level of sophistication that, if students want to study it, they deserve to be encouraged. I question the rationale that it doesn't make sense to teach them because there's so little precedent for a successful career as a marimbist. College students commonly study myriad areas that hold uncertain futures. Just as English Lit. or Philosophy majors, for instance, must be creative in reckoning their academic training with a career path in the mainstream job market, a marimbist can also be inventive in assembling a career. The more players are encouraged to develop the marimba to the highest artistic level, the more doors will open for marimba players; a job market can be built.

The rewards of studying music are in doing something that you love. When students have a passion for what they're studying, there are two possible out-

comes: both positive. Either their determination will enable them to carve out a niche for their specialty, or they will go on to another field having been enriched by years of disciplined and engrossing study.

In the meantime, it's no less ethical to foster marimba specialists than it is to train excessive numbers of orchestral percussionists. The prospects of a marimbist who is prepared to be creative in carving out a career in music are not necessarily less promising than those of percussionists who naively believe that just because they are qualified, they will land one of the scarce orchestral positions.

It would greatly improve the odds of success for those aspiring to follow an unusual pursuit, such as making it as a marimbist—or those with more typically marketable skills, such as general percussion expertise—if they received far more exposure to the realities of the professional music world. Teachers could help their students enormously by investing a lot more time and effort as



guidance counselors.

Thankfully, it is becoming increasingly common for college-level institutions to offer, or even require, courses on career skills or the business of music. One virtue of these courses is that they introduce performers to many facets of the music business that might have been unknown to them. It's no secret that more performing musicians are being trained in all walks of music than will ever find work as performers, but their training may still be an asset in a music-business career. A satisfying and successful career is often composed of many pieces. To begin to put the puzzle together, it's tremendously helpful for students to have a

lot of ideas thrown at them.

I would propose percussion department restructuring that would acknowledge different focuses and career directions. Students wouldn't necessarily be "percussion" majors; rather, they could opt to major in something more specific. Currently, within Berklee College of Music's percussion department (which I'll use as an example since it's a program with which I'm intimately familiar), students can declare their principal instrument as drumset, hand percussion, vibraphone, or concert percussion. (As mentioned earlier, a student can declare a focus on marimba under the latter heading.) The following sug-

gestions of distinct areas of specialty use some of Berklee's structuring as a model. Some departments might expand on these, while others wouldn't offer all of these options. I would like to see students have the option to declare their major instrument as one of the following.

1. *Percussion*. Percussion majors would be preparing to be orchestral and chamber musicians, just as clarinet majors would. A majority of students would probably choose to be percussion majors, especially if they felt uncertain about the specific direction they'd like to go. Many would probably stick with this category; it would encompass the largest scope. I wouldn't suggest many changes from the

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way percussion is taught today, except that the percussion major—as well as my proposed “solo percussion” major—would occasionally take marimba lessons with a specialized teacher.

2. *Solo Percussion.* The solo percussion major, like a piano major, would focus on solo and chamber repertoire, following in the footsteps of such performers as Steven Schick, Beverley Johnston and Evelyn Glennie. Just as a piano major is often required to participate in chorus in order to receive a modicum of large ensemble experience, the solo percussion major, as well as the marimba major, might occasionally be assigned to play with the school's orchestra or wind ensemble. The solo percussion major would be focusing on a wide variety of solo material, more intensively than the percussion major, and to the *exclusion* of studying orchestral excerpts (except perhaps in the form of informative overviews).

3. *Marimba.* Peripheral courses beneficial to the marimbist might be pianistic techniques, body-movement workshops, history of keyboard music, arranging or acoustics.

4. *Vibraphone.* Traditionally, specialization on vibraphone has meant specialization in jazz, but a focus on classical or contemporary music (as in the work of Emmanuel Séjourné or Brian Johnson) is also possible.

5. *Hand Drums.*

6. *Drumset.*

7. *Electronic Percussion.*

In my imagined percussion department, students would also have the option to declare a split major, such as marimba/percussion, percussion/drumset, solo percussion/hand drums or vibraphone/marimba. A marimbist, for example, may also aim to work as an orchestral and chamber percussionist. A percussionist may want to feel secure in his or her drumset playing, perhaps to enhance the possibility of getting show work. Aspiring solo performers may also love hand drumming and want to incorporate world musics into their repertoire (e.g., Amy Knoles). A jazz player may love to play both vibes and marimba—and recognize their intrinsic differences.

I would recommend that the curriculum of any of these areas of specialty mandate some exposure to every other area mentioned. For that reason, I think it would be perfectly responsible of insti-

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tutions, whose aim is to provide a solid basic training, to offer these categories at the undergraduate as well as the graduate level.

Restructuring percussion departments in this manner would certainly present some administrative challenges at first. For example, customary jury requirements would need to be revamped. Ensemble auditions and assignments would be more complex as any department in a position to offer most of these areas of specialty would have a hierarchy to consider; for example, an orchestra section would primarily be drawn from the percussion majors but would occasionally draw from the pool of solo percussion and marimba majors. There might also be a logistical challenge at schools with limited space for solo percussionists to set up large, multiple-percussion setups, but accommodations could probably be arranged.

Acknowledging the area of specialty puts things into perspective. It is one thing to require that a drummer get acquainted with mallet instruments for two semesters (as is the case at Berklee), but quite another that the would-be marimbist is required to study timpani, snare drum and accessories for a full four years (or longer). The beginning study of mallet instruments is providing drummers with peripheral information to improve their drumming; there is no expectation for them to become professional mallet players. The would-be marimba specialist, however, is expected to pursue percussion as if preparing to be a professional percussionist, which I find to be an unfair and possibly counterproductive expectation.

Allowing students to specialize in what interests them most excites and mobilizes their inner resources to the benefit of their general training. Larry Bethune, Vice President of Student Affairs and Dean of Students at Berklee College of Music, said of that school's philosophy, "If I teach you what you already like first, then you'll trust me, and you'll come with me." Declaring specific areas of focus, I believe, would encourage students to take a keener interest in understanding how the skills they're acquiring relate to the professional world. The flipside is that these divisions would also force teachers to teach better.

Regarding the manner in which marimba—specifically—is taught, I'm con-

cerned about the tremendous focus placed on technique. It makes me very nervous when I encounter students caught up in such issues as the mechanics of movement, shifting or interval changing. It's a dead giveaway that a person is more concerned with *how* they're playing—all the motions going into it—than the *sound* coming out. Some players, for instance, equate playing *forte* with a certain amount of force they're using, regardless of the hardness of mallets they're using or the appropriate balances of notes in a particular context. The most frequent criticism I have of marimbists is that they aren't really listening to themselves.

In my teaching, I'm reluctant to isolate elements of technique. I like to emphasize the total musician who happens to be playing the marimba. For example, I believe that one's sticking choices should always spring from considerations of phrasings, articulations and the subtle pulsings of the music, rather than what configurations would make a clever technical exercise for four mallets.

One reason I continue to play with and advocate traditional grip is that, in my experience, technique appears to be less an issue with traditional grip than with Musser/Stevens grip (or variations thereof). But my advocacy of traditional grip stops short of insisting that my students switch to it. I frequently hear that other teachers demand that students who play with some form of cross-grip switch to some form of Musser/Stevens grip, or that students who don't use the latter feel discriminated against or disrespected. Of course, once there are more schools at which marimba study is possible, it will be easier for students to find support for the grip that best suits them. Ultimately, we need to remember that technique is just a means to an end.

To really further the marimba, or any aspect of percussion for that matter, we need to move away from the goal of turning out well-rounded percussionists in favor of training well-rounded musicians. We need to dig into theory and world music history. Getting into arranging and composing can give performers outlets for personal expression. While we're contemplating educational restructuring, factoring in some form of improvisation experience will help stem the fear and mystery with which many classical musicians regard playing without music.

These are lively musical times in which we live, and the marimba, in particular, is beginning to enjoy a depth and variety of interest that even J.C. Deagan could not have dreamed possible. It's a thrilling time to be a dreamer, because the fantasies I propose in this essay are actually possible and, in some cases, becoming actual.

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*Nancy Zeltsman thanks Russ Girsberger at the Percussive Arts Society for his research assistance, and Steve Mackey for tirelessly being a sounding board.*

Nancy Zeltsman performs with the marimba duo Madame Rubio and is known for her collaboration with violinist Sharan Leventhal in the duo Marimolin, who premiered over 75 pieces, released three compact discs and sponsored eight composition contests. Zeltsman has released a solo CD, "Woodcuts," on the GM label, and teaches marimba at the Boston Conservatory and the Berklee College of Music.

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### FRED HOEY (1920-1994)

Fred Hoey's start in the music industry came at an early age upon winning the 1936 National Rudimental Drummer Competition. His illustrious career in the field of music as an author, clinician, and authority in the world of percussion afforded him many opportunities. In the mid 70s, Fred Hoey launched the CB 700 line of drums and percussion. This unique line was designed by Hoey to service the educational percussion market in a comprehensive way. As Vice President of Sales for C. Bruno in the early 1980s, Hoey created the Gibraltar brand name of drum hardware and initiated its first designs. The mid 80s brought Hoey to oversee the Riemer, Inc. San Antonio Distribution Center where he participated in product design, development, and sales direction. Throughout his career, Fred Hoey remained active as a prominent Southwestern performing percussionist. He also wrote several drum methods for distribution by Mel Bay Publications. He was a charter member of the Percussive Arts Society and an educator whose influence on percussionists continues with the PAS Fred Hoey Memorial Scholarship.

### LARRIE LONDIN (1943-1992)

Larrie Londin was a popular session drummer for pop, country, and jazz artists. A member of the Detroit-based Headliners in the mid-60s, Londin was one of the first white musicians signed to Motown on its V.I.P. subsidiary label. As a session drummer, he played on a number of Motown hits by such artists as Marvin Gaye, the Supremes, and the Temptations. In addition, Londin toured with Chat Atkins, Jerry Reed, Glen Campbell and Elvis Presley including Presley's last two concerts in 1977. Following those tours, Londin began concentrating on studio work, recording with Waylon Jennings, B.B. King, Dolly Parton, Joe Cocker, Linda Ronstadt, Olivia Newton-John, Barbara Mandrell, Randy Travis, Reba McEntire, George Strait and many others. Mr. Londin received the "Most Valuable Player Award" for 1978, 1979 and 1980 from the National Academy of Recording Arts and Sciences; was voted "Best Drummer" for 1984 and 1986 by the Academy of Country Music; and was designated "Country Drummer of the Year" in 1985 and 1986 by Modern Drummer magazine. His influence on percussionists continues with the PAS Larrie Londin Memorial Scholarship.

# Uneven Soul

## A conversation with Nebojsa Jovan Zivkovic

BY BEN TOTH

**N**EBOJSA JOVAN ZIVKOVIC IS one of the most successful concert percussion artists in Europe, presenting over thirty concerts and solo recitals each year, and having four CDs and over twenty published works for percussion and/or marimba, including two concertos, to his credit. Zivkovic spent the fall of 1996 as a Visiting Artist on the faculty at the Hartt School of the University of Hartford, while also presenting concerts and masterclasses in the U.S. and abroad. This interview was conducted shortly after his appearance at PASIC '96 in Nashville, just prior to his return to his primary residence in Böblingen, Germany.

**Ben Toth:** *Although PASIC '96 was not your first PASIC performance, it was the first one in which you presented a solo lecture/recital. Can you talk a little bit about your experience at PASIC?*

**Nebojsa Zivkovic:** Indeed. This was the first time after several years that I had a chance to perform a solo recital. This recital was actually scheduled as a clinic, but I made it into more of a concert with some pedagogical/technical explanations. My *Quinteto* for five marimbas was premiered at PASIC '89 in Nashville; in fact, it was exactly the same hotel and the same grand ballroom where I presented my clinic this year. At first I was a little bit concerned; who will fill the grand ballroom? But even I was surprised that I had a very big crowd, and I think I can say it was very successful.

**Toth:** *The performance was an opportunity for American percussionists to hear much of your music that perhaps they had not heard prior. Do you sense that your music will be more recognized in the U.S. as a result of your PASIC performance?*

**Zivkovic:** The response to my performance at PASIC was even better than I had hoped for. For example, all my music and CDs sold out during the convention. After my performance, many people were carrying my music and

asking me to sign it for them. My newest marimba piece, *Ilijas*, sold about fifty copies in one day! Knowing that, on the average, thirty to forty copies of one marimba piece are sold annually after the first year, this said something to me.

**Toth:** *Your pieces vary in technical difficulty and in musical vocabulary. Some pieces are very tonal, with melodies that people would enjoy singing and would probably remember, and other pieces are compositionally more sophisticated. Perhaps you could talk about the range of your compositions.*

**Zivkovic:** I have written xylophone and marimba pieces for beginners, as well as virtuoso and complex pieces like *Tensio* or *Ultimatum I* for marimba solo, or *Ultimatum II* for two marimbas. I suppose this compositionally schizophrenic behavior, ranging from contemporary pieces to some easy-listening tonal pieces in C-major, comes from the mix of experiences that I have. I grew up in Yugoslavia, in Serbia, listening to popular music, and I was very well-educated in High Music School in Yugoslavia. After this I studied composition, music theory and percussion in Germany, where I received a masters degree in each and was influenced by contemporary new music styles.

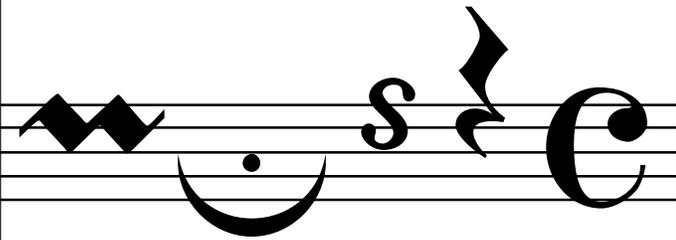
So all of these influences—German and Yugoslavian education, contemporary music, folk music, pop music, sacred music and my own heritage—allow me, if I am in a tonal Balkan mood, to compose pieces that are easier to listen to, and if I am in a contemporary, energetic mood, then I compose a piece like *Tensio* or *Ultimatum I*.

Those easy pieces you mentioned, like the *Funny Mallets* series, will consist of seven books. Four are currently on the market. There will be two for vibraphone, two for xylophone, two

for marimba and one for solo xylophone with marimba or piano accompaniment. The idea of *Funny Marimba* is that the pieces must be tonal, easy to understand, short, and must give the student a feeling of accomplishment. Instead of having the student practice one piece for the whole semester, with *Funny Marimba* someone can work on a piece for maybe three weeks and then move to the next piece. This is very effective with students that are ten or twelve years old; this way, even their grandmother can watch their success—and even buy the child a marimba [laughs]! Also this is important psychologically.

The solo book is good because it can be played on one four-and-a-half octave instrument. The teacher can play the accompaniment in the low register with four mallets and the student plays the solo in the middle/upper register. This also provides the young student with a valuable chamber-music experience. The four that are already published are best sellers and have become standard methods in Europe in the last four or five years. They are also becoming more popular here in the U.S. as well. It seems that there was a big need for beginner four-mallet repertoire.





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**Toth:** *Would you say that your pieces such as Three Fantastic Songs and Three Unforgettable Pieces would be logical extensions to the Funny Marimba series?*

**Zivkovic:** *Three Fantastic Songs was my first solo piece for marimba; I was twenty-one when I composed it. Three Unforgettable Pieces was composed almost ten years later. Indeed, Three Unforgettable Pieces is a logical progression after the Funny Marimba book I. Also my new piece, Ilijas, could be added to this group. I composed these pieces because I felt that there was a musical and pedagogical need for them in the marimba student's repertoire, but both works are real music for concerts and part of my repertoire.*

**Toth:** *Could you talk in more detail about your compositional influences?*

**Zivkovic:** *This folk heritage I have from my country is a lucky thing on the one hand, but can be a very uncomfortable thing on the other, because I cannot get rid of this Balkan influence even in my most contemporary pieces. Certain melodic structures, harmonies or rhythms can be attributed to my Balkan roots. I also have had the opportunity to hear a wide variety of contemporary music. In Germany we have many "new music" festivals. Two of them occur in Darmstadt and Donaueschingen, and I live between those two cities in Stuttgart. I have also been to Holland for the Gaudeamus Festival, where I performed in 1992. Although I have performed throughout Europe, I most frequently concertize in Germany, Austria, and Poland—which are very strong in percussion. In Germany there are concert series*



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even in very small towns. These provide many more opportunities to perform, or to have one's pieces performed. Having been exposed to these festivals and performance opportunities, I have found that I have no one concrete influence, although I like the approach and music of composers Gustav Mahler and Dimitri Shostakovich. Most recently I have discovered the late Allan Peterson, who was a very successful symphonic composer from Scandinavia.

**Toth:** *Your compositions range from easy pieces for beginning marimba players to concerti—two marimba concerti, one cello concerto and one oratorio for string orchestra and solo bass voice. Is there a certain type of piece or medium that you would like to write for next?*

**Zivkovic:** Thank you for mentioning that I have written other pieces besides percussion literature. I feel it is important for me not to be stamped as a person who composes marimba pieces and nothing else. Due to my concertizing and teaching, my works for marimba and percussion receive the most performances. It is very important to keep in my own mind, as well as the mind of the public, that I am not just a marimbist but a percussionist as well. All of my CDs include at least one percussion piece. I have just completed my second marimba concerto. I don't know what my next composition will be; commissions often influence what is going to be next.

**Toth:** *Are all of your pieces published by the same source or by a variety of publishers, and how are they available in the United States?*

**Zivkovic:** All of my pieces and CDs are available in the United States through Steve Weiss in Philadelphia and Drum Specialist in Illinois. I have some music published in the U.S. and some in Germany by Zimmermann Musikverlag Frankfurt. Publishing in Germany is very good for me because the scores and program notes are published in a variety of languages. With Gretel-verlag [a small German publisher] I have the freedom to tell them exactly what I want, such as how I want a book to be printed and approximately what it should cost. They give me all these freedoms that are not often given to composers.

**Toth:** *Was there a specific performer that in-*

*fluenced you to be a concert artist?*

**Zivkovic:** I would lie if I said yes. It's the communication with an audience that provides my inspiration. You're on the stage, you hit the marimba or play the violin, and the waves go through the air to the audience. They feel something inside and send feedback. If you feel that feedback on the stage, then the circle is closed. This is an excellent experience, which makes me wish to perform more and more.

**Toth:** *What are your future plans?*

**Zivkovic:** Even though my name "Nebojsa" means "he has no fear," sometimes I have fear. In 1996 I quit all of my teaching positions. I am now one of the very few full-time concert artists who does not teach full-time in any school, and does no other job but playing and composing. This inspires me to do more than ever before. In 1997 I will premiere my second marimba concerto in the famous Munich "Herkulesaal" with the Munich Symphonic Orchestra. This work was commissioned by the Yamaha Foundation Europe. I will be playing on a one-of-a-kind five-octave marimba built by Yamaha Japan especially for me. I have many plans for this new instrument in the future, too.

In addition, I have many other concerto performances scheduled for 1998 and I look forward to many more. I will be in Minneapolis at the University of Minnesota School of Music in the fall of 1997 offering masterclasses, workshops and some concerts. With the help of my European management, and now through my new United States office, I hope that things will move

forward. When I say "things" I mean performing, especially concerti with orchestra, and also solo recitals, clinics and workshops.

#### SOLO RECORDINGS BY NEBOJSA JOVAN ZIVKOVIC

*Uneven Souls* (1995), Top-Drum Records  
*Concerto Pour Marimba et Vibraphone* (Darius Milhaud) with the Austrian Chamber Symphony conducted by Ernst Theis (1995), Musicaphon, Germany  
*Marimba & Percussion* (1989), Cadenza-Bayer Records

*Generally Spoken...It's Nothing but Rhythm* (1991), Bayer Records

Benjamin Toth directs the percussion program at the Hartt School of the University of Hartford. His performance credits include the Percussion Group/Cincinnati, the Sinfonia da Camera of Illinois, Eastern Connecticut Symphony Orchestra, Akron Symphony Orchestra and the Jimmy Dorsey Band, and he has presented concerts and masterclasses in Austria, Germany, Hong Kong, Poland and throughout the U.S. PN

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# The Glory and the Grandeur

## Conversations with Russell Peck and the Philidor Percussion Group on Peck's concerto for percussion ensemble

BY EUGENIE BURKETT

**T**HE PHILIDOR PERCUSSION Group began primarily as a chamber-music group performing twentieth-century percussion ensemble repertoire. Like many chamber ensembles, they give performances and lecture-demonstrations at schools.

Because the members of the group, Christopher Deane, John Hanks and Arnold Sykes—all North Carolina musicians with significant orchestra experience—were interested in expanding their non-orchestral percussion skills through additional performance venues, the ensemble incorporated Russell Peck's monolithic concerto for percussion ensemble, *The Glory and the Grandeur*, into their repertoire. Performances of this work have led to a new audience for the ensemble and for percussion in general.

A well-educated and articulate man, Russell Peck could reasonably be called a "people's composer." He has a strong belief that concerts should be fun and educational at the same time. "It should be that way for certain kinds of audiences," he says. "It can be a moving experience. There's nothing wrong with a symphony concert being fun. People should be able to enjoy themselves. That's a facet of music and performance. A symphony orchestra offers a lot of variety."

Peck's compositions have received over a thousand performances by more than one hundred orchestras in the United States and Europe, including fifteen of America's major orchestras, the London Symphony Orchestra and Britain's Royal Philharmonic Orchestra. Peck has received the Koussevitsky Prize and two Ford Foundation Fellowships, and he is a former composer-in-residence with the Indianapolis Symphony.

*The Glory and the Grandeur* is an important addition to the percussion ensemble repertoire. Written in a classical style with jazz, blues, rock and Motown influences, the soloists move between instrument setups incorporating all types of mallet instruments, a variety of drums

(except timpani) and many different gongs, cymbals and accessory instruments. Introspective, surrealistic sections are interspersed with driving, rhythmic portions amplified and extended by the orchestra.

The orchestra parts incorporate two additional percussionists within the section, including one timpanist with a notable solo about one-quarter of the way into the piece. One might expect the orchestra to be more important relative to the solo in a percussion concerto, but the reverse is true here. With some exceptions, the orchestra serves as an expansive and complex setting for the percussion ensemble's virtuosic solos.

On September 30 and October 7, 1996 the Augusta Symphony Orchestra of Augusta, Georgia, featured this work on its annual Augusta, Georgia and Aiken, South Carolina Masterworks Series. If percussion concertos are not unusual enough, this work is particularly striking for spotlighting an entire percussion ensemble. The author, timpanist for the Augusta Symphony, had a chance between rehearsals to discuss this work with Peck and the members of the Philidor Percussion Group in separate interviews. The conversations touched on several topics including some of Peck's other compositions as well as his and Philidor's thoughts on the directions of twentieth-century music.

Allen Otte, who premiered the work as part of the Percussion Group Cincinnati, added his insights through the collaboration of

Michael Rosen, professor of percussion at Oberlin Conservatory and an Associate Editor of *Percussive Notes*.

**Eugenie Burkett:** *What were your reasons for writing a percussion concerto?*

**Russell Peck:** The orchestra repertoire has concertos for many different instruments. A lot of these, like violin and piano, have such fantastic works that it is kind of futile to attempt to add to that repertoire. I like to write for instruments that have been neglected in the great repertoire, but nonetheless are great concerto instruments. For example, you might think of the tenor sax as being played in a



Clockwise from top left: John Hanks, Christopher Deane and Arnold Sykes.

bar or as a rock 'n' roll instrument. Actually, the tenor sax makes a great classical concerto instrument.

Percussion is a great instrument also. You don't think of it as being necessarily an "instrument." In my piece the ensemble members play maybe 150 instruments. So, it's not an instrument, exactly; it is an art of playing. Percussion also is a wonderfully effective concerto vehicle.

**Burkett:** *What makes The Glory and the Grandeur such a unique piece?*

**Peck:** *The Glory and the Grandeur* is more interesting to watch than almost any other piece in the symphony repertoire—not just because there are so many instruments, but I actually planned it that way. The ensemble members have to run around to get to the different instruments. And I did a lot of work making sure that their movements don't distract the listener from the music but actually contribute to one's appreciation of the music. The movements of the players on stage make it easier to follow what's happening musically and make the performance more entertaining for that very reason. The visual quality of the piece is therefore much more important than it would be in a symphony by Brahms. My music is not designed for any other purpose than live performance and to offer that opportunity for interpretation that only concert performances offer.

**Burkett:** *How did The Glory and the Grandeur come about?*

**Peck:** It was commissioned by the Percussion Group Cincinnati. I had wanted to write a concerto, and I had written a percussion piece called *Lift Off* some years before. The Percussion Group Cincinnati had performed *Lift Off* all around the world, and when I approached them, Al Otte suggested using a paraphrase of the piece to open *The Glory and the Grandeur*. A great idea! And we went from there.

**Burkett:** *How would you characterize your compositional style in this concerto?*

**Peck:** To be objective about it, it is highly rhythmic in a kinetic way. It's a physical kind of music more than an intensely emotional music; it's intensely kinetic. That is not to say that it is devoid of emotional content, but that's maybe not the music's main emphasis. Its emphasis is on feeling of motion using very traditional harmony and melody. My music is not highly dissonant, but relatively understandable to people who are used to the traditional notion of music. Whether it be Beethoven or Michael Jackson, people would still recognize my music as being within the framework of that relatively well-understood idea of what music is. It is jazzy, often it has syncopated rhythms, and that's part of its appeal.

But I pride myself most on something else. In movie music, the big idea

is to create an instant mood. Instantly, you know it's scary, it's dramatic or whatever. I think my greater gift lies in putting pieces together so that the totality of the work has a big impact—in other words, form. So that by the time that last note comes, you feel like you've taken a voyage, that you haven't taken any detours, that you have gone right to the heart of the matter. It's that organization of form and the big build-up I am able to achieve. Those are big characteristics of my music—the rhythm, the traditional melody and harmony, plus form.

**Burkett:** *Was The Glory and the Grandeur a natural progression from your other compositions like Thrill of the Orchestra and Playing with Style?*

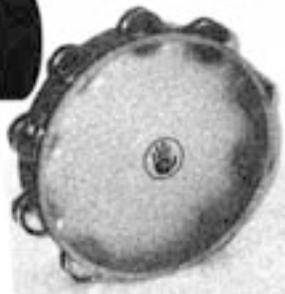
**Peck:** Right after *Thrill* I thought that it would be nice to feature a work about the conductor. Actually I was going to write a "Thrillology." First, there was the *Thrill of the Orchestra*, a demonstration piece focusing on the musicians, then *Playing with Style*, focusing more on the conductor. I wanted to continue from *Playing with Style* by doing something with composing.

Then I had an experience with *The Glory and the Grandeur* that made me guess maybe I had completed the "Thrillology." The first two works kind of explained everything with narration, and then in the third, the composer stands back and the music stands on its own. Lake Forest Symphony did an

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"all Peck" young people's concert with *Thrill, Style*, then *Glory*. Despite my fears it was a very big success. So it really made me wonder if I already had the third part of the "Thrillogy." I'm still wondering.

**Burkett:** *How have you perceived the audience reactions to The Glory and the Grandeur?*

**Peck:** Everywhere that it is played there is a tremendously enthusiastic response. In Augusta [Georgia] a woman said that when her husband came into the hall and saw all of the percussion instruments he wanted to turn on his heels and go home; but afterwards he thought it was the greatest thing.

**Burkett:** *What is next in your life?*

**Peck:** I've thought about another concerto. I think I could write another percussion concerto and not repeat myself at all. It's almost unexplored territory for me. And what I explored in *Glory* only convinced me how rich this medium really is.

**Burkett:** *What do the ensemble members see as unique to this work?*

**Christopher Deane:** I respect Russell for the fact that he has always been firmly committed to writing music that can be appreciated by the public. If the composer is committed to a style or to a concept, it is not our place to criticize that necessarily, if it's good. If the music is poorly crafted that's something



The Philidor Percussion Group with the Greensboro North Carolina Symphony Orchestra

else again. If it doesn't meet its mark, then it is criticizable. But I think Russell achieves what he is setting out to do, which is to create satisfying music for the performers from the standpoint of their instrumental connection, and to create satisfying music for the listeners.

And yet he's not writing simple music. His influences are genuine. He readily acknowledges Motown as one of

his big influences, and that is apparent. We're in an age now where composers like Russell—of which there aren't many—are brave enough to write exactly what they think, not what they think is going to be good for the concert stage. We should trust that impulse and appreciate it because there has been an alienation that has almost gone too far, so I appreciate his ability to get back to center.

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**Burkett:** *How long have you played the piece and in how many performances?*

**Deane:** We've played this work for three years in more than a dozen concerts. Back in 1982 we played the piece that germinated this one, *Lift Off*, and I knew Russell when I was in college at the Cincinnati Conservatory. One of the first conversations I had with Russell was about a piece called *Take That* by William Albright. It's my understanding that Russell and Albright were roommates in college when Russell wrote *Lift Off*. Albright was asked by the Blackearth Percussion Group to write a piece for them, so he wrote *Take That* and he dedicated it "to the memory of Russell Peck." *Take That* is for twelve bass drums, four players, and is very similar to *Lift Off*.

**Burkett:** *What strikes you about Russell's crafting of The Glory and the Grandeur?*

**Deane:** Everything in the piece is well-crafted. The marimba writing can be kind of awkward because you have parallel thirds that require a lot of timing and technique, but everything is very well-written for the instrument. It's well-conceived. He's making the instruments do what they're made to do and he's putting that out in front of the orchestra, which is part of his point—to acquaint the audience with the inner workings of the percussion section.

For performers, the performance is a very interesting sonic experience. The two xylophone parts interweave, so interesting phasing goes on between us. I hear Tartini tones<sup>1</sup> when we're playing between the marimba and the vibraphone part. I hear a definite progression of fourths—B-natural to F-sharp to C-sharp to F-sharp to B-natural—which is not written in the part. The music builds up that sequence, and it happens every time we perform the work.

**Burkett:** *I get the feeling that Peck is very knowledgeable about the instruments. Whom did he consult in writing the work?*

**Deane:** Russell worked with Al Otte and the Percussion Group Cincinnati. Russell and the Percussion Group had worked together as a result of their collaboration on *Lift Off*. The Percussion Group, who premiered the concerto, were in residence at Cincinnati Conservatory when I was in school. I remember the members



working on the licks and trying them out. I think the group's only request to Peck was that they wanted him to add a few more mallet licks.

**Burkett:** *What have been the audience reactions to your performances of The Glory and the Grandeur?*

**John Hanks:** We've had one hundred percent

favorable response. It seems that everybody really likes it.

**Deane:** There was only one place where we did not get a standing "O"; where was that?

**Hanks:** USC [University of South Carolina]. But the audience was so far away from the stage that I don't think it sounded quite as big as it does in smaller halls. I think a lot of the audience response has to do with having a large number of people in the house, the volume of a piece like that and the excitement of the production.

**Michael Rosen:** *It's common for percussionists to have*

*some input into a composition they have commissioned. Was there anything special about your collaboration with Peck on this concerto?*

**Allen Otte:** Russell actually had a commission from conductor Paul McRae and the Greensboro, North Carolina Symphony to write whatever he wanted to. A concerto for Percussion Group Cincinnati was completely

Russell's idea, and I'm very grateful to him for realizing the significance of this long before I did. He created a situation where the energy that three percussionists can bring to an orchestral setting is fun, satisfying and useful for everybody—soloists, orchestra, conductor and audience. In the best sense of the collaboration, the Group made a positive contribution to this music—things about percussion and percussion instruments that percussionists will always know better than composers can. The piece has opened up all sorts of doors for us, and for others, too.

**Rosen:** *So you had specific ideas for Peck as the piece was being written?*

**Otte:** Yes. We started by sending him a tape of me walking through our studio, playing and describing various instruments that we hoped he could find a use for. We made some requests; for instance, on the assumption that there would be points where we all did different things in different locations, we specifically asked for a section of just

the opposite—all three of us on one marimba, in the manner of our arrangements of Chilean songs. As he sent us sketches, we'd try them out and respond in one way or another. In the rehearsals in Greensboro for the premiere, changes were made every day, drawing upon observations from each of us.

**Rosen:** *And the opening of the piece?*

**Otte:** I thought he should let us come out and simply do what we do best, just by ourselves, and then when the energy was very much in place, the rest of the orchestra could join in. Actually, the interesting thing about the Beethoven Fourth Piano Concerto is not so much the novelty of the piano soloist beginning the work as it is that you listen to the entire work in a different way as a result of being introduced to the sound world in that order. Similarly for us, focusing first on a chamber-music group functioning as a unit enables the listener to hear just how the trio functions and contributes to the orchestra as a whole throughout this piece.

**Rosen:** *Do you know what Peck was thinking about with the title?*

**Otte:** Russell explains it pretty well in a nice program note. It comes, of course, from the Edgar Allan Poe love poem *To Helen*, "...the glory that was Greece and the grandeur that was Rome," and Peck talks about "classical" Greek and Roman music, which, though lost to us now, is known to have had elements of competition, heroic parade and ceremonial functions, massed unisons, and certainly dance of many sorts. All of that is clearly and delightfully a part of this piece.

**Rosen:** *But isn't the piece cast much more in a vernacular/pop sort of idiom?*

**Otte:** I like to say sort of like Gershwin, but with Motown rather than Tin Pan Alley, as well as lessons well-learned from Ravel. Sure—we've done it outdoors on the Fourth of July, but also on a regular subscription concert paired with the Mahler Ninth! It has worked in many different contexts.

**Rosen:** *Haven't some people been a little surprised that the Group has been so committed to a piece in this style?*

*You've played the piece a lot.*

**Otte:** It's the same for *Lift Off*. I was listening to the car radio the other day and heard *Wipe Out* on one of those oldies stations, and at the end they said, "a number-one hit from 1967." All of my career I've assumed that *Lift Off* was, in part, an erudite—and positive—response to *Wipe Out*, and it turns out to actually predate *Wipe Out* by a year! Very impressive!

Russell has always said that *Lift Off* marked his definitive break with "moderno" music. Certainly his orchestral work over all these years is evidence of his commitment to use the unique and exquisite resource that the modern symphony orchestra is, acknowledging all the time that this is happening in late twentieth-century America. He wants to make the orchestra respond to the culture that sits all around it, and when it does, listeners are thrilled. I'm very much supportive of his ideas and goals, and have always enjoyed being part of this piece.

#### END NOTE

<sup>1</sup> Tartini tones, also known as "terzo suono" or "beat tones" are produced by the interference of frequencies of higher overtones. The discovery of this acoustical phenomenon was noted in Tartini's *Trattato di Musica* published in 1754. The tones are actually differential tones.—Slonimsky, N. *Baker's Biographical Dictionary of Musicians*, Seventh Edition (New York: Schirmer Books, 1984).

Eugenie Burkett holds degrees from Baylor University and Manhattan School of Music, and she earned a Ph.D. in Curriculum and Instruction (Music) from the University of Wisconsin-Madison. She is Principal Timpanist with the Augusta Symphony and has also performed with the Paul Price Percussion Ensemble, the Orchestra Society of Philadelphia, the Orquesta de la Primera Jornada Musical, the Kansas City Philharmonic, the Shreveport Symphony, the Orquesta Sinfonica de Maracaibo in Venezuela, and the Orchestra Sinfonica della Radiotelevisione Italiana in Turin, Italy. Burkett conducts the percussion ensemble and teaches graduate level Music Education courses at Shenandoah University. PN

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# Making An Improvised Hanger For Tubular Bells

BY JOHN GIDDINGS

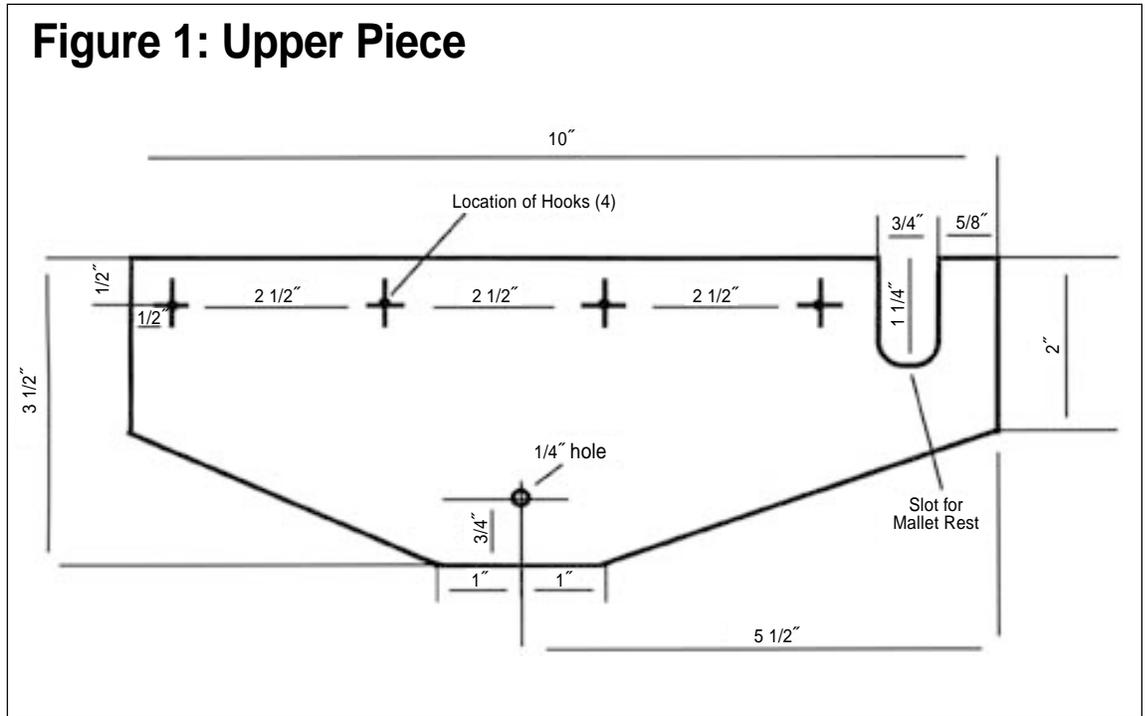
**F**OR THE ITINERANT freelance percussionist one of the most cumbersome and least portable items of equipment is the frame of chimes or tubular bells. When only one or two tubes are needed in a program or opera and when space in the orchestra pit is limited, it is of considerable advantage to remove the notes you need from the frame and suspend them on some sort of improvised hanger clamped to a suitable cymbal stand.

The simple design shown here can be made with little knowledge of woodwork using a few basic tools.

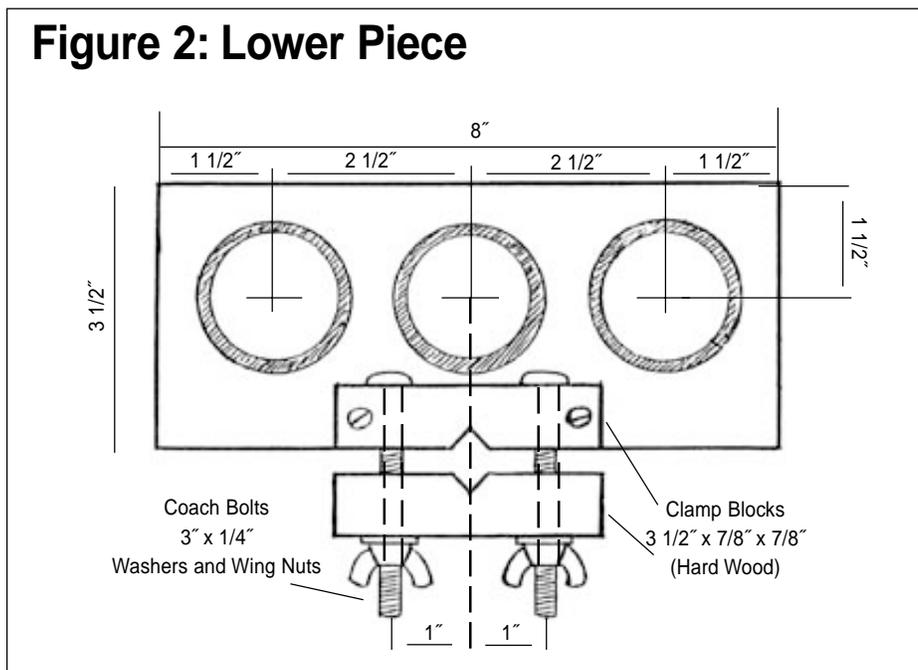
Good quality plywood not less than 3/8-inch or 10mm thick is essential for

the upper and lower pieces shown in Figure 1 and Figure 2. Hardwood such as

**Figure 1: Upper Piece**



**Figure 2: Lower Piece**



beech or mahogany will be needed for the clamping blocks shown in Figure 2. The screw hooks, nuts and bolts are obtainable from hardware stores.

The 2-inch diameter holes shown in Figure 2 are best cut with a hole saw of the type used by plumbers and electricians for making holes in floors and partitions. For this operation a drill press, if available, is better than a pistol drill. Clean-edged holes can be cut by cutting halfway through and then turning the piece over and cutting through from the other side. This will avoid the ragged edges caused on the underside when cutting straight through in one operation.

The lower piece, shown in Figure 2, is essential to prevent the tubes from swinging against each other or the stand and making unwanted noises. Some sort of clamp from a drumkit could possibly be used instead of the wooden one shown here.

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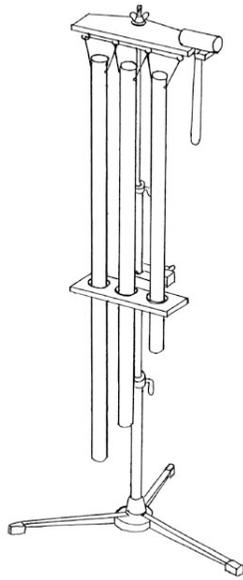
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**Figure 3:  
Complete Assembly**



If more than three bells are needed a larger contrivance will need to be mounted on a heavy, wide-based cymbal stand. Figure 3 shows the upper piece (Figure 1) and lower piece (Figure 2) clamped to the cymbal stand with three chimes suspended and the mallet parked in the slot provided.

John Giddings is head of the Department of Metalwork in the Craft Design and Technology Centre of the Speedwell School, Bristol, England. He is a Percussion Tutor for the County of Avon Schools and a freelance timpanist and percussionist in the Bristol and Bath areas. PN

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# Welcome to Planet Electronic Drum

BY STEVE WILKES

**I**MAGINE, FOR A MOMENT, YOU ARE one part of the African expedition in the movie *Congo*. You are in search of perfect diamonds, the lost city of Zenj, and are wary of killer apes. Suddenly, through the trees, you see the ghost people—a nomadic tribe who have been discreetly watching you. You hear strange and beautiful music in the distance and follow the ghost people back to their village. There, in the village center, is the source of the music: a large group of drummers banging on... DrumKATs?! Welcome to the Global Village of 1997—or perhaps I should say, Planet Electronic Drum.

The DrumKAT is but one example (along with the Zendrum, Roland Octapad and TD-7, Korg Wavedrum, etc.) of the modern drummer's tools of the trade: an electronic percussion MIDI controller<sup>1</sup>. For the uninitiated, these devices allow percussionists the opportunity to play virtually any sound imaginable through digital means. No longer will you necessarily hear the teenager down the street banging away on a drumset in the basement. Bang away he or she may continue to do, but you're now likely to hear magical flutes, Indian sitars, Balinese gamelan percussion or even the Bulgarian Women's Choir being triggered by the attacks of those drumsticks. The drummer of today is likely to bring the Global Village right to your own neighborhood—indeed, even to your doorstep.

Where can the discerning world music listener hear these amazing percussion breakthroughs at work? Look no further than Peter Gabriel's album *Us*. On this record, many of the unusual textures and effects are produced by drummer Manu Katche playing electronic percussion. For a vivid example of this, check out the drum track on "Secret World." Drummer Bill Bruford, no stranger to percussion innovation, uses electronic drumming to great effect. Also check out Bruford's stick work performing the opening melancholic and plaintive chords to "Candles Still Flicker in Romania's Dark," on the Earthworks album *Stamping Ground*.

## BACK TO THE FUTURE

Since the early 1980s, several musical instrument manufacturers have produced a variety of electronic percussion products. The early drum machines released by Roland (the classic TR 808 and 909), E-Mu (the Drumulator), Linn (the legendary LinnDrum), Oberheim and others were the precursors to today's electronic percussion standards. The very concept of the drum machine (a box that plays drum beats) has now progressed to the development of a product such as *World Trax* by the Drumtrax company. *World Trax* is software that will let your Mac or PC play a huge and eclectic variety of world music rhythms. Talk about going on line with the Global Village! Now your computer can help you entrain with, say, a Paranda groove, based on a folk song by the Garifuna tribe of Belize.

A concurrent development with drum machines was the electronic drumset, pioneered by companies such as Simmons. Presently, Alternate Mode (which manufactures and services the DrumKAT, MalletKAT Pro, and TrapKAT), Roland (makers of the Octapad and TD-7 electronic drumkit), D-Drum, Yamaha and Zendrum are leaders in the development and manufacturing of electronic percussion MIDI controllers. With these instruments, a drummer's wildest world beat dreams can now be rhythmicized.

## THE DIGITAL DANCE

I recently had a wonderful opportunity to explore some electronic applications now possible in the realm of world music. While preparing for a recent concert that featured a Middle Eastern dance performance, I relied on the unlimited programming features of the DrumKAT to bring alive an original piece based on the Middle Eastern "Dance of the Seven Veils." In this piece, a lone dancer performs to a suite of music, removing a veil in each of the seven parts. In ancient times this dance would provoke profound changes of consciousness and awareness in the audience, with the removal of each veil<sup>2</sup>.

In this recent performance, the "Dance of the Veils" was shortened to three movements, with the first two movements being a duet between myself and the dancer. I not only wanted to provide the necessary rhythmic elements, but also provide the deep atmosphere of mystery intrinsic to such a dance.

Enter the DrumKAT. A pedal for each of my feet (connected to the DrumKAT) allowed me to set up a rhythmic pulse of a shaker, tambourine and bell that provided the rhythmic underpinning so important to the music and the dancer. This also freed both of my hands to (a), perform a 16th-note counterpoint to my pedals, using a dumbek sample, and (b), trigger eerie and haunting synth chords from a Roland D-50 synthesizer at the start of every four measures. The result was a musical performance that conjured up the image of an entire tribe of nomadic, desert-dwelling musicians urging on an entranced dancer, while in reality, it was merely one drummer and one dancer exploring the possibilities of MIDI. This was truly a world music performance that would not have been possible fifteen years ago, and it was made possible by the powerful tools of electronic percussion.

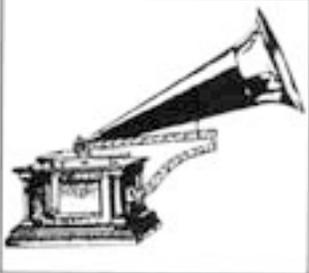
## WALKING IN THEIR FOOTSTEPS

So will we one day see the imaginary scene that opened this article? Will the Master Musicians of Jajouka be plugging in their drumpads and producing their "other worldly" music digitally? Although such a scenario may be unlikely, the fact is that modern technology is making the world much smaller. It may one day be impossible for the musicians of traditional communities to avoid electronic music entirely.

A case in point is the three recent CD releases under the name of *Trance Planet* (Worldly Triloka) compiled by San Francisco D.J. Tom Schnabel. In these recordings, the modern and the ancient exist side by side in one of the most interesting blurrings of musical boundaries ever heard. Here we have Indian tabla master Zakir Hussain beginning "Balinese Fan-

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tasy" (found on Vol. 1 of *Trance Planet*) with drumming that at first sounds distinctly traditional to the western ear. But as the piece develops we realize that Hussain is not only steeped in the Indian musical tradition but is also exploring very modern territory. By the end of the song, his deft percussive touch is processed almost beyond recognition into a very modern electronic landscape. The result is breathtaking.

The English trio Gol, who appears on vol. 2 of *Trance Planet*, represents the other end of the spectrum. Using the very '90s technique of sampled drum loops and many sampled Middle Eastern voices, the trio tackles the Old Testament's "Song of Solomon" in "Angelica in Delirium," using current technology to approach (and appropriate) traditional materials, creating music that takes the listener to places heretofore traveled only by tribal shamans.

#### R-E-S-P-E-C-T

Electronic percussion (and other electronic instruments, such as samplers) permit today's musician to quickly travel down musical roads that were once accessible only through study, sacrifice, dedication and discipline. As a result, electronic musicians can easily be guilty of creating music that could be called "World Beat Lite"—especially if they are not respectful of the deep traditions of the sources they use. Following one's inspiration is certainly important, but so is following up on the work that is necessary to create a music that is an honest rendering of the modern with the ancient.

Recently, I received a grant to travel to Japan and study traditional Japanese taiko drumming. After several months of intensive practice and exhaustive training, I returned to the U.S. to begin work on a musical project utilizing many of the Japanese musical styles I had studied. Entire taiko troupes, such as Kodo, can be hard to find in Boston, so I used my sampler and sequencer to create some of the multi-textured taiko parts I was hearing in my head. With the push of a button I was easily creating grooves that master drummers study years to be able to execute.

This thought gave me pause and a new perspective on the use of electronic percussion in world music. While studying in Japan, I would return to my apartment with aching limbs and tired muscles after a taiko training session. Back in the U.S.,

in front of my Mac and DrumKAT, I was barely breaking a sweat. I realized it was my duty to draw on my own taiko training experiences responsibly and to refrain from using the musical inspiration therein in a gratuitous or disrespectful manner.

Peter Gabriel is one artist who has been exemplary in this area. Not only has he creatively synthesized modern musical technology with ancient musical inspiration, but he has also released two compilation CDs, *Passion Sources* (Real World) and *Plus From Us* (Caroline), which have brought to light some of the great music and musicians that have influenced him.

Our own musical technology deserves the same dedication and participation from the aspiring musician as any ancient musical tradition. And if we're lucky, we will one day have a Ravi Shankar, Fela Kuti or Nusrat Fateh Ali Khan of electronic percussion and electronic music. I try to remember this every time I use my electronic percussion tools to fly the world music net.

If you are an electronic percussionist or musician, remember to respect the varied and rich traditions of percussion and drumming throughout the world. You may create some great music. And the next time you catch the ghost people jamming with their MIDI gear, maybe they'll let you sit in!

#### END NOTES

- <sup>1</sup> MIDI is an abbreviation for Musical Instrument Digital Interface—a binary code that allows electronic musical instruments to speak a common language.
- <sup>2</sup> For further reading on this subject, check out the Tom Robbins book, *Skinny Legs and All*.

*This is a revised version of an article that originally appeared in Percussion Source, Volume 1, Number 1, 1995. It appears here with permission of World Marketing /Rhythm Music.*

Steve Wilkes is a percussion department Assistant Professor at Boston's Berklee College of Music, where he teaches drums, electronic percussion and world music rhythms. He is co-author of the book *The Art of Digital Drumming* (Hal Leonard Corp.) and a writer for *Electronic Musician* and *Percussion Source* magazines. He is the programmer of World Trax, a software package of programmed drum grooves for MIDI sequencers and computers, published by Drumtrax. PN

# Novelty Xylophone Recollections

## An Interview with Harry Breuer

BY RANDALL EYLES

**H**ARRY BREUER (1901-1989) made his debut as a xylophone soloist at the New York Academy of Music in 1919. In that concert he was billed as the “Boy Wonder” and the concert launched a long and successful career. In the early 1920s he appeared in the large movie palaces in New York, Detroit, Chicago and Washington, D.C.

Network radio broadcasts from the Roxy Theatre in New York gave Breuer his first big break, leading to performances on several other radio programs including *Lucky Strike Hit Parade* (1927-29), *American Album of Familiar Music*, *The Let's Dance Program* and with the NBC Staff Orchestra for over forty years. In movies he worked for the Warner Bros. Brooklyn studios and Fox Movietone in New York City. Later he worked on such NBC television shows as *Howdy Doody*, *Shari Lewis Children's Hour*, *The Tonight Show*, *The Steve Allen Sunday Program* and *The Jack Parr Show*.

Breuer is also known for his novelty xylophone compositions written in the 1920s and 1930s. The interview below consists of excerpts from a telephone conversation approximately six months prior to his death in January 1989.

**Randall Eyles:** *I've admired your work for so long, and I've played "Back Talk" many times. When you played "Back Talk," did you play it as written or did you improvise a little bit here and there?*

**Harry Breuer:** No, exactly as written. All those solos of that type—the old-fashioned jazz type of the 1930s and 1940s—were played as written.

**Eyles:** *Was there ever any improvising during solos?*

**Breuer:** Not in the ones of mine that were published. They were always played as written. In fact, some of the really old ones go back to the 1920s, and they're really the old ragtime style with a lot of the variations or embellishments written in, but there

was never any improvisation in any of those.

**Eyles:** *Can you recall the names of some of those solos?*

**Breuer:** One of the first ones was “Bit O' Rhythm,” and that was published in 1928. The same firm published ten or twelve titles in 1932. There was no improvisation on them. We'd just play them as they were. We were very corny in those days.

**Eyles:** *It was corny even then?*

**Breuer:** Yes! In the 1940s I stopped using those as solos on radio, because the producers used to kid me about doing those corny pieces. So then I would take pop tunes of the day and improvise on them. None of those were ever published. The style in those days was the jazz style of the 1940s—you know, “noodling,” which meant just playing variations with the correct structure of the tune.

There is another series published in the 1980s by Arnie Lang's company. They're all exactly as written. There were no instructions to improvise.

**Eyles:** *Some people published simplified versions of the pieces they played. You published them exactly the way you played them.*

**Breuer:** Usually they were exactly as I was playing them on the air.

**Eyles:** *I have three tunes that I got from Ollie Zinsmeister: "El Choclo," "Argentinita" and "Chiu, Chiu." All three were arranged by you.*

**Breuer:** They were done for a Chicago firm [The Chart Music Publishing House, Inc.], and they were performed as written, too. I think there were a few variations written into them, but it was not improvisation.

**Eyles:** *When did you do those?*

**Breuer:** Probably in the 1940s or 1950s.

**Eyles:** *The copyright date on those is*

*1917.*

**Breuer:** That was the copyright date of the original number, not of that arrangement.

**Eyles:** *In the 1920s, when George Hamilton Green had his trio, did he ever use drums with his group?*

**Breuer:** No, he didn't. His trio was Wheeler Wadsworth on saxophone, Victor Arden on piano and George on the xylophone. There were records of George's improvisations on the xylophone around 1919 to 1920. I used to borrow those records and work them out—imitating him and copying his variation style.

**Eyles:** *None of the records, of course, have drums. But I was wondering if they used drums in any of the live jobs—for example, in the marimba/xylophone novelty bands.*

**Breuer:** Oh, yes. In fact, I was in a couple of those in 1918 and 1919, and we worked in nightclubs in New York. Before that, I used to stand outside of a restaurant on 48th Street in New York, where Earl Fuller's Orchestra was playing, and listen to George Green. I was working at Palisades



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Park in New Jersey. I'd get through at 11:00 P.M. and by midnight I'd be outside of the restaurant; I can't think of the name of the restaurant now. In the summer the windows would be open and you could hear them very plainly on the street. It was a regular dance orchestra with drums.

They could seldom use drumset on recordings because they just muddled up the take. Back in those days you didn't ever hear a playback. It was recorded on a big wax disk, and if they didn't think it recorded well, they would shave the disk and use it over again. After you did a take, the recording engineer would come out and ask, "Were there any clams—any mistakes?" and you would have to own up, because that was your last chance to tell the truth! You would never hear it until they sent it out, had a matrix made, and the pressings would come back.

Eyles: *What was the name of the group you worked with in New Jersey?*

Breuer: Oh, that was just a group at the Fisher Dance Hall. I played around New York in nightclubs with different groups. One of them was called the Flotilla Orchestra, and we had a sort of marimba band. There were three of us. One of them was Joe Green, George's brother, and the other was Billy Dorn, who was well-known in those days. The Yerkes Jazzarimba Orchestra was another one I worked with.

Eyles: *In terms of which instruments were used,*

*xylophone or marimba, most of the recordings I've listened to used xylophone as the solo instrument.*

Breuer: That's right. The Yerkes Jazzarimba Orchestra was a marimba group, sometimes with strings, sometimes with saxophones and even brass, depending on where we were playing. The three men on marimba were myself, Joe Green and Billy Dorn. We had one big marimba, as I recall. Sometimes the three of us were on the one big marimba, but you'd run out of range, you know. So we did have a couple of marimbas in some of the jobs; we just toted the big marimbas around. There weren't many single engagements. Usually it was a nightclub for weeks or maybe a month or two at a time.

Eyles: *I have a marimba/xylophone that goes up into the xylophone range. Were those very common back then?*

Breuer: Well, when I was in my teens, my father bought me a thing that was made by Deagan called the nabimba. That instrument had an attachment at the bottom of the resonators that gave it the buzz effect like the Latin American marimba. It was laid out exactly the same as the xylophone. Those Mexican marimbas and the ones from South America are laid out in such a fashion that, for instance, the C-sharp is before C. It's rather backwards. I remember one time being called for a session at Brunswick and they had picked up some Mexican marimbas. We walked in and we were stumped! It was very confusing to try to find the notes.

Eyles: *When you played solos on the radio, did you use music or did you have those solos memorized?*

Breuer: My solos were usually memorized. We played things like "Flight of the Bumblebee" and "Nola."

Eyles: *Was everything memorized in the recordings you made?*

Breuer: Oh, no. In those recordings that I did, everything was written out. I'd better qualify that. There were times when they'd say, "Give us some of that noodling up and down"—you know, a lot of chromatics. I'm reminded of Sammy Herman giving advice to

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somebody in an article he had written. He said, "If you get confused with improvising, just play chromatics and any arpeggio that you like up in the very high register. It won't make a bit of difference. It is so high you can't distinguish what the notes are anyway!" In a way, that's true.

Randall Eyles is Executive Director of the Percussive Arts Society and has

been a member of the PAS Executive Committee for several years. Before becoming Executive Director of the PAS, Eyles taught at The Catholic University of America and was a member of The United States Air Force Band in Washington, D.C.



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### Difficulty Rating Scale

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### REFERENCE BOOKS

**The Bongo Book**  
Trevor Salloum  
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#### Mel Bay Publications

Bongos are often the evil step-brother of congas—they frequently are overlooked or only given a few pages in texts about percussion instruments. In an effort to remedy this situation, Trevor Salloum has devoted an entire text (60 pages) to the history, characteristic rhythmic patterns, maintenance and important artists in the development of bongos. It features common patterns (martillo and variations, jazz, rock, danzon, mozambique, pa ca, bomba, plena, cumbia, beguine), fills, exercises, historical notes and interviews with prominent *bongoceros* (Jose Mangual, Armando Peraza), as well as a compact disc recording of the patterns.

—Terry O'Mahoney

**Drum Hardware and Maintenance**  
Andy Doerschuk  
\$9.95

#### Hal Leonard Corporation

It had to happen—a book devoted totally to equipment. Andy Doerschuk, editor of *Drum!* maga-

zine, has put together a clear and intelligently written treatise on all the modern hardware possibilities. Chapter titles include "Types of Hardware," "Basic Setups," "Artists and Their Setups" and "Hardware Maintenance and Repair." The book deals with all size setups from four-piece to mammoth sets involving rack systems. Possibly the most helpful section of the book is the last chapter, which provides much practical information concerning common maintenance and repair problems. The book concludes with a glossary of terms.

While this book will certainly appeal to the "equipment freak" who is more interested in hardware than actually playing, this is a valuable book that gives excellent advice for the novice drummer trying to wade through the myriad of equipment possibilities, as well as the professional who is looking for new ideas. Band directors trying to decide which drumset to buy for their school may also find this book useful.

—Tom Morgan

### KEYBOARD PERCUSSION

**Ladybird Dance** II  
Dobri Paliev  
\$12.95

#### Rolly Publications, Inc.

*Ladybird Dance* is a book of nine short pieces of early-intermediate difficulty for xylophone and piano. All the solos are for two mallets. A tape of the piano accompaniment is included and provides the player with a convenient rehearsal tool. The tape could even be used for performance, although I found a slight intonation problem between the tape and xylophone. If the tape player has a pitch adjustment, this problem can be eliminated. The solos are original Paliev compositions and are named "The Old Waltz," "Tarantella," "Paidushko Horo," "Ladybird Dance," "March," "Kopanitsa," "Snowflakes," "Waltz" and "Racing."

*Ladybird Dance* is a fine learning vehicle. Although Paliev lists these as beginning difficulty, the player would have to be an advanced beginner to fully realize the musical content. The solos are not long and would make good lesson or recital material. Each solo has its own character and musical expression and will provide the player with a challenge and the audience with a good listening experience.

—John Beck

**Catro Cancions Para Instrumentos de Laminas** II, IV  
Carlos Castro Roig  
\$7.00

#### Carlos Castro Roig

Carlos Castro Roig, a professor at the Conservatorio Superior Estatal de Vigo (Spain), has composed *Four Songs for Keyboard Instruments* based on Spanish popular folksongs. Two of the songs fall into the elementary category and two fall into the intermediate category. "A Carolina" and "A Pepino, Adios" may be played on either xylophone or marimba and require bass/treble clef reading, but are otherwise suitable for younger students. "Carmina, Carmela" and "A Mina Rosina" each require four-mallet independence and rhythmic dexterity. The melodies are fresh, the tempos are challenging and the songs have a distinctive Spanish sound. Strategically placed rests would help clarify some rhythmic passages, and some dotted notes appear to be missing their dots.

The more difficult pieces would be suitable for advanced high school players looking to expand their repertoire into the folkloric arena. Played together, the two pieces would make an excellent contest suite. Younger students could make use of the simpler pieces for contests or recitals.

—Terry O'Mahoney

**Mallet Chord Studies** III+/IV  
Emil Richards  
\$8.00

#### Emil Richards Music

Emil Richards has provided the in-

termediate to advanced two-mallet/four-mallet performer with a wonderful workbook to extend and strengthen knowledge of chords and chord placement. The studies can be played on most keyboard instruments (vibraphone, marimba, xylophone). The four-mallet studies in this book include emphasis on the following chords: Major 6th, Minor 6th, Major 7th, Major 7th/Minor 3rd, Major 7th/Aug., Dominant 7th, Diminished 7th, etc. in open and closed positions. Richards encourages the player to write out chords other than those listed in each study in all keys before playing.

Additionally, arpeggiated exercises for the two-mallet player emphasize the above-mentioned chords as well as 9th chords and double-diminished scales. Richards' book also provides a reharmonization chart, which is extremely helpful.

—Lisa Rogers



**Chega De Saudade (No More Blues) V**  
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**Hullo Bolinas** IV  
Steve Swallow  
Arranged by Gary Burton  
Transcribed by Errol Rackipov  
\$12.95

**Rolly Publications, Inc.**  
Rackipov's transcriptions of Gary Burton's vibraphone arrangements of "Chega De Saudade" and "Hullo Bolinas" are excellent additions to

the repertoire for the advanced vibist. Rackipov can be commended for his attention to detail and compliance to Burton's original arrangements. "Chega De Saudade" appears on Burton's recording *Alone at Last* and "Hullo Bolinas" appears on his *Live in Zurich* recording.

Both transcriptions include performance notes and require advanced four-mallet technique. The performance notes explain special techniques needed to perform the pieces. "Hullo Bolinas" employs ghosted notes; "Chega De Saudade" utilizes after-stroke pedaling, ghosted notes, dead strokes, slide dampening, finger dampening and mallet dampening. Sticking indications are not included, but clear and precise pedal markings and chord changes are indicated.

—Lisa Rogers

#### Excursion

Dobri Paliev

\$13.95

Rolly Publications, Inc.

*Excursion* is a book of seven short pieces of intermediate difficulty for xylophone and piano. All the solos are for two mallets. A tape of the piano accompaniment is included, which can be used for rehearsal or even performance, although I found a slight intonation problem between the tape and xylophone. If the tape player has a pitch adjustment, this problem can be eliminated. The solos are original Paliev compositions and are titled "Excursion," "Polka," "Carousel," "Train," "Curved Horo," "Straight Horo" and "Slow Song and Horo." The solos are not long and would make good lesson material. If they are performed in a recital they could be combined into a medley because of their short duration. Each solo has its own character and musical expression; Paliev's music has a happy mood.

—John Beck

#### Embroidery

Dobri Paliev

\$14.95

Rolly Publications, Inc.

*Embroidery* is a collection of seven short, advanced pieces, primarily for xylophone and piano. The titles are: "The Little Bear," "Happy Polka," "Pastoral and Lively Horo," "Embroidery," "The Challenge," "The Colorful Bird" and "Scherzo." "Pastoral and Lively Horo" alternates between vibraphone and xylophone.

These pieces could be performed adequately on marimba as well.

All of the pieces emphasize increased technical facility through the use of doubles, double-stops, double-stop rolls, extreme chromaticism, arpeggiated passages, leaps within repeated notes and grace notes. The pieces explore meter changes and cadenza-like sections, and the composer has included a cassette recording of each accompaniment for study and practice. *Embroidery* is appropriate for the advanced high school, college or professional two-mallet performer for use in recitals or as audition pieces.

—Lisa Rogers

#### The Butterfly

Paul Bissell

\$6.00

Keyboard Percussion Publications

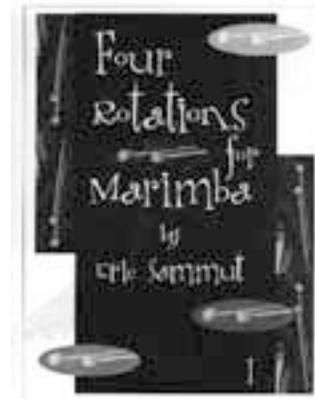
Many composers have found inspiration in the animal kingdom, but insects have rarely inspired musicians. Music dedicated to the butterfly, an insect renowned for its beauty, also has a long history, from Schumann's *Papillons* for piano solo to Paul Bissell's *The Butterfly* for marimba solo.

While the sounds made by animals may be easily imitated in musical renditions, the butterfly is mute. Rather, it is the latter's movements that must be musically depicted. In Bissell's piece, fluttering wings are portrayed by repeated triplet sixteenth-note patterns and sextuplets employing octave leaps and requiring a facile right-hand rotary-stroke technique to execute double lateral strokes and a 3-4-3 malleting pattern. These demands make the piece significant as a technical study. The illusion of a butterfly floating in air is rendered by use of a repetitious pattern that increases and decreases in speed. Similarly, gestures such as "drifting" and "drifting away" (descriptive phrases such as these are provided throughout) are suggested by the use of repeated triplets played *pianissimo*. Several brief rolled sections with rapid *crescendi-decrescendi* give a clever musical depiction of a stationary butterfly opening and closing its wings.

Bissell's musical portrait should begin appearing on many college marimbists' repertoire lists. It is well worth the time required to master the technical difficulties of the piece. Thanks to the programmatic

theme, it will speak directly to any audience.

—John R. Raush



#### Four Rotations for Marimba

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\$20.00 for the set

Keyboard Percussion Publications

This is a set of four contrasting rotation patterns scored for a low-A marimba. *Rotation I* uses patterns generated from a C-minor seventh chord, which keep returning after other contrasting patterns. The second *Rotation* alternates between keys of five sharps and five flats, with a contrasting middle section in C. The third *Rotation* is a fast-moving set of patterns that move through a variety of meter changes. The fourth *Rotation* is probably the most challenging and moves through a set of patterns of chord changes, with some unusual patterns and meters. The content and harmonic movement is such that the pieces can be used as solo recital material.

—George Frock

#### Nature's Course

Stephen Rush

\$26.00

McClaren Publications

This three-movement work for marimba and tape was written for percussionist Nick Petrella to perform at the Royal Northern College of Music in Manchester, England in 1993. The movements are entitled "I. Winds," "II. Breezes" and "III. Furies." The title, *Nature's Course*, reflects the programmatic nature of the three movements. Rush states in the preface, "Both the random chaos and the eternal order of things began to reveal themselves in this work, and the process of composition as well as the syntax of the work began to be affected by nature... Wind

has long been on my mind, if you will. Further, the wind is the most wistful of nature's properties, having no aspects of human engineering or control."

Optimally, a 4 1/2-octave marimba with an added low E or 5-octave marimba should be used to perform this work; however, a 4 1/2-octave instrument can be used with octave substitutions if a low E is unavailable. Movements I and III employ double vertical strokes, independent strokes and single alternating/double lateral strokes. Movement II could utilize four-mallets, but would be more idiomatic with two.

—Lisa Rogers

#### Works for Solo Marimba

Keiko Abe

\$30.00

Xebec Music Publishing Co., Ltd.

This collection of four pieces for marimba includes "Wind Across Mountains," "Wind Sketch," "Prism" and "Tambourin Paraphrase." "Prism" utilizes two-mallet technique; the rest of the collection requires advanced four-mallet technique.

"Wind Across Mountains" follows an ABA' form and begins with a single tremolo. To this tremolo, other voices are added creating a beautiful chorale setting based on gorgeous melodic material imitating wind across mountains. The B section is more rhythmic and harried with a partial return to the chorale setting of the A section at the end. Dead strokes are used and a 4 1/2-octave marimba is needed to perform this piece.

"Wind Sketch" is basically a monothematic work with the A and B sections delineated by rhythmic pace and texture. The A section utilizes a sixteenth-note repeated pattern in which the melodic line is embedded, and the B section employs a chorale setting. "Wind Sketch" is dedicated to Abe's late father and preferably requires a 4 1/2-octave marimba for performance. Abe has provided alternative performance suggestions for this piece if only a 4 1/3-octave instrument is available.

"Prism" employs advanced two-mallet technique and can be performed on a 4-octave marimba. The piece incorporates grace notes, doubling, leaps and "tricky" stickings for the performer to enjoy. Abe states: "I wanted to write a study for

concerts which gave life to the instrument using two-mallets only. The process of creating my own musical world employing effective two-mallet techniques I had developed was an enjoyable one, and I jotted down as many characteristic marimba melodies as came to mind."

"Tambourin Paraphrase" is based on the theme of a French folk song and utilizes special effects including dead strokes, striking the edge of bars with handles and striking handles of mallets together. The left-hand part provides a rhythmic accompaniment while the right-hand part provides a syncopated melody. The highly syncopated nature of the melody combined with the special effects provide the listener with a visually and aurally appealing performance. "Tambourin Paraphrase" is written for a 5-octave marimba; however, Abe has included alternative suggestions.

—Lisa Rogers



**Caritas** VI  
Michael Burritt  
\$15.00

**Keyboard Percussion Publications**  
*Caritas* is a solo for a low-E marimba requiring traditional, independent and double lateral rolls. The three movements are "Mystic," "Solemn" and "Majestic." Each movement is "without meter indications in the hope that it will give the work a seamless visual concept." "Mystic" is marked at quarter note = 60 and for the most part is a series of thirty-second notes punctuated with ritards, accelerandos, crescendos and diminuendos. "Solemn" is a chorale with a strong sense of tempo at quarter note = 44. "Majestic" starts in a free improvised style and quickly progresses to a steady tempo of quarter note = 100. This tempo

remains for the bulk of the movement but slows up towards the end. The ending, like the beginning, is in a free, improvised style.

*Caritas* is an excellent solo for a mature marimbist with good four-mallet skills. Burritt always writes in an idiomatic style, and his knowledge of the marimba produces music that flatters the instrument.

—John Beck

**Grand Overture Op. 61** VI  
Mauro Giuliani  
Transcribed by James Moyer  
\$12.00

**Keyboard Percussion Publications**  
James Moyer has provided a stunning transcription of Giuliani's guitar work *Grand Overture Op. 61* for the advanced, four-mallet marimbist. A recording of Moyer's transcription can be found on his compact disc *Something Old...Something New*. The work is approximately eight minutes in duration and requires the use of a low-E marimba.

This transcription provides a challenge for even the most advanced player. The marimbist must be very familiar and proficient with double vertical strokes, single independent strokes, single alternating/double lateral strokes, triple lateral strokes and one-handed rolls. Octave and unison one-handed rolls are used throughout. Single alternating/double lateral strokes must be extremely even in order for sections employing sextuplets to sound precise and "guitar-like."

—Lisa Rogers

## KEYBOARD PERCUSSION ENSEMBLES

**Danse** IV+  
Claude Debussy  
Arranged by Michael Boo  
\$12.95

**Ludwig Music Publishing Co., Inc.**  
This composition originally written for solo piano has been adapted for marimba quartet. Reminiscent of the composer's *Petite Suite*, this is a tuneful, light, thoroughly delightful work. Boo's efforts in adapting the work are commendable. His version is faithful to the original in most details, with the exception of changes necessitated by the demands of the medium for which it is arranged (it is transposed up a fourth and the

bass part adjusted to fit a 4 1/3-octave marimba). The arrangement is playable on two marimbas.

The success of an arrangement is often dependant on the selection of appropriate material. Boo has chosen a piece with a predominantly contrapuntal texture that accommodates itself well to the staccato properties of the marimba, with a rhythmic structure that is ideally suited for an ensemble setting. In fact, the element of rhythm, in which 6/8 meter is used both as a compound meter (two beats per bar) and with a 3/4 feeling (three beats per bar), is a captivating feature of the work. The result is an arrangement that should attract the attention of college mallet ensembles searching for literature of the highest musical value.

—John R. Raush

**Karlimba, A Reflection** V  
Keith A. Larson  
\$32.00

**H.E. Steinhardt Company**  
*Karlimba, A Reflection* is a piece for four marimbas and piano. A wind ensemble accompaniment is also available for rental from the publisher. All the marimba parts can be performed on standard low-A instruments, although the fourth part does have an optional low F in the first two measures. The first three parts require some four-mallet technique, but much of the piece can be played with two mallets. The fourth part can be performed almost completely with two mallets, except for a short section requiring three mallets.

The work tends to be polychordal, with many sections involving interesting harmonies over ostinato pedal patterns. There is much repetition of melodic patterns and a fair amount of mixed meter and odd note groupings. The four marimbas are often quite unified in rhythm and melodic material, and they are frequently pitted against the contrasting accompaniment in effective ways. The piece uses a through-composed form, with much of the melodic material being loosely derived from the opening theme.

The piece is written to balance the marimbas with the wind ensemble. Whether performed with wind ensemble or piano accompaniment, *Karlimba, A Reflection* is effective.

—Tom Morgan

**Preludes Volume 1** IV-V  
F. Chopin  
Arranged by Errol Rackipov  
\$14.95

**Rolly Publications**  
Six Chopin preludes (4, 6, 7, 13, 15 and 21) have been arranged for marimba/vibraphone duo by Errol Rackipov. Three are short, one-page works that require four-mallet technique from at least one of the players. One player usually accompanies the melody with lush, gently shifting chords while the opposing player rolls a memorable melody. These would be suitable for intermediate players learning to work together.

The remaining three pieces are multiple-page works (never exceeding three minutes in length) that often require greater speed, more acute rhythmic subdivision ability (e.g., septuplets) and musical sensitivity. Preludes 13, 15 and 21 require the marimbist to play a perpetually shifting arpeggiated underpinning beneath the vibraphone melody. These pieces require more advanced players and would be suitable for the talented high school or college player.

—Terry O'Mahoney

## SNARE DRUM

**Wind Blown** III  
Jeff Rettew  
\$1.50

**IKQ Percussion**  
This 1:31, intermediate-level rudimentary snare drum solo is written at a tempo of quarter note = 108. Various meters are used: 4/4, 7/8, 3/4, 2/4 and 5/8. For the first page of the solo, eighth = eighth; then a simple metric modulation moves the tempo to quarter note = 144. Flams, doubles, rolls and single strokes are used, from sextuple-sixteenths to quarters. Very few stickings are included, and dynamics are numerous and precise (from *p* to *ff*).

—John Baldwin

**Slip Knot** IV  
Jeff Rettew  
\$11.50

**IKQ Percussion Publications**  
*Slip Knot* is a concert style snare drum solo that offers unique challenges. Written on a two-line staff, the interaction of the head sounds and rims creates a multiple-percussion effect. The solo opens in 3/8 solo

meter and moves to a 5/8 section after a nine-bar intro. The remaining sections travel through several meters and metric modulations, usually keeping a steady pulse with a quarter note equaling a dotted quarter. In this short solo, which last less than two minutes, the technical demands include single strokes, flams, rolls and double stops between the head and rim. There are sufficient dynamic changes for interest and expression.

—George Frock

## MARCHING PERCUSSION

### Championship Technique for Marching Percussion

James Campbell

\$20.00 master edition

\$6.00 each book

Row-Loff Productions

Included in this publication are fifteen warmups and four street beats. The warmups are designed to develop musicianship and technique in each area of marching percussion (snare, multi-tenor, pit and tonal bass drums). Campbell has provided detailed pedagogical prefaces to each of the warmups to provide insight into its purpose and design. The street beats are approximately 48 to 72 counts in length and are entitled "Agua Blanca," "Mozambique," "Bullet Train" and "Wildcat Boogie." This technique method would be most appropriate for the college drum line; however some advanced high school drum lines may find this publication very satisfying as well.

—Jim Lambert

### Modern Multi-Tenor Techniques and Solos

Julie Davila

\$12.00

Row-Loff Productions

This 76-page publication addresses technical and soloistic development for rudimental multi-tenor marching percussion (with standard combination of five drums). The text is divided into three major technique sections: "Fundamental Studies," "Scrapes, Crossovers, and Sweeps" and "Rudiment Applications and Advanced Exercises." The book concludes with "Sixteen Contemporary Tenor Solos," which is broken down by levels with five easy solos, five medium-level solos and six advanced solos. Davila acknowledges

contributions from Tom Aungst, Scott Johnson, Matt Savage, Jim Bailey, Chris Brooks, Paul Rennick, Lalo Davila, Tad Carpenter, Carson Carr and Chris Crockarell. This is a superb method book for multi-tenors. The solos progress very logically and will certainly challenge performers from high school to college.

—Jim Lambert



## TIMPANI

### Contest Solos for the Young Timpanist

Murray Houllif

\$8.00

Kendor Music, Inc.

This is a collection of ten timpani solos graded I-III by the editor. All of the solos are written for two drums, except solo ten, which requires three timpani. The solos provide a variety of experiences including rolls, muffling, double stops, staccato strokes and dynamics. Each solo is written for a different tuning interval and pitch, but only the eighth solo has tuning or pedal changes. A few sticking suggestions are also included. This is excellent material for the young timpanist, and certainly more interesting than most beginning texts.

—George Frock

I-III

## MULTIPLE PERCUSSION

### Tambourines

Rupert Kettle

\$15.00

HoneyRock

Unlike other pieces that showcase the tambourine in situations requiring concert performance techniques, Kettle's *Tambourines*, written for a

IV+

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percussionist, pays homage to performance traditions derived from the instrument's folk heritage. Kettle's tambourine *tour de force* provides an excellent learning experience for an ambitious percussionist, in which the soloist manipulates three instruments (instructions designate instruments of 6/7 inches and 8/10 inches with single rows of jingles, and a 10-inch tambourine with a double row of jingles). The work begins and ends with the seated soloist playing one tambourine resting on the knees and another on a folded towel on the floor, played with the right foot. In the middle portion of the work, all three instruments are situated on folded towels on a table.

The percussionist must incorporate a variety of beating spots, including the frame, and use a large vocabulary of attack modes involving the knee, knuckles and various combinations of fingers, including an operation utilizing all fingers in rapid succession, dubbed by the composer as "desk-top drumming." Kettle's piece reaffirms the advantages of non-Western practices, in which performers use fingers and hands to elicit a wide range of subtly differentiated tones from a single instrument, rather than the Western custom of using sticks and mallets to create relatively few and far less-subtle gradations of sounds.

—John R. Raush

## PERCUSSION ENSEMBLE

**Trommeli Tom-Tom**  
**Trim Tram Trom Trum** I-II  
 Elisabeth Amandi  
**\$21.80**

**Musikverlag Zimmermann**  
 These two beginning quartets are found in the same volume of the *Junior Percussion* series. They are intended to be used by beginning elementary/junior high percussionists in their initial attempts at ensemble playing. Each quartet uses the same instrumentation (bongos, conga, two tom-toms and timpani), but judicious substitution is acceptable and appropriate. All performance techniques are clearly explained. Performances can include multiple players on each part, repetition of each piece with different instrumentation, and an ABA performance with both pieces in succession (again with var-

ied instrumentation).

—John Baldwin



**From the Baroque to the 20th Century**  
**Classical Duets For All** I-III  
 William Ryden

**\$5.95**

**Warner Bros. Publications**

This is a collection of 17 familiar melodies by composers such as Mozart, Lully, Haydn, Purcell, Bach, Scarlatti and Rameau. Each piece is written for a single keyboard percussion instrument (bells, xylophone or marimba) and a drumset of snare, bass drum and optional crash cymbal. Technical demands include single taps and rolls. The final arrangement of Albeniz's *Capricho Catalan* is scored for triangle and tambourine. The arrangements provide an excellent opportunity for the young student to experience ensemble playing and for sight reading.

—George Frock

**From the Baroque to the 20th Century**  
**Classical Trios For All** II-III  
 William Ryden

**\$5.95**

**Warner Bros. Publications**

This is a collection of 15 Baroque to Classical pieces scored for one melodic percussion instrument, one auxiliary percussion instrument, and a drum setup that includes snare drum, bass drum and crash cymbal. The auxiliary percussion instruments include tambourine, cymbal and triangle. Technical demands include single taps and rolls. The melodic part can be performed on any school-type keyboard percussion instrument. A few of the composers represented include Corelli, Turk, Beethoven, Purcell, Haydn, Bach and Tchaikovsky. This is an excellent source for teachers who wish to

provide ensemble and reading experience for young students.

—George Frock

**From the Baroque to the 20th Century**  
**Classical Quartets For All** I-III  
 William Ryden  
**\$5.95**

**Warner Bros. Publications**

These 13 percussion quartets based on music from the Baroque and Classical eras can be used as training pieces for young percussionists. Composers represented include Schubert, Schumann, Mozart, Purcell, Humperdink, William Byrd and Scott Joplin. Each piece is scored for two melodic percussion instruments, auxiliary percussion, and a snare drum/bass drum part that could be played by two players, or by one if a pedal bass drum is used. The snare drum techniques include single taps and rolls. The auxiliary percussion parts cover tenor drum, chime, tambourine, triangle, cowbell and snare drum. There are numerous dynamic changes, and this is an excellent source for providing sight-reading or ensemble experiences for a young percussion class.

—George Frock

**Suite For Percussion In Three**  
**Movements** II-III  
 Frank Erickson  
**\$14.95**

**Warner Bros. Publications**

This intermediate percussion sextet (bells, snare drum, bass drum, triangle/maracas/woodblock, tambourine/claves/suspended cymbals, two timpani) is written in the traditional march style. It features a nice two-mallet bell melody throughout, simple timpani tunings (with changes between movements only), sixteenth-note rhythms, and a chance for younger players to begin to use standard techniques (thumb rolls, changing instruments). The 4/4 "Sonatina" (allegro), 3/4 "Nocturne" (andante), and 2/4 "Rondo" (allegro con brio) all fall within the grasp of a good junior high or high school ensemble.

—Terry O'Mahoney

**Ambience** III  
 Daniel Adams  
**\$15.00**

**HoneyRock**

This is a minimalistic percussion ensemble for seven players, each with five sets of wind chimes (glass,

metal, shell, wood, ceramic). Three players also use conch shells (blown). The eight-minute work is to be played at a constant *p-mp* dynamic level, with the sounds of the various wind chimes fading in and out with no apparent metric accentuation. The recommended physical setup calls for partial enclosure of the audience by four players, with the conch players as far behind the others as possible—the more widespread the spatial orientation the better. This work requires an understanding of the composer's intent plus a degree of individual dynamic control, and it is recommended as a contrasting "mood" piece on concerts by advanced high school or university percussion ensembles.

—John Baldwin

**Rain Dance** III

Joseph McIntyre

**\$15.00**

**Music For Percussion**

This 76-measure trio is scored for standard instruments (drums, cymbals, cowbell, woodblock, etc.). The meter is 7/4, and the tempo is quarter note = 160. Although some sixteenths are used, the majority of the piece uses quarters and eighths. Many ostinato patterns are used in solo-plus-accompaniment passage. Unison rhythmic writing and some "melodic" writing occurs, and parts I and III have short improvised solo sections. Dynamics range from *ppp* to *ff*. No rolls are used, and only a few flams are used in Part I. This work is suitable for intermediate-level percussionists with good single-stroke facility.

—John Baldwin

**Two Southern Classics** III

Murray Houllif

**\$12.00**

**Kendor Music, Inc.**

This effective arrangement of "Arkansas Traveler" and "Turkey in the Straw" is scored for a sextet consisting of xylophone or marimba, cowbell, bells or vibes, tambourine, snare drum, woodblock, bass drum, triangle and two timpani. The piece begins with the xylophone playing the melody, and bells or vibes providing the accompaniment. After "Arkansas Traveler" there is a well-written, non-pitched percussion interlude that leads into "Turkey in the Straw," which is played by the bells or vibes with the xylophone providing the accompaniment. The

piece concludes with a gradual building section, beginning with the tom-tom, adding the snare, bass drum and timpani, and finally cowbell and tambourine. After a *subito piano*, the keyboards play the last four measures of "Turkey in the Straw" to end the piece. This is an excellent piece for intermediate mallet players, and younger students should relate well to the familiar tunes.

—Tom Morgan

**Tres Piernas**

IV

Gerald M. Heslip  
\$8.00

**Kendor Music, Inc.**

This 2:30 trio for three tom-toms is written in 3/4 at quarter note = 124–140. The first part of the piece features the two lower parts in a "solo" capacity accompanied by an ostinato-like accent-and-ghost-note pattern in Part I. The remainder of the work includes imitation and unison writing. No rolls are used, and only a few flams occur. This work is suitable for intermediate-level percussionists with good single-stroke facility.

—John Baldwin

**Rumba Clave**

IV+

Roberto Vizcaino  
\$20.00

**Media Press, Inc.**

*Rumba Clave* is a percussion duet combining African and Cuban styles. Player 1 uses claves aquadas (high pair), quinto and conga; Player 2 needs claves graves (low pair), tres dos and rebajador. If you are not a proficient hand-drummer, don't despair. Both performers play the drums using the claves as sticks. The approximately five-minute piece appears in a score format, so both players can study the intricacies of each part. A legend is available to explain notational symbols and specific techniques. *Rumba Clave* is well-written and full of audience appeal.

—Lisa Rogers

**Duo for Two Timpanists**

V

Stanley Leonard  
\$10.00

**Ludwig Music Publishing Co., Inc.**

*Duo* is written for two timpanists, each having four drums. The performance notes stress the importance of careful attention to dynamics and nuance. There is considerable dialogue between the two players, and each must be aware of melodic line and of dialogue balance. The compo-

sition opens with a brief introduction of four rolls exchanged between the two performers. The initial theme is an allegro 5/8 that passes thematic material between the duo. This section moves to a slow interlude, which returns to the allegro tempo. The middle section is a slow, stately chorale of half notes providing an ostinato over which quarter-note glissandi are presented. The concluding section is a fast toccata of sixteenth notes equally shared by the two players.

Performance suggestions might be helpful. Some notes are followed by a diagonal line, which would suggest a glissando, but the note that it moves to is already in the initial tuning. There are several accidentals, but some are missing, which lead to questions of the composer's intent (e.g., measures 37–38). Many tuning or pedal changes are left to the discretion of the performer. The numerous dynamic changes make this work an interesting opportunity for musical expression.

—George Frock

**20 Duets for Snare Drums—Vol. I**

V

Jean Batigne  
\$28.40

**Alphonse Leduc**

According to the composer's notes, the first 13 duets in this collection should "present no major technical problems for advanced students. Their aim is to encourage ensemble playing." To that end, the duets include unison playing, hocketing, solo plus accompaniment, and some imitation. Simple and compound meters, changing meters and odd meters are used, at a variety of tempos. Dynamics range from *ppp* to *fff*. Single strokes, flams and rolls are used, and each duet is timed. For performance purposes, most (but not all) page turns are workable. This is a worthwhile musical and ensemble challenge for advanced snare drum students.

—John Baldwin

**DRUMSET**

**Contest Solos for the Young Drum Set Player**

II

Murray Houllif  
\$8.00

**Kendor Music, Inc.**

These ten very easy solos for the drumset are completely written out

with no room for improvisation. A four-piece drumset is used for all ten solos, which are written in a variety of styles including rock, Latin and swing and all make musical sense. On the other hand, there is nothing remarkable about these solos, and with all of the play-along resources and modern solos available today, many students may find some of this material to be dated. It would be important to augment this kind of material with resources that involve improvisation.

—Tom Morgan

**FastTrack Drums 1**

I-III

Blake Neely and Rick Mattingly  
\$7.95

**FastTrack Drums 1 Songbook**

III

\$7.95

**Hal Leonard Corporation**

*Drums 1* is part of the *FastTrack Music Instruction* series, which also includes instruction books for guitar, bass and keyboard. It is designed to be a self-teaching resource and makes use of a demonstration and play-along CD as well as clear, informal text. A student with no musical experience could use this book, as it starts from the very beginning teaching grip, parts of the drumset, reading and use of the metronome. The whole point is to minimize frustration and make learning as easy and fun as possible. The tunes near the end of the book are included in all the books in the *FastTrack* series, so that the student can play along with the CD or form a band with others who have the other books.

This book is well-sequenced and the CD will definitely appeal to the typical high school student who wants to learn to play drums as quickly as possible. Since much of today's popular music can be performed after just a few lessons anyway, this approach may be enough for those with limited musical aspirations.

Designed to be used by the student who has completed the *Drums 1* instruction book, the

*Drums 1 Songbook* is a collection of eight classic rock 'n' roll songs including "Wild Thing," "Great Balls of Fire," "I Want to Hold Your Hand" and "Piano Man." The same songs are included in the volumes for guitar, bass and keyboard, making it possible to play along with the CD or to form your own band with others who have gone through books in the *FastTrack* series.

The book contains highlighted, fully-written drum parts as well as a full score including the guitar, keyboard and bass parts. It is not possible to turn off the drum part, so the live drummer will also have to hear the recorded drum part while playing along with the CD. Students who have sufficient self-discipline and talent will find these books to be a fun way to learn basic drumming techniques and styles.

—Tom Morgan

**The Drumset Musician**

I-IV

Rod Morgenstein and Rick Mattingly

\$19.95 (book and CD)

**Hal Leonard Corporation**

This book is designed to appeal to

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interested in playing rock, blues and country music. But to the authors' credit, they have put together a book that involves far more than just a few simple beats. As the name implies, *The Drumset Musician* deals with music reading as well as form and structure. A CD is included containing examples of the patterns from the book and play-along examples in the rock and blues styles.

The book begins with a short but thorough discussion of the basics including reading, using a metronome, dynamics, parts of the drumset and ear protection. The rest of the book is divided into three chapters. Chapter one presents eighth-note beats and fills and culminates with a play-along section using the blues and verse/chorus forms. Chapter two involves sixteenth-note patterns and fills. Form and style variations are developed further at the end of the chapter. The final chapter deals with triplet-based patterns and shuffles. More discussion of form is included with substantial play-along examples.

The material is presented very clearly, making it useful for those who want to use it to teach themselves. It would also work well as a teaching text for private or class instruction. The book is intelligently sequenced and logical in its approach and will fill the rock and blues niche that is so often ignored in books of this type.

—Tom Morgan

**Batterie-Trophee 4** II-V  
Various Authors  
\$16.00

**Alphonse Leduc**

*Batterie-Trophee 4* is a sequenced collection of drumset pieces written by four composers: Joe Hammer, Claude Gastaldin, Loic Pontieux and Jacky Bourbasquet. The collection begins at an elementary level with "Initiation I" and "Initiation II" and moves gradually to more difficult pieces, culminating with three difficult pieces at the "Excellence" level. Most of the pieces are entirely written out; however, some have short improvisational sections. Stylistically, the pieces tend toward progressive rock in nature with occasional references to the jazz style. Pieces near the end of the sequence make use of odd meters and odd-note groupings.

Students who go through this material will gain much in the area

of coordination skills and rhythmic security. While this book treats the drumset more like a multiple-percussion instrument, it could be very useful if supplemented with material involving listening, more improvisation and a wider variety of styles.

—Tom Morgan

**Rock Studies for the Drumset** III-IV  
James Morton  
\$9.95

**Mel Bay Publications, Inc.**

Here is an effective book that allows students to practice the kinds of music they are likely to experience in the real world. Using the play-along format, which is a very effective approach to drumset teaching, *Rock Studies for the Drumset* is made up of ten charts in various rock styles. An accompanying CD provides two versions of each chart—one with the whole band, followed by the same chart without drums as a play-along.

The charts range from quite simple to the intermediate level. Some of the styles include Eighth-Note Rock, Country Rock, Sixteenth-Note Rock, Funk, Uptempo Rock and Moderate Shuffle. A written introduction for each chart provides suggested stickings as well as ideas for approaching each composition. The only criticism of this material would be that every note is written out exactly as it is to be played. However, students could certainly play their own beats and fills once they have become familiar with the written parts. Overall, this is a very usable book that would benefit most students interested in playing drumset in the rock style.

—Tom Morgan

**Progressive Independence** II-VI  
Ron Spagnardi  
\$12.95

**Modern Drummer Publications, Inc.**

*Progressive Independence, A Comprehensive Guide To Basic Jazz Drumming Technique* is another attempt to codify the jazz drumming style by providing a progressive set of independence exercises for time playing. While many books of this type exist, this is one of the most well-conceived.

It begins at a very accessible level with snare drum independence—quarter-note patterns with the basic ride pattern, all four beats on the bass drum, and the hi-hat on

two and four. The snare drum rhythms gradually become more complex, moving to eighth notes, eighth-note triplets and triplet partials. Rhythms are introduced as one-measure repeated patterns. These are followed by summary pages that combine the previously studied patterns in a continuous manner. The same approach is used with the bass drum, and finally with combination patterns between snare and bass. All of the patterns make musical sense and could easily be applied to musical situations.

The book will be extremely useful for anyone wishing to develop the independence necessary to play modern jazz. A good teacher would need to augment this book with appropriate listening examples to make sure the exercises do not become an end in themselves. A listening, thinking student would find this a very useful book.

—Tom Morgan



**The Jack DeJohnette Collection** VI  
Jack DeJohnette  
\$19.95

**Hal Leonard Corporation**

It is no exaggeration to say that Jack DeJohnette is one of the most important figures in contemporary music. Not only is he one of the founding fathers of modern drumset playing, he is also an incredible piano player and prolific composer. This book is a collection of fourteen of DeJohnette's compositions transcribed by Steve Korn. The tunes include "Ahmad the Terrible," "Ebony," "Herbie's Hand Cocked," "Indigo Dreamscapes," "Irresistible Forces," "Jack In," "Lydia," "Milton," "Monk's Plumb," "One for Eric," "Oneness," "Silver Hollow," "Where or Wayne" and "Zoot Suite."

This is more than just a fake book

with the melody and chords. As stated in the introduction, "The arrangements found in this collection are based on recorded versions of the compositions and include various background figures, comping patterns, harmony parts, sequencer ostinatos, bass lines and drum grooves for those wishing to capture the flavor of the recordings." In addition, each selection is preceded by brief written comments in which DeJohnette explains the background of the composition and provides other important insights. Also listed are the recordings featuring the compositions. This is a great documentation of DeJohnette's compositions and will be very useful for anyone wishing to study and/or perform his work.

—Tom Morgan

## MIXED INSTRUMENTATION

**Casi Una Trunca** IV  
Guillo Espel  
\$25.00

**HoneyRock**

This duet for flute and low-F marimba is written in b-minor and influenced by Spanish or Latin-American folk rhythms. The duo opens with a four-measure ostinato by the marimba, which continues under a flute melody. The ostinato pattern returns several times in the piece. A variation of the theme is presented by the marimba, which performs a pattern of four sixteenth-notes that introduces a syncopation pattern of two against three. The flute theme returns a fourth lower than the original statement. After a brief interlude by the marimba, the flute theme returns and works to the conclusion of the piece.

The marimba part requires four mallets throughout. The key presents some challenges because of E-sharps, but the repeated material is well within the range of a student with average experience. This is an excellent piece for recital programs, and audiences should receive it well.

—George Frock

**Monism for Marimba and Violin** V  
Sandra France  
\$15.00

**Sandra France**

Written in 1955, this relatively short duet for a five-octave marimba and violin is based on a Hindu philoso-

the young would-be drumset player who believes that individuals are different manifestations of one another. The piece opens with the violin presenting a lyrical melodic line accompanied by punctuated patterns on the marimba. After a middle section in which the two players interact with one another, a brief unison passage moves to a fugue. The piece concludes with the marimba performing the original material presented by the violin. The piece requires four mallets throughout, and the writer makes extensive use of quartal and quintal harmonies. Unique colors are achieved by mallet changes and by using the mallet handles. The short nature of this work makes it accessible to students of moderate experience.

—George Frock

#### Tampanera

James Lewis

\$20.00

HoneyRock

Scored for alto saxophone and percussion duo, the percussion instrumentation of *Tampanera* includes: five woodblocks, five temple blocks, a 4 1/3-octave marimba, castanets, guiro and three slit drums. In his preface, Lewis writes that *Tampanera* was composed in commemoration of George Bizet's death, but only vaguely resembles Bizet's musical language.

Lewis includes a score, plus separate parts providing valuable help and information for both performers, including setup instructions for the percussionist. Notation is clear and precise; however, getting familiar with the percussion notation will take time. The percussionist employs four-mallet technique throughout with proficiency needed in double vertical strokes, independent strokes and single alternating/double lateral strokes. Lewis brings to life a rich blend of colors between the saxophone and various percussion instruments. The difficulty for both performers will be in timing and precision of passing rhythms within mixed meters.

—Lisa Rogers

#### Where the Wind Calls Your Name

Kevin Lucas

\$25.00

Morning Sky AQEI Publishing

Interested in a recipe for a performance that is sure to get an enthusi-

astic response? Take one solo marimbist (college level, with good technical facility), an alto saxophonist (preferably capable of improvising), an electric bassist and a percussionist: mix together according to the musical directions found in *Where the Wind Calls Your Name*, and *voilà!*

The piece begins almost inaudibly with a repetitive, pulsating beat on log drum and tom-tom with splashes of exotic sounds contributed by bamboo wind chimes, rain stick and a bird call. The marimbist enters, the dynamic level quickly rises to *fortississimo*, the drumset contributes a rock-style beat and, it's "off to the races." The piece is an interesting synthesis of non-Western melodic influences and Western-style rhythms. The middle section of the work features a long (78-bar) sax improvisation. (A written-out version is given as a "style suggestion.") At the conclusion of the sax improvisation, the marimbist is showcased, hammering out rapid sixteenth-note runs, bringing the piece to an exciting close.

—John R. Raush

#### Vibe Song Suite

Bill Molenhof

\$39.95

Warner Bros. Publications

*Vibe Song Suite* is actually one continuous work for vibraphone, bass, piano and drumset that challenges the vibist with stylistic changes (slow and medium blues, ballad, rubato sections, uptempo swing), difficult four-mallet passages, improvisation (or the use of furnished solo passages), meter changes, and some lightning-fast tempos (up to M.M. = 228). The bassist is required to interpret chord changes, play solos and play *arco*. The pianist must be an advanced reader and improviser while the drummer must interpret a jazz chart and support the soloists.

The melodies are jazz- and blues-based and the main sections are interpreted in a swing feel. The drumset chart is best be used as a guide and not a literal part. The chord progressions used for improvisation are well-constructed and sound good. The 10–12 minute piece would be excellent for the college or professional vibist who wants a challenge and a vehicle to display technique and versatility.

—Terry O'Mahoney

## INSTRUCTIONAL VIDEOS

### Big Drums

Pat Torpey

\$39.95

Warner Bros. Publications

*Big Drums* features Mr. Big drummer Pat Torpey in an entertaining and educational video that will appeal to anyone who is into the music of Mr. Big or hard-rock music in general. Torpey is clearly a thinking drummer who has developed a unique and musical approach to the drumset. While he seems a little nervous talking about what he does (which provides some of the humor sprinkled throughout the video), he clearly explains and flawlessly demonstrates all of the musical patterns and concepts outlined in the accompanying booklet. Torpey is particularly adept at double bass drum technique and has developed a method of rocking his feet on the pedals, which gives him enormous speed.

Along with general techniques, Torpey covers some of the grooves he has created for various tunes performed by Mr. Big, including "Temperamental," "Voodoo Kiss" and "Take Cover." The video concludes with a duet performed by Torpey and bassist Billy Sheehan, which demonstrates many of the ideas discussed earlier in the video. This video is full of good ideas and important principles, proving again that the best drumset players are those who think and practice creatively.

—Tom Morgan

### Folk Rhythms

David Holt

\$19.95

Homespun Video

Just when one thinks that learning to play all the "standard" percussion instruments is as much as any percussionist should be expected to handle, this video reminds us that the seemingly limitless list of instruments can even include the contents of our kitchen drawers. In this video, Holt explains the basic techniques of playing spoons, bones, washboard, hambone and the paper bag, and demonstrates the manner in which these are used in a variety of folk rhythms.

In a straightforward, step-by-step approach, Holt demonstrates how to hold and elicit basic sounds from all the instruments, including



special techniques such as rolling with the spoons. He demonstrates how basic rhythms are used by accompanying himself while playing the harmonica, or accompanying guitarist Happy Traum. A special treat involves Holt playing hambone rhythms on clothing outfitted with triggers connected to a drum machine.

The video assumes that the viewer is untrained in music. However, there is also much here that will interest percussionists. There must be a few "serious" percussionists who would enjoy taking a chorus or two on spoons, or playing bones or washboard during one of the lighter moments of a percussion ensemble concert.

—John R. Raush

### Hand Drumming

John Bergamo

\$55.00 (video, CD and workbook)

Tal Mala

This 55-minute video features John Bergamo demonstrating hand drum techniques by using a jembe, frame drum, conga and tabla. Also included is a CD of Bergamo speaking and performing, and a hand drumming workbook. All three items are coordinated and make a concise package of hand drumming education.

Bergamo is an authority on hand drumming and this package is an excellent example of his knowledge. He speaks clearly, authentically and with knowledge of the subject matter while performing with great skill. His solo section with three congas is both informative and entertaining, as is his frame drum solo.

In both cases, he solos using his hand drumming technique on such instruments as pots and pans, cymbals and boxes, exploring the harmonies of each and creating interesting sounds.

—John Beck

#### Hand Drumming

N. Scott Robinson

**\$29.95**

##### The Wright Hand Drum Company

This 80-minute video features original ideas for playing the ubang, a clay-pot drum with origins in Nigeria, the ghatam, a clay-pot drum styled after those found in Southern India, and the clay pan, a clay frame drum designed by N. Scott Robinson. The video is divided into Part I: strokes, sounds and rhythm; Part II: India and extended technique; Part III: Rhythms of Brazil, The Caribbean, Cuba and West Africa; Part IV: Performance by world music group Cushetunk.

Robinson speaks clearly and knowledgeably, and he demonstrates each idea in a manner that can be easily understood. There are not many ubang players at the present time; however, there could be many more if this video becomes popular. Since it falls into the category of hand drumming, those adept at tabla, conga, bongos or frame drum could easily pick up the ubang technique. A small instructional booklet comes with the video and illustrates what is demonstrated on the video. Cushetunk provides an entertaining conclusion to the video.

—John Beck

#### Journey into Rhythm (Parts 1 & 2)

##### The Rhythms of Guinea West-Africa

Karamba Diabate

**\$39.95 each**

##### 3rd Ear Productions

If a journey to the source is impossible, the next best option for studying jembe techniques and the rhythms of Guinea West Africa is the *Journey into Rhythm* videos featuring Karamba Diabate, a *griot* (keeper and transmitter of the musical traditions) of the Malinke people of Guinea. The two 60-minute video-cassettes are devoted to playing the jembe drum of West Africa in an ensemble context and cover the following rhythms: (part 1) kassa, yancadi/macuru, fula fare, konkoba; (part 2) djole, soko, kuku, and komodon. Aably assisting Karamba in these videos are Jahamen Mobley,

Kim Atkinson, Aaron Gross (jembe), Jason Han (dunduns) and Kenyata Pool (sangban).

Several steps are used in teaching each rhythm. First, a brief explanation is given of the prominence of the rhythm and its function in the culture from which it emanates. The appropriate "break" with three accompaniments on jembe, and the dundun part for each rhythm are demonstrated. The viewer benefits from the fact that Karamba plays each example slowly, several times. Next, jembe and dundun accompaniments are put together at a slow/medium tempo with Karamba adding a solo part. Finally, a modern-style arrangement of each rhythm is performed up-to-tempo using an expanded ensemble, with Karamba playing lead jembe and contributing impressive solos.

To derive maximum benefit, viewers should have some basic performance skills. If so, they will find the two videos very user-friendly and enjoyable, thanks to Karamba's affable approach and the use of camera angles to the best advantage, including overhead views of the drum that give the viewer the best possible perspectives.

—John R. Raush



#### Marching Percussion

Fred Sanford

**\$39.95**

##### Warner Bros. Publications

Starting with elementary single-hand accents and progressing to advanced ensemble exercises, Fred Sanford has outlined a logical and

progressive set of materials that will be useful to any high school or college drum line. The video begins with a short discussion of the grip (Sanford recommends matched grip for beginners) as well as the two basic stick-height levels: the stroke and tap. He makes it clear that stick height controls volume, and presents repetitive exercises designed to develop control of these factors. Some exercises are presented by Sanford performing on a pad or snare drum; others are played by an ensemble. An accompanying booklet contains written examples of all the exercises and warmups presented on the video.

This is an excellent overview of contemporary drum corps techniques that will be especially useful for the non-percussionist band director looking for appropriate materials to use in the development of a young drum line.

—Tom Morgan

#### Progressive Drum Concepts

Mike Portnoy

**\$39.95**

##### Warner Bros. Publications

Mike Portnoy, the drummer in the heavy metal band Dream Theater, has put together an informative instructional video that will appeal to anyone interested in the progressive metal drumming style. Portnoy begins by presenting exercises for developing double bass drum technique. He demonstrates how he has used these techniques in time playing and fills. The rest of the video is devoted to analysis of drum parts from Dream Theater recordings. Portnoy, in his relaxed, casual style, breaks down many of his complex rhythmic patterns, most of which are in odd meters, and explains how he originally conceived them and how they fit into the music of Dream Theater. The accompanying booklet provides notated examples of everything performed on the video. At several points Portnoy is joined by Dream Theater bassist John Myung and keyboard player Derek Sherinian. This is a good video that will inspire students to think and play more creatively.

—Tom Morgan

#### Pulse

Akira Jimbo

**\$39.95**

##### Warner Bros. Publications

One of the leading drummers in Japan, Akira Jimbo is particularly

skilled at incorporating a drum trigger system into his playing. As he explains it, "This involves using a pickup mic' to capture the vibrations of a drum beat, which are then converted into a MIDI signal, enabling you to produce a wide array of tones." This is quite different than playing alone with a recorded track, in that it allows the player to control the tempo and orchestration. Jimbo is very adept at creating extremely complex melodic and rhythmic patterns that combine synthesized sounds with acoustic drum sounds.

*Pulse* is really a performance video with little instruction. But there is much to be learned by simply watching, and the camera work allows the viewer to see Jimbo from all angles. Along with solo performances, there are several excellent duet pieces performed with bassist Tetsuo Sakurai. This video will appeal to anyone who loves to see a great drummer play with precision and musicality, and Jimbo's use of the drum trigger system is both exciting to hear and interesting to watch.

—Tom Morgan

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## PERCUSSION RECORDINGS

#### Bang

Paul Wertico and Gregg Bendian

**\$16.95**

##### Truemedial Jazzworks

While any kind of musical improvisation demands a high level of skill and creativity, nothing is more challenging than free improvisation, especially when two musicians are improvising simultaneously. The best improvisers are able to keep the music moving and meaningful at all times. This CD, which is made up entirely of "spontaneously composed" performances by drummer Paul Wertico and percussionist Gregg Bendian, presents improvisation at a high level with a minimum of moments where the music seems to be searching.

This music is rather abstract, but the communication and interaction between Wertico and Bendian is great to hear. Most of the pieces are groove-oriented, beginning simply and building in volume and complexity, often taking unusual twists and turns along the way. Ostinatos are often set up by one player while the other plays polyrhythmic patterns

against it. Most of the percussion instruments are non-tonal; however, vibraphone is used in one piece. There is no doubt that Wertico and Bendian are having a great time playing together, and the joy is communicated to the listener.

—Tom Morgan

#### **Body and Soul**

Mat Marucci

**\$15.95**

#### **Timeless Records**

Those who like to hear jazz standards performed in new and refreshing settings will love this CD spotlighting the excellent drumming of Mat Marucci. This superb trio, featuring pianist Biff Hannon and bassist Frank De La Rosa, performs a variety of music including "Freedom Jazz Dance," "Inner Urge," "On Green Dolphin Street" and, of course, "Body and Soul." Their version of "Misty" reminds us that it is a good tune in spite of its over-familiarity.

It is obvious by the high level of communication that the trio has worked together for some time, and as the liner notes state, "most of the work on this album was captured on the first take..." The group exhibits musical interaction on a high order that is at times reminiscent of Miles Davis' rhythm section of the late 1960s.

Marucci is a very musical drummer who combines control and finesse with the willingness to take musical chances where appropriate. His playing is centered in the tradition of the masters of his instrument, and he lists Jack DeJohnette, Elvin Jones, and Tony Williams as major influences. Biff Hannon is a powerful force in the spirit of Chick Corea and Herbie Hancock, and is a perfect musical counterbalance to Marucci's interactive drumming. The anchor of the group is bassist De La Rosa, whose solid pulse and harmonic underpinnings allow Hannon and Marucci to stretch the limits with safety.

—Tom Morgan

#### **If Summer Had Its Ghosts**

Bill Bruford

#### **Discipline Records**

It has been a decade since Bill Bruford acknowledged the influence that Max Roach had on his playing by recording Roach's solo drumset composition "The Drum Also Waltzes" on the Moraz/Bruford al-

bum *Flags*. This new release finds him in the company of guitarist/pianist Ralph Towner and bassist Eddie Gomez, revealing his modern approach to straight-ahead playing.

Bruford credits Roach and Joe Morello as his main jazz influences, and a highlight of the album is Bruford's solo performance on "Some Other Time," based on Morello's solo on "Far More Drums" from the Dave Brubeck album *Time Further Out*. But Bruford's jazz style often evokes images of such drummers as Jack DeJohnette, Tony Williams and Peter Erskine—players grounded in the jazz tradition who also have an affinity for rock rhythms.

Bruford is coming at the music from the opposite direction, having first distinguished himself as a rock drummer with bands such as Yes (and the rimshots on "Splendour Among Shadows" on this album recall the ones on Yes's "Roundabout"). But Bruford's approach to rock was always informed by a jazz consciousness that was manifest in his light touch and his tendency to improvise around a time feel rather than re-strict himself to repetitive "beats." Towner and Gomez provide an ideal environment for Bruford's elegant jazz approach, and he returns the favor by complementing their playing throughout.

—Rick Mattingly

#### **Junk Music**

Donald Knaack

**\$15.95**

#### **The Moo Group**

In the music of the latter half of the twentieth-century, the element of sound has been elevated to a position of eminence, revealed, for example in Edgard Varese's view of music as "organized sound." In this CD—a manifestation of a composer's interest in everyday objects as sound sources—percussionist/composer Donald Knaack has created a tonal universe from objects commonly regarded as junk. Knaack views his "Junk Music" as a "true world music." He explains his reasoning as follows: "...two elements that are common to most contemporary societies (are) music and refuse." To use junk that has been discarded "and recycle it to function in music making has a very powerful message about recycling and reuse." Therefore, he concludes, "as recycling and reuse are worldly concerns, this becomes a true world music."

In the disc's fourteen tracks the

listener can hear objects that would comprise a large, if unusual garage sale. Of course, some will be familiar to percussionists who have experienced the contemporary repertoire. The music on the CD can be divided into two basic types. One is devoted to specific families of materials: "Metal Music," "Wood Music," "Shakes," "Kitchen Music," "Rock Music," "Paper Music," "Wind Chime Music" and "Body Music." These sound sources are combined in the second type of music on the disc focusing upon several specific musical styles, including a samba, waltz, conga and march.

Knaack, who plays all of the parts on this CD, wisely keeps his selections brief (the longest is about four minutes) and holds the listener's interest with material that is generally unsophisticated musically, but fascinating from the standpoint of the timbral resources utilized. Perhaps the most exotic method of generating sounds used on this disc results from striking the bottom of a soup kettle with dried spaghetti.

Thanks to the miracle of the recording studio, some otherwise intimate sounds are made bigger (perhaps even better) than life. In fact, after listening to "Kitchen Music," you may wonder why you've invested in all those expensive gongs when pots, pot lids, skillets and kettles sound so good.

Using ears that have become inured to the sounds of the contemporary solo and ensemble repertoire, the "instruments" heard in Knaack's performance do not sound the least bit unusual. He has reminded us that we can appreciate timbral beauty in objects that surround us in our daily lives, and makes us realize that (to paraphrase an old expression) one listener's junk is another's treasure.

—John R. Raush

#### **Moon Rise**

Chris & Shoko Percussion Duo

**\$15.95**

#### **Equilibrium, Ltd.**

Christopher Hardy and Shoko Araya have produced an excellent recording that features virtuoso marimba playing, hand drumming, interesting compositions and improvisation. The CD opens with a spirited rendition of Mongo Santamaria's classic tune "Afro Blue." Araya's marimba playing on this track is nothing short of marvelous. Accompanied only by

Hardy on jembe, the arrangement is full and musically complete. "Night Rain," an original composition by Araya, is a long work that combines interesting sounds and textures with a memorable marimba melody in 5/4. "Moon Rise," written by Hardy, is a duet for North African tar and Japanese *joppari daiko*. "Senor Mouse," the Spanish-flavored piece by Chick Corea, is performed on marimba and jembe with sensitivity and drive. A composition by Morgan Fisher, "like breathing out and breathing in," is based on an African hymn and features both Araya and Hardy on two marimbas, vocals and percussion. The CD closes with a tune inspired by a Japanese folk song, "Mr. Yasaburo." This piece showcases the beautiful marimba tone of Araya and tasteful percussion of Hardy.

The most outstanding aspects of the recording are the interaction, cohesiveness and sense of *groove* achieved by both performers—something frequently lacking in recordings of this type. Araya's melodic and chordal lines are marked by their clarity and precision; Hardy proves a worthy foil with his strong grooves, sensitive percussion sounds and dexterity on various hand drums.

—Terry O'Mahoney

#### **Remembrances**

Dave Samuels/Steve Houghton

**\$15.95**

#### **Warner Bros. Publications**

This compact disc showcases the solo percussion music of marimbist Dave Samuels and percussionist Steve Houghton. Each demonstrates his ability to function not only as a soloist in a concerto setting but also as an improvising musician. Three concertos (commissioned by the artists themselves) and two jazz-quartet pieces form the basis of the CD, which is an excellent example of contemporary percussion literature.

*Concerto for Marimba* by Jeff Beal features intriguing, angular melodies and accompaniment patterns that form the backdrop for Samuels' strong performance. Each of the four movements imparts a slightly different mood and texture, yet the piece remains cohesive. Movements one and two make use of rhythmic and melodic motives that weave a dark post-modern industrial tapestry, while movements three and four feature more flowing, relaxed melodies. This is an interesting work for several reasons—its integration

of the marimba into the piece as a whole (as opposed to the traditional “soloist vs. orchestra” approach), its use of improvisation sections, and its overall “new age” feel. It is not your typical concerto—much to its credit.

The third movement of Billy Childs’ *Concerto for Percussion and Orchestra* is a more traditional sounding concerto that features Houghton on drumset (each movement features Houghton on a different instrument). Houghton plays a highly orchestrated drumset part that often accents the rhythmic figures of the orchestra, but he also shines as a soloist in a free-form solo section. The pieces move through various sections that change grooves, employ brushes and use rhythmic motives and harmonies reminiscent of early twentieth century Russian composers.

*Variations for Solo Percussion and Two Pianos* by Dave Hanson is the most traditional concerto piece on the recording. Opening with a tom-tom/percussion statement, Houghton then plays (in order) timpani, snare drum, xylophone, marimba and drumset. As with the aforementioned works, the rhythmic interplay of accompanist and soloist is very important to the work, as are the often dissonant melodies. Both Samuels and Houghton possess the assurance to deliver what the parts require.

Two jazz-quartet pieces written by Samuels, “Turnabout” and “Remembrances,” round out the recording. In each tune, Samuels and Houghton demonstrate their expertise in the jazz idiom as both ensemble and solo players.

—Terry O’Mahoney

#### Ritmicas

Tambuco Percussion Ensemble  
\$15.95

#### Dorian Recordings

Having heard their CD *Tambuco*, on which the four Mexican musicians of the Tambuco Percussion Ensemble—Ricardo Gallardo, Iván Manzanilla, Alfredo Bringas and Raúl Tudón—set and maintained a high artistic standard, this reviewer approached *Ritmicas* with great expectations. These were fully justified. Whereas the selections on *Tambuco* represent some of the most significant works performed during the group’s first year of existence, *Ritmicas* includes several works that are not “classics” in the percussion ensemble reper-

toire: the two *Ritmicas* of Amadeo Roldán, dating from 1930, viewed now as seminal works in the genre; Minoru Miki’s *Marimba Spiritual*; Gabriela Ortiz’s *Altar de Neon*; Eugenio Toussaint’s *La Chunga de la Jungla*; Graham Fitkin’s *Hook*; and a selection that was included on the other CD, Santiago Ojeda’s *Zappaloapan*.

Ortiz’s *Altar de Neon*, for percussion quartet and chamber orchestra, explores possibilities inherent in a musical encounter between elements of the music of the West and various non-Western cultures. The latter is represented by instruments such as congas, Chinese tom-toms, darabuccas, teponaztlis, caxixis and African rattles. This musically substantive work runs the gamut from moments that are evocative and expressive to those that are dance-like, rhythmically animated and even primitively orgiastic.

Bringas, Manzanilla and Tudón are joined by eight guest percussionists and conductor Ricardo Gallardo in renditions of Roldán’s *Ritmicas 5 and 6*. These two tracks successfully convey the vitality of the works, which were prophetic of later developments in the repertoire for percussion ensemble.

After the first three tracks, Toussaint’s *La Chunga de la Jungla* offers an effective contrast. Cast in three sections, the first and third are scored as a marimba quartet; the middle section uses drums in an “earthy/jungle” context. The writing for marimba quartet features animated, syncopated rhythms.

*Marimba Spiritual* receives a convincing interpretation with the solo part in the capable hands of Ivan Manzanilla. The ensemble’s performance benefits, no doubt, from their collaboration with Keiko Abe. Miki, who was interested in interpretations of this work that reflect the cultural background of the artists, would enjoy *Tambuco*’s version, which uses six teponaztlis, huehuatl, two bongos, four congas, guiro, metal plates, six dobachis and four mokushos in the percussion accompaniment.

Rounding out the CD are Ojeda’s *Zappaloapan* and Fitkin’s *Hook*. Both are inspired by popular or folk music idioms and are effective contributions to the quartet’s repertoire, demonstrating their versatility and musicianship.

—John R. Raush

#### Shchedrin Carmen Ballet Suite/Liszt-

Spalding Hungarian Fantasy  
Philadelphia Virtuosi Chamber Orchestra and Ethos Percussion Group  
\$15.95

#### In Sync Laboratories, Inc.

This compact disc features two works adapted for percussion ensemble and strings. One, the Shchedrin *Carmen Ballet Suite for Strings and Percussion*, is part of the concert repertoire. The second, Liszt’s *Hungarian Fantasies* adapted for piano, strings and percussion, is a new work by percussionist/conductor Daniel Spalding. Both are given excellent readings by the Philadelphia Virtuosi Chamber Orchestra and the Ethos Percussion Group.

The Shchedrin is a 1968 adaptation of Bizet’s opera *Carmen*, originally intended as a ballet suite. The Ethos Percussion Group is featured prominently, frequently stating the melodies of each of the 13 movements. Forty-seven different percussion instruments are required. This version is often programmed by orchestras to feature the percussion section, but some of the orchestration borders on the comical (especially the tuned cowbells stating the melody).

Daniel Spalding conducts the Philadelphia Virtuosi Chamber Orchestra and pianist Gabriela Imreh in his arrangement of Liszt’s *Hungarian Fantasy*. With the exception of some keyboard parts, the percussion section adds the usual snare drum, cymbals and triangle parts to the string and piano parts. It is, nonetheless, a very enjoyable piece and the Ethos Percussion Group demonstrates their orchestral training and sensitivity.

—Terry O’Mahoney

#### Thoughts

Todd Hammes

\$15.00

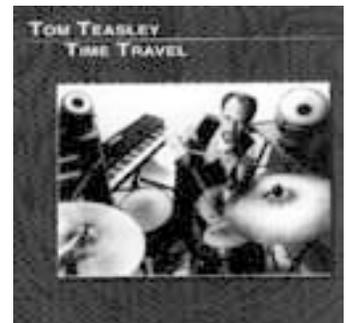
#### Joven Records

This CD showcases the talents of Todd Hammes, both as composer of the material and as percussionist/performer. He is joined by double bassist Jeff Holsen and violist Joseph Pagan on one track, “Split Silk”—a broad sonic tableau, much of which is characterized by an underlying ostinato pattern or drone, inducing a tranquil, almost hypnotic effect. One can appreciate its use as a vehicle for the dance, for which purpose, in fact, the work was commissioned. Other selections include

“Tucson Masala,” featuring a plainchant rendered on the ocarina and accompanied by an active drum part, “Father John” and “Ubi Caritas,” both of which are inspired by melodic material from the sacred liturgy and use membranous percussion in a sensitive melodic as well as rhythmic fashion. The rest of the CD is devoted to ten short episodes featuring Hammes’ facile technique on jembe. They are interesting exhibitions with all the spontaneity that is associated with the act of improvisation.

This CD, which would benefit from another substantial work, gives evidence of Hammes’ strengths, particularly his expertise in the performance of music of non-Western cultures, his ability to utilize folk instruments in new and musically viable ways, and his impressive skills in improvisation.

—John R. Raush



#### Time Travel

Tom Teasley

\$15.95

#### T & T Music

Tom Teasley is featured in a variety of settings including mainstream jazz, solo percussion, sequenced synthesizer with live performance and various aspects of world music, and classical chamber music. He accomplished on drumset as well as on keyboard, marimba, vibraphone and other percussion instruments, and his many musical interests are reflected in this eclectic selection of music.

The CD opens with “For Max,” a drumset solo dedicated to Max Roach that borrows themes from Roach’s *Drums Unlimited*. The solo is well-played and definitely shows a strong Roach influence. Teasley performs several other selections as soloist, employing sequencing and overdubbing techniques. The strongest of these is “One World,” in which Teasley plays keyboard, tabla and

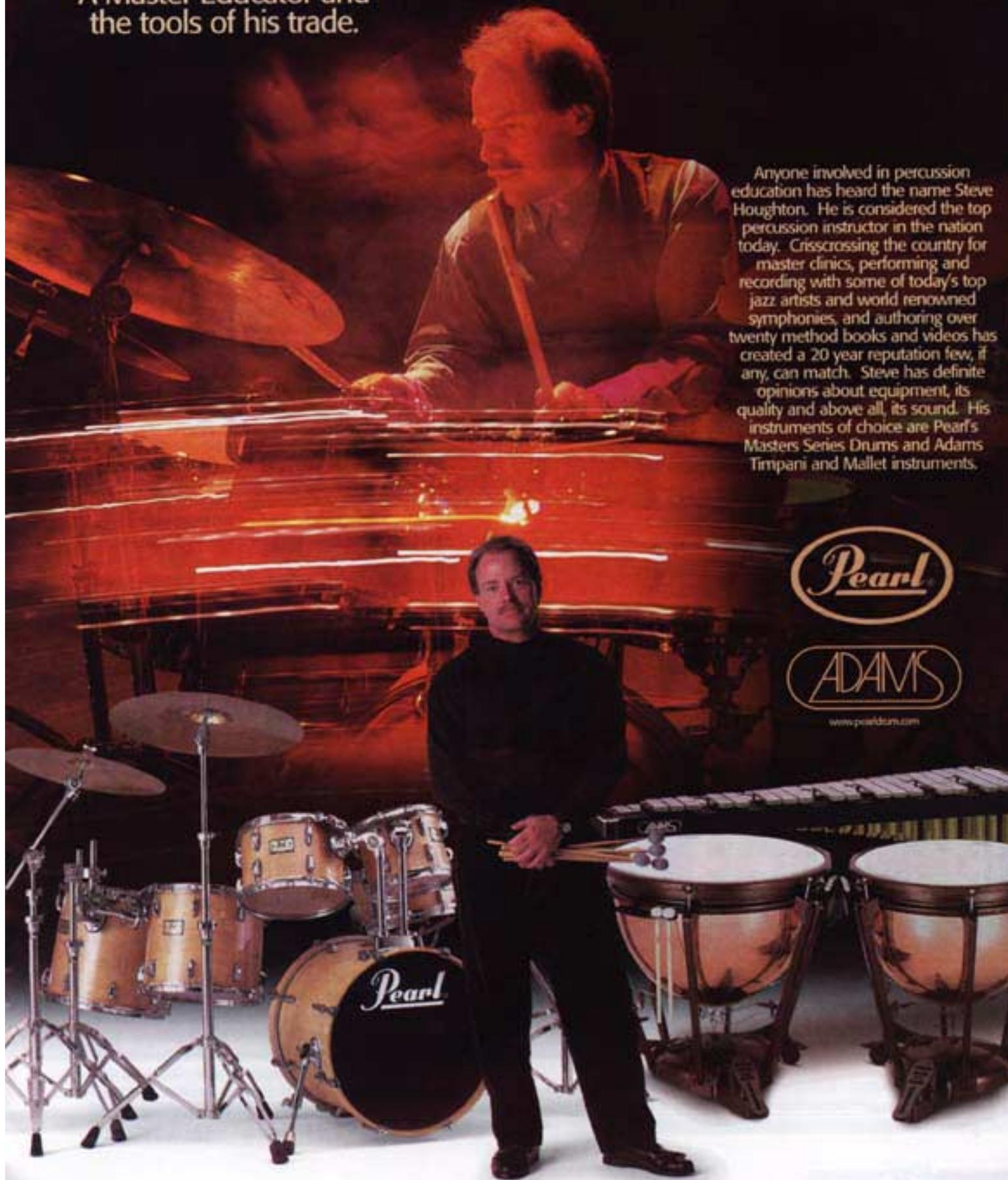
# Steve Houghton

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Anyone involved in percussion education has heard the name Steve Houghton. He is considered the top percussion instructor in the nation today. Crisscrossing the country for master clinics, performing and recording with some of today's top jazz artists and world renowned symphonies, and authoring over twenty method books and videos has created a 20 year reputation few, if any, can match. Steve has definite opinions about equipment, its quality and above all, its sound. His instruments of choice are Pearl's Masters Series Drums and Adams Timpani and Mallet instruments.

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malletKAT. His vibraphone and marimba improvisations tend to have a heavy down-beat articulation. Among the strongest selections are the more traditional jazz numbers with Rick Whitehead on guitar, James King on bass and Teasley on drums. All in all, this is an excellent CD that explores some of the musical possibilities available to a well-rounded musician like Teasley.

—Tom Morgan

**Toccata—Recorded Live**

Nexus

**\$15.95**

Nexus Records

This newest release from Nexus features the original spontaneous music of the group in concert during its 25th anniversary season. The musicians in Nexus—Bob Becker, Bill Cahn, Robin Engelman, Russell Hartenberger and John Wyre—are each masterful virtuosi. This CD contains four works: "Kichari" (recorded October 6, 1995 at DeutschlandRadio Studio 10 in Berlin); "Tongues" (recorded live June 11, 1996, at the CBC Glenn Gould Theatre in Toronto); "Reunion" (recorded live February 20, 1996, at the Eastman School of Music in Rochester, New York); and "Toccata" (recorded live May 11, 1996, at St. Paul's Anglican Church in Toronto). Perhaps the most unique work on this CD is "Toccata" because it incorporates Eric Robertson performing on the organ from St. Paul's Anglican Church—the largest organ in Canada. Through Robertson's performance, it becomes the perfect combination to match the most famous Canadian percussion ensemble, Nexus! "Reunion" captures the improvisational spirit of Nexus' mentor, Warren Benson, who was in attendance at this particular recording. The featured instrument in "Tongues" is the African mbira, which is literally translated "tongues." This CD is a treasure of wealth that captures the stunning sound of Nexus' live performances.

—Jim Lambert

**Unicycle Man**

Ted Piltzecker

**\$15.95**

Equilibrium, Ltd.

Ted Piltzecker's recording *Unicycle Man* provides the listener with great jazz compositions and performances. Piltzecker wrote all the compositions and displays amazing vibraphone virtuosity as well. In addition to Piltzecker on vibes the

other musicians on this recording are saxophonist Bob Mintzer, pianist James Williams, drummer Dave Meade and bassist Harvie Swartz.

The recording quality of the vibraphone is excellent with every note of every run heard and played accurately by Piltzecker. The balance between all performers is fabulous. Selections include "Thea," a dichotomous mixture of waltz and gospel styles; "Buffalo Dance," a Latin tune; "Unicycle Man," featuring the strong improvisational skills of Piltzecker; and "Ouray," a beautiful and lyrical melody. *Unicycle Man* is a "must buy"—particularly for jazz vibraphonists.

—Lisa Rogers

**Verederos**

Jessica Johnson and Payton MacDonald

**\$15.95**

Equilibrium, Ltd.

This recording by Jessica Johnson and Payton MacDonald includes music for flute and percussion. The word "verederos" is a combination of two words: veridity (truth) and eros (love). The flute and percussion combo is nothing new, but Johnson and MacDonald deliver impeccable and moving performances.

Several of the works on this disc were written by MacDonald. Other contributing composers include Lou Harrison, Michael Udow, Cindy McTee, Will Offermans and Jessica Johnson. MacDonald employs a variety of percussion instruments including marimba, vibraphone, dombek and claves. Most of his marimba playing seems to utilize advanced four-mallet technique and the recording quality of the instrument is excellent. Additionally, MacDonald's hand-drumming skills on "Devil Dance" are inspiring. Two of the selections are solo works: "Honami" by Will Offermans for flute and "Tales of Conquest" by MacDonald for marimba.

Another noteworthy selection is Michael Udow's "Dreams From A Bayou—Long Ago But Not Forgotten," which was commissioned by Johnson and MacDonald for flute and vibraphone. Its motivic materials are derived from Udow's opera *Twelve Years a Slave*. The lyrical nature and use of counterpoint between flute and vibraphone in Udow's work transport the listener into a "Calgon—Take me away" moment.

—Lisa Rogers



**Virtual Max: Demeter**

Virtual Max

**\$15.00**

CDP Production

A duo that uses marimba, vibraphone and xylophone in dynamic performances that can excite audiences like those at the Montreal International Drum Fest '96 and earn the title of "promising new act" can now be heard on this CD. The two Canadian artists responsible for the mellifluous sounds emanating from this disc are Pat Charbonneau on xylophone and vibraphone, and Dan Pancaldi on marimba. They are joined on the CD's final track by guitarist Jean-Maurice Payheur, bassist Carl Girard, and drummer Eric Breton.

While listening to the eight original pieces on this disc, all written for marimba, xylophone and vibraphone, one cannot help but be impressed by the duo's versatility. Their music features everything from twentieth-century influences such as minimalism (heard on tracks such as "Demeter") and rhythmic and metric variety ("Hobgoblins and the Imp"), to selections set in swing ("Swing it!") and rock styles ("The Hunted II"), and from polyphony, such as heard on the initial track, to choral-like textures heard on the opening and closing of "Death of Innocence." One of the highlights of the disc, "Overflight," uses Rimsky-Korsakov's *Flight of the Bumble Bee* in a boogie-styled setting, and displays the xylophone virtuosity of Charbonneau, who plays at supersonic speeds.

This recording is an excellent example of the potential for interesting timbral combinations afforded by marimba, vibraphone and xylophone, particularly when various implements, including mallet handles are used. The artistic advantages inherent in a duo, which permit a musical intimacy not found in larger ensembles, makes this CD a case of less definitely being more.

—John R. Rausch

**Wind In The Channel**

Stuart Saunders Smith

**\$15.95**

O.O. Discs, Inc.

*Wind In The Channel* is the second CD of Stuart Saunders Smith's music, covering his compositions from 1974 to 1995. The nine compositions, although distinctly different from each other, have the connecting link of a deep-thinking intellect composing music from within his soul. These compositions are neither easy to digest at first hearing nor easy to perform.

The compositions and performers are: "Hawk" (1991; James Ostryniec, oboe), "Family Portraits: Brenda" (1994; Thomas Moore, piano), "California Driving" (1995; Sylvia Smith, realization and voice), "Notebook" (1980; Paul Hoffman, piano), "Wind in the Channel" (1994; Julia Whybron, tenor recorder/voice/percussion), "Gifts" (1974; Hoffman, piano, John Fonville, flute, Thomas Goldstein, vibraphone), "Pinetop" (1976-77; Hoffman, piano), "In Bingham" (1985; Hoffman, piano) and "Aussie Blue" (1985; Hoffman, piano). Those who enjoy the music of Stuart Saunders Smith are in for a treat. Each composition and each performer does a superb job of fulfilling the wishes of the composer, and the sound quality is excellent.

—John Beck



**Work for Percussion**

Gary France

**\$16.98**

Sunset Music

The strength of Gary France's CD can be attributed to his abilities as a performer and the choice of music featured—all works that can stand on their own musical merits. The initial track is Edward Applebaum's "From Now," an ambitious work divided into eight sections and using both western and ethnic instruments. In the composer's own words, he has "attempted to create a different kind of percussion piece,

based upon instrumental color rather than the 'typical' rhythmic impetus." Much of the work is of an understated nature, requiring subtleties of articulation and dynamics.

"Monism," a duet for marimba and violin (the latter impressively played by violinist Pal Eder) written by Sandra France, makes a strong

musical statement. Set in the nature of a dialogue, it elicits playing that displays sensitivity as well as virtuosity.

Roger Frampton's "Time" for marimba and "Space" for vibraphone feature these instruments in different settings, the first an animated *perpetuum mobile*, the second, an elegiac contemplative essay. Wisely

saving one of the strongest pieces for last, France brings the CD to a close with Mark Schultz's gem for horn, percussion and tape. Since winning the International Horn Society prize, "Dragons in the Sky" has rapidly become a favorite of hornists as well as percussionists. France enjoys the collaboration of Darryl Poulsen, hornist

extraordinaire.

The recording reveals a talented young percussionist who will hopefully continue to perfect his art and stimulate the artistic imagination of talented composers such as those whose music is heard on this disc.

—John R. Raush

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# The 1997 PAS Composition Contest

BY MICHAEL HOOLEY

**T**HE 24TH ANNUAL PERCUSSIVE ARTS SOCIETY Composition Contest received a great response by composers throughout the world. This contest usually falls into two categories, a solo medium and a larger ensemble composition. The solo medium for the 1997 contest was unaccompanied marimba and was judged by: Tina Davidson, Philadelphia; Dr. Larry Vanlandingham, Baylor University; and Drew Lang, Dallas. The ensemble competition called for a percussion ensemble of any style with eight or more players. The judges for this competition were: Dr. Warren Gooch, Truman State University; James Culley, University of Cincinnati; and Dr. J.B. Smith, Arizona State University.

First-prize winners in each category received a \$500 award and publication of their work by a leading publisher in the industry. The second-place winners each received \$250 and third-place winners \$100. The finalists reflect the international scope of the Percussive Arts Society as the first-place marimba composition is from a German composer while the second-place winner came from Iceland.

Plans for the 1998 25th PAS Composition Contest are underway, and include a solo timpani contest and small percussion ensemble (3-5 players) contest.

## UNACCOMPANIED MARIMBA SOLO

**First Place:** *Black Sphinx* by Leander Kaiser

*Black Sphinx* is written for a 4 1/2-octave marimba and requires four mallets throughout. The composition is sectional in nature, in a loosely based variation form. The opening section comprises an extended four-mallet roll passage with the melody in the right hand, either in octaves or in the top voice. The left-hand portion of the rolls is accompaniment, changing once every measure, with the interval never larger than a perfect fifth. This section allows a small degree of latitude in interpretation.

The following sections all use repetition, beginning with repeated double stops in the right hand, followed by ostinato eighth notes in the left hand and finally arpeggios throughout the range of the instrument. The outstanding quality of this composition lies in the skilled treatment of the melody in each section. Although the composer weaves the melody through each ostinato in a virtuosic nature, this solo remains idiomatic for the marimba.

The composition lasts nearly eight minutes and combines beautiful musical gesture with virtuosic marimba technique. *Black Sphinx* will be published by Keyboard Percussion Publications. It should quickly find its way onto professional recitals, although it will also be accessible to collegiate performers.

**Second Prize:** *Hekla* by Geir Rafnsson

Geir Rafnsson's composition *Hekla* shares the same name as an active volcano in Iceland. The composition ebbs and flows much as a volcano would, slowly building and relaxing in a series of gestures that culminate in a loud frenzy of activity.

Technically, this composition shares a deep understanding of the qualities and limits of the marimba, making it an idiomatic solo for the genre. A 4 1/3-octave marimba is required. *Hekla* uses single-handed marimba techniques, particularly single-handed rolls with instructions regarding deceleration of roll speed. Most single-handed rolls occur in the right hand, usually in intervals of a perfect fifth or octave. Double stops in each hand do not require an interval change, although tempo and independence make a solo difficult enough. There is a 38-measure chorale in the solo that uses traditional four-mallet roll technique with intervals no greater than an octave. The piece ends with a building set of repeated groupings that increase in volume and intensity until the end.

This composition is very well-conceived and should be appropriate for professional and collegiate recitals. The technique required to play *Hekla* should be within the limits of many undergraduate performers. The composition is available from Geir Rafnsson, Byggavegur 134, 600 Akureyri, Iceland.

**Third Prize:** *Creation and Metamorphosis* by Tom Deastlov

*Creation and Metamorphosis* is a two-movement work for marimba that is part of a larger composition. The second and third pieces are scored for two percussionists, and complete an overall "tone poem" composition that depicts the creation of good and evil characters, their development, and ultimately the battle between the characters for supremacy. The first movement, "Dream Stage," contains many unmeasured and gestural sections, including a melodic theme that represents the good character. As the personification of good becomes clear, the music becomes more structured and rhythmically precise. The second movement, "Alive," is a rhythmic and spirited treatment and development of the previous ideas. The solo ends with a large cadenza, leaving no doubt about the substantial nature of the character.

This work is about seven minutes long, and contains many smaller sections that illustrate the composer's skill in writing for the instrument. Deastlov uses each hand independently when required, and uses many idiomatic compositional devices for the marimba. The work requires a 4 1/3-octave marimba and four mallets are required throughout. It is available from the composer at 20818 North Dogwood Lane, Deerfield IL 60015.

## LARGE PERCUSSION ENSEMBLE

**First Prize:** *No Exit* by Lynn Glasscock

*No Exit* was written for percussion octet. Four of the players each perform on a mallet instrument and several smaller instruments, including woodblocks, brake drums, slapstick, maracas and hi-hat. Players 5 through 8 use eight toms, bongos, bass drum, snare drum and additional standard instruments. Glasscock achieves several unexpected moments in the composition by skillful scoring and specifying mallets and beaters throughout. Three of the mallet players are required to use

four mallets, although the parts are idiomatic and well-written so that the four-mallet technique is not too difficult. Conga technique also has clear tablature in the score.

Glassock's work will allow many ensembles to perform a large, musical piece. The aggressive percussion parts and active mallet parts will make this an audience favorite. *No Exit* will be published by Southern Music.

**Second Place: *Brazilian Dances* by William Hill**

This marvelous percussion ensemble explores traditional Brazilian rhythms. The three movements are "Bossa Nova," "Dance of Magic" and "Samba." This ensemble requires eight players, each playing at least four instruments including traditional Brazilian instruments such as quica, pandeiro, samba whistle, tamborim, spring-type reco reco, surdo and cabasa. Each performer also uses body sounds and vocal percussion sounds.

This composition assumes a certain familiarity with Brazilian music. Each of the instruments is to be played in the traditional manner, and open and closed sounds are notated. The players are required to solo in each section and to be able to improvise over an ensemble ostinato. Meter changes also add performance difficulty.

Each movement leads to the next without pause, creating a larger composition with three distinct dances. This ensemble would be a great medium with which to teach improvisation within the context of each of these dances. Performing this work uncondacted, although problematic, would provide the ensemble with an opportunity to learn to accompany soloists and take cues from other players.

This composition would be excellent for an ensemble exposed to Brazilian percussion techniques. The improvisation and techniques involved would limit this work to a collegiate percussion ensemble. *Brazilian Dances* is available from William R. Hill, 5352 West Fair Drive, Littleton CO 80132.

**Third Place: *Wadsworth Falls* by Kevin Purrone**

*Wadsworth Falls* is named after a waterfall in the composer's home state of Connecticut and depicts the relentless energy, danger and peace that a work of nature can represent. The ensemble requires ten players performing on one xylophone, four marimbas, two players on a bass marimba, a one-octave set of crotales, one player on five RotoToms and one player on two low drums. Although no direction is given in the score, it appears that the piece requires an extended-range marimba for players six and seven, as a traditional bass marimba would not supply the

treble-clef notes required. The composer has indicated that the performers may substitute freely regarding the RotoTom and low drum parts.

The work is written in one movement, entirely in 11/16. Although the meter is grouped differently throughout the work, the constant sixteenth-note rhythm and the tempo marking, "Presto, with relentless energy," indicate that this work is aggressive and exciting. Each of the seven mallet players required can perform the piece with two mallets. The RotoTom and drum parts are also challenging, although written well to avoid cumbersome stickings.

This work would be challenging to most university percussion ensembles. The instrumentation and style would make this work an excellent tour piece or an opening or closing recital piece. *Wadsworth Falls* is available from Kevin Purrone, Ph.D., School of Music, All State University, Muncie IN 47306.

Michael Hooley is Director of Percussion Activities at Truman State University. He serves as a member of the PAS Composition Committee and the PAS Marching Committee. Hooley is a frequent recitalist and clinician throughout the Midwest. PN

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First and last page of the first movement

## CRESTON CONCERTINO MANUSCRIPT

Donated by Ruth Stuber Jeanne

Concertino for Marimba and Orchestra, Op. 21

by Paul Creston

Solo marimba part

Movements I and II: Vigorous, Calm.

Various grades of paper, trimmed unequally and bound with adhesive tape.

24-25 cm x 16.2-17.3 cm. 5 pp. In ink, with annotations in pencil.

Movement III: Lively.

31.5 cm x 21.2 cm. 3 pp. In ink, with annotations in pencil and blue pencil.

On April 29, 1940, Ruth Stuber gave the premiere performance of the Concertino for Marimba and Orchestra by American composer Paul Creston.

In 1994, Ruth Stuber Jeanne donated several programs, clippings and her copy of the solo marimba part for the Concertino to the PAS Museum. This music includes "the original manuscripts as Paul Creston wrote them, bringing sections for me to try out." In an interview published in the April 1996 issue of *Percussive Notes*, Jeanne said there was no written correspondence between her and Creston, but he "hand-delivered the portions to me, and we talked about things there."

These holographs illustrate small changes and adjustments made to the solo part during its composition, and reveal some of Creston's personality.

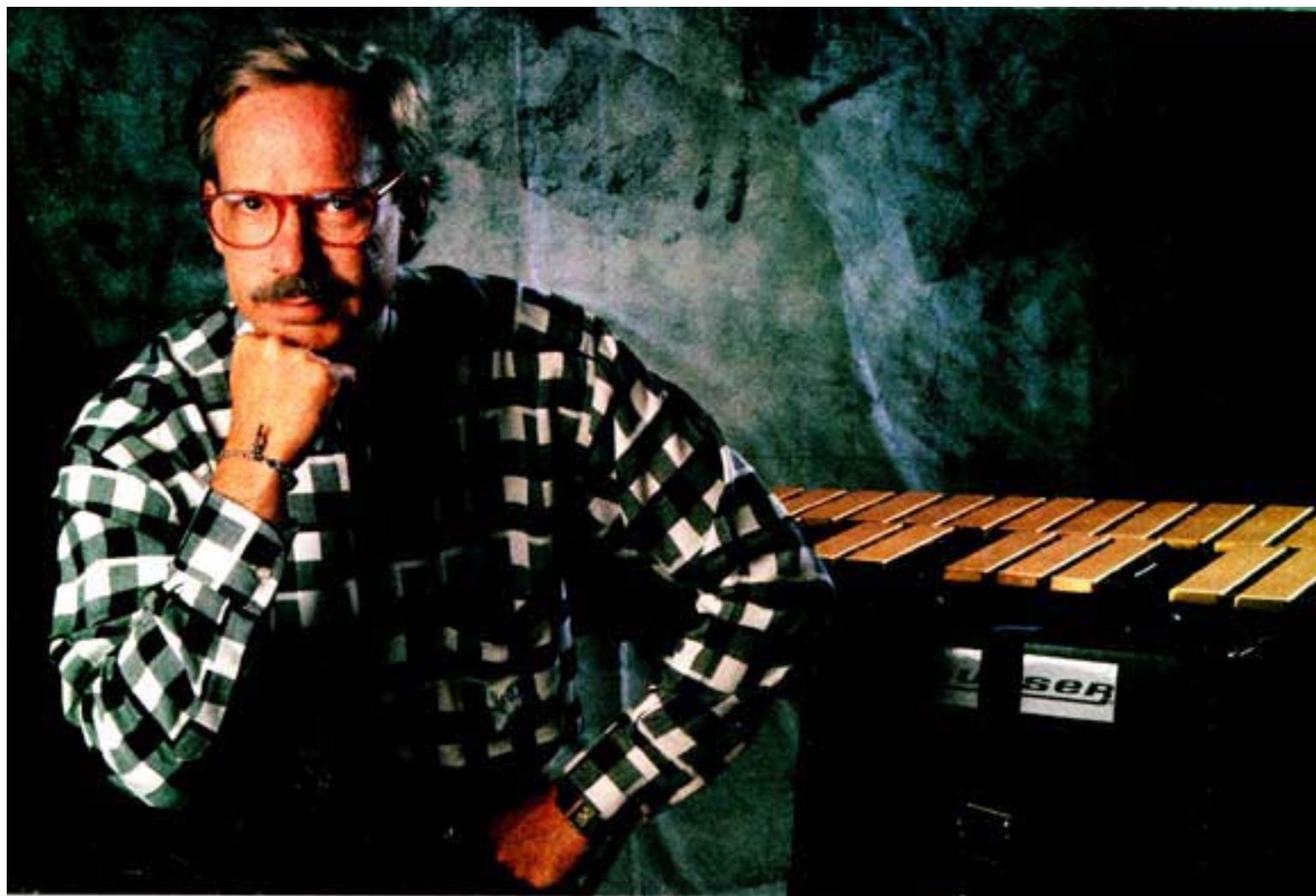


Ruth Stuber Jeanne, circa 1940

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