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The journal of the Percussive Arts Society • Vol. 39, No. 1 • February 2001



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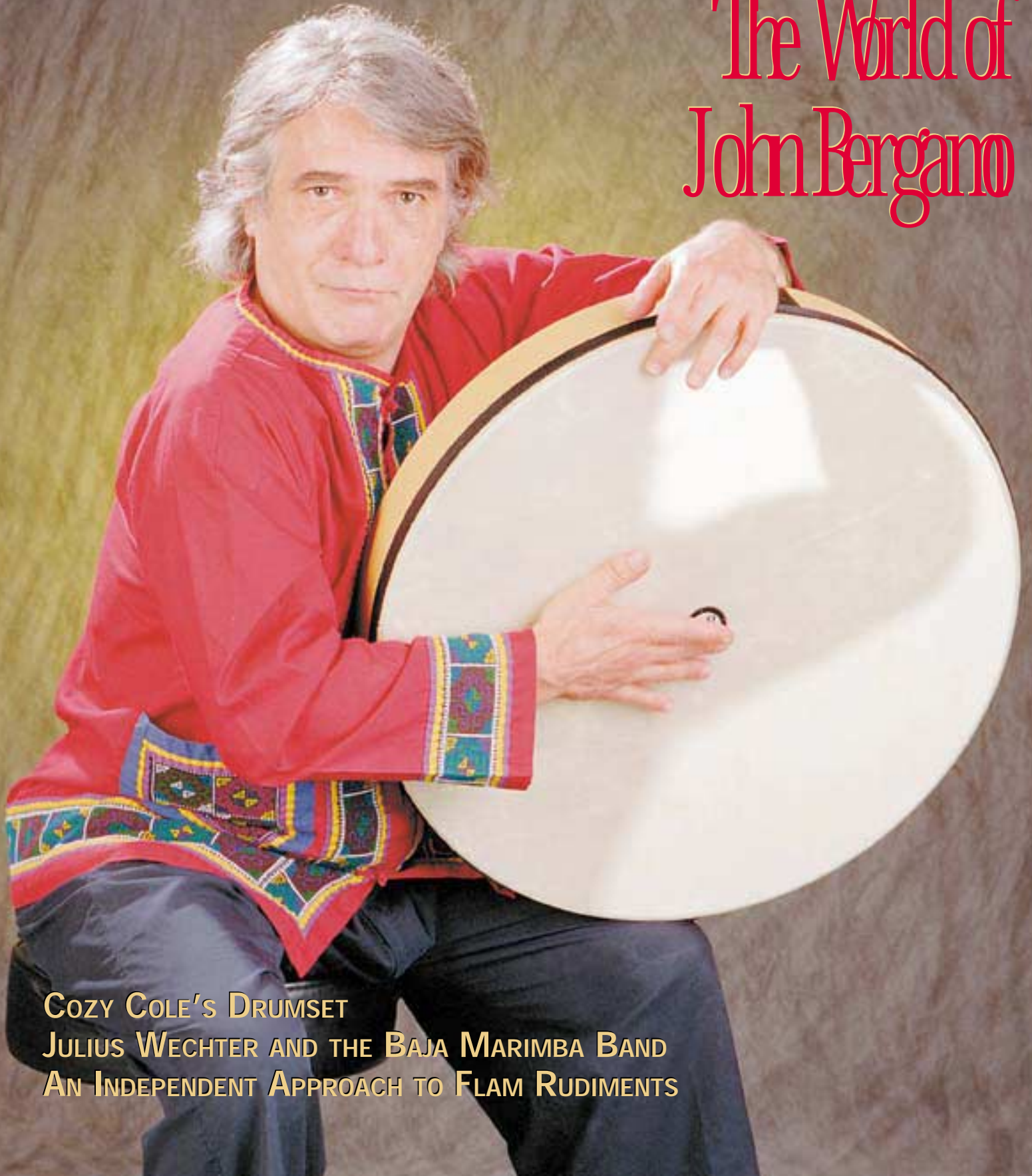
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The World of John Bergano



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AN INDEPENDENT APPROACH TO FLAM RUDIMENTS

Percussive Notes

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*The Percussive Arts Society® (PAS®)
is a music service organization
promoting percussion education,
research, performance and
appreciation throughout the world.*



An Exciting Future Lies Ahead

BY JAMES CAMPBELL

It is a privilege for me to begin a two-year term as President of PAS. The past four years I spent on the Executive Committee have been both rewarding and enriching. I have been fortunate to have served on the Executive Committee with Genaro Gonzalez (outgoing Immediate Past President) and Robert Breithaupt (outgoing President). Both gentlemen have not only been personally inspirational, but have also provided PAS with outstanding leadership and growth during their terms.

For the past two years, I have worked closely with the PAS Chapter Presidents. It has been a pleasure to get to know many of them better, and it has helped me focus my goals to see PAS from their perspective. These leaders have served the membership well as they have increased activities in their individual states and countries. PAS now enjoys an active domestic chapter in all 50 states and over 20 international chapters around the world. I am confident that Mark Ford will continue to help facilitate their efforts and celebrate their accomplishments in his new position as President-elect.

During my two-year term as President, our Board of Directors will face some exciting challenges as we begin to

take action on specific objectives in the PAS Strategic Plan. At this time, eight goals have been articulated that will serve as a basis for planning, evaluation, goal-setting, and agenda development for now and the next several years. As with any good plan, this "living document" will continually be evaluated as it evolves.

The history of PAS has been marked with great vision and excellent leadership. The next few years will indeed be exciting as the Board of Directors shapes the future of PAS to substantially increase membership, and takes steps to ensure that our society continues to be an influential resource for percussion knowledge and is essential to the world of percussion. PAS will significantly increase its profile and importance to percussionists and drummers around the globe. We will provide additional opportunities for members to share common experiences. Our real value is our members and their connectivity.

Some say that the 20th Century was the "golden age of percussion." With the vision that the PAS Board of Directors has set forth, the leadership of the Chapter Presidents and Committees, the diligence of the staff at the PAS Headquarters in Lawton, Oklahoma, and with

the support of the membership, it is the 21st Century that will herald unprecedented growth, accessibility, and prestige for the percussive arts.

James Campbell

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DEFENDING UNION MEMBERSHIP

I read the article "The Union's Notice on Membership and Dues" by Sam Denov in the December 2000 issue. Having been one of the busiest percussionists in L.A. recording studios for many years, I must say that I have a different opinion from the message sent by Mr. Denov's article.

Mr. Denov is clearly saying that there is a way to avoid belonging to the American Federation of Musicians (AFM), and he notably cites the "Beck" decision in his various case arguments. The union also refers to using the options put forth in "Beck" as core status. What Mr. Denov does not state is that if you are a core status member, you are basically on the outside of the union looking in. You have no right to vote on issues or for officers or representatives who can and will have the ability to affect your life in many ways in the future.

After a long career in recording, my involvement with the American Federation of Musicians has lead me to an apex where I have a great pension (consistently the AFM pension is rated as one of

the finest in the country). I have had a great health plan, a royalty-payment plan for both film and records, and representation by both the AFM on a national level and the RMA (Recording Musicians Association) in L.A. and nationally.

If Mr. Denov played in the Chicago Symphony for 31 years, I am sure that he is collecting a wonderful pension and has had many of his needs met by the AFM, ICSOM, and his Local in Chicago. Why would he then try to coax new percussionists into avoiding involvement in union issues? Obviously, the AFM needs money to run and represent their members on the highest levels. The extra money paid by a new percussionist to have full membership in the AFM may come back ten or a hundred times over in the added input that they will have in the direction of the business and how it affects their lives and those of their families. Surely Mr. Denov doesn't feel that it is getting easier to represent musicians, or that there is any advantage to having no representation in a field as abstract and intangible as music.

In L.A., many of our finest percussionists are heavily involved in representing musicians in both Local 47 and RMA L.A. My suggestion to all young percussionists is to get involved and take charge of your future. If you don't, nobody else will, and you will have to live with the results for the rest of your life.

SINCERELY,
EMIL RICHARDS

Several of our International Recording Musicians Association percussion members brought the article by Sam Denov in the "Percussive Workplace" column of your December 2000 issue to my attention. After reading Mr. Denov's article, I was surprised by the logic—or lack of logic—that came forth from his article. Most professional musicians with Mr. Denov's experience and background know the pros and cons of union membership. I believe that most would be unanimous in their advice to young percussionists that belonging to the union and being very active is the best way to have a say in one's own future.

The problem with the path that Mr. Denov has suggested via the "Beck" decision, or what our union refers to as "core status," is that you still have to pay a fee to the union for representation in collective bargaining, but you have no say and

no vote on any union issues. You are not allowed to vote for officers or for any initiatives or by-law changes with a core status membership. You become a passenger on a flight with no say in what the destination will be. Is this lack of ability to vote and express one's professional ideas and needs worth the few dollars one would save by opting for core status?

If Mr. Denov played in the Chicago Symphony for 31 years, I am sure that he earned a great salary and is collecting a wonderful pension. He, more than anyone, should know about the history of the Chicago Symphony. Players were fired capriciously and without cause. For many years, players in the orchestra didn't speak to each other, sued one another, sued the union, and sued the management. It wasn't until the players started working together, and working with ICSOM (The Orchestral Players conference within the AFM), that they were able to reshape their orchestra committee and their local union into a positive force for Chicago musicians. Now the Chicago Symphony is one of the flagship orchestras in ICSOM and the AFM.

An orchestra made up of dozens of people with "core status" could have done nothing. Why would he then try to coax new percussionists into avoiding involvement in Union issues? It may be legal; it's just not smart!

We encourage all young and aspiring professional percussionists to think this issue through, and to not only get thoroughly involved with their local unions, but to also become a part of the respective "player conferences" that represent them. These include RMA, ICSOM, ROPA, OCSOM and TMA, who all work diligently to represent the interests of their members.

We are privileged to be part of the AFM, a progressive union that has been repeatedly recognized by the Association of Union Democracy as a role model. As AFM members, our young and future percussionists will have the highest level of say in their professional futures. Our RMA LA percussion rosters contain many of the most famous and illustrious names in the recording field. We can assure you that they are all very involved in our organization and in their collective futures.

PHIL AYLING
PRESIDENT, INTERNATIONAL RMA

Music By
John BERGAMO

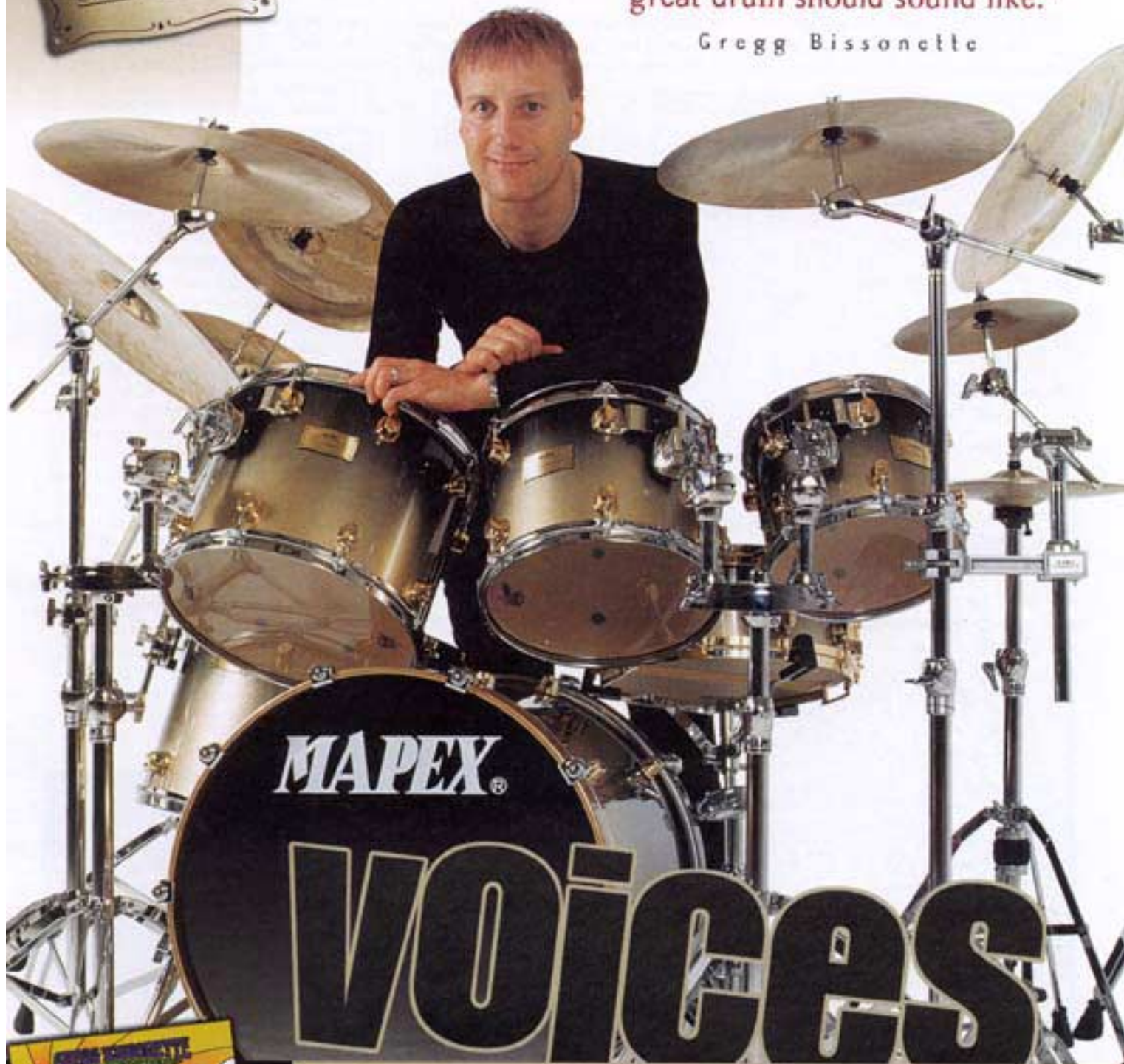
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2001 PERCUSSION/ALTO SAXOPHONE DUO CONTEST

PURPOSE: To encourage the highest level of artistic expression for Percussion Chamber Music Performance. The Contest is designed to select four duo finalists to perform at PASIC 2001 in Nashville. All finalists will receive free PASIC registration, and the four percussion participants must be members of PAS.

Procedures: The contest is for students who are 16–25 years of age at the time of entry. Each performer must submit an entry CD or cassette tape that will consist of the following literature:

“Razdraz” for Marimba & Saxophone Daniel McCarthy
“Cold Pressed” for Multiple Percussion (pp. 1–5) Dave Hollinden
Plus any Alto Saxophone/Percussion composition or portion of same

Note: the total of the three works must not exceed 20 minutes

Each entrant will forward one non-edited CD or cassette tape, plus 4 copies (5 total) to PAS. All entries will be numbered to insure anonymity. The Contest & Audition Procedures Committee will have the responsibility of selecting the four duos to be invited to PASIC 2001 for a live performance contest. Each participant will be expected to assume all costs pertaining to the event including travel, room-board, etc.

Application fee of \$20 per entry payable to PAS.

Send CDs or Tapes to: PAS, 701 NW Ferris Avenue, Lawton, OK 73507-5442

Deadline: All entries must be received by April 1, 2001.

Percussionist: _____

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FROM THE PASIC HOST



An Update from Music City

BY GEORGE BARRETT

Congratulations to Michael Varner and his host committee for all their hard work in making PASIC 2000 a record-breaking event, with 7,593 in attendance, breaking the Nashville PASIC '96 record of 5,505! So we have our work cut out for us if we are going to set a record again in 2001.

Recent exciting news is that we have been successful in securing the Ryman Auditorium for Thursday evening's concert featuring world-renowned marimbist Keiko Abe. The Ryman Auditorium was built in 1892 originally as a church. Between 1943 and 1974 it was home to the Grand Ole Opry. Conveniently located across the street from the Nashville Convention Center, the Ryman offers excellent acoustics and is perfectly suited for marimba. This will be Keiko Abe's first PASIC performance since 1993. The Ryman Auditorium will be an excellent venue for this outstanding concert.

We are still hoping to secure the Nashville Arena for the Marching Percussion Festival on Friday of PASIC 2001, but we will not know for sure on this venue until June or July, as that is an alternate hockey day for the Nashville Predators. But it looks very good that there will not be a game that day, so right now we are just waiting on the NHL.

With regard to the new music events on Wednesday, the New Music/Research Day Committee has announced the theme for this year's event: "Wired For Percussion," with performances of music featuring electronic percussion. We are also pleased to announce that PASIC 2001 will feature performances by the two winners of the upcoming Benelux Percussion Competition.

Finally, we are excited to announce two new PASIC student scholarships for 2001, with the additions of the James A. Sewery, and Maurie and Jan Lishon/Franks Drum Shop PASIC scholarships. PAS now offers 11 PASIC student scholarships, along with a number of regional scholarships offered by local PAS chapters. Students interested in applying should contact the PAS office or their lo-

cal chapter for applications.

Be sure to check out www.pas.org and the April Issue of *Percussive Notes*, as we should have details on many more of the concerts, clinics, and events on tap for PASIC 2001 in "Music City."

Find Additional PASIC Information in this issue

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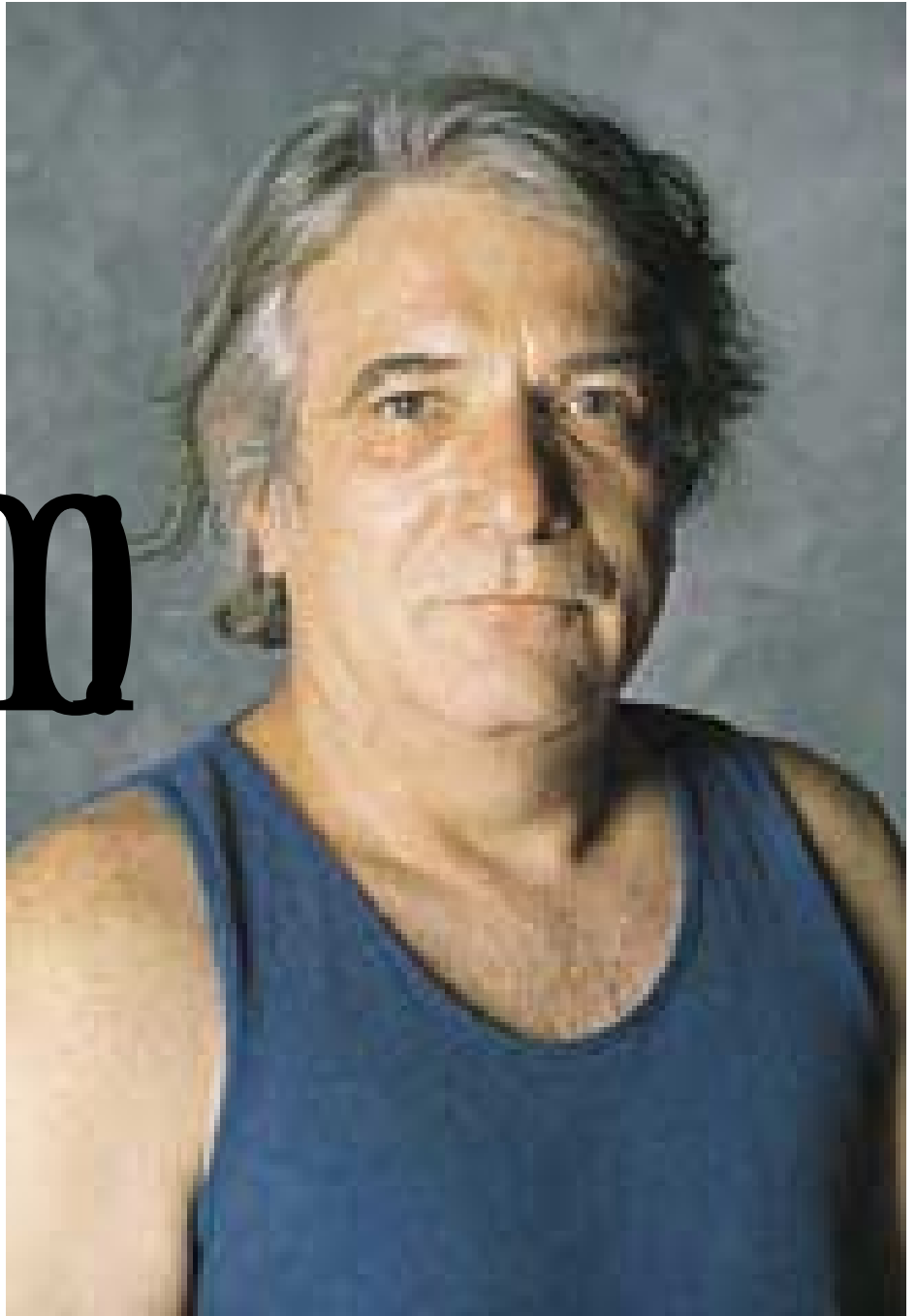
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John Bergamo



John Bergamo is an astute percussionist with a flair for creativity. He's been the head of the world percussion department at California Institute of the Arts (CalArts) in Valencia since 1970. His multi-cultural approach to hand drumming, jazz drumset, and classical percus-

sion has led him to record and perform with a diverse assortment of artists including Shakti, Ringo Starr, Ali Akbar Khan, Frank Zappa,

Lou Harrison, Charles Wuorinen, Mokave, Il-Won, Robert Shaw, Julie Spencer, Harry Nilsson, Shadowfax, Brent Lewis, Addiss

and Crofut, Gustavo Aguilar, Herb Alpert, Johnny Clegg and Savuka, Bracha, Angels of Venice, Chris Blake, Jaguares, Morton Feldman, and Eugene Bowen.

He has pioneered percussion composition and world music innovations with the percussion ensemble Repercussion Unit and his latest hand drumming group, Hands On'semble. Bergamo has been involved in the soundtracks to 18 Hollywood films, released three hand drumming instructional videos, and published a method book called *Style Studies* and over 25

percussion compositions since 1963. His informative articles about hand drumming have appeared in *Percussive Notes*, *Modern Drummer*, *Drum!*, *Percussionist*, and *Percussioner International*.

Bergamo served on the PAS Board of Directors from 1979 to 1988.

Bergamo was one

of the first Westerners to become proficient on Indian percussion instruments such as tabla, kanjira, ghatam, and thavil. He was part of the first generation of “new percussionists,” and his approach to playing involves an eclectic blend of classical, jazz drumset, and world drumming traditions.

Percussion

World View

By N Scott Robinson

N. Scott Robinson: *Was your background as an orchestral percussionist or were you a drumset player?*

John Bergamo: My original goal in life was to play bebop on drumset. I still love to play any kind of drumset gig. I barely got out of high school because I was such a bad student in all the other areas, but music was always my thing. I started school when I was too young, and I graduated when I was barely 17, so I was kind of green behind the ears when I got out of high school.

Somebody said, "Hey man, why don't you audition for the Manhattan School of Music?" I said, "I'll never get in there." But I went just for the hell of it. I could play snare drum pretty well, and I played drumset. But in 1957, drumset was not even talked about at the Manhattan School of Music. So I took my audition and they said, "Wow, you play snare drum really great." I took the entrance exam in music theory, and all I could do was write my name on it. Seriously—I really did not know what the treble clef meant. So I spent the next year as a remedial student. They only accepted me because I could play snare drum.

That was the same year that Paul Price started teaching at Manhattan. I remember the first percussion ensemble rehearsal. The first piece of music was "Canticle No. 3" by Lou Harrison. It had a half-note triplet in it, and I literally had to go to the bathroom. I was this panic-filled freshman standing next to all these monster players, and I knew these guys could play circles around me. I knew 4/4 meter, and that was about it. But I wound up playing the piece. Paul Price opened the rhythm door for me. So I spent several summers going to summer school, just trying to catch up, and then I did one extra year. I finally wound up with a master's degree in classical percussion.

About my third year there, everybody was saying, "Why don't we have a jazz ensemble?" The school didn't want jazz; jazz was still not "cool." But finally we got a jazz group, so for the last two or three years of my stay at Manhattan, we actually had a jazz band. It had to be on Saturday, when nothing else was happening.

I was also a student at the Lenox School of Jazz in 1959. During my second year at Manhattan, a friend of mine said, "There's a school of jazz. Why don't we audition for it?" So we audi-

"I went to this session and the producer came in and said 'I want you guys to play 16 ragas, 14 chakradars, and maybe 64 tihai.' He didn't know what he was talking about. He must've read some liner notes, you know?"

tioned and got in. There were two choices for drumset; you could study with Max Roach or Connie Kay. I studied with Max Roach. My ensemble teachers were Kenny Dorham and Percy Heath. Herb Pomeroy was the big band teacher. I was in a dream world, pinching myself.

Other students at that time were Don Cherry, Ornette Coleman, and Ian Underwood. We all lived in a dormitory together. Ornette Coleman was this weird guy walking around with an overcoat in the middle of the summer playing alto saxophone. At that time, everybody was waiting for the next Charlie Parker. I'll never forget listening to the Herb Pomeroy Big Band. There was Ornette, sitting in the middle of the sax section. He got up and blew, playing his first solo, and John Lewis from the Modern Jazz Quartet leaped out of his chair, saying, "Listen to that!" Maybe this was going to be the next Charlie Parker!

For me, at age 19, to get to study with Max Roach—it was like studying with God. I had listened to his albums and memorized half of his solos. We used to sit and count the drumset solos. Max would play a solo that was 64 bars, or whatever multiple of the tune, and it was exactly that. I knew there was something else going on inside his solos, but I couldn't quite put my finger on it. He taught me what it is. He said, "How do you know where you are when you're playing a solo?" I said, "Well, I *don't* know. I just play, and then I go 'boom-boom-boom-boom' and the band comes back in." So he said, "You've got to sing the tune to yourself while you're playing." In other words, he was hearing the tune inside his head while he was soloing, and he was playing along with it. If you listen to *Clifford Brown and Max Roach at Basin Street*, which is what we were all listening to then, you can hear it. You can hear when he goes to the bridge, and you can hear when he goes back to the top. That opened a huge door for me. The structure is inside my head because of Max.

There's a CD of the 1959 student concert at the Lenox School of Jazz. We all got to play, and luckily they played a piece where I got to play a solo. It was a tune by Kenny Dorham called "D.C. Special." Max said, "When you play this solo, don't take your hand off the ride cymbal. Play the whole solo with your

left hand, and keep the ride cymbal going." So I did it, and it's on this CD. Ornette is on there, and so is Don Cherry.

I finished up at Lenox and then graduated from Manhattan School of Music in 1962. I made a trip to Europe that summer with a guy named Max Neuhaus. He was the first American to play "Zyklus," the percussion solo by Karlheinz Stockhausen. Both of us got accepted—and got a small scholarship—to go to Darmstadt in Germany, where there was a new-music course.

We went there, and Neuhaus approached

Stockhausen and told him he had played "Zyklus." Stockhausen said, "How long did you take to play it?" Max told him he had played it in 28 minutes or something, and Stockhausen's jaw dropped, because you're supposed to play it in 10 or 11 minutes. Stockhausen did a really nice thing, which I've always appreciated: He gave Max and me a private class, just in "Zyklus." We had four or five meetings with him. He explained the whole score, how it worked, and how you're supposed to do this and that.

After that I came back to New York, and I spent the next year or so just messing around.

I was mostly an orchestral player, although I could still play jazz.

I took an audition for the Robert Shaw Chorale orchestra and I got the gig—a State Department tour. We went to Germany and Yugoslavia, and then we did seven weeks in Russia. I was just 22 years old, and it was an amazing tour! We were in Leningrad [now St. Petersburg]

during the Cuban missile crisis. We were not allowed to unpack our bags or anything; we were on alert and ready to go in case the bombs started dropping. But the Russian people were absolutely wonderful; they just loved us. The featured piece was J.S. Bach's "B-minor Mass," which hadn't been played there in many years. I'll never forget the first performance at the Tchaikovsky Conservatory in Moscow. The whole audience was in tears. It was such a moving thing.

In 1963, I freelanced in New York. I worked a lot with Paul Price and Michael Colgrass at that time. Colgrass had been around when I was a student. He had graduated a few years before from the University of Illinois, with Paul Price. Colgrass would give me gigs. I'd go out and sub for him, or do a little orchestra thing. So I wound up working quite a bit with Michael in the next year and a half.

Then I hooked up with Lukas Foss, who was starting a group at Buffalo. He got some Rockefeller money, and he called it the Creative Associates. He wanted people who were into new music, who were into improvising, who could compose, and who could conduct. I had already written some music and studied a little bit of conducting with Price. I got that gig, and that was from 1964 to '66. I also spent the summers of 1963 to '65 playing new music at Tanglewood. The other percussionist in the group with Foss was Jan Williams. George Crumb, Mauricio Kagel, Sylvano Bussotti, Buell Neidlinger [bass player with Cecil Taylor], and the great violinist Paul

Zukofsky were also part of the group. The idea was for the composers, players, and conductors to work closely with each other.

There was an interview in *Percussive Notes* with

George Crumb
[Vol. 28,
No. 4,



Summer 1990], and he talked about those years and the influence that Jan and I had on him, because we both worked with him. We would've done anything for him. He would ask things like, "How do you play this on the vibraphone?"

During my last year there, in the Fall of 1965, they had a Festival of India at SUNY Buffalo. There was live music, film, food, dance, poetry—everything. So who comes to play? Ali Akbar Khan spent the week! I didn't know who this guy was, but I'd heard tabla on records. A friend of mine played me a recording of Chatur Lal, and he said, "I want you to hear this drummer." I said, "Drummer or drummers? There's no way one guy is doing that." I was immediately impressed.

Ali Akbar Khan played several concerts in Buffalo, and Shankar Ghosh was his tabla player at that time. For one of the concerts, I sat in the front row and he played a tabla solo. That was the first time I'd ever seen anyone play tabla, and I was going, "Oh, my God!" So I went backstage, and I'm like, "Oh, man, how do you do that?" So he looked me straight in the eye and said, "For three years we play only on stones." So I figured, "These guys sleep on nails, they walk on fire, so he played on stones. Okay, I can dig it."

Several years later, I was studying with Mahapurush Misra at the American Society for Eastern Arts in California. In 1968, the Ali Akbar College of Music started and I went there. Shankar Ghosh came, and I began studying with him. I was talking to him one day, and I said, "You know, when I play 'na ka ta ri ki ta ta ka,' it's not so good; maybe it's because I didn't play on the stones." He looked at me and said, "What are you talking about?" I said, "You don't remember the story you told me?" I told him that story, and he just burst out laughing, because he had been totally putting me on!

Robinson: *When did you relocate to California?*

Bergamo: In 1966, after I was finished with the Buffalo grant with Lukas Foss. We weren't making much money during that time, but it was all tax-free. It was about seven or eight thousand dollars per year. We did gigs in New York and little things here and there. We had a lot of time outside of the group, so most of us

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did some freelance stuff while we were there. I had some cash saved. This friend of mine kept bugging me; he knew that they had a school in California for Indian music. He said, "Why don't you go study in California with us?" I said, "Come on, man. I'm 26 years old. What am I going to do with that?" This guy kept bugging me and bugging me, and finally I said, "Okay, I'm going to California."

So I got my VW bus, my dog, and a couple of other people, and drove to Cali-

fornia. I went to the Ali Akbar school and was hooked immediately. Mahapurush was such a great guy, and so was Shankar Ghosh. Mahapurush was very gentle, and he would take great pains to help you. Being a drummer, I could move my hands, so I got into it right away. I studied with him for three years, and then he went back to India.

Then I taught for one year at the University of Washington—1968 to '69. They were looking for somebody specializing in new music, so I took the audition. Dumisani Maraire from Zimbabwe was there—a fantastic guy! He played mbira and African marimba. And there was a guy, Usopay Cadar, from the Philippines, who taught kulintang, and I played in that; it was wonderful, and I was having a ball. But world music was down in the basement—not only physically, but in the minds of all the guys upstairs it was something less. Of course, a lot of students were into it. I started in September and handed in my resignation in December. After I finished out the year, I drove back to California and went to the Ali Akbar school.

In 1969 my friend Buell Neidlinger called me and said, "There's this school opening up in California near Los Angeles. It's called California Institute of the Arts, and it was started by Walt Disney." I was skeptical—Walt Disney? I thought it was going to be a Mickey-Mouse scene. So I went down there, and Mel Powell was the first dean. I took an interview and they said, "Okay, you can have the gig." Mel knew about me because I worked with him through that Buffalo gig. So there I was in September 1970 at CalArts.

Robinson: *When did the world music boom begin? Were you primarily doing new music there?*

Bergamo: Outside of slamming on a conga drum in a new-music piece or something, I had never done anything strictly with my hands. But after that first summer with Mahapurush in 1966, I was hooked. I already liked the idea of India anyway, and I had read some Hindu philosophy and the *Bhagavad-Gita*. I was fascinated by the whole Indian thing.

I had already done some gigs in New York with Collin Walcott. This was in 1967 and '68. I was in New York trying to freelance, starving to death playing new music. I'd take any record date that

came along. I remember a perfume commercial we did. I went to this session, and there was Collin, who I already knew. This producer came in and said, "I want you guys to play 16 ragas, 14 chakradars, and maybe 64 tihai." He didn't know what he was talking about. He must've read some liner notes, you know? Collin and I were looking at each other, going, "Okay."

So we played the gig, and we wound up getting residuals from that. There was a point several months later that I was literally destitute. I was borrowing money from my parents to keep alive and pay the rent. I went down to the union to see if anything was there, and the guy said, "Man, where have you been?" He handed me a stack of checks. I was all of a sudden a rich man; it was all these residuals from this perfume commercial that we played. So I was lucky.

Robinson: *At that time you and Walcott were both learning to play traditional Indian music. Was there any kind of realization that you could play something Western on the tabla?*

Bergamo: At that point there wasn't, and I always tried to keep it pure. I didn't want to mess around. I eventually got the idea to combine Western and Indian influences because of CalArts and doing all kinds of funky little gigs, like recording sessions here and there. We also did a couple of minor experiments where we'd play along with other Western musicians.

When I went to CalArts in 1970, on faculty was T. Vishwanathan, the flute player, and his brother T. Ranganathan. I used to hang a lot with Ranganathan, and he was showing me kanjira and ghatam. He said, "The instrument you really should check out is thavil." He played me a recording, which I was instantly fascinated with. Ranganathan was a big influence on me. He opened that whole South Indian door to solkattu, kanjira, and all of that. I actually studied ghatam for a while.

After he left, L. Subramaniam came to CalArts as a student. He got his master's degree there. I remember his recital; he played Bach violin sonatas and South Indian music. At the time, he and Yoko Matsuda, who's a great Western violinist, were studying with each other. She was his violin teacher, and she was studying South Indian stuff with him. So because of him, and because of Ranganathan, I

got really fascinated with South Indian music. I was still playing tabla, although at that point I didn't have a teacher.

So I would go to the Ali Akbar school in the summer and go back to CalArts for the Fall. In the Fall of 1978, this guy named A. K. C. Natarajan, a great South Indian clarinet player, came to CalArts. He had a thavil player with him. The next year, A. K. C. Natarajan came with two thavil players. There were two clarinets and two thavils. These drummers were two of the hottest young guys at that time.

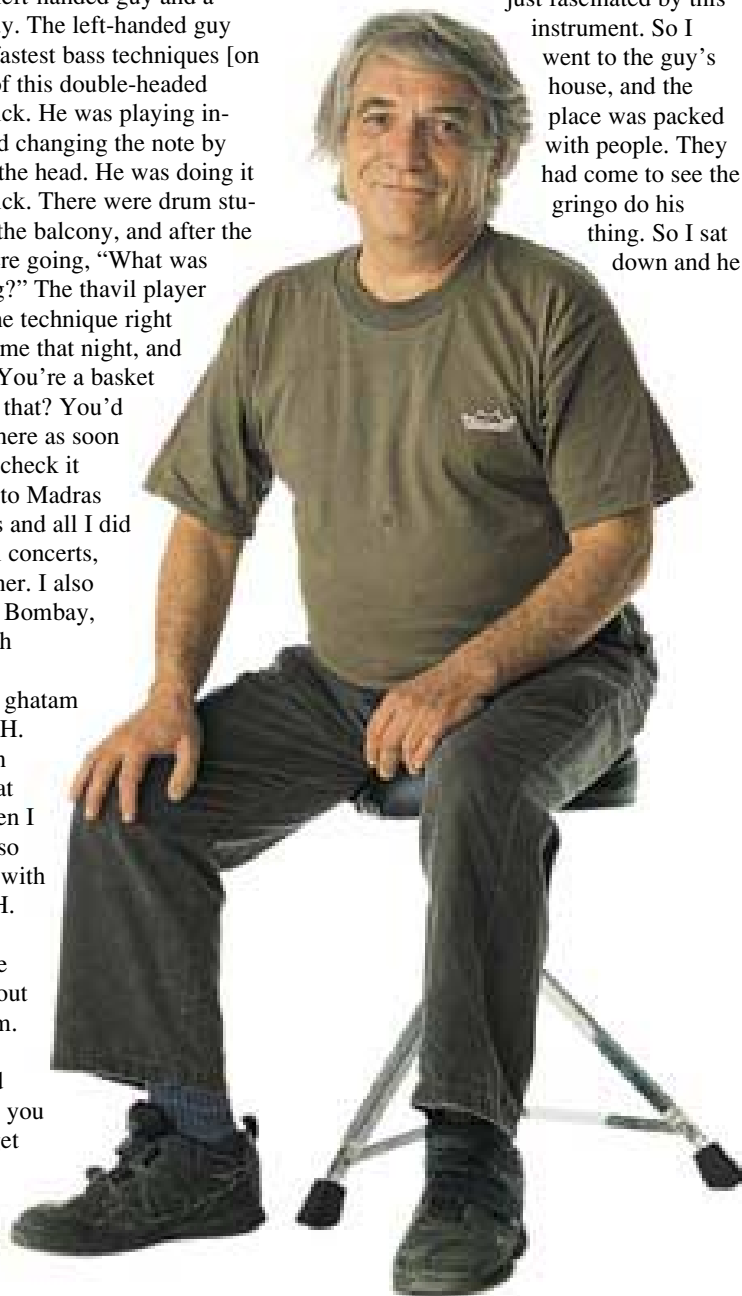
When they have two thavils, sometimes there's a left-handed guy and a right-handed guy. The left-handed guy had one of the fastest bass techniques [on the lower side of this double-headed drum] with a stick. He was playing incredibly fast and changing the note by pressing it into the head. He was doing it with just one stick. There were drum students sitting in the balcony, and after the concert they were going, "What was that guy playing?" The thavil player demonstrated the technique right there. I went home that night, and my wife said, "You're a basket case, you know that? You'd better go over there as soon as possible and check it out." So I went to Madras for seven weeks and all I did was go to thavil concerts, one after the other. I also spent a week in Bombay, hanging out with Subramaniam.

I'd had some ghatam lessons with T. H. Subashchandra while teaching at CalArts. So when I got to India I also studied ghatam with his brother, T. H. "Vikku" Vinayakram. He would take me out on gigs with him. He'd say, "There's a good concert tonight; you come." So I'd get into a ricksha with him and go off to the gig and watch him play. I re-

ally had gone there to check out thavil, but I was doing the ghatam as well. Subramaniam hooked me up with a thavil teacher. He agreed to give me 14 lessons—one a day for two weeks. So they got me a thavil, and people started following me. It was like, "Who is this gringo with the thavil?"

Robinson: *Were you the first Westerner to study thavil?*

Bergamo: I don't know if I was actually the first one, but I was probably the only one that they knew of. Other people had studied tabla and stuff like that, but I was just fascinated by this instrument. So I went to the guy's house, and the place was packed with people. They had come to see the gringo do his thing. So I sat down and he



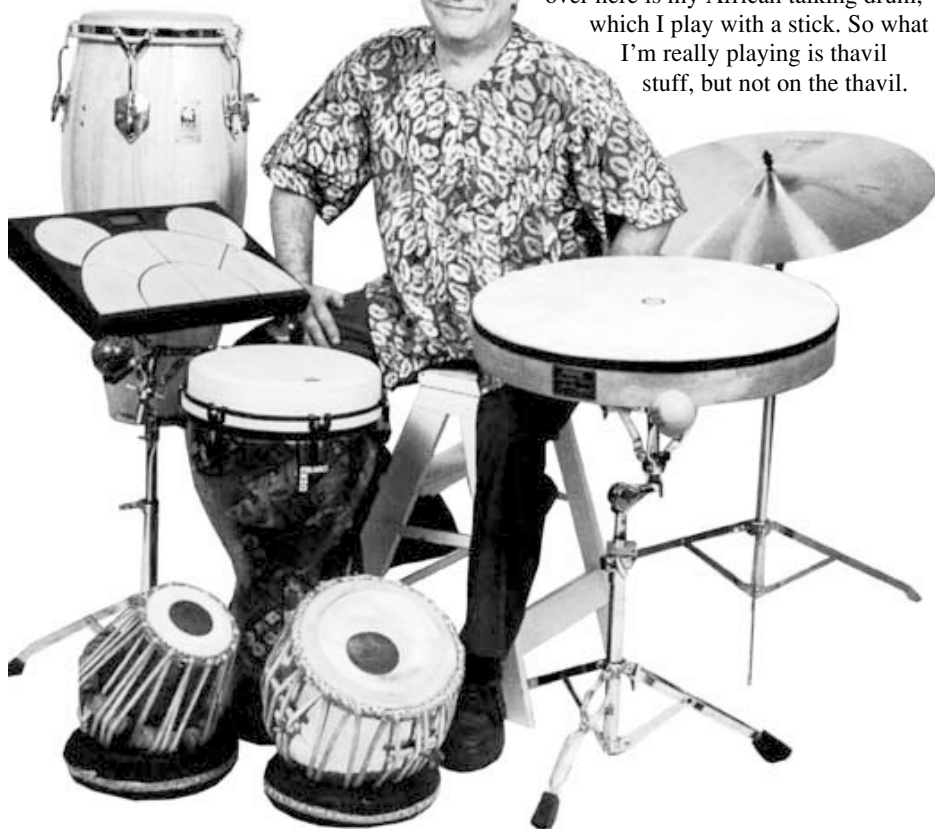
gave me my first lesson. I had some tabla chops already, so I was familiar with the basic technique. It's a lot of this split-hand stuff, but with the addition of the stick, and I also had some stick chops from playing Western music. So right away he was fascinated that I didn't have to start from scratch. He'd play, and then I'd play. He could only speak a few words of English; I knew how to say "yes" and "no" in Tamil. I got through my lesson that day, and I had been taping it.

The next day I went back, and there were people hanging in the windows. My teacher was sitting there, and right behind him there were like five or six dudes, and the guy on my right was very old. I was freaked, man. I was just barely getting through my lesson. After the lesson, this old man stood up, grabbed my hand, put it on his forehead, and he left it there, like someone does when they hold your hand while you're shaking. And I thought, "Oh, my God, what's happening?" There was this young girl who was learning English. I said, "Please, who is this man?" She told me that he was the head of the gharana [school]. I asked her, "Could you ask my teacher if he could please come to my hotel? This is just too much for me. I only have

so many days with him." He agreed, as long as I gave him money to pay for a ricksha.

So he came to my hotel, and we were sitting on the floor in my room playing. At that point, he hadn't given me those rings that you put on your fingers; we were doing it barehanded, just to get the fingering down. It was still a loud instrument. So we were playing, and all of a sudden the manager of the hotel was standing in the doorway. I stopped and said, "Everything okay?" And he said, "Sure. You are playing thavil!" I said, "Oh, I'm sorry, is it too loud?" He said, "No, this is fantastic!" The guy was so into it, and once again, it's like the gringo was doing his thing and they weren't ready for it.

So for the next 12 lessons we did our thing in the hotel, and then I went home. Unfortunately, there are no thavil teachers in the States. I messed around with it for as long as I could; I just tried to play what he showed me. But what was happening, without my realizing it, was that I started playing drumset with my fingers. After playing thavil, I started doing experiments with a stick and a hand. For instance, over here is a small djembe on a stand, which I play with my hand, and over here is my African talking drum, which I play with a stick. So what I'm really playing is thavil stuff, but not on the thavil.



I remember playing a film date one time, and they said, "Play congas." I said, "Congas? I don't play congas." They said, "Come on, man, play congas!" So I wound up playing tabla stuff on the congas. Then I bought some congas and started experimenting. But I play them like a left-handed player would, with the high drum on the right because of the low-to-high relationship like on a piano. So that just kept evolving.

Robinson: As you were getting immersed in world musics, did you incorporate these things into new music?

Bergamo: Well, world music was starting to come at us anyway from new music. For instance, George Crumb had some stuff with fingers on bongos. So there was already this intricate stuff played with fingers.

Robinson: So if you had tabla technique, that was a way you could better execute that part?

Bergamo: Exactly! So these different ingredients were slowly being put into the soup. I also played Balinese gamelan. Then the guy who was in the Javanese gamelan, K. R. T. Wasitodiningrat, came to CalArts, and he spent 20 years there, teaching. He's probably 90 years old now. He came to America when he was 60, to start a new gig in a country with a language that he didn't speak. I was totally blown away by that. Imagine going to a whole other world at 60, when most people are retiring, right? He was a great experimenter, and he was a legend in Java for doing all of this weird stuff and avant-garde pieces. We played a piece of his called "Sopir Betjak," which was a total rumba for Javanese gamelan! I talked to him about it, and he said, "Oh, yes, I heard some South American music; I like that music." He also loved John Coltrane. And this was a guy who, at that point, was almost 70!

At that point, things had started with the Repercussion Unit. Those guys were all students at CalArts, and we all of a sudden had a group. A lot of the guys had studied tabla or mridangam, like Ed Mann from the Frank Zappa band. We still play once in a while. There wasn't any one point where anybody said, "Okay, now let's play this on that." It was just something that grew, and a little branch went out here, and a little branch went out there, and all of a sudden we were doing

all these different things. It's the same way with the players in my new group, Hands On'semble. Randy Gloss wrote a piece, and he told Austin Wrinkle what to play on the tabla, and it came out that the clave was in one hand and the cascará was in the other hand; it was just the way it worked.

So things like that kept snowballing, and I realized that on congas or bongos you have the same three open sounds that you have on tabla and mridangam: the rim, the center, and the open tone. That opened up a whole other door. And then that whole thing about the South Indian percussionists playing the full contingent of percussion [mridangam, kanjira, ghatam, and murchang] in unison really inspired me. I thought, "Why can't I do that?" So on the first video I did with Interworld, there was a solo with a quinto and an African drum. Once again, it was the tabla or thavil ideas coming out on other instruments. It was just something that had its own evolution.

Robinson: *When did frame drums and tambourines come along for you?*

Bergamo: When Remo was getting involved with the world drum thing, I wasn't an endorsee, but they knew me. Lloyd McCausland called me up and said, "There's a bunch

of stuff we want you to test out." So I drove down there and they literally filled the back of my little Datsun pickup truck with boxes of stuff. When I got home, I found a bodhrán. I didn't know anything about bodhrán, except that it was a drum. So I put it between my legs like a pair of bongos, and that's why I started playing that way. There were also some Chinese drums; most of the stuff they don't even make anymore. But there were all kinds of weird drums that they were experimenting with.

In the meantime, Mark Nauseef came to CalArts for a couple of years, and we hit it off right away. He said, "Do you know about Glen Velez?" Mark showed me this frame drum stuff, and then Glen came and gave some seminars, and we hung out. Layne Redmond was working with him then, and she was there. I was totally fascinated by the whole thing, and I did a lot of practicing.

But in 1982—before Glen came—I had a horrible car accident. I literally almost died. If I hadn't had my seatbelt on, I wouldn't be talking to you. The Percussion Unit was doing our third recording. I was really feeling sick, and the other guys said, "Why don't you lie down? You don't look so good."

So I went home. I remember getting in my car, and I put my stick bag in the front seat with me. I was really feeling bad. I started out, and that was the last thing I remember. I passed out on

the way home, which was about 17 miles from where I was. It was a very hot day in August, and I'd had a heat stroke. I drove head-on into a pickup truck, and another guy hit me from the other side! If you saw the car, you would've assumed that I was dead. They had to pry me out of the car with that machine they have, the Jaws of Life.

I spent the next 15 weeks in bed. I broke my arm, a finger, my elbow, and I busted my head. I didn't think I'd ever play again, because I couldn't even move my hand for months. While I was in the hospital, this orthopedist came in and said, "What do you do for a living?" I said, "I'm a drummer." He said, "Well, you'd better start moving that finger right away." I was home in a body cast, and my friend Ron Snyder, from the Dallas Symphony, had his wife make me a dumbek. I would just play in bed, as much as I could. So thank God, my chops came

back and I could play. I was very lucky.

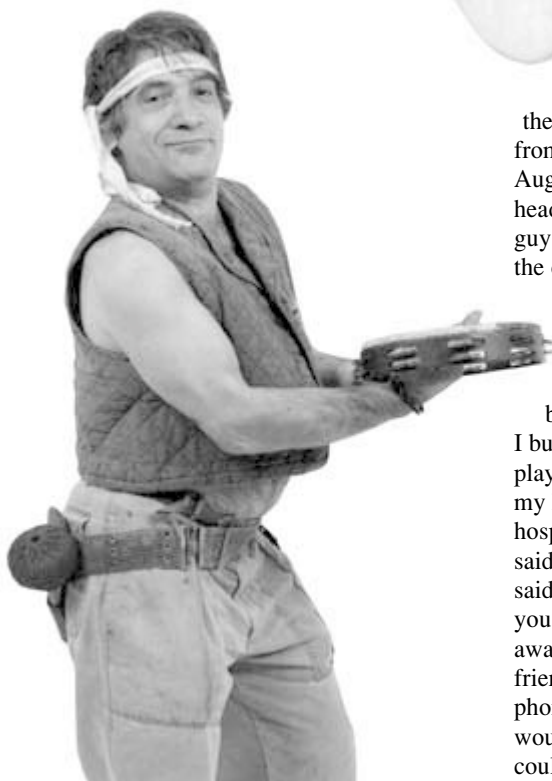
After that, it was just one thing after another—playing this kind of drum and that kind of drum. And then I thought, "I've been trying to learn so much stuff; I have to somehow find a place to cut it off." And so I decided that by the time I was 50 years old, I wasn't going to spend time learning new instruments. Anything that took more than 20 minutes to learn how to play, I'm wasn't going to do it. [laughs] That's why I don't play pandeiro, for instance, because it was after that limit that I'd imposed on myself. Alessandra Belloni tried to get me to learn tamburello. She said, "This is your heritage." I said, "Alessandra, I love it, but if I have to practice it I'm not going to do it." At that point I had become fascinated by the jaw harp, thanks to Emil Richards. He's been like my godfather. I don't know if he would admit to that, or if he even wants me to say that. But whenever I needed advice about business, playing, or whatever, I'd call him and talk to him. He's like an older brother, basically.

So since then I've been working on various things. We have a tabla teacher now at CalArts, Pandit Swapan Chaudhuri, and I study with him. I still do kanjira and ghatam. And the ongoing investigation of doing stuff on other drums is still going on. Basically, I've got this kind of circle of stuff—frame drums, jaw harp, jal tarang, tabla, ghatam, kanjira—that I concentrate on now.

Robinson: *How do you approach composition?*

Bergamo: Composing evolved along with playing. I took composition lessons with Mike Colgrass for a year starting in 1962. At that time, there was no knowledge of world music, Indian music, or any of that stuff. I went to see Mike for my first lesson and he said, "Okay, there's a piano and here's some music paper. I'm going shopping. While I'm gone, write a piece—or as much of a piece as you can write." So he went out and did his shopping. I don't know how long it took, but when he came back I had written a bar or two of a little trio for flute, vibraphone, and clarinet. He said, "Is that all you did?" I said, "Yeah, that's all I can do right now." He said, "Okay, let's start again."

Mike did this incredible thing. He



mapped out barlines, and then he literally started drawing. And while he was drawing, he would sing to himself. Once in a while he would put in a couple of sixteenth notes, or an accent, or a crescendo. He would start by literally sketching out the piece. Then he would go back and fill it in, and then maybe go back and take out stuff that was not necessary. So he taught me this way of composing—singing inside, thinking about almost the whole piece at once, from how it's going to start to how it's going to end.

When I studied with him, I wrote one piece called "Interactions" for vibraphone and six percussionists. That was my first official piece. It was in a classical/new music genre. I used something he showed me called "reflective groups." It was almost like 12-tone music, but I used three notes—upside down, backwards, augmentation, diminution, that kind of thing.

After I stopped studying with him, I read a lot of books about composition. And I listened to music and read scores. I was fascinated by Bela Bartók. So I just started writing more. By this time I had become interested in Indian music. Then, at CalArts, when Ed Mann was a student, he wanted to do an Indian-type piece for his graduation recital. So I wrote "Piru Bol." That piece has been played hundreds of times. I can't believe how many people have played it. It's loose, with no specified instrumentation; you can play it on a variety of instruments. We did one performance with ten drumsets; you can play it on garbage pails. I started writing more music using Indian syllables—the idea of Indian drumming; the idea of Indian rhythm.

Robinson: *How do you approach improvisation?*

Bergamo: My approach to improvisation is dependent on the musical situation—whether I'm playing in a jazz situation, an Indian situation, or a free improvisation with the Repercussion Unit. The instrument I'm playing is also a factor. It's different from a guitarist or pianist, because they're always working with the same instrument. But sometimes I'm playing a mallet instrument, a drumset, or a hand drum. In terms of an approach to improvisation, I really don't have one. When the moment happens, that's when I have one. I remember a late-night jam in Ireland, and there was no drum for me to

play. A guitar player gave me his case. It became a drum and we had a great time!

Robinson: *When you're called to do studio work in a creative situation, how do you decide what you're going to play and what instruments you are going to use?*

Bergamo: If it's a situation like that, I try to have them send me some kind of skeletal recording of what they're going to do. I'll sit at home and work with it, and then I'll figure out what I'm going to do based on the tune. I did two recordings with Shadowfax, and they wanted tabla. They had some kind of bogus tabla sound from a synthesizer. They put the tune on tape and sent it to me. So I had the tuning, which was good because tuning can be a pain in the butt. If you're not in tune, you can take an hour to get the thing in tune. So I had the tabla already tuned, I knew the piece we were going to play, and I knew I had to do some improvising. The session was over in an hour; we were in and out. That's the best way to work.

I always ask whoever's in charge—the composer or producer—what they hear. So it's always a combination of what they hear and what I hear. If they say, "Oh, it's up to you," then I need to hear something before I get to the session. The only session where I've ever just improvised was for the film *The Island of Dr. Moreau*, which came out in 1996 and starred Marlon Brando. I actually got credit on that one. I played some frame drum stuff and just basically improvised.

Robinson: *Tell me a little more about your current percussion group, Hands On'semble.*

Bergamo: It's another one of those things like the Repercussion Unit, where all of a sudden we had a group. What happened was, a few years ago we did Randy Gloss's graduation recital, Austin Wrinkle's graduation recital, and Andrew Grueschow's graduation recital. We all played a tabla piece together. Then Austin, Randy, and I got together and started making pieces. Andrew had gone to the Ali Akbar school for a year; when he came back, we said, "Hey, man, do you want to play in this group?" So all of a sudden, we had a group, but what were we going to call it? And I thought, "You know, 'hands on' is pretty nice—the Hands On'semble." Thank God for CalArts, because I really owe a lot to that school—the looseness of it, the availabil-

ity of it 24 hours a day. We had a place to rehearse, and we recorded our whole album there.

It's been another impetus for me to write music. I wrote "Frembe" based on the drum circle. In the early days, when we used to get together to do drum circles, it was quiet—mostly frame drums and stuff. Then the djembe guys came. I love djembe, but you know how it is—one djembe player will wipe out 20 frame drummers in five seconds. That used to freak me out, and I thought, "There's got to be some common ground we could come to." Because you don't always have to play the djembe like they do in Senegal. You can actually play it with your fingers, you can play harmonics, you can play it with a Superball, you can do all of this stuff. So I wrote a piece for two frame drums and two djembes called "Frembe." The title is a combination of the names of the two instruments. That was because in this group, we all like to play djembe and we all like to play frame drum. So it was just another one of those things.

That's how my whole life has been, in a way. Music was never really a big conscious decision: "Okay, now I'm going to do this." It was like this little door opened, and I looked inside and said, "Hey, that's interesting; let's go there." It was like that with tabla, with everything. I've been lucky—really, really lucky!

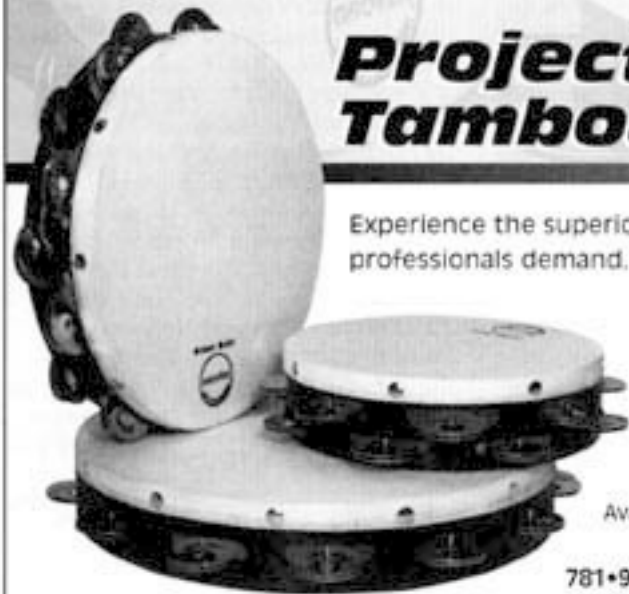
On our new CD, *Shradhanjali*, I have a piece called "Shradhanjali," which I wrote sketches for years ago. "Shradhanjali" means "thanks to the teachers." So it's a "thank you" to all of my teachers. When I look at the list, I can't believe that I've actually had a chance to study with these people!

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N. Scott Robinson teaches classes in world music and culture at Kent State University in Ohio as part of The Center for the Study of World Musics. His performing and recording credits include work with Benny Carter, Glen Velez, Malcolm Dalglish, Annea Lockwood, John Cage, Paul Winter Consort, Umayalpuram K. Sivaraman, Marilyn Horne, and Jeanie Bryson.



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Kiko's Samba

BY JAMES DREIER

Several years ago I had the privilege of traveling to the city of Recife in Brazil's Northeast province of Pernambuco. There, while participating in a residency at the Conservatorio Pernambucano de Musica, I encountered José Francisco Bezerra de Oliveira, a wonderful local drummer known simply as "Kiko." He kindly sat down behind the drumset and proceeded to heat up the already tropical humid air with some amazing grooves.

One samba pattern he played incorporated an inverted paradiddle sticking. This pattern not only places the hands nicely around the set, but also produces the unique feel and articulation that gives Brazilian drumming such a great sound. It is a relatively simple pattern, but a very effective one when a single drummer is trying to recreate the full bateria sound of "Samba Batucada"—the big sound of Rio's "samba schools" (Escola de Samba).

Presented below is series of graduated steps towards learning Kiko's basic pattern, and some variations I developed. I think you will find it to be a very useful and an effective way of playing samba on the drumset.

Before you get started, it is very important to have the paradiddle and its inversions firmly under control. A good way to achieve this is to play patterns 5 through 8 on page 5 of George Stone's *Stick Control* over the basic samba bass and hi-hat pattern.

DEVELOPING THE BASIC PATTERN

The first example shows Kiko's basic sticking pattern, which is an inverted paradiddle with a left-hand lead, played on the snare drum. This sticking naturally encourages a phrase that is not perfectly even (as opposed to single strokes). While staying in time and in control, allow the sticking to breathe by "compressing" the double strokes and slightly "reaching" for each downbeat. This produces the phrasing that is an important element of the Brazilian sound.

1 L R R L R L L R L R R L R L L R

Now add the samba bass and hi-hat pattern.

2 L R R L R L L R L R R L R L L R

The inverted paradiddle sticking makes an accent on the fourth eighth-note subdivision ("ah") of each beat easier. This is

a typical accent point for samba patterns and will make your pattern sound more authentic.

3 L R R L R L L R L R R L R L L R

After you are comfortable with the sticking and the accents, move the right hand to the floor tom on the downbeat of beat two in each measure. This imitates the sound of the low surdo drum, and provides the strong beat-two accent that is critical to a good samba feel.

4 L R R L R L L R L R R L R L L R

Now move the right hand up to your rack tom for the first note of each measure. This imitates the higher pitched surdos that balance out the lower and stronger sounding surdos. This is the basic pattern that Kiko used so effectively.

5 L R R L R L L R L R R L R L L R

VARIATIONS

A common characteristic of most Brazilian patterns is the two-bar phrase. In Example 6, an added left-hand rack-tom stroke in the second measure creates a two-bar phrase.

6 L R R L R L L R L R R L R L L R

Example 7 features an additional right-hand stroke on the floor tom in measure one that creates an even more complex pattern.

7 L R R L R L L R L R R L R L L R

Finally, by changing the sticking slightly and adding more floor tom strokes, a pattern is created that typifies the interaction between the low and high surdos of Samba Batucada.

8 L R R L R R L R L R R L R L L R

Once you are comfortable with the basic pattern and all the variations, practice going from one variation to another, in random order, concentrating on smooth transitions. You can then improvise freely around the kit and come up with countless new variations. The pattern also works nicely with the right hand on the ride-cymbal bell or hi-hat and the left hand on the snare drum.

Kiko's samba, like the music and musicians of Brazil, is rich in rhythmic heritage, easily adaptable and extremely effective in producing a great samba groove. Every time I play it, I can feel the heavy tropical air of Recife and hear the powerful rhythms that grow there. Kiko's samba is a little offering from this fertile region. Learn it, play it, and turn up the heat.

James Dreier is a performer and educator living in Iowa City, Iowa. He teaches percussion at Kirkwood College, where he directs the Annual Latin Drumming Workshop, and is the drumset specialist at Augustana College and the University of Iowa. He performs and records with the Latin group Orquesta Alto Maiz.



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The Musical Big Band Drummer

BY ED SOPH

Have you ever heard a passive/aggressive big band drummer? You probably have. This is the drummer who plays loudly and assuredly when there are figures to be read, but timidly and repetitively when there is nothing to read other than “Play 12 bars time behind trumpet solo.” Often, one sees this drummer counting while playing those twelve bars. When written figures reappear on the chart, the drummer comes back to life with an exuberance expressed with over-played accents and cymbal crashes, and fills with no relationship to the band figures that those fills are supposed to connect.

“Passive/aggressive” drummers play only with their eyes. They are literal, unimaginative, and unmusical. But they are good readers and counters.

Unfortunately, this type of player is becoming more the rule than the exception, and it is not difficult to understand why. All kinds of materials are used to educate young jazz drummers except the music they are learning to play. Instruction is visual, not aural, especially in the hands of teachers who are products of such a curriculum.

The reality of the situation is that everyone can read but not everyone can hear. Aurally based curricula would produce fewer but better teachers. Those teachers would have the aural perceptions of a player as well as the visual tools of an educator.

Musical big band drummers learn to play the music by listening to it. This is not an argument against books, but a book is not a musical end in itself, and any book is only as good as the experience and the musicality of the individual teaching from it. That is where the problem lies. The ability to read a book on big band drumming should not give one license to *teach* big band drumming.

Visually oriented teaching does not encourage musical insight, musical imagination and individuality, or musical playing. Reading is the least impor-

tant of the three general areas of expertise required for playing musically in a big band, yet it is often given the most importance, usually by those who have not progressed beyond that level of learning. The other two areas, interpretation and improvisation, are based upon aural skills. The ability to listen distinguishes a *musical* reader, interpreter, and improviser.

Below are some qualities that make a big band drummer musical. Listen for them in the playing of artists ranging

“Reading is the least important of the three general areas of expertise required for playing musically in a big band, yet it is often given the most importance.”

from Chick Webb, Davey Tough, Don Lamond, Buddy Rich, Sonny Payne, and Jo Jones to Jeff Hamilton, Butch Miles, John Riley, Jon von Ohlen, Jim Rupp, and Mel Lewis. You won’t “hear” these concepts in a book.

1. Drummers must have consistency of time and dynamics within the drumset before they can play musically within the rhythm section and the ensemble. Why? A musical rhythm section plays in time and is dynamically balanced. All components of the section—piano, bass, guitar, vibes, etc.—play in time and are equally heard. Likewise, the components of the drumset must mirror the other instruments of the rhythm section.

For example, the comping of the piano or guitar is analogous to the rhythmic comping on the snare/bass; the bass line is analogous to the rhythms of the ride cymbal and, depending on style, the soft “four on the floor” played on the bass drum. The sections of the ensemble play in time together and are dynamically balanced, as is the rhythm section.

2. The drummer must produce a good sound. The horns and the other instruments of the rhythm section play with

clear articulation, inflection, and intonation. So must the drummer. This can mean playing the ride or hi-hat in the proper area with the appropriate part of the stick to get the clearest definition; playing the snare drum consistently just off the center of the head to get a clear, articulate attack; and making sure that the “chick” of the hi-hats is heard on the other side of the band.

3. Drum figures and the improvised figures created to set them up or connect them (fills) can sound like the horn figures and phrases they relate to and complement. Many big band drummers use the rhythmic vocabulary of the chart itself—the horn figures—as material for their interpretation and improvisation. Even a drummer’s improvised figures can sound like part of the written arrangement when they

musically reflect the rhythmic and dynamic nature of the ensemble’s figures.

4. Musical big band drummers may delineate the form of the tune by changing the orchestration of their time playing and by playing rhythmic

turn-arounds to accompany the harmonic turn-arounds of the music.

5. Through the use of accents, rimshots, buzzes, flams, and ghost notes, as well as shoulder accents on the cymbals, the drummer can shape and phrase rhythmic figures to sound like legato or staccato horn articulations and phrases, not simply linear drum rhythms.

6. A musical drummer voices ensemble figures on the set according to attack (long or short), according to which section or sections of the ensemble are playing the figures and in what register (high, mid, low) they are playing, and according to dynamic level. A musical drummer hears that a saxophone section *forte* is not the same as a trumpet section *forte*, and plays with the dynamic sensitivity that comes with that understanding.

7. A musical drummer knows that the drum part also shows what the ensemble

is *not* playing. A “reader” plays only what is written, does not know how to accompany soloists when the big band becomes a combo, and plays stock patterns and licks that have no rhythmic or dynamic relevance to the ensemble’s figures. This is the sort of formulaic playing that is the result of rule-based, visual teaching.

8. A musical drummer is both a big band drummer and a combo drummer.

9. Musical drummers are good listeners who let the music tell them what to play and how to play it.

10. Musical drummers listen to what they are reading.

The next time you listen to a musical drummer, ask yourself why that drummer sounds so good. You’ll hear the drummer observing some of the points given above, but more importantly, you will form your own conclusions and begin to educate yourself aurally. That is the first step in becoming a musical player and a musical teacher.

Ed Soph is an Associate Professor of Music in the percussion department at the University of North Texas. In addition to his duties at UNT, he is in much demand as a performer, adjudicator, and clinician. Soph’s big band experience includes the North Texas One O’Clock Lab Band and the bands of Stan Kenton, Woody Herman, Bill Watrous, and Clark Terry.

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Applying Gary Chester's Independence Concepts to Flam Rudiments

BY JEFF MOORE

Many marching percussion fundamentals and techniques can be applied to concert percussion, drumset, and Latin percussion. Besides the obvious muscle-control benefits of rudimental percussion, conceptual ideas can transfer as well.

One such example is a hands-separate approach to Flams. For this concept I borrowed ideas from the drumset method book *The New Breed* by Gary Chester (published by Modern Drummer/Hal Leonard Corp.). The basic premise is to “ground” one hand in an ostinato on one surface while incrementally adding the opposite hand, taking care not to change, alter, or adjust the continuing ostinato.

Thinking of the Flam rudiments as the layering of two rhythmic lines, instead of a hands-together coordinated pattern, increases control of all notes and aids in eliminating discrepancies in height, touch, and rhythmic execution. Approaching the Flam rudiments in this manner transfers conceptually to drumset, multi-percussion, marimba, vibraphone, and contemporary Latin multi-percussion. Gaining increased independence and consistency of rhythmic execution is a great benefit to any percussionist.

Chester's concept includes the vocalizing of a pulse, rhythmic line, or ostinato while executing the rhythmic patterns with the hands. I start students vocalizing downbeats, then upbeats, then eighth notes. Soon I incorporate rhythmic lines such as son clave and rumba clave. Although not authentic, the heightened appreciation for the ensemble sound of the multi-layered syncopations and they way in which rhythmic patterns line up with clave will serve percussionists well in all aspects of ensemble performance.

Note that exact rhythmic interpretation of the hands-separate patterns produce double-stops, not Flams. The exercises are designed to develop the muscle control and independence needed to execute Flam rudiments regardless of grace-note interpretation. Proper mastery of the exercises will allow the performer advanced control of unaccented notes. This control can be manipulated to practice the Flam rudiments in all types of grace-note interpretations, from extremely open or wide grace notes to tight, almost double-stop grace notes (also known as “Flat Flams”).

This approach, properly practiced, can help maintain “chops” without practicing every Flam combination every day. Once you acquire a certain degree of independence, you only need to maintain hands-separate accent, tap-and-accent, and diddle patterns that are a part of most players' natural warm-up process.

In Example A, the alternating Flam is broken down and the independence method written out. For ease of comparative listening, it is recommended that the exercise be performed with

the hands on two different surfaces. There are many “split” or two-tone pads on the market; I recommend the Real Feel Drum Corps pad (RFDC12), which was designed with such exercises in mind.

Example A

Example A consists of six staves of musical notation in 2/4 time. Each staff shows a rhythmic line with accents (>) and a corresponding letter-based pattern below it. The patterns are: 1) R R R R R R R R | L R R R R R R R; 2) L R R L R R R R R R | L R R L L R R R R R; 3) L R R L L R R L R R R R | L R R L L R R L L R R R; 4) L R R L L R R L R R R R | L R R L L R R L L R R R; 5) L R R L L R R L R R R R | L R R L L R R L L R R R; 6) L R R L L R R L L R R L L R R L R.

In Example B, the Flam Tap is written out in the same manner. Be sure to practice Examples A and B starting with the left hand.

Example B

The alternating Flam and Flam Tap are examples of symmetrical rudiments; that is, both hands execute the same rhythm during the performance of the rudiment. Some Flam rudiments are asymmetrical, such as the Flamacue (Example C). Clearly, Chester's independence method benefits the performance of these types of rudiments.

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Example C

Following is a chart of all the Flam rudiments contained in the PAS International Drum Rudiments. They are broken down into symmetrical and asymmetrical. The Swiss Army Triplet, except for the accent, could arguably fit in either category.

Some Flam rudiments—like the symmetrical Inverted Flam Tap, Flam Paradiddle, or the asymmetrical Pataflafla—utilize the invert motion. That is more difficult to control and execute because the accent comes out of the tap with very little rhythmic space in which to lift the stick. This motion should be isolated and practiced every day for chop building and maintenance.

SYMMETRICAL

Alternating Flams

R R R R R R R R
L L L L L L L L

L R R L L R R L

Flam Accent

R R R R R R R R
L L L L L L L L

L R L R R L R L

Flam Tap

R R R R R R R R
L L L L L L L L

L R R R L L L L

Flam Paradiddle

R R R R R R R R
L L L L L L L L

L R L R R L R L

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2/4 time notation: LR R L R R L R L L R L

Inverted Flam Tap

Common time notation: C R R R R R L L L L L R R R R R L L L L L

2/4 time notation: LR L R L R L R L R L R

Flam Paradiddle-diddle

12/8 time notation: R R R L L L R R L L R R L L

6/8 time notation: LR L R R L L R L R L R L L R R

Flam Drag

12/8 time notation: R R RR L L LL R R RR L L LL

6/8 time notation: LR LL R RL RR L

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ASYMMETRICAL

Flamacue

Musical notation for Flamacue in 4/4 time. It consists of three staves. The first staff has a C-clef and a common time signature. The second staff also has a C-clef and a common time signature. The third staff has a C-clef and a 2/4 time signature. The notation includes notes, rests, and dynamic markings (>).

Swiss Army Triplet

Musical notation for Swiss Army Triplet in 12/8 and 6/8 time. It consists of three staves. The first two staves have a C-clef and a 12/8 time signature. The third staff has a C-clef and a 6/8 time signature. The notation includes notes, rests, and dynamic markings (>).

Pataflafla

Musical notation for Pataflafla in 4/4 time. It consists of three staves. The first two staves have a C-clef and a common time signature. The third staff has a C-clef and a 2/4 time signature. The notation includes notes, rests, and dynamic markings (>).

Good luck and happy Flamming!

Jeff Moore is Professor of Percussion at the University of Central Florida in Orlando, where he conducts the Pop Percussion Ensemble, the Chamber Percussion Ensemble, the Marimba Band, and the Steel Drum Band. He is also a busy freelancing musician and Percussion Director of the Madison Scouts Drum and Bugle Corps.

PN

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CALL FOR PROPOSALS

PASIC 2001 RESEARCH PROPOSAL INFORMATION

The PAS Scholarly Paper Committee is pleased to announce the call for research proposals for presentation at PASIC 2001, November 14–17 in Nashville, Tennessee. Three papers will be selected for oral presentation and up to eight additional proposals will be selected to be presented as research posters.

Authors selected to give oral presentations will have a 50 minute session in which to present their research and answer questions from the audience. Media resources will be provided for the three oral presentations.

Those authors whose proposals are selected to present their research in a poster session, will do so at a time when interested attendees may discuss research results and applications with individual authors. Each presenter will prepare a 30" x 40" poster that describes the research and will provide abstracts of the report for interested individuals attending the poster sessions.

Prospective participants for either format must send a completed application form (see below) and an abstract of approximately 750 words that provides a concise, yet thorough summary of the research project.

Deadline for applications is March 1, 2001

Send application form and 750 word abstract to:

Scholarly Research Proposals
Percussive Arts Society
701 NW Ferris Avenue
Lawton, OK 73507-5442.

Additional information regarding the Scholarly Papers and Research Posters may be directed to:

Kathleen Kastner (PAS Scholarly Paper Committee Chair)
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Sangba: The Origin of the Djimbe

BY DORIS GREEN

During the late 1950s, '60s, and '70s, the uneven distribution of the djimbe in Africa was a mystery to me. Why did this drum only appear in a certain area of Africa? Why did it not appear in East Africa? Why was it not popular in North Africa? Its distribution seemed to be limited to the French-speaking nations of West Africa. Sierra Leone and Liberia—English-speaking nations—used this drum. Why was the djimbe not used in Ghana and Nigeria, which are also English-speaking countries?

Unable to get a satisfactory response from the available literature or from Africans residing in the United States, I

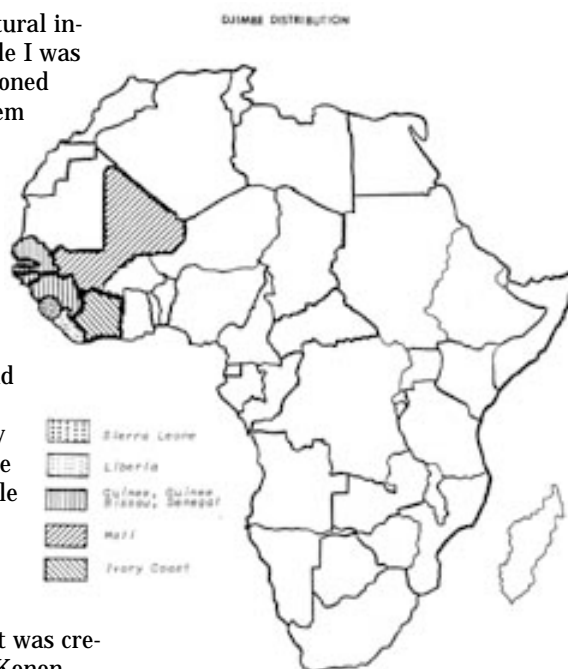
posed these questions to my cultural informants in Africa. In 1970, while I was studying in East Africa, I questioned drummers there, but none of them seemed to know of this drum. From Tanzania to Ghana the question was posed, but I never received a satisfactory response.

My persistence paid off, however. Although written information on the djimbe and its origin is scarce, I was able to find documents that indicated that this type of drum was created by the Konon people of Sierra Leone and introduced to Liberian people through stilt dancing and ordinary folk dances.

The drum was not born as “djimbe,” but was created by the Konon people of Sierra Leone, who named it “sangba.” It was then introduced to its southeast neighbor, Liberia. It spread from Sierra Leone westward to neighboring Guinea, Guinea Bissau, Gambia, and Senegal; northward to Mali; and eastward to the Ivory Coast.

There are many names for this drum in Sierra Leone, including sangbai, (sengbe, sangba), sengbei, yimbei, jimberu, bata, and tapoi, to name a few. Each name indicates a different group of people who play the drum. The preponderance of names and groups that play this instrument, as well as the large variety of drums of this type, lends credence to Sierra Leone being its place of origin.¹

Its creation in Sierra Leone also accounts for its presence in Liberia, which shares the same musical-cultural cluster, as well as for its jagged distribution in West Africa. Had the



djimbe been created in a French-speaking country such as Mali or Guinee, it is doubtful that it would exist in English-speaking countries, as they do not share a common musical-culture cluster or language.

Oddly, the term “sangba” or “sangba” in Guinee and the Gambia refers to yet another type of drum called “gbembem” in Liberia. This style drum is made from a kerosene vat, oil drum, or wood, and is double-headed, usually with goatskin or deerskin. It is typically played with sticks, and in some cases a bell is affixed to the body of the drum. “Gbembem,” also spelled “gbengben,” is the name given to the sound of the drum.² This drum can be found in small, medium, and large sizes in Senegal, Gambia, Mali, and Guinee.

Djimbe appears to be the common name for this drum in the French-speaking countries of West Africa. There are also a variety of spellings: “djembe,” “jembe,” and “jimbe.” At present, research has not revealed the origin of the word “djimbe,” nor a specific language root of this word. However, there is an enclave of Mandinka people in Sierra



Sangba



Gbembem

Leone who refer to this drum as "jimberu." The Foulah name for this instrument is also jimberu.³ The Cultural Archives of Senegal informed me that the djimbe is spelled "jembe," and the drum is used in the Senegal-Oriental and Casamance regions of Senegal by the Malinke and Pelfuladu people for recreation and ritual purposes.⁴

In addition to the many names, there are many variations of the size and appearance of the drum. The Konon people play a thin, narrow version that has tin fans (extensions that consist of four or five pieces of metal affixed to a stick that goes through its center with tiny pieces of metal pierced on its borders). I have seen jimberu-type drums in the literature,⁵ and also among traveling musicians in the streets of Senegal. Among the Kissi people of Liberia, triple-headed sangbas are common.⁶

In Ivory Coast, a three-headed drum of this type is found, called "bah" by the Yacouba.⁷ The bah drum has a large drum in the center with smaller drums, called dibah, affixed to its circumference. There are also five small drums (dibah) mounted in a holder around the waist of the drummer. Djimbés with as many as five or six heads are common in Ivory Coast among the Guere people of the western region. In Sierra Leone, it is interesting to also note the variety of drum sizes, some with corners or extension that are twice as large as the drum itself.

The manner in which the head is affixed to the drum varies among geographical regions. The drumskins in

Sierra Leone and Liberia largely were affixed with leather strings by an intricate lacing pattern. As one moves further from the hub, one begins to see the drum-head affixed by pegs, such as in Senegal, although over the years Senegal has resorted to the laced style. The description



Bah and Dibah

of the original "Samgba" [sic] mentions a combined pegged and laced style of affixing the head to the frame. However, research has not uncovered a combined style of pegs and lacing, only a combined style of stringing with pegs. Thus, pegging and lacing are two separate styles of affixing the head of the drum to its frame.

According to Liberian literature, the Konon people are not only the creators, but are also renowned as the best players of this instrument. The fact that it originated in Sierra Leone, in an area known for mining, accounts for the widespread use of metal jingles, corners, and flags.

In Sierra Leone and Liberia, the djimbe is played with many different instruments in an ensemble. Such instruments include the balafones, snare drums, slit log drum, La-la (calabash stick rattles), iron Baba, and "Bote" bowl drums. In Sierra Leone and Liberia, the music played is the same. The farther away from the place of origin, the more the djimbe drum is used as a solo instrument and the music takes on the characteristics of the people of that region.

As stated before, some djimbe drums have extensions made from aluminum or tin. These attachments are called fans, corners, and flags. "Fans" are pieces of metal that have thin, flat pieces of wood affixed in their centers. They have the same appearance as the hand-held fans commonly used in churches. The "fan" is affixed to the drum by inserting the stick into the top rows of the drum's facing. The "flag" is also a piece of metal, but the wood is affixed to the side of the metal, giving the appearance of a flag. The term



Djimbe (Senegal)



Djimbe (Ivory Cost)

Percussion Education: A Source Book of Concepts and Information

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“corner” refers to the three to five pieces of metal that are affixed around the top border of the drum by strings. Holes are punched in the bottom of the metal, and then a cord, rope, or string is laced through the holes, and eventually tied into or around the top border of the drum.

The metal extensions vary in height, ranging from seven inches to 43 inches. In her book, *Auction To The Music of Sierra Leone*, Cootje Van Oven writes that in some instances the length of the extensions on the sangbei drum exceed the height of the drum. Her book includes a photograph of a sangbei with a 43-inch extension.⁸ The edges and these extensions are pierced with holes, each of which supports a ring.⁹ Some djimbes have the skin affixed to the drum with wooden pegs. These pegs are hammered into a ring that supports the drumhead.

Because the drum is often held between the legs when played, the pegs can bruise the drummer's skin. Therefore, it is customary to place a skirt on the djimbe. A skirt is a length of cloth, often a decorative African fabric, that is cut and sewn to cover the drum from the rim of the bowl to the beginning of the stem. Elastic is hemmed in the top and bottom, making it fit the drum neatly. The skirts cover the pegs, protecting the drummer's legs against scratches and bruises.¹⁰

After a thorough examination of oral communication and written literature on this instrument during years of research, written literature supports the hypothesis that the djimbe originated in Sierra Leone and was introduced to Liberia through stilt dances and folklore. Oral history does not entirely support these findings, but any tradition that is dependent upon oral communication for its transmission is doomed to partial failure due to the breakdown of human memory and outside interpretation. The djimbe, with an original distribution of primarily eight countries, is now popular throughout many West African countries.

ENDNOTES

1. Van Oven, Cootje. *An Introduction to the Music of Sierra Leone*. The Netherlands. 1981. p. 17.
2. The Department of Information and Cultural Affairs, *Musical Instruments of Liberia*. Monrovia, Liberia. 1968. p. 10.
3. Van Oven, Cootje. *An Introduction to the Music of Sierra Leone*. The Netherlands. 1981.

lands. 1981.

4. Archival: Personal research from Cultural Archives of Senegal. Ethnomusicology section. 1982.

5. Van Oven, Cootje. *An Introduction to the Music of Sierra Leone*. The Netherlands. 1981. Archival: Personal research in Senegal. 1971, 1974.

6. The Department of Information and Cultural Affairs. *Musical Instruments of Liberia*. Monrovia, Liberia. 1968.

7. Archival: Personal research in Ivory Coast. 1971–72, 1986. Also personal research notes on instruments of Ivory Coast of the National Dance Company of Cote D'Ivoire. 1986–87.

8. Van Oven. *An Introduction to the Music of Sierra Leone*. The Netherlands. 1981. p. 19.

9. Ibid. Photographs 45 and 47.

10. Archival: Notes on Senegalese Instruments. 1971.

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Fampou, Francois. *Ku Sa Introduction a la Percussion Africaine*. Edition

L'Harmattan. France. 1986. pp. 43-49.

Diallo and Hall. *The Healing Drum: African Wisdom Teachings*. Destiny Books. Vermont. 1989.

Monts, Lester P. “Musical Clusteral Relationships in a Liberian-Sierra Leonean Region. A Preliminary Analysis.” *Journal of African Studies*. Volume 9. #3. pp. 101-115. CA. 1982.

Archival: Private papers of Roger Dorsinville, editor of *Nouvelles Editions Africaines*.

Introduction to the Music of Sierra Leone #1 and #2. These tapes are a companion to the Van Oven texts. They were recorded during her years in Sierra Leone as a music teacher.

Doris Green is an ethnomusicologist, certified teacher of Labanotation, and creator of Greenotation, a system for writing music of African percussion instruments, which is aligned with dance movements in a single score. She was the first to teach African music and dance in Brooklyn College and has taught in Ivory Coast, L'Institut National Des Arts, and in the public schools of the Gambia. She is president of the Pan African Performing Arts Preservation Association, Inc., and creator of *Traditions* journal. PN

2001 PERCUSSIVE ARTS SOCIETY

28TH ANNUAL PERCUSSION COMPOSITION CONTEST

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

2001 CATEGORIES: **Category I:** Large Percussion Ensemble (8–12 players)

First Place: \$1000.00 plus publication by M. Baker Publications

Second Place: \$ 300.00

Third Place: \$ 200.00

Category II: Duet, Percussion (single instrument or small multiple set-up) and Alto Saxophone (may also include soprano saxophone)

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Second Place: \$ 300.00

Third Place: \$ 200.00

Efforts will be made to encourage performance of the winning compositions at a future Percussive Arts Society International Convention or other PAS sponsored events.

- ELIGIBILITY AND PROCEDURES:**
- Previously commissioned or published (printed, audio or video) works may not be entered.
 - Time limit for "Large Percussion Ensemble (8–12 players)" is 8–12 minutes. Time limit for "Percussionist and Alto Saxophone Duet" is 8–12 minutes. Total duration of piece should be stated on manuscript. Compositions must be original (no transcriptions or arrangements).
 - Composer should send four (4) complete copies of the score. If not computer generated, neat manuscript is required. Composer's name cannot appear on any of the score pages. Four (4) cassette tapes or CDs may be submitted in addition to scores but are not required. All entry materials become property of PAS.
 - The difficulty of the composition is left to the discretion of the composer, however, high artistic goals should be coupled with realistic demands to allow for performance at the university level. Instrument demands should also be limited to those commonly found at the university level.

APPLICATION FEE: \$25 per composition (non-refundable) should be enclosed with each entry. Make checks payable to the Percussive Arts Society.

DEADLINE: All materials (application fee, application form and manuscripts) must be received in the Lawton, Oklahoma PAS office no later than April 12, 2001.

For further information and details, contact PAS, 701 NW Ferris Avenue,
Lawton, OK 73507-5442, (580) 353-1455, E-mail: percarts@pas.org

2001 PERCUSSIVE ARTS SOCIETY 28TH ANNUAL PERCUSSION COMPOSITION CONTEST

(form may be photocopied or the file may be downloaded from www.pas.org/News/composition.html)

Name of Composition _____

Composer's Name _____

Address _____

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Telephone Number (include area code) _____

Fax Number _____ E-mail Address _____

I hereby certify that the enclosed composition is original and it has not been previously commissioned or published in any format.

Signature of Composer _____

Presenting the Percussive Arts

An overview for percussion instructors

BY STAN HEAD

With a proper percussion-introduction program and a little networking with band directors in your area, you can quickly increase the number of students who seek instruction. As a percussion teacher in a private studio, I have gained some of my best students through a “Presenting the Percussive Arts” program in the junior high and elementary schools in my area.

I have found that young students with little or no musical experience will usually choose to broaden their percussion skills if given the opportunity. By contacting and starting students early in their lives, I have developed a well-rounded student population and built up my own percussion studio. While some students are aware of local drumset teachers, they are often not aware that there are professional percussionists who teach privately as a career. This program provides that awareness.

“Presenting the Percussive Arts” was developed from close scrutiny of the work of industry pioneers, including Gordon Peters of the Chicago Symphony and the late William Schinstine, past editor of Percussion Education for the PAS. Through years of trial and error, this program has become a synergy of their past successes.

The “Presenting the Percussive Arts” program is designed as follows:

OBJECTIVES

- Contact the school and music teachers to explain your program.
- Secure a program presentation date.
- Focus the initial phase of your presentation on introducing students to the percussive arts through a short history and by displaying percussion instruments.
- Provide more personal musical expression by allowing a hands-on experience.
- Discuss each instrument’s sound.
- Demonstrate the performance technique that is unique to each instrument.
- Explain that the percussive arts are unique because each instrument has a different set of physical movements.
- Demonstrate some of the appealing rhythms unique to each instrument.
- Enthusiasm in your delivery can inspire a desire for serious, private study and/or result in the formation of percussion ensembles within the schools.

VOCABULARY AND/OR STUDENT PREPARATION ACTIVITIES

As part of your presentation, define percussion instruments as instruments that need to be struck or shaken to produce a sound. Then define the percussion family as instruments that are either tuned, which means they have a definite pitch, or

non-tuned. Show an example of a pitched instrument and describe how it compares to a non-tuned instrument. Additionally, percussion instruments are classified into the following categories:

Membranophones

- Instruments in which a stretched skin is the basic sound-producing agent.
- Depending on the setting, demonstrate any or all of the following: snare drum, field drum, tenor drum, tambour, tomtom, tambourine, timpani, bass drum, bongos, timbales, conga drum, or string drum.

Idiophones

- Instruments that are made of any hard substance, usually metal or wood, which are capable of producing sound.
- Depending on the setting, demonstrate any or all of the following: orchestra bells, cymbals, triangle, tam-tam/gong, woodblock, castanets, temple blocks, claves, cowbells, jawbone, maracas, marimba, guiro, ratchet, slapstick, sleighbells, or xylophone.

Chordophones

- Instruments that produce sound through the vibration of strings, usually amplified by a resonating board, box, or drum.
- Depending on the setting, demonstrate any or all of the following: cimbalom, piano, or harpsichord.

Areophones

- Instruments that produce sound by causing an enclosed air column or chamber to vibrate.
- Depending on the setting, demonstrate any or all of the following: whistles or bull roarer.

SEQUENCE OF ACTIVITIES

Following a brief overview of the percussion instruments, discuss how the instruments originated with Turkish Jannisary military music and how they developed over the years into the modern orchestral percussion section. Bring in recordings of selected works, and while performing with the recordings, demonstrate how each percussion instrument contributes to the work and why it is significant in musical history. Then conduct a question-and-answer session and, if possible, organize a hands-on session in which the students are allowed to experience playing the instruments for themselves.

FOLLOW-UP ACTIVITIES

At the end of the session, and based on the enthusiasm of the students, I evaluate the need or opportunity for one or more of the following:

- A clinic or master class to provide a more in-depth review of specific instruments or to discuss instruments that were not covered in the initial presentation.

- A formal percussion recital or live ensemble performance.
- Bringing the students to the studio for a field trip.

I have been effectively using this program as a tool to create awareness in the percussion arts within elementary and middle schools for over fifteen years. The program has been successful in building the interest of students to develop their passion, hobby, or career in the percussive arts through a private percussion studio.

Stan Head founded the Lindenwood Studio of Percussion in 1981. He received Bachelor of Music Education and Master of Music Education degrees from Arkansas State University. He is active as a performer, clinician, and adjudicator, and is timpanist with the Jackson Symphony Orchestra in Jackson, Tennessee.

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How to Succeed at a College Audition

BY DAN C. ARMSTRONG

If you plan to major in music in college, you will eventually face “The Audition.” To complete the admissions process at any worthwhile school, you will be required to go to its campus and show what you can do. While this visit can be intimidating, the experience doesn’t have to be like a trip to the dentist. With some thoughtful preparation and use of common sense, you can greatly enhance your chances of admission to the school of your choice, and possibly snag yourself a scholarship as well!

WHAT YOU SHOULD PLAY

Contact the schools you are interested in and ask about the audition expectations. If the person with whom you are initially connected can’t answer your questions, ask to speak to the percussion teacher. He or she may not be able to talk with you that very minute but should be glad to return your call within a reasonable amount of time or send you a list of requirements.

Requirements vary from one school to another, but generally you should expect to do the following:

Rudiments

Demonstrate a thorough knowledge of the snare drum rudiments. There are different lists of rudiments, but the best and most comprehensive is the PAS International Drum Rudiments, which includes forty patterns. You can download a free copy of the PAS International Drum Rudiments from the PAS Web site (www.pas.org).

You may not need to focus too much time on the more exotic ones, but you will embarrass yourself if you don’t know the correct sticking for the most basic rudiments, such as the Flam Tap. Be able to remember the rudiments by name and don’t depend on having the list in front of you. That’s a dead giveaway that you haven’t practiced them! Note: The most common problem I see in snare drum auditions (outside of a poor grip) is “flat” flams.

Snare drum solo

Perform a snare drum solo or etude that demonstrates technique, rhythmic understanding, and dynamic control. Preparation of two solos of contrasting styles, one rudimental and the other “concert,” is even better. Good examples of rudimental pieces include solos by Pratt, Wilcoxon, and Markovich. Common examples of solos in the concert style are etudes by Cirone or Whaley. When playing in the concert style, perform the rolls as multiple-bounces (i.e., “closed”).

Scales and arpeggios

Demonstrate a good knowledge of scales and arpeggios on a mallet-keyboard instrument. Requirements here can vary as well, but the absolute minimum should be knowledge through four sharps and four flats in the major keys. Perform each of them through at least a two-octave range at a tempo you can play with excellent accuracy. Demonstrating knowledge of the minor scales as well will impress your prospective teacher. The more music theory you know, the farther ahead you will be of the other students also auditioning.

Mallet-keyboard solo

If the requirements of what to prepare on mallets are not specific, perform a two-mallet piece that demonstrates *your level of attainment*. Your private teacher should be able to help you select something appropriate, but if not, call the instructor at the school where you are auditioning and ask for suggestions (and find another teacher!).

If you can play something as advanced as the Creston “Concertino for Marimba,” wonderful. However, if your ability dictates that you should play a short, simple etude learned by rote and played by memory, then play that, but play it *really well*. Do *not* try to play something that is way beyond your ability, as that typically results in many embarrassing wrong notes and frustrating stops.

I strongly suggest that you avoid one work that I consistently hear mangled in auditions: the “Concerto in a-minor” for violin by J.S. Bach, which is in the Goldenberg *Modern Method for Xylophone*. It’s a wonderful piece, but few high school students have the maturity to bring it off well, even if they manage to hit most of the right notes.

If you have developed four-mallet technique, perform a short four-mallet etude or portion of a longer piece. Works like “Yellow After the Rain” and “Sea Refractions” by Mitchell Peters are good starter pieces. Anthony Cirone’s *Four Mallet Marimba Solos for the Beginning to Intermediate Student* is a good collection of simple and short four-mallet etudes. Obviously, if you are already a more advanced four-mallet performer, you should play more advanced material.

Timpani

Play an etude for two or more drums that does the following: demonstrates your ability to match pitch and tune the drums; shows a basic understanding of timpani technique (especially sticking choices); and reveals an awareness of good tone quality. This piece does not need to be long or overly technical. Etudes from the Goodman or Friese-Lepak timpani methods will do nicely.

If you don’t have perfect pitch (and if you do, call me and set up an audition immediately!), bring your own pitch source, be it a pitch pipe or tuning fork. Whacking a nearby xylophone with your timpani mallet to get the notes is a sure sign of inexperience. Avoid pieces with a great deal of pedaling, since the drums you audition on will no doubt be quite different from those you have practiced on. Also, avoid works that call for playing on the bowls or using the butt end of the mallets, since these “techniques” are damaging to the instruments. You won’t make a positive impression by leaving a dented bowl or “moon-cratered” head as a memento of your audition.

Finally, use authentic, well-cared for

timpani mallets. The use of mallets with shredded or missing covers, marching tom-tom mallets, or yarn marimba mallets on timpani is simply not acceptable.

Drumset

The priorities in this area vary considerably from school to school and from program to program. Obviously, if you are intent on obtaining a degree in jazz studies, you will be required to demonstrate a high level of ability in this area.

Most traditional schools offering degrees in performance and music education assume that entering freshmen have studied drumset to some degree already, and they don't put a high priority on this area in the audition process. However, offer to show what you know. This could include a demonstration of timekeeping in various styles, preparation of a transcribed solo, etc. If you plan on playing an improvised solo, make it short, interesting, and creative. Musicianship and versatility are the keys here. Think ahead about what you want to demonstrate and leave the hard-and-heavy rock stuff at home.

Multi-percussion

Occasionally, a student might wish to perform a multiple-percussion piece in an audition—though I've never heard of this actually being required. If you plan to do this, make sure the percussion instructor knows ahead of time. Don't play anything that requires a large setup, because time is usually too short to allow for that.

Other skills

You might also be asked to sight-read, match pitches by singing (yes, singing!), or repeat clapped rhythmic patterns.

PREPARATION

Plan ahead. If you are a good high school percussionist, you are busy with district/region/all-state festivals, band competitions, and other activities that demand your time. However, that is no excuse for a poorly-prepared college audition. Begin working seriously on this material at least two months prior to your audition. After all, this will help determine where you will spend the most important four or five years of your life—as well as a good deal of your parents' hard-earned money!

If you haven't been studying privately

with a good teacher, get started immediately, and accept the fact that you are behind others who have already been doing so. If you don't know any good teachers in your area, call the best nearby college or university music school and ask for some references. Find a teacher who has a degree in music and teaches more than just drumset. While you are at it, invest in some piano lessons. You will be very glad you did.

Many (though certainly not all) percussionists auditioning for college come to the realization much too late that—even though they have been “pounding the skins” with great pleasure and aplomb for a number of years—in order to major in *music* (not *drums*), they must be able to play the mallet-keyboard instruments with some facility in order to get into a good college music program.

The earlier you start to play mallets, the greater your chances of gaining admission to good schools, winning scholarships, and experiencing broad success in the music field. Even if you have other well-developed skills and show promise,

the lack of a solid mallet-keyboard background will put you behind others who can already read pitches and play well, making your eventual success much harder to attain. A weak mallet-keyboard background will be a monkey on your back for the rest of your career, so get started now!

DO'S AND DON'TS

Before the audition:

DO talk to people who are currently doing the kinds of things you think you would like to do in the music profession and ask them what kind of education they think is most helpful in preparing for that career. This will help you select schools and teachers that will be the best choices for you and make your auditions most productive.

DO make a list of questions to ask the percussion teacher. Good questions include: What are the school's percussion graduates doing currently? How many practice rooms are devoted to percussion? How much lesson time does each student get? What degree program is



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best suited to your goals? There are no bad questions so long as they are asked with a good attitude. If there isn't time to ask questions at the audition, find another opportunity. You need all the information you can get to make intelligent decisions about your future.

DO be ready to discuss your aspirations with the people for whom you are auditioning. You will make a much better impression if you sound as though you have given some serious thought to what you want to accomplish, rather than just mumbling, "Uh, I just wanna, like, play, ya know?"

DO be prepared to supply the following (if they haven't already been asked for in the application process): 1. a list of references and/or letters of recommendation; 2. a list of significant musical experiences and honors; 3. a list of repertoire you have studied and performed. You don't need to make these lists extensive; one page of each will do fine.

DON'T make excuses. If your school or family can't supply the instruction, instruments, sticks, mallets, or music you need, *find a way to get them*. If you don't, someone else who does will get in ahead of you, and you may not get in at all. Music is very, VERY competitive. If you can't deal with that, do something else.

At the audition:

DO show up with a good selection of appropriate and well-cared for sticks and mallets, and **DON'T** expect them to be supplied at the audition site. **DO** have a stick bag or case for your sticks and mallets, and keep your music in a folder so it won't look like something the dog tried to eat. It takes well-developed organizational skills to be a successful college student. Show that you know how to keep yourself organized, and the audition committee will be more impressed with your potential.

DO arrive early enough to locate the practice rooms, audition space, etc. Allow time to do things in a relaxed manner. Get a good night's sleep beforehand and eat a light but healthy meal before you are scheduled to play. If possible, arrive the night before and check out the town, campus, other facilities, etc. This will help you get a feel for whether this school is right for you.

DO warm up in a thoughtful, organized, and leisurely manner. Go over your rudiments and scales. Review the

"hard stuff," but don't try to learn anything new at this point; if you don't know it by now, you just don't know it. Finish your warm-up with the piece you want to play first, and start your audition with something you can play well and confidently.

DO demonstrate a good attitude about yourself and your work. Dress and act as if it matters to you that those making the decisions might care if you look and act like someone they want to work closely with for the next few years. This does not mean you need to rent a tux; it *does* mean that you should be clean and look as if you didn't dress in the dark. Be friendly and receptive, answer questions with more information than "yeah" and "unh-unh," and look people in the eye when talking with them.

DO let it be all right with yourself to be slightly nervous. Nervousness under stress is normal and is also a sign of intelligence. Just don't let nerves take over. You can reduce this problem by preparing very well, playing your music for

other people before you come to the audition, and avoiding sugar, caffeine, and nicotine. Also, keep your sense of perspective. This audition is very important, but if you miss a few notes, your mother will still love you and your dog won't die. If you make a mistake, show that you have the maturity and poise to forget about it and go on with confidence.

DO play with a sense of confidence and ease, whether you feel that way or not. This is something that can be practiced just like rudiments and scales. Use a mirror or video camera in your practice to see how professional you can make yourself look as you play. People "hear with their eyes," especially in percussion.

DON'T tap your feet while you play, no matter what your band director might have told you. It's distracting, looks amateurish, and puts you physically off-balance while you play.

After the audition:

DO be positive and optimistic about your chances if you are truly talented



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and like to put in long hours. If you have demonstrated a good ear, a good sense of time and subdivision, reasonable intelligence, decent social skills, and a desire to work very hard, there are many schools willing to give you a chance. Also, a late start in preparation for college is problematic but not necessarily fatal if you practice hard.

Keep in mind that those listening to your audition are silently cheering you on and hoping you will do really well. Remember that, above all else, music schools are looking for students who have good *potential*. Good luck!

Dan C. Armstrong is Professor of Percussion at Penn State University. He per-

forms with orchestras in central Pennsylvania and in Florida, the Paragon Ragtime Orchestra, and the Armstrong Flute and Percussion Duo, which has released a CD on the Centaur label.

Armstrong has been organizer and conductor of the PASIC '90 Marimba Orchestra, a judge for many national competitions, and Pennsylvania State PAS Chapter President. PN



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Percy Grainger's Innovative Writing for Mallet-Keyboard Percussion

John Roscigno discusses Grainger's "The Warriors"

BY ERICK SAOUD

A list of major composers who have contributed to the advancement of orchestral percussion writing would include the name Percy Grainger. Famed for his works for wind band, Grainger's most well-known composition among percussion students is probably "Lincolnshire Posy."

Grainger was born in Melbourne, Australia, in 1882 and died in 1961. His contributions go beyond his writing for wind band and extend to orchestral writing for percussion—specifically, keyboard or "tuned" percussion. He used the percussion section as an equal part of the orchestra, instead of relying on percussion for accompaniment. It is amazing that he made this transformation so early in the 20th century. As Stravinsky was composing for the Ballet Russe, Grainger was changing the landscape of mallet-keyboard percussion. Well before Cage, Varèse, Cowell, and Harrison began experimenting with percussion, Grainger was composing for percussion in ways that had never been seen or imagined.

Grainger's large-scale orchestral work, "The Warriors," is a landmark composition in the history of percussion and orchestral writing. John Roscigno's dissertation, "Percy Grainger's 'The Warriors' — Music to an Imaginary Ballet," discusses how Grainger utilized the melodic percussion section as an equal force in the orchestra. Dr. Roscigno is Director of Orchestral Studies at the University of Central Arkansas and conductor of the Conway Symphony Orchestra.

Erick Saoud: *Tell us a little about your background in music and why you felt comfortable performing "The Warriors" with the Conway Symphony Orchestra and also using it as your dissertation topic.*

John Roscigno: I've always been interested in Grainger's life as a conductor, pia-

nist, and innovator. Having degrees in piano, percussion, and conducting, I felt qualified to take on this project and felt that I could offer a lot in terms of assessing Grainger's musical contributions via "The Warriors." Studying the work seemed to be a great way to close out my musical training by way of a final doctoral project, and I hope that what I was able to offer is beneficial to others.

Saoud: *Who were some of the people and organizations that helped you in undertaking such a large task?*

Roscigno: The person who helped most was Allesandro Servadei, an assistant curator at the Percy Grainger Museum in Australia. Servadei carefully reconstructed the score to "The Warriors," making sure that Grainger's original keyboard parts were all in the score as he originally intended. If you were to perform the work, you would probably receive the Grainger condensed score and condensed parts. You could probably get by with about five keyboard percussionists. Thankfully, Servadei printed up a full score and, through Schott in London, this score can now be purchased. Servadei also sent me all three reconstructed steel marimba parts and nice copies of the handbell parts. It made the whole project worthwhile and made rehearsing the piece very enjoyable.

Saoud: *Are any recordings of "The Warriors" true to what the composer envisioned in 1916?*

Roscigno: Currently, there are several recordings of "The Warriors" available. There are two or three recordings by English orchestras and one by the Melbourne Symphony. There may be a couple more. Only two seem to follow the detailed mallet instructions. I re-

member liking Simon Rattle's recording. Since Rattle is a percussionist, he probably made sure that the correct mallets were used and that parts were prepared correctly. Each recording sounds slightly different due to mallet selections and the instruments used.

Saoud: *Most percussionists are familiar with Percy Grainger through his works for band. However, these works represent only a small portion of his compositional output and musical ability. Give us a more complete view of Grainger's contributions to 20th-century music.*

Roscigno: During his early life, Grainger was primarily known as one of the great classical pianists touring the world. His abilities as a composer are often overshadowed by his piano skills and his contributions to music education and ethnomusicology.

It seems to me that Grainger was one of the first significant composers to get highly involved in the study of the music of other cultures. Grainger felt that it was important for everyone to be introduced to and understand all the music of the world. This being the case, he felt that non-Western music should be taken just as seriously as Western music. This attitude led to his extensive study and collection of Celtic folk music, his detailed study of Eastern and African music, and his incorporation of these different types of music—their melodies, harmonies, rhythms, and instruments—into his own music.

Debussy and Ravel were obviously influential to Grainger. Grainger, in turn, preceded the minimalists and "world music" composers by nearly half a century in terms of seeking out sounds and styles from other cultures.

Saoud: *In that regard, he was even a predecessor to Cage, to whom we give a tre-*

mendous amount of credit for his extensive studies in music of the Far East, as well as world music in general.

Roscigno: This is true. Each composer incorporated different instruments in different settings. Both were influenced by Eastern music. Grainger chose to pursue the keyboard-percussion route, while Cage—for the most part—used non-pitched, exotic instruments more extensively. Harry Partch and Lou Harrison used different tuning systems and microtonal music to reflect this world-music influence.

Saoud: *How was percussion being used in other composers' works in 1912, when Grainger began composing "The Warriors"?*

Roscigno: The best comparison I can make is between Grainger and Stravinsky, since Stravinsky's major ballets were being composed around the same time as "The Warriors." Like Grainger, Stravinsky attempted to exploit the percussion section's fullest potential by enlarging the role of timpani and the non-pitched orchestral percussion section, and using these instruments in a more rhythmically aggressive role. The French composers were beginning to use keyboard percussion—primarily the glockenspiel—in a more melodic way. Eastern influence was also seen in the works of Russian composers Mussorgsky and Rimsky-Korsakov. This usage comes closest to what Grainger pursued with the full section of keyboards.

Saoud: *How did Grainger's keyboard-percussion writing carry over to his writing for non-pitched percussion?*

Roscigno: Grainger's writing for the standard percussion section was very similar to that of his contemporaries. "The Warriors," for example, contains standard writing for bass drum, snare drum, cymbals, woodblock, castanets, and a few other instruments. In terms of melodic percussion use, there is no one to compare him to. No one at the time had toyed with the concept of adding an entirely new section to the modern orchestra.

Saoud: *Grainger's interest in world music and keyboard percussion coincided with the development and manufacture of mallet-percussion instruments, mainly by the Deagan company. What are some of the instruments that Grainger helped develop or that he was the first to compose for?*

Roscigno: Grainger was the first to write for marimba in serious orchestral and band works. He was also the first to write for vibraphone, although at the time it was the steel marimba. Grainger worked with the Deagan company during the time they were developing the modern-day vibraphone. Grainger also composed for suspended handbells. Unfortunately, the handbells are rarely called for in serious works. Although he was not the first to write for xylophone, glockenspiel, and chimes, he certainly considered them serious instruments and wrote extensively for them.

Saoud: *Describe the role of keyboard or "tuneful percussion" in Grainger's music and how he orchestrated for the percussion section in "The Warriors."*

Roscigno: Grainger did something truly unique and astounding in "The Warriors"—something that few composers have followed with any success. Grainger used the melodic percussion section as an entirely separate orchestral entity, able to hold its own in introducing and developing melodic and harmonic ideas. The melodic percussion section in this work operates independently from even the standard percussion section.

The work calls for four percussionists, eleven keyboard percussionists—which is often reduced to under ten—three pianos, bell piano, bar piano, and celeste. We have been comfortable throughout the history of the orchestra with three sections—strings, woodwinds, and brass—providing the melodic and harmonic content of the work. Grainger, in effect, added an entirely new orchestra section. Excluding a composer such as Varèse, who primarily used non-pitched instruments to develop musical ideas, the composers Orff and Messiaen were the next to try what Grainger did with melodic percussion; yet, today we give much of the credit for innovative use of these instruments to current composers.

Saoud: *Though significant mention of Grainger is made in James Blades' Percussion Instruments and Their History, it seems that he is continuously overlooked by scholars and authors of textbooks on orchestration, even though his concepts and approaches to orchestration were revolutionary.*

Roscigno: Grainger is not considered a serious orchestral composer by many people. He is primarily known for his band works, many of which are very light-hearted in nature. We don't look down upon Mahler's use of folk tunes as a less-serious approach to composing. Grainger also uses folk tunes, not only from Australia but from Scotland and Ireland. Why should his music be considered any less important? He is overlooked because he did not write a large number of orchestral works and because his music lacks a certain serious quality often associated with great composers.

GRAINGER'S INSTRUMENTATION

Glockenspiel
 Xylophone
 Steel Marimba
 Wooden Marimba
 Tubular Bells
 Staff Bells
 Bar Piano
 (Finger-operated keyboard with damper pedal. Sounds similar to Vibraphone—allows for a choice of mallet hardness.)
 Bell Piano
 (Finger-operated keyboard with damper pedal. Sounds similar to Staff Bells—allows for a choice of mallet hardness.)
 Celesta
 Piano

MODERN EQUIVALENTS/TERMINOLOGY

Bells
 Xylophone
 Vibraphone
 Marimba
 Chimes
 Suspended Handbells with no clappers
 Obsolete

 Obsolete

 Celesta
 Piano

Saoud: Describe the nature of the music written for keyboard percussion in “The Warriors.”

Roscigno: The keyboard players in “The Warriors” are not required to do super-human tasks. They are simply required to perform on an equal level with, say, the woodwind section. In other words, each player presents themes and developments of those themes like any member of the woodwinds. There are some very fast technical passages in the xylophone and marimba parts, and the steel marimbas also have some tough moments. Perhaps most difficult is finding players to handle the suspended handbell parts [Grainger used the term “staff bells”], which are often melodic passages split between three players—sort of like playing in a handbell choir but using mallets to strike the bells.

Often, the performers play in harmony with other members of the section; sometimes they play alone. The parts are very individualistic and highly idiomatic for the instruments themselves. Grainger is very careful in his orchestration for each keyboard instrument and in his combination of instruments. Perhaps most amazing are his explicit instructions regarding the use of mallets.

For nearly every member of the keyboard section, Grainger requires three different types of mallets: soft, medium, and hard. Today, we think of this type of detail as innovative. You realize, when looking at this score, just how far ahead of his time Grainger was. He is extremely concerned with color, texture, and balance in relation to every player in the orchestra, and he goes to extraordinary lengths to create a huge color palette in the keyboard-percussion section.

Saoud: What did Grainger envision when he composed the staff-bells part, and exactly how is it executed in the performance hall?

Roscigno: Grainger’s wife was an outstanding staff-bell player. I can’t comment specifically on her personal musical training or why she became interested in these instruments, but there is no doubt that the sounds of the instruments heavily influenced Grainger himself. Grainger wrote three independent parts. The ranges of the

parts overlap. If you can put together four to five octaves of handbells and have them suspended chromatically, the parts can be performed accurately. He specifies mallets for these players as well.

One problem in performing the staff-bell parts is muffling the bells after they are struck. There are a number of quick scale passages and chromatic passages that require some acrobatics on the part of the players. These instruments add so much to the piece that I hate to think of their being left out, but Grainger was always aware of the problem with the instruments, and the parts are usually doubled by either steel marimbas, pianos, or harps.

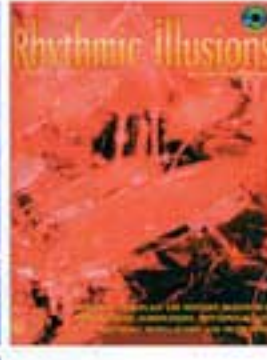
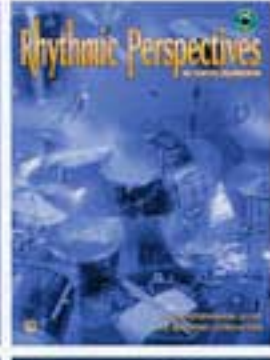
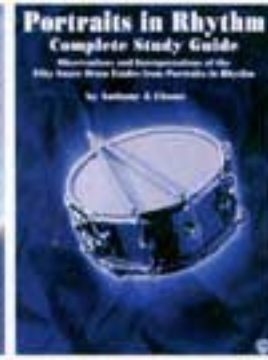
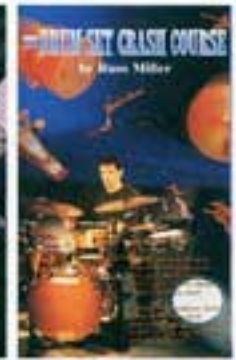
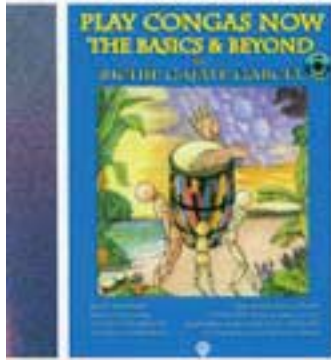
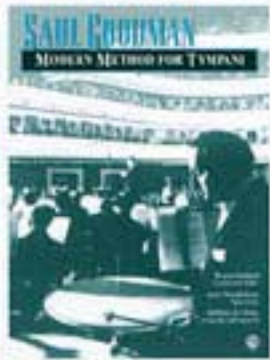
Saoud: What is the difference between a bar piano and a bell piano, and how

are these instruments handled in modern performances of “The Warriors”?

Roscigno: Anyone performing this work from the condensed score will probably not realize that there are separate parts for these two instruments. From my research, I’ve come up with the following simplified conclusion. Both instruments look similar to, and may be mistaken for, the modern celeste. Both instruments are played like a celeste: finger-operated. The difference is in the hammers that strike the metal bars inside. On a bell piano, the hammers are hard and small and create a tone similar to a glockenspiel; this is the same as a keyboard glockenspiel. The bar piano has a more mellow sound, and the bars are struck with softer hammers; therefore, it creates more of a vibraphone or celeste quality.

INSTRUMENT	GRAINGER MALLET SPECIFICATIONS	ROSCIGNO MALLET RECOMMENDATIONS
Glockenspiel	4 hard 2 medium	very hard acrylic or brass very hard rubber
Xylophone	4 hard 2 medium 2 soft (wool wound)	very hard acrylic very hard rubber medium-soft yarn
Marimba 1 & 2	4 hard 2 medium 2 soft	hard rubber or hard yarn medium yarn soft yarn
Vibraphone 1 & 2 (Steel Marimba)	4 hard 2 medium 2 soft	very hard rubber hard yarn medium yarn
Vibraphone 3 (Steel Marimba)	2 medium 2 soft	hard yarn medium yarn
Chimes (Tubular Bells)	2 hard 2 medium	hard felt covered
High Staff Bells	2 hard 2 medium	hard rubber medium yarn
Medium Staff Bells	2 hard 2 medium 2 soft	very hard rubber medium yarn very soft yarn
Low Staff Bells	2 medium 2 soft	medium yarn very soft yarn
Piano 1	Soft wool	Soft wool
Pianos 2 & 3	Soft and medium	Soft and medium wool

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Saoud: *Do any problems arise with the range of modern mallet instruments and the substitutions that must be made for them?*

Roscigno: Yes. For example, one of the steel marimba parts goes too low for the modern vibraphone. Once manufacturers begin marketing an extended-range vibraphone—adding to the lower and upper octaves to extend it to four octaves—we should have no problem. I always wonder why the vibraphone is so far behind the other instruments in terms of range expansion.

Saoud: *Did Grainger provide a specific stage setup for the percussion, or is that left to the discretion of the conductor?*

Roscigno: In the lengthy preface to the score that Servadei reconstructed,

Grainger's notes regarding setup are included. I do, however, remember slightly changing a few things in the setup that made the performance come off a bit cleaner.

Saoud: *At one point in the work, the entire orchestra splits into three smaller groups. I recall a percussionist serving dual roles as a player and a conductor!*

Roscigno: Yes, at one point, three entirely different things are going on. This is yet another example of Grainger's forward-looking musical concept. Three independent tempos happen simultaneously, requiring three conductors. The off-stage brass may be led by an assistant conductor or by one of the brass players, and I believe we had a percussionist lead the keyboards and

harp, while I conducted a string chorale.

Saoud: *Will percussion ever be an equal section in the orchestra, or will we have to be content with providing orchestral accompaniment?*

Roscigno: A number of works in the current repertoire come close to and even match Grainger's use of melodic percussion. Many works by Messaien are written this way. Also, some of Schwantner's large-scale orchestral works rely heavily on keyboards for melodic and harmonic material. As long as such composers continue to write with the same instrumentation and style, I have to believe that the 21st-century orchestra might more closely match Grainger's orchestra of "The Warriors." It will take one or two composers writing for a consistently large keyboard-percussion section for this to happen.

Erick Saoud is a member of the Tucson Symphony Orchestra and a D.M.A. candidate in percussion at the University of Arizona, studying with Gary Cook, Norm Weinberg, and Robin Horn. He received his Bachelor of Music Education degree from the University of Florida and his master's degree in Percussion Performance from the University of Central Arkansas, studying with Thomas Burritt and John Roscigno.

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Some French, Some Spanish, Mahler and Chinese Cymbals

BY MICHAEL ROSEN

We played “La Boîte à Joujoux” (1913), a ballet for children by Claude Debussy, here at Oberlin last year, and I came across some terms that I would like to pass on to PAS members. You will also find these terms in other pieces by French composers. My comments and additions to the text are added in brackets.

net et très détaché — clear and detached
pas de charge — This is a marching order originally used in the cavalry that means “full speed ahead” or “at the full gallop.”

batterie — percussion

cymb., *frappée* — pair of crash cymbals

cymb., *frappée avec baguette* — cymbal [suspended] struck with a stick [When no type of stick is indicated, the composer usually means a wood stick, but I would listen closely to the orchestration and use whichever mallet seems appropriate.]

cymb., *baguette d'éponge* — cymbal [suspended] with a soft mallet

cymb., *frappée avec une baguette de timb.* — cymbal [suspended] hit with a timpani mallet

cymb., *frappée avec une baguette de cuivre* — cymbal [suspended] struck with a metal beater

cymb., *baguette bois* — cymbal with a wood stick

prenez le tambour — go to the snare drum

léger et lointain — light and from a distance

crécelle — ratchet

baguette de tambour — snare drum stick
sur le cercle — on the [metal] rim

Gsse Csse seule — [abbreviation for] bass drum solo [not with cymbals]

baguette frappée — [on bass drum part] struck with a bass drum stick

net et sec — clear and short

perdendosi — dying away [For some reason the composer, or the editor, chose to use an Italian term rather than French.]

Q. *Francis Poulenc's "Histoire de Babar" calls for caisse claire and tambour. In one place it's actually on two staves. I haven't been able to find a recording to see what's been done in the past. I've always interpreted both terms as snare drum. Is there something I'm missing or is there a standard for this piece? My thought would be to use a different size snare drum for the tambour. I get the idea that Poulenc wants a different sound. Any help would be greatly appreciated.*

PAT PFIFFNER

A. In France, the term *caisse claire* usually connotes a rather thin snare drum with wire snares. They seem to prefer a rather wet sounding, high-pitched drum. A 4 x 14 drum with wire snares would be appropriate, and a 3 x 13 piccolo snare drum would sound good, too. The word *tambour* is, on the other hand, a generic term for drum. In France, it usually connotes a deeper drum, unless otherwise indicated.

I think your choice of two different drums is a good one in this case. It is not clear if the *tambour* should have snares on. I would recommend without snares to create a greater contrast between the drums.

A similar question was sent to me by Richard Graber, who plays with the Avatar Brass Quintet. In “Trois Fanfares” by Jacques Castérède, the *tambour* part indicates “*voilé (baguettes de feutre)*,” which means “covered with a cloth and played with felt sticks.” The part also calls for *caisse claire*. In this case, I would definitely use a thin snare drum with wire snares for the *caisse claire* and a deeper drum without snares for the *tambour* part. Note that Castérède is, like Poulenc, French and uses similar terminology. In that same piece, the term *cymbales (suspendue et frappées)* means suspended and a pair of crash cymbals.

Graber also asked about “Fanfare Liturgique” by another French com-

poser, Henri Tomassi. He came across the term *voilé*, which means covered or muted with a cloth. In some orchestras, *voilé* is interpreted to mean without snares, but I don't agree.

He also asked about the difference between *tambour militaire* and *caisse claire*. The first is a deep drum with snares (a military drum), and we've already discussed a *caisse claire*. The part also uses the term *faculatif, 2 drums*. The composer suggests that it is “optional” to use two drums at this point in the music.

Q. *I am sure you have played Alberto Ginastera's "Cantos Del Tucumán" (1938) for soprano, flute, violin, harp, and dos cajas indígenas. The part has the following instructions in Spanish: Las cajas indígenas pueden reemplazarse pas los siguientes instrumentos-caja pequeña = tambor sin timbre, caja grande = tambor redoblante. Las cajas o los tambores deben percutirse con baquetas de fieltro. What did you use for the dos cajas indígenas?*

FRANK EPSTEIN

BOSTON SYMPHONY ORCHESTRA

A. This inquiry brings up a rather large question concerning the generic word for drum in many Romance languages. *Caja* means drum in Spanish, but it also is the word used to denote a box. In Italy and France, the place where a teller works in a bank is called the *cassa* and *caisse* respectively, both of which mean box. We often use the word *cage* to identify this location. Figure 1 shows a list of English terms and their equivalents in several languages.

Ah...if only it were so simple. Although the chart might be helpful, note the following exceptions, additions, and other meanings for the terms in the list:

caja (Sp) — In Central America this is the largest of the set of drums called *joca*, which is a conga-type drum with



Dane Richeson and LUPE (Lawrence University Percussion Ensemble)

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Figure 1

English	Spanish	French	Italian	Portuguese
drum	caja	caisse	cassa	caixa
snare drum	caja clara	caisse claire	cassa chiara	caixa clara
tom-tom	caja redoblante	caisse roulante	cassa rullante	caixa de rufo
bass drum	caja grande	caisse grande	cassa grande	caixa grande
			cassa tuba (old term)	

a single head. It can also mean a tom-tom or the shell of the drum.

caja indigena (Sp) — generic term for an indigenous (native) drum

caja peñarandina (Sp) — very large snare drum

caixa (Port) — Although this is a generic term for drum, it often connotes a rather thin snare drum.

caja (Port) — a small frame drum without jingles

caixa de campanha (Port) — field drum; parade drum

caisse (Fr) — shell of the drum

caisse sourde (Fr) — tenor drum; tom-tom (usually deeper than *caisse roulante*)

cassa sordo (It) — tenor drum; tom-tom (usually deeper than *cassa rullante*)

cassa (It) — When used without clarification on a bass drum/cymbal part, it means bass drum, but it is used for

the drum shell.

Beware of the following: *caixeta* (Port); *cajita china* (Sp); *cassa di legno* (It). At first glance, those terms might appear to refer to a small drum because of the use of the diminutive, but they all refer to a woodblock. Remember that *caja*, *caisse*, *cassa*, and *caixa* all mean box, so it is logical to use this term because a woodblock resembles a small box. Although the English word woodblock is more often used in contemporary music from European countries, you might come across these terms in older music.

So then, our research tells us that *dos cajas indigenas* translates as two native drums or indigenous drums. This doesn't tell us much about exactly what kind of a drum Ginastera wanted, because I imagine there are many native

drums in Argentina, which is where the composer is from. However, he does give us alternative choices. The translation of the text in the music is: "The Indian drum [indigenous drum] can be replaced with the following instruments: small drum = snare drum without snares, large drum = deep tom-tom. The ethnic drums or regular drums must be played with felt sticks."

Given the nature of the instrumentation (soprano, flute, violin, and harp), I would use rather high-pitched drums such as African drums tuned differently or two exotic drums that don't sound too well-pitched and "classical." Calf heads would be essential in this situation. Perhaps Native American drums would work well—the type that are made from a hollowed-out log with thick calf heads. Neil Grover recorded the piece with D'Anna Fortunato (Northeastern NR231-CD) several years ago and used two jembés, which sound beautiful.

It is evident that it is not enough to simply translate a term. In addition to having a basic knowledge of the language, we must know the context, musical style, and time period in which a piece was written in order to know which instrument to choose.

Q. *I am playing Mahler's 6th Sym-*

PERCUSSION ENSEMBLE 2001 CALL FOR TAPES

PURPOSE: The purpose of the Percussive Arts Society Percussion Ensemble—Call for Tapes is to encourage, promote and reward musical excellence in percussion ensemble performance and compositions by selecting the most qualified high school and college/university percussion ensembles to appear at PASIC.

AWARDS: Three percussion ensembles will be invited to perform at PASIC 2001 (November 14–17) in Nashville, Tennessee. Each ensemble will be featured in a showcase concert (no less than 45 minutes in length) on separate days of the convention.

ELIGIBILITY: Ensemble Directors and/or Professional Soloists are not allowed to participate as players on the tape. All ensemble members (excluding non-percussionists, e.g. pianists) must be members of PAS and currently enrolled in school. This will be verified when application materials are received. Ensembles which have been chosen to perform at PASIC may not apply again for three years (resting out two PASICs).

PROCEDURES: 1. Send three (3) identical non-edited tapes (cassette only) to PAS, 701 NW Ferris Ave., Lawton, OK 73507-5442. Tapes should demonstrate literature that you feel is appropriate and not exceed 30 minutes in length. Tapes should include only works that have been performed by the ensemble since January 2000. Include program copy for verification. All compositions and/or movements of music must be performed in their entirety. Tapes become the property of PAS and will not be returned. Scores (three identical copies) may be included (optional) to assist the evaluation process. It is the director's responsibility to obtain permission from the publisher(s) for all photocopies of scores. Original scores can be returned only if a prepaid mailer is included. 2. The tapes and scores (optional) will be numbered to ensure anonymity. The tapes will then be evaluated by a panel of judges. 3. Invited groups are expected to assume all financial commitments (room, board, travel), organizational responsibilities and to furnish their own equipment. One piano will be provided (if requested) as well as an adequate number of music stands and chairs. PAS will provide an announcement microphone. 4. Ensembles will be notified of the results in June.

PERCUSSION ENSEMBLE 2001 CALL FOR TAPES

(form may not be photocopied)

CATEGORY: High school College/University

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ENSEMBLE DIRECTOR'S NAME _____

ADDRESS _____

CITY _____ COUNTRY _____

STATE/PROVINCE _____ ZIP/POSTAL CODE _____

TELEPHONE NUMBER *(include area code)* _____

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ON A SEPARATE PAGE LIST ENSEMBLE MEMBERS AND THEIR PAS MEMBERSHIP CODE NUMBERS.

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SIGNATURE OF ENSEMBLE DIRECTOR _____

Deadline is April 15, 2001. All materials (application fee, application form, student membership numbers, three cassette tapes, programs for verification, optional pre-paid return mailer, and optional scores) must be received by April 15, 2001.

phony. Exactly what should I use for the Holzklapper part? On the recording of this piece conducted by Leonard Bernstein with the Vienna Philharmonic it sounds like a large woodblock.

JOHN GIDDINGS
LONDON, ENGLAND

A. I am of the opinion that the instrument used should be a slapstick and have always used one in the performance of this piece. I will admit, however, that the fast rhythmic figure poses some difficulty. For this reason I have attached a knob or drawer pull on each side of the slapstick, thus making it possible to strike the two strips of wood together quickly, as demanded in the music. You might try this.

When I am asked a question such as yours, I realize that the actual translation and common practice may differ. Therefore, I asked some of my friends in symphonies in the States what they use for this part and received the following responses:

Philadelphia Orchestra: Alan Abel, who usually plays this part, lays two slapsticks (of similar sound), with springs, on a sturdy, well-padded tray table and plays the rhythm alternating slapsticks.

Cleveland Orchestra (Richard Weiner): slapstick

New York Philharmonic (Arnie Lang): slapstick

Perhaps the Vienna Philharmonic does use a kind of woodblock, as you mention, but I cannot explain this. It may be a tradition in that orchestra to do so.

Q. Can you enlighten me about the following Chinese instruments, which are described superficially in the parenthesis: Chuan Bo (Sichuan Opera Cymbal) and Nao Bo (Chinese small cymbal)?

LINDA SIEGEL
MILWAUKEE SYMPHONY

A. *Chuan Bo* (Sichuan Opera Cymbal) — The word *Chuan* is equivalent to *Sichuan*, which means “five rivers.” They are sometimes called Buddhist cymbals because the cup is very large relative to the size of the cymbal and resembles the bald head of a Buddhist monk. They are approximately 40 cm. in diameter, and the cup is about 25 cm. in diameter. The sound is very deep, loud, and rather clanging in nature.



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Chuan Bo (left) and Nao Bo (right)

Nao Bo (Chinese small cymbal) — *Nao Bo* is a small pair of cymbals usually used in the Peking Opera. It is bigger than the smallest Chinese cymbals, approximately 22 cm. in diameter. The cup size is about 10 cm. in diameter. They are rather thick and the sound is very loud and penetrating. Traditionally, they play rather rapid rhythms.

Please address inquiries about *Terms Used in Percussion* to Mike Rosen,

Oberlin Conservatory of Music, Oberlin, OH 44074, or e-mail them to michaelrosen@oberlin.net.

Michael Rosen is Professor of Percussion at Oberlin Conservatory of Music, where he teaches, conducts the Oberlin Percussion Group, and is director of the Oberlin Percussion Institute. He served as Principal Percussionist with the Milwaukee Symphony from 1966 to 1972 and has performed with the Cleveland Orchestra, the Metropolitan Opera Orchestra, the Concertgebouw Orchestra, and the Grand Teton Music Festival. Rosen has served on the PAS Board of Directors and is an Associate Editor of *Percussive Notes*.



PN

Desensitized Drumming

BY TERRY LASAPONARA

After a gig a few years back, I decided to go out for something to eat, so I headed for my favorite “after the gig” restaurant. While sitting at a red light, I saw flashing red lights heading directly toward me. I was unable to maneuver my car quickly enough, and the drunk driver fleeing from the flashing lights at 80 mph slammed into me.

One doesn’t remember much after being thrown from a car and landing in the middle of the road unconscious. But what I do remember, I will never forget.

Fortunately, a concussion, cuts and bruises, and torn muscles were the extent of the injuries I sustained that night. In the physical realm, I was quite lucky. It could have been much worse. However, the trauma of this experience left me emotionally scarred. Fears—especially the fear of driving a car again—seemed overwhelming.

Months later, I was still having band members drive me to gigs and then home again at the end of the night. Although people were very understanding of my anxiety at first, after a time they began to question it. I knew the situation was out of control and that I had to do something about it.

A friend finally convinced me to consult a therapist he knew of who practiced a technique called “desensitization therapy.” Since I was emotionally wrecked at the time, I wasn’t too keen on this idea. But I was so desperately in need of help that I made an appointment.

When the day of the appointment arrived, I was very nervous and skeptical about what this therapist could do for me. But, I began to feel more at ease and trusting as we began talking about the problems stemming from my accident.

This therapist taught me an exercise in which I would lie flat on my back, totally relaxing my body and mind, and count backwards from fifty to zero. I would progressively relax each individual body part while counting, beginning with my feet and working my way up to my head. I felt myself sinking gradually into a more tranquil state.

He then had me visualize and reenact the accident in my mind—step by horrible step. With my mind and body totally relaxed, I was desensitized to the fear the memory was creating. As a result of the exercise, I was

no longer afraid of driving. Before long, not only was I not fearful of driving, but I also felt a much greater sense of control over my life. Control is a key word in the larger scheme of things, and in drumming as well.

Some time later, I began having some difficulty with tricky licks and fills in the material my group was doing, and I became apprehensive as these parts approached. I exerted so much effort to play them correctly that the fills were terrible. Even more frustrating were the time signatures, which were 3/4 and 6/8. Refusing to let this fear conquer me, I decided to try the desensitization exercise for my drumming.

Late at night, in my home, I used the body and mind relaxation as my therapist had taught me—except this time the situation I visualized was not the car accident. Instead, I imagined myself on stage, playing this material. When the fills came, I slowed the song down in my mind and played the part with high precision. Next, I would mentally speed the song up and continue playing the parts repeatedly until I played them smoothly and flawlessly, up to tempo, without anxiety or tightness.

What a difference it was to play the gig after repeating this visualizing technique at home three or four nights in a row!

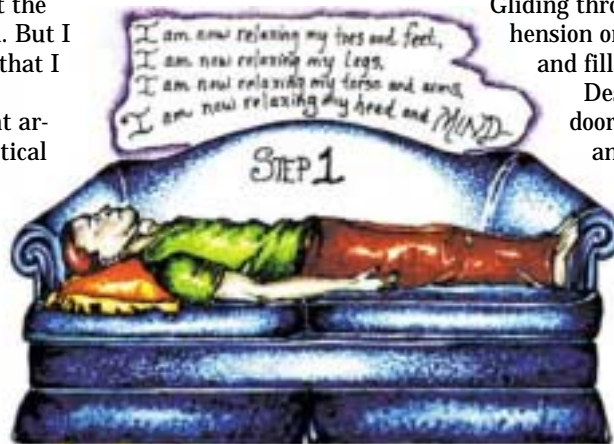
Gliding through the rough parts without apprehension or tightness, I realized that the licks and fills finally sounded superb!

Desensitization therapy has opened doors for me in many aspects of my life, and expanding the technique has greatly enhanced my drumming. I now use it consistently to practice Paradiddles, Single-Stroke Rolls (which have become very quick and smooth), and Ratamacues. My Ratamacues have never sounded cleaner!

It’s important to remember that drumming is a total state of mind, not just arm and leg motion. Try, as I did, to relax yourself and imagine playing your gig flawlessly. The results may very well surprise you.

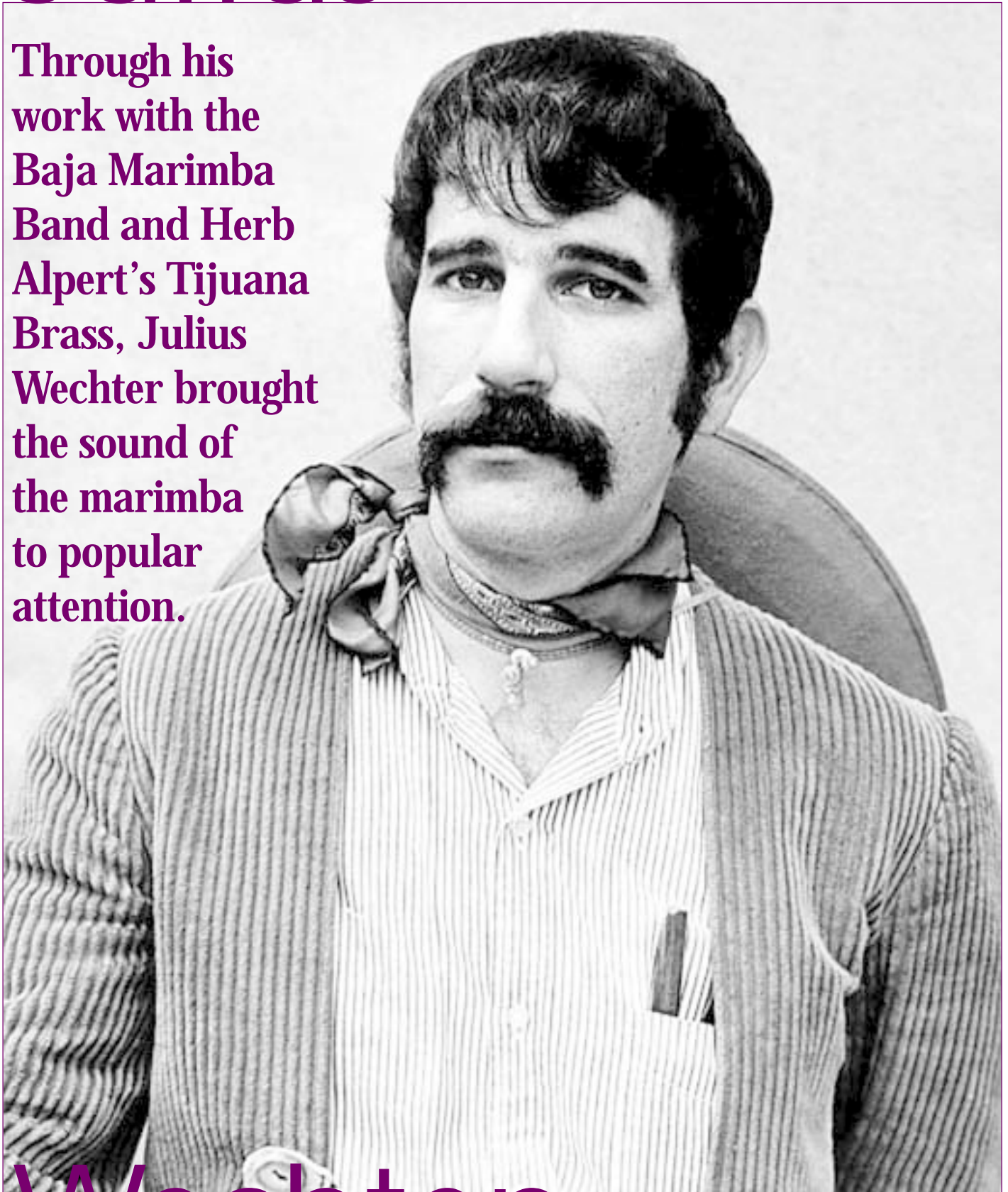
Terry Lasaponara is the band director at Lakeshore Elementary School in Greece, New York, and is currently finishing his master’s degree in Music Education at the Eastman School of Music in Rochester, New York, where he studies with John Beck.

PN



Julius

Through his work with the Baja Marimba Band and Herb Alpert's Tijuana Brass, Julius Wechter brought the sound of the marimba to popular attention.



Wechter

BY LAURENCE D. KAPTAIN

The first time I remember hearing a marimba was on the 1962 hit song "The Lonely Bull" by Herb Alpert and the Tijuana Brass. The sound of the instrument was so pure and evocative that it has stayed with me my entire life.

Within two years, a sister group appeared on Alpert's A&M Records label called the Baja Marimba Band. Even at a young age, I recognized the wonderful tone and aesthetic allure of the instrument I have grown to love. Julius Wechter was the (usually non-credited) marimbist/percussionist on all of the Tijuana Brass recordings and was leader of the Baja Marimba Band.

I soon found his picture in the Deagan catalog as an endorser and pinned it up on my wall. Wechter became such an inspiration and hero to me that I often rode my bike over a busy interstate highway to search for new Wechter releases at the local record store. Due to Wechter's recordings, the marimba was heard everywhere for a brief period of time in the United States.

When thinking of pioneers in the field of marimba performance, names such as Clair Musser, Keiko Abe, and Leigh Stevens come to mind. Outside of the percussion world, there seems to be minimal public visibility for concert keyboard percussion. Marimbists lament the fact that the general public usually does not even recognize the instrument by its sight or sound. This was an entirely different story during a magical time in the 1960s and 1970s when Julius Wechter formed the Baja Marimba Band.

Julius Wechter passed away over a year ago, and it seems paradoxical that few of today's marimba players and percussionists know his name or are aware of his legacy. On the other hand, the general public came to know the look and sound of the marimba through this man who had over eight appearances on Johnny Carson's *The Tonight Show* and numerous recordings. He also held a regular place on the *Billboard* magazine charts, with the number of recordings sold exceeding 100 million copies.

A SECOND GOLDEN AGE OF KEYBOARD PERCUSSION RECORDINGS

Just as the earliest years of the recording industry favored the xylophone,¹ the introduction of High Fidelity recordings in the 1950s brought about a plethora of releases featuring keyboard percussion instruments

and percussion artists. In the 1950s and 1960s there were basically three geographic areas producing groups of percussionists that made numerous recordings. Here is a select list of some of the ensembles:

New York City

Harry Breuer
American Marimba Band (Sammy Herman,
Billy Dorn)
Enoch Light

Chicago

David Carroll
Dick Schory and his Percussion Pops
Orchestra

Los Angeles

Julius Wechter and the Baja Marimba Band
Enoch Light (Terry Snyder All-Stars)

Recordings by Schory's Percussion Pops Orchestra, such as *Music for Bang Baa-room and Harp* (RCA 1866, which peaked at No. 11 in 1959) and *Supercussion* (RCA 2613, 1963), also reached the *Billboard* charts. Enoch Light, with groups on both coasts, had a number-one hit in 1960 with *Persuasive Percussion* (reissued Varese Vintage VSD-5636, 1995). This album stayed on the charts for 124 weeks. Today, several of these recordings have been reissued on compact disc under the genre of "lounge music" or "bachelor pad music."

BIOGRAPHY

Julius Wechter was born in Chicago, on May 10, 1935. He started playing piano at the age of six and then went on to drums and keyboard percussion. At the age of eight, his family moved to Hollywood, and at age fifteen he made a brief appearance in the film *Young Man With a Horn* starring Kirk Douglas and Lauren Bacall, directed by Michael Curtiz.²

Wechter attended North Hollywood High School, and as a mallet percussionist he gigged around Los Angeles, where he crossed musical paths with Herb Alpert, a young trumpeter from Hollywood's Fairfax High School. His association with Alpert would prove to be fruitful.

After high school, Wechter studied marimba with the renowned teacher Earl Hatch. He received an Associate Arts degree in Music at Los Angeles City College, where he studied theory and orchestration and was

mentored by the jazz band director, Bob McDonald.

In 1956, at the age of 21, he released a solo album titled *Linear Sketches* (Jazz: West LP-9), billed as the Julius Wechter Quartet. This was quite ambitious, as this label only issued twelve albums between 1954 and 1957, with a roster of such jazz luminaries as Zoot Sims, Jack Shelton, and Pepper Adams.³ In 1957, a musician named Martin Denny, who was based in Hawaii, called Earl Hatch for a recommendation for a keyboard percussionist.

"He was ready to turn [Denny] down because we had a one-and-a-half-year-old son and another on the way, he was working at Lockheed on an IBM machine, and we were both in school," recalls Wechter's wife, Cissy. "But when he hung up and I asked what the call was about, I insisted he call back and take the job.

"The initial contract was only for six weeks at \$175. It was quite a gamble to sell off all our belongings and hit the road, but it turned into an almost four-year job, and it

Select compositions by Julius Wechter, recorded by Herb Alpert and the Tijuana Brass

"Up Cherry Street"
"Spanish Flea" (lyrics by Cissy Wechter)
"Brasilia" (also recorded by the Baja Marimba Band)
"Bean bag" (with Alpert and Pisano)
"Blue Sunday"
"Shades of Blue"
"Panama"
"Warm" (lyrics by Cissy Wechter)
"Robbers and Cops"
"The Nicest Things Happen" (lyrics by Cissy Wechter)
"Coney Island" (lyrics by Cissy Wechter)

Select compositions by Julius Wechter recorded by the Baja Marimba Band

"Brasilia"
"Goin' Out the Side Door"
"Spanish Moss"
"Fowl Play"
"Up Cherry Street"

was the best possible career move. By the way, after the six weeks he had to take a pay cut to \$150. We literally lived out of a suitcase with two small children for the whole time, never living in any one place other than Hawaii for more than a month, traveling from Hawaii to New York to Los Angeles to Seattle, and so on—an amazing experience for two newlyweds.”

THE MARTIN DENNY YEARS

In the late 1950s, Martin Denny led a small band in Hawaii that incorporated many rare and unusual percussion instruments such as Balinese gongs, hand percussion instruments, bird calls, and animal sounds. (His music is presently making a comeback through reissues on compact disc recordings of what is often referred to as

“lounge music.”) Interviewer Steve Shaw described Wechter’s experiences in Denny’s band: “Wechter would play much more than vibes. At his disposal were gongs, bells, all kinds of Balinese instruments, chimes, woodblocks; that was part of the attraction, the stage looked like a warehouse.”⁴

Wechter took on this position with “gusto,” playing marimba, vibes, and xylophone, as well as other percussion instruments. He also became Denny’s arranger. The piece “Quiet Village” rose to No. 4 on the singles chart in 1957, and the album *Exotica* was No. 1 for five weeks in 1960. Wechter continued with Denny until 1961, when he returned to Los Angeles and entered the studio music scene. In the years to come he would record with many of the biggest names in popular music.

RETURN TO LOS ANGELES

Hearing that Wechter was back in town, Herb Alpert called his former collaborator and invited him to play marimba on recordings with a new group, the Tijuana Brass. His first assignment was to record a piece titled “The Lonely Bull” in Alpert’s garage. He received fifteen dollars for his work, and both the song and the album (of the same title) charted.

Wechter soon began not only playing on all Tijuana Brass recordings, but also writing original tunes and providing arrangements for the group. He would go on to play on all of the recordings as a non-credited musician, and he also toured Europe with Alpert’s group, during which time he played on a Muppets television special in the United Kingdom. The Tijuana Brass sold over 45 million albums, and at one time in 1966 had five albums in the *Cash Box* Top 100 survey and four in the top 30.

Recognizing Wechter’s substantial talents, Alpert suggested that he form an ensemble based on Mexican marimba bands, with two marimbas fronting the ensemble in place of the trumpets, which typically lead a mariachi band. Curry Tjader (jazz vibist Cal’s brother) played the other marimba in the original version of the Baja Marimba Band. The ensemble made many recordings and became quite visible through national touring. In a reincarnation of the Baja Marimba Band, Jules Greenberg held down the other marimba position.

THE BAJA MARIMBA BAND

In terms of musical material, many of the first albums the Baja Marimba Band released had the sound and flavor of Mexican folkloric and traditional musical genres. As time progressed, Wechter attempted to reach a broader audience by incorporating tunes that were steeped in American pop, Dixieland, and other styles of the day. Their concert appearances took on the air of a variety show, with comic skits and showmanship playing alongside the musical genius of the group’s leader.

Some called Herb Alpert’s Tijuana Brass “Ameriachi”⁵ because of the Americanization of a distinguished Mexican musical genre. A Mexican Mariachi band will typically employ two trumpets, three or four violins, vihuela (a type of guitar), and guitarron (a large lute-type instrument that functions as the bass of the ensemble). Alpert’s Tijuana Brass employed two trumpets, trombone, keyboard, guitar, bass, drums, marimba, and auxiliary percussion.



JULIUS WECHTER

Featured With The
MARTIN DENNY GROUP

Produced by Herb Alpert

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New York, N.Y.



Select Julius Wechter Domestic LP Discography, compiled by Neil Rudish

Baja Marimba Band: *Baja Marimba Band*
A&M SP-104

Produced by Herb Alpert and Jerry Moss
Arranged by Herb Alpert and Julius Wechter
Released 1964

Baja Marimba Band: *Baja Marimba Band Rides Again*

A&M SP-4109
Produced by Herb Alpert and Jerry Moss
Arranged by Herb Alpert and Julius Wechter
Released 1965

Baja Marimba Band: *For Animals Only*
A&M SP-4113

Produced by Herb Alpert and Jerry Moss
Arranged by Julius Wechter and Herb Alpert
Released 1965

Baja Marimba Band: *Watch Out!*

A&M SP-4118
Produced by Herb Alpert and Jerry Moss
Arranged by Julius Wechter and Herb Alpert
Released 1966

Baja Marimba Band: *Heads Up!*

A&M SP-4123
Produced by Herb Alpert and Jerry Moss
Arranged by Julius Wechter
Released 1967

Baja Marimba Band: *Fowl Play*

A&M SP-4136
Produced by Herb Alpert and Jerry Moss
Arranged by Julius Wechter
Released 1967

Baja Marimba Band: *Do You Know the Way to San Jose?*

A&M SP-4150
Produced by Allen Stanton (except "Yes Sir, That's My Baby" produced by Herb Alpert and Allen Stanton)

Arranged by Julius Wechter
Released 1968

Baja Marimba Band: *Those Were the Days*

A&M SP-4167
Produced by Allen Stanton
Arranged by Julius Wechter and Nick DeCaro
Released 1968

Baja Marimba Band: *Fresh Air*

A&M SP-4200
Produced by Allen Stanton
Arranged by Julius Wechter and Nick DeCaro
Released 1969

Baja Marimba Band: *Greatest Hits*

A&M SP-4248
Produced by Herb Alpert and Jerry Moss
Arranged by Julius Wechter and Herb Alpert
Released 1970

Baja Marimba Band: *As Time Goes By*

A&M SP-4298
Produced by Stephan Goldman
Arranged by Julius Wechter and Roger Kellaway
Released 1971

Baja Marimba Band: *Foursider*

A&M SP-3523
Compiled and edited by Clare Baren and Richard Burns
Released 1973

Baja Marimba Band: *The Baja Marimba Band's Back*

Bell 1124
Produced and arranged by Julius Wechter
Released 1973

Baja Marimba Band: *Naturally*

Applause APLP-1008
Produced and arranged by Julius Wechter and Bernie Fleischer
Released 1982

The Baja Marimbas Discography, compiled by Laurence Kaptain

The Baja Marimbas: *New Deal*

Bay Cities BCD-2001.
Produced by Bruce Kimmel
Executive Producers Alain Silver and Michael Rosen
Arranged by Julius Wechter and Jules Greenberg
Released 1990

Julius Wechter and the Baja Marimba Band: *I'll Marimba You*

Rondor Music International, Selection BMBPJ087
Project Coordinator Jay Carney
Released 1998 Limited Edition (not available commercially)

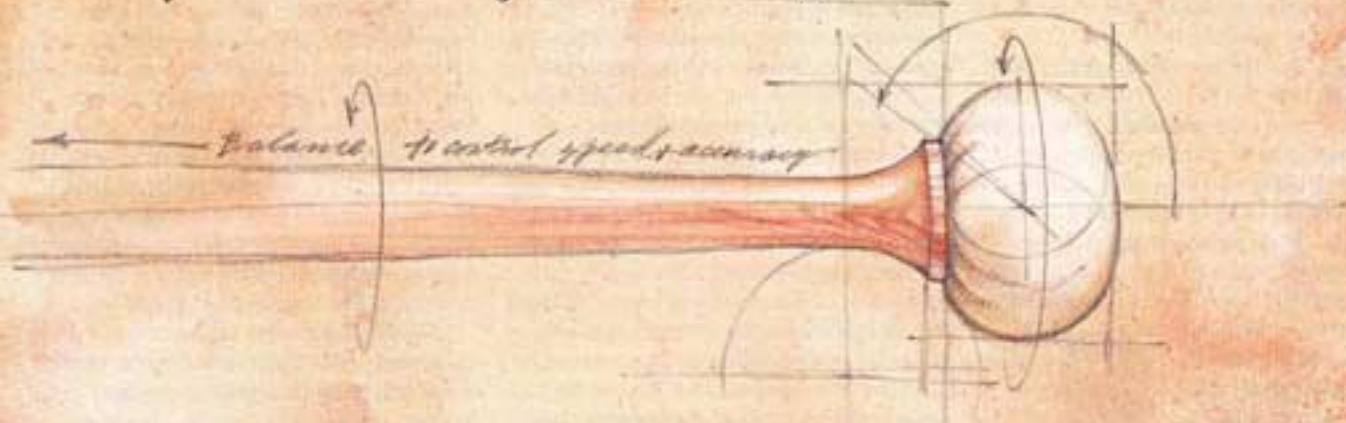
The popularity of the Baja Marimba Band was staggering. Ten of their albums made it to the Billboard magazine charts. Joel Whitburn's *Top Pop Albums 1955-96* lists ten charted Baja Marimba Band albums.

The band's last A&M album, *As Time Goes By* (SP 4298), didn't chart. Additionally, *Baja Marimba Band Is Back* on Bell Records (1973), *Naturally* (1982), or *New Deal* (1990) did not reach the charts. Two albums, *Watch Out!* and *Heads Up!*, remained on the charts for almost two years.

At the present time, the only compact disc recording available commercially is a special import from Japan: *Best of Baja Marimba Band* (Phantom).

Debut date	peak position	weeks charted	title
The Baja Marimba Band			
4-25-64	88	12	<i>Baja Marimba Band</i>
4-24-65	123	3	<i>Rides Again</i>
1-8-66	102	16	<i>For Animals Only</i>
11-19-66	54	43	<i>Watch Out!</i>
5-27-67	77	44	<i>Heads Up!</i>
Julius Wechter and the Baja Marimba Band			
1-20-68	168	9	<i>Fowl Play</i>
8-31-68	171	8	<i>Do You Know the Way to San Jose?</i>
3-8-69	117	10	<i>Those Were The Days</i>
10-18-69	176	3	<i>Fresh Air</i>
4-4-70	180	6	<i>Greatest Hits</i>

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The Baja Marimba Band shared some similarities with the Mexican Marimba Orchestra that is often heard throughout southern Mexico, most prominently in the state of Chiapas, as well as Mexico City. The Mexican Marimba Orchestra typically employs brass and reed instruments (the wind complement varies widely), seven marimbists on two instruments, bass, drums, and auxiliary percussion. Wechter's Baja Marimba Band employed two marimbists on two instruments, trumpet, trombone, reeds, two guitars, bass, and drums.

In 1990, Wechter released an album titled *New Deal* under the name The Baja Marimbistas. It was more jazz inflected than his other Baja Marimba Band offerings, employing an instrumentation of two marimbas, guitar, bass, drums, and percussion. This, Wechter's final album, featured his considerable talents along with studio artist Jules Greenberg.

"Julius was a complete musician and a great innovative composer, and a joy to work with and listen to," says Greenberg. "We worked on tunes together and separately. I was always most appreciative of the fact that he let me write, too."⁶ At the present time Greenberg is in his ninth season playing keyboard

percussion on *The Simpsons* television show for the Fox network.

"Many of the same musicians were on the Baja Marimba Band and Tijuana Brass recordings," Wechter recalled. "We used all the best studio musicians in town at the time, and changed personnel when we went out on the road. Herb did not play trumpet on the Baja Marimba Band albums except for his beautiful rendition of 'Las Mañanitas,' which he loved so much and he took for his own album as well."

Wechter's career as a recording artist spanned five decades, and his legacy lives on through albums that can be found with surprising frequency at used record stores and garage sales. Unfortunately, the only Baja Marimba Band compact disc recording available today is pressed in Japan and difficult to find in the United States.

Inspired by Wechter's success with the Baja Marimba Band, several groups imitated his use of the marimba. Most prominently, a group led by Leo Addeo made numerous recordings with a group called The Living Marimbas on RCA,⁷ and on the London label there was an ensemble called the Acapulco Marimbas.

In addition to his work with Tijuana Brass and Baja Marimba Band, Wechter was an active studio artist who appeared on recordings by the Righteous Brothers, Sonny and Cher, the Beach Boys, Frank Sinatra, Jan and Dean, The Ventures,⁸ and many of the "wall of sound" hits produced by Phil Spector.

Aside from recording, the Baja Marimba Band did a great deal of touring. Through the years, the band played as headliners on the state-fair circuit and opened shows for such artists as Jack Benny and Ella Fitzgerald.

"The public reception to the band was always warm, whether from a long-time fan or someone seeing them for the first time," remembers Wechter's son Jerry, who worked on the road crew for several of the band's tours. "The warmth, humor, the way the band and the guys in it made fun of themselves, and the casual atmosphere consistently, quickly, lulled the audience into a frame of mind where they wanted to be part of the whole scene. People always wanted to tell the guys in the band how much they liked their favorite parts of the show. And, of course, there was the music! It was a common reaction from people to be so surprised by the excellent musicianship."

Probably the group's highest honor was a command performance at the White House at the request of President Lyndon B. Johnson.

WECHTER AS COMPOSER

Perhaps Wechter's compositions remain the best-known part of his work. His first recordings with Denny and Alpert resulted in songs and albums that charted. Wechter wrote the Tijuana Brass's hit single "Spanish Flea," which became a standard recorded by over sixty artists. The song was used as a regular theme on *The Dating Game* television show, and it continues to be played on commercials, television shows, and movie soundtracks such as *Beverly Hills Cop II*. Some of Wechter's success as a composer was shared with his wife, Cissy, who contributed texts for many of his songs.

In an interview with Steve Shaw, Wechter addressed his dual career as writer and performer: "When Marty Denny found out that I could arrange, I became his arranger, and I think that I arranged thirteen albums for him, starting with *Forbidden Island*... I picked up on what he liked right away...and he trusted me implicitly."⁹

CONCLUSION

An interesting aside to Wechter's career is that he achieved his extremely high level of success and visibility living with the effects of Tourette Syndrome.¹⁰ Although he was diagnosed at the age of six, it wasn't until he was in his forties that medical advances were developed for treatment. He was featured in a documentary about this condition



called *The Sudden Intruder* and was Vice President of the Tourette's Syndrome Association of Southern California. He even worked as a volunteer on the telephone hotline of that society.

In the 1980s, Wechter wrote special musical material for TV shows and scored the Disney feature film *Midnight Madness*. He also collaborated with his lyricist wife, Cissy, on the musical comedy *Growing Pains*, which was produced at the Westwood Playhouse. In the 1990s, he pursued and received a Masters Degree in psychology and worked as a therapist intern. Even as Wechter battled lung cancer in the final months of his life, he found time to see his patients as he was preparing to take the California State Examination for counseling certification.

Wechter was a dynamic and positive individual who clearly affected those who were fortunate enough to know him. Despite all of his touring and public recognition, he always remained a dedicated father and husband. Percussionists who worked with him closely speak with enthusiasm of his musical skills as well as his human qualities.

"Julius was one of the best marimba players I have ever witnessed," says Curry Tjader. "He could really make it sing; his music abilities were beyond reproach. The Baja Marimba Band era was one of the greatest times of my life. I truly loved that man." Jules Greenberg says, "Julius was one of the most intelligent, loving, talented friends I had in my life."

On Sunday, February 1, 1999, the night that Wechter passed away, his hit song "Spanish Flea" was heard on that evening's episode of *The Simpsons*, as was the mallet playing of his collaborator and friend Jules Greenberg.

Julius Wechter is survived by his wife Cissy, sons David and Jerry, and grandsons Max, Zach, and Daniel.

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(continued on page 62)

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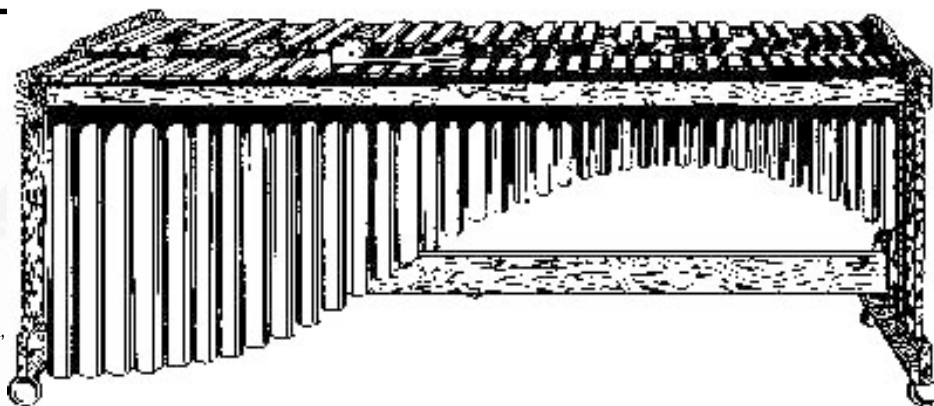
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Baja Marimba Band singles (45 rpm), compiled by Steve Sidoruk

LABEL	NUMBER	SIDE	SONG TITLE	TIME	NOTES
Almo Int'l	201	1	"Comin' In The Back Door"	2:14	
Almo Int'l	201	2	"December's Child"	2:07	
Almo Int'l	203	1	"Moonglow/Picnic Theme"	2:12	
Almo Int'l	203	2	"Acapulco 1922"	2:07	
Almo Int'l	206	1	"Wincle Lamoyan Coan" (A KSFO Fan)	2:10	non-album track
Almo Int'l	206	2	"Pedro's Porch, Part II"	2:44	
Almo Int'l	207	1	"Woody Woodpecker Song"		
Almo Int'l	207	2	"Up Cherry Street"		
Almo Int'l	211	1	"Baja Ska"	2:03	non-album track
Almo Int'l	211	2	"Samba De Orpheu"	2:55	
Almo Int'l	216	1	"Juarez"		
Almo Int'l	216	2	"Guacamole"		
Almo Int'l	218	1	"Brasilia"	2:36	
Almo Int'l	218	2	"Goin' Out The Side Door"	2:33	
Almo Int'l	228	1	"For Animals Only"	2:20	
Almo Int'l	228	2	"Yellow Bird"	2:50	
Almo Int'l	231	1	"How Much Is That Doggie In the Window"	1:55	
Almo Int'l	231	2	"Puff the Magic Dragon"	2:28	
A&M	803	1	"Yours"	2:45	
A&M	803	2	"Last of the Red Hot Llamas"	2:40	
A&M	816	1	"Portuguese Washerwoman"	1:54	
A&M	816	2	"Telephone Song"	2:05	
A&M	824	1	"Ghost Riders In The Sky"	3:00	
A&M	824	2	"Sabor A Mi"	2:52	
A&M	833	1	"The Cry of the Wild Goose"	2:05	
A&M	833	2	"Spanish Moss"	3:16	
A&M	843	1	"Georgy Girl"	2:32	
A&M	843	2	"¡Cabeza Arriba!" ("Heads Up!")	2:33	
A&M	862	1	"Along Comes Mary"	2:15	Picture sleeve
A&M	862	2	"The Wall Street Rag"	1:52	Picture sleeve/Frank Devito vocal/ non-album track
A&M	892	1	"Fowl Play"	2:07	
A&M	892	2	"Sounds Of Silence"	2:45	
A&M	913	1	"Sunday Mornin'"	2:40	
A&M	913	2	"Fiddler On The Roof"	1:49	
A&M	937	1	"Yes Sir, That's My Baby"	2:09	Picture sleeve
A&M	937	2	"Brasilia" (New Uptempo Version)	1:43	Picture sleeve/non-album track
A&M	975	1	"I Say A Little Prayer"	2:28	
A&M	975	2	"Do You Know the Way to San Jose?"	2:30	
A&M	1005	1	"Flyin' High"		
A&M	1005	2	"Les Bicyclettes De Belsize"		
A&M	1047	1	"Peru '68"		
A&M	1047	2	"Big Red"		
A&M	1078	1	"I Don't Want to Walk Without You"	2:45	Julius Wechter, vocal
A&M	1078	2	"I'll Marimba You"	2:11	
A&M	1126	1	"Fresh Air"		
A&M	1126	2	"Wave"		
A&M	1136	1	"Can You Dig It?" Part I	2:45	Promo/non-album track
A&M	1136	2	"Can You Dig It?" Part II	2:40	Promo/non-album track
A&M	1186-S	1	"Picasso Summer"	2:57	Promo/non-album track
A&M	1186-S	2	"Samba Nueva"	1:59	Promo
A&M	1281-S	1	"As Time Goes By"	3:18	
A&M	1281-S	2	"Spanish Flea"	2:20	
A&M	8514	1	"Comin' In The Back Door"		Reissue
A&M	8514	2	"Moonglow/Picnic Theme"		Reissue
A&M	8515	1	"Ghost Riders In The Sky"		Reissue
A&M	8515	2	"Georgy Girl"		Reissue
A&M	AM8516	1	"Along Comes Mary"	2:15	Reissue (Canada)
A&M	AM8516	2	"Yes Sir, That's My Baby"	2:09	Reissue (Canada)
A&M	8517	1	"Do You Know the Way to San Jose?"		Reissue

LABEL	NUMBER	SIDE	SONG TITLE	TIME	NOTES
A&M	8517	2	"Fiddler On The Roof"		Reissue
A&M	8518	1	"The Cry Of the Wild Goose"		Reissue
A&M	8518	2	"Portuguese Washerwoman"		Reissue
BELL	45339	1	"Theme From Deep Throat"	2:44	Promo/Stereo
BELL	45339	2	"Theme From Deep Throat"	2:44	Promo/Mono
BELL	45339	1	"Theme From Deep Throat"	2:44	
BELL	45339	2	"Do You Want to Dance?"	2:25	
BELL	45376	1	"Anytime Of The Year" ("Bashana Haba'Ah")	2:32	Promo/Stereo
BELL	45376	2	"Anytime Of The Year" ("Bashana Haba'Ah")	2:32	Promo/Mono
BJ	(no #)	1	"Abondonado"	3:08	Matrix # BJ121031
BJ	(no #)	2	"Shout" ("Hafanana")	3:40	Matrix # BJ51035

Baja Marimba Band on Select Compilation CDs

Single tunes by the Baja Marimba Band can be found on various "lounge music" compilations.
 "Georgy Girl," *Bachelor Pad Pleasures* (Polygram/Chronicles, 1996).
 "Cast Your Fate to the Wind," *Lounge Music Goes Latin* (Polygram/Chronicles, 1996).
 "Riders in the Sky," *More Instrumental Gems of the 50s* (Collectors Choice Music, 1995).

Select Martin Denny re-releases on CD (most with Julius Wechter as percussionist)

"Afro-desia" (Scamp 9702)
 "Exotica I & II" (Scamp 9712)
 "Forbidden Island"/"Primitiva" (Scamp 9713)
 "Quiet Village"/"The Enchanted Sea" (Scamp 9714)
 "Hypnotique"/"Exotica III" (Scamp 9715)
Exotica '90, (Japanese CD) TOCP 6160 (1990)
Paradise, Pair Records PCD-2-1267 (1990)
Exotica: The Best of Martin Denny (Rhino Records R4-70774, 1990)
Greatest Hits (Curb Records D2-77685, 1994)

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Vale, V. and Andrea Juno. 1993. *Incredibly Strange Music*, vol. 2. San Francisco: RE/Search Publications.

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The author would like to thank the following individuals who very graciously supplied information and/or materials for this article: The family of Julius Wechter (Cissy Wechter and sons David and Jerry),

Curry Tjader, Jules Greenberg, Dr. David Vincent, Dana Countryman, Neil Rudish, James Brent, Brad Bigelow, Steve Shaw, and Steve Sidoruk. Dr. William Everett provided editorial assistance.

ENDNOTES

1. Cahn.
2. Julius Wechter can be seen in a brief part of the movie where he is playing drumsticks on a suitcase under a bridge. Cissy Wechter, personal correspondence.
3. Callahan.
4. Shaw, 36.
5. Knopper.
6. Wechter, Jerry.
7. *The author's favorite album in this series is Living Marimbas Plus Voices: Songs Made Famous by Johnny Cash (RCA CAS-2374, 1970)*
8. On various Internet chat sessions in the 1990s, members of the Ventures often mentioned Julius Wechter with great reverence, crediting him with helping the group develop special musical effects that advanced them creatively and helped them achieve wide popularity.
9. Rudish.
10. Seligman.

Laurence Kaptain is Assistant Provost in Academic Affairs and Professor of Percussion at the University of Missouri-Kansas City, where he leads the Mexican ethnic ensemble Marimba Yajalón. He was also the drummer for the Americana Brass, a Tijuana Brass knock-off group that played at the YWCA in Elgin, Illinois in 1967, and posed no threat to the popularity of Herb Alpert's group or A&M Records.

PN



The Baja Marimbas (c. 1990), Julius Wechter and Jules Greenberg (2nd and 3rd left to right)

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

KEYBOARD PERCUSSION

Concertpiece for Marimba and Orchestra

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"Concertpiece for Marimba and Orchestra" is a *tour de force* for the instrument. The work is divided into three movements (Vivo, Adagio, Brillante) and is scored for 4 1/3-octave marimba, strings, winds, and harp. When you purchase the piece, the solo marimba part and the piano reduction are included.

The first movement employs two-mallet technique, and the composer focuses compositionally on the semitone interval. The orchestra and the marimba alternate between unison and imitative melodic passages throughout. The first movement contains a challenging cadenza for the marimbist to display virtuosity and musical sensitivity. The second movement is in a triple meter and employs four-mallet chorale technique. The third movement utilizes two-mallet and four-mallet technique and is remi-

niscient of George Hamilton Green's ragtime studies, with Baroque-like sequences and imitation scattered throughout.

"Concertpiece for Marimba and Orchestra" was composed in 1993 for Will Hudgins of the Boston Symphony Orchestra. Maurice Wright has added a splendid piece to the marimba repertoire for the advanced performer.

—Lisa Rogers

ETHNIC PERCUSSION

Advanced Theory of Tabla, Vol. 2
David R. Courtney, Ph.D.
\$35.95

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Advanced Theory of Tabla, Vol. 2 deals with the theoretical aspects of tabla and is quite comprehensive. There are 230 pages of intensive study material providing an in-depth look at tabla, its music, its performance structure, various rhythmic cycles, improvisation, staging procedures, etc. Author David R. Courtney's first book, *Fundamentals of Tabla*, provides the basics for performing tabla, while *Advanced Theory of Tabla* provides the theoretical aspects so important to performing an instrument well.

Courtney believes that "the relationship between theory and practice is central to almost every human endeavor, including Indian music." To this end he has written an excellent book from which all aficionados of Indian music and tabla will certainly gain a wealth of knowledge.

—John Beck

Frame Drumming: Free Hand Style—The Basics II-IV

Peter Fagiola
\$14.95

Hal Leonard Corp.

Hand drummer Peter Fagiola explains the "nuts and bolts" of playing the frame drum in this 79-page book/CD package. "Free hand style" refers to how the frame drum is held—specifically, either between the knees or on a drum stand, thus



leaving both hands "free" to play the drum. This is in contrast with how frame drums are traditionally held, either with one hand or resting on one's knee.

Fagiola discusses sounds produced by the fingers and thumbs of both hands, and the rim/bass/closed sounds produced on the various areas of the drum. The numerous exercises feature staff notation and syllabic notation, which will assist those not familiar with traditional Western notation. The exercises include quarter, eighth, triplet, sixteenth note, and sixteenth-note triplet subdivisions. There are 11 short compositions in which the concepts are combined to create a song. The accompanying CD demonstrates each new concept.

Information about frame drums from different regions of the world and recommended supplementary studies are included at the end of the book. For students of hand drumming, this is a good introduction to the basic sounds and combinations of finger/thumb patterns that make up the frame drum vocabulary.

—Terry O'Mahoney

TIMPANI

18 Etudes Progressives VI
JeanePierre Drouet

\$16.95
Gerard Billaudot Editeur/
Theodore Presser Co.

This collection of 18 short solos or

etudes is written for two to four pedal timpani, plus accessory instruments such as cymbals, maracas, wood chimes, and tambourine. The studies explore performing with both two and four mallets, cross-rhythmic patterns between the hands, and one-hand rolls. Some passages employ singing or spoken syllables that serve as accompanying figures for melodic motives. The composer also uses pitch and glissandi changes that are both expressive and challenging. One of the solos requires the use of the fingers with rhythmic bursts being performed by running the fingers (5-4-3-2-1, etc.).

This collection is a terrific source for exploring the outer limits of timpani performance and composition. The solos will serve well for recital programs.

—George Frock

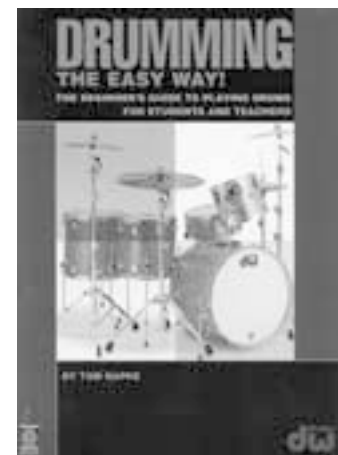
DRUMSET

Drumming the Easy Way! I-III
Tom Hapke
\$12.95

Hal Leonard Corp.

Don't let the title of this book fool you. This unique instructional text is not a superficial "do it the easy way" book. Hapke has created a very thorough beginning method that is centered on the drumset.

The book begins with the basics of technique and reading, but rather than focusing only on the



snare drum, students are immediately given exercises on the drumset as well. For example, after quarter notes are introduced on one sound surface, similar exercises are included for the drumset, using snare, bass drum and cymbals. This process is continued throughout the book as each new concept is introduced. Sixteenth notes are also applied to playing fills around the set. Rudiments such as the paradiddle and double-stroke roll are treated in a similar way—first on the snare drum and then applied to the drumset.

This would be a great book for the percussion teacher in a music store who is often teaching students who want to play drumset as soon as possible. This method will allow the quickest access to the drumset without neglecting important skills such as reading and rudiments.

—Tom Morgan

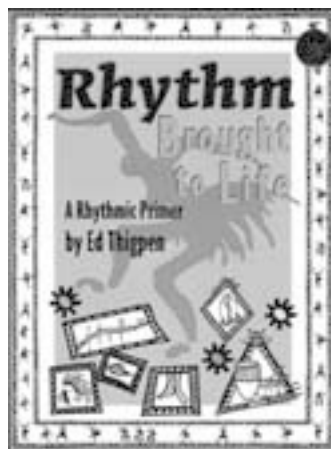
Rhythm Brought to Life: A Rhythmic Primer, Rev. Ed. I–IV
Ed Thigpen

\$12.95 Student's text

\$9.95 Supplementary teacher's manual

Warner Bros. Publications

The purpose of this rhythmic primer, first published in 1977 under the title *Rhythm Analysis and Basic Coordination*, was to give jazz great Ed Thigpen's drum students a "foolproof way to analyze, read and play any written rhythm." The revised edition has a similar goal but is aimed at an expanded audience that includes "all instrumentalists, vocalists, and music educators." An essential goal in Thigpen's approach to teaching rhythm is to bring the notated rhythm "to life" by incorporating both mind and



body in the process.

In his "method," for example, the student must be able to count aloud while using a foot tap or a step and employing a hand/arm motion that delineates the appropriate beat subdivisions. This ensures that in the execution of a rhythm, the student not only maintains an awareness of the pulse expressed by the foot tap, but can coordinate that basic pulse with the appropriate beat subdivision(s).

The handsomely-packaged publication features a 62-page text for the student and a 23-page supplementary teacher's manual. Both texts include instructional/guidance CDs. The method is devoted to rhythms that utilize duplet, triplet, and quadruplet subdivision of the beat. The text begins with the basics and systematically addresses rhythms with quarter, eighth, and sixteenth notes, eighth-note and sixteenth-note triplet patterns, exercises with dotted and tied notes, "alla breve," and "common" time, as well as 3/4, 6/8, 2/4, and 12/8 meters. Although the text could have been even more valuable with additional exercises, Thigpen's method is pedagogically sound.

—John R. Raush

A Student's Guide to the Drumset I–IV
Sandy Schaeffer
\$15.95

Iron Man Percussion Publications

Teaching today's drum students requires acquainting them with many different styles of music and equipping them with the technique required to express themselves. Sandy Schaeffer has put together a great manual that pulls together a lot of different styles and techniques (jazz, rock, swing, Motown grooves, bossa nova, samba, Afro-Cuban 6/8, linear drumming patterns, fills in different styles, and three-way coordination exercises) in one completely useful book. The book contains jazz comping/coordination exercises, musical jazz-waltz patterns, jazz fills, big band chart reading exercises, some great brush diagrams and fill ideas (something not seen in other books), and rock ostinato patterns. The samba is treated from a historical standpoint as Schaeffer delineates how the samba has been played differently from the 1960s to the 1970s. The melodic sticking and circular motion exercises are quite useful.

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It is amazing how succinct and to the point Schaeffer is with the material. There are enough examples of each concept to educate students without boring them to tears. It is clear that this book was borne of experience and a thorough knowledge of what drummers need to know to be able to handle themselves in a variety of musical situations. While much of the material in this book is not new, the way Schaeffer artfully assembled the essence of drumming knowledge is new and quite rare.

—Terry O'Mahoney

Mother's Milk

Red Hot Chili Peppers (transcription)

\$24.95

Hal Leonard Corp.

Thirteen songs from the Red Hot Chili Peppers' recording *Mother's Milk* are transcribed for rock ensemble (two guitars, bass, drums, and voice) in the latest installment of the Transcribed Scores series from Hal Leonard. Chad Smith's straightforward hard-rock style is completely notated (in score form). This text would enable aspiring drummers to capture every note that Smith played on the recording.

—Terry O'Mahoney

Progressive Independence: Rock II–III
Ron Spagnardi
\$14.95

Modern Drummer/Hal Leonard Corp.

Ron Spagnardi (the Editor of *Modern Drummer* magazine) has authored a book that covers many facets of rock timekeeping. He begins with very basic eighth-note patterns but moves quickly. Using one-bar groove exercises as the basis for the book, he provides the reader with up to 30 examples of each new concept of coordination (e.g., snare/bass combinations with hi-hat on the "ands" of the beat). Most of the exercises deal with eighth and sixteenth-note subdivisions, but the left hand is occasionally required to play sixteenth-note triplet figures. Quarter note and sixteenth-note ride patterns are covered in the latter part of the book. If you're looking for coordination exercises in the straight-eighth-note rock style, this would be a book to check out.

—Terry O'Mahoney

Californication

II–IV

Red Hot Chili Peppers (transcription)

\$24.95

Hal Leonard Corp.

This 184-page book features 15 tunes from the Red Hot Chili Pep-



pers' 1999 CD release, *Californication*, transcribed for voice, two guitars, bass, drums, and occasional percussion. The drum part features sixteenth-note bass-drum patterns, sixteenth-note triplet and thirty-second note fills, and some simple grooves. This book will give the intermediate reading drummer insight into Chad Smith's heavy drumming style.

—Terry O'Mahoney

The Sound of Brushes III-VI
Ed Thigpen
\$24.95

Warner Bros. Publications

One of the finest books on the playing of brushes just got better. Ed Thigpen, one of the undisputed masters of the brushes, has revised his classic book, adding two CDs, more detailed text, clearer diagrams, and new exercises. Those who are familiar with the original version of the book will be glad to see that the diagrams have been given a cleaner look. The student is encouraged to follow the arrows with hands or with brushes to get the basic motions down. This proven method works great.

The CD tracks contain verbal explanations of the different patterns along with demonstrations by Thigpen with a rhythm section. Sprinkled throughout are play-along sections for the student to work with. Thigpen's warm, encouraging demeanor makes you feel that you are sitting in his studio having a private lesson.

Not only is this possibly the best instruction method for brushes available today, but it also chronicles the brush techniques of an important brush virtuoso: Ed Thigpen. Students who diligently study the techniques in this book

will help ensure that brush playing does not become a lost art.

—Tom Morgan

The Big Band Drummer IV-V
Ron Spagnardi
\$12.95

Modern Drummer/Hal Leonard Corp.

Unlike the typical snare drum or marimba solo, the big band drum chart requires the drummer to read and improvise simultaneously. Often the young, inexperienced drummer is mystified as to how it is done. Ron Spagnardi's new book, *The Big Band Drummer*, takes the mystery out of chart reading.

The book starts with a brief discussion of the importance of playing good time, along with an explanation of the many different ways composers indicate time on drumset charts. The next chapter, "Phrasing: The Long and Short of It," discusses the importance of supporting the long and short notes from the band with appropriate sounds from the drumset. Long-note and short-note exercises are provided, followed by exercises with mixed long- and short-note phrasing.

The next part deals with section figures, which Spagnardi defines as "those rhythmic figures played by only one, or possibly two, sections of the band (saxes, trumpets, trombones)," which are generally more subtle in nature. Sixteen pages of one-measure exercises dealing with typical rhythmic patterns follow. The same exercises are repeated, now as ensemble figures—rhythms played by the entire ensemble. Two- and four-measure exercises then follow, written as both section passages and ensemble passages.

"Fillin' In the Gaps" provides a more detailed description of how to



play fills to set up common rhythmic figures. Exercises for all four "up-beats" as well as for "fills within the figure" (more complex ensemble figures) concludes this section. A few pages on "The Road Map," which explains common symbols and terms, leads into the final section, "Applying It All." Here, six sample charts are provided that combine all of the techniques previously discussed.

This is a very complete and well-organized book. If there is anything missing, it is a play-along CD. But even without a CD, this book supplies a logical approach to a very difficult skill.

—Tom Morgan

Drummer's Guide to Odd Meters IV-VI
Ed Roscetti
\$14.95

Hal Leonard Corp.

With *Drummer's Guide to Odd Meters*, Ed Roscetti has developed a unique system of learning odd rhythmic patterns and applying them to virtually any contemporary style on the drumset. The book is divided into seven chapters. Chapters one through five cover meters in 3, 5, 7, 9 and 11 respectively. Chapter six deals with "composite" meters, or larger meters (such as 10/8) made up of smaller meters. Chapter seven is called "Playing Through and Over the Barline; Changing-Meter Charts."

Each chapter begins with a rhythmic guide, or a set of typical rhythms in the meter being covered. These are performed on the accompanying CD. The student is instructed to play these rhythms repeatedly until they are internalized. This is done with a metronome and by using one rhythm as an ostinato while playing the others. Students are also encouraged to write out their own rhythmic guide on the blank score paper provided.

The next step is to apply these rhythms using the "Five Steps to Musicality." This process gradually transforms the selected odd-meter idea into an orchestrated groove based on that idea in whatever musical style is desired. This process is clearly illustrated in the book and the CD provides charts that function as musical examples and play-along tracks. Roscetti reveals how relatively simple ideas can be transformed into complex-sounding

grooves and solo ideas in odd meters.

By providing an open-ended system that inspires creativity on the part of the student, this book follows the approach of all great drum books. Rather than merely provide a set of beats to learn by rote, Roscetti has outlined a thinking system that will lead students to discover their own odd-meter ideas and apply them in a musical way.

—Tom Morgan

Rhythmic Perspectives V-VI
Gavin Harrison
\$24.95

Warner Bros. Publications

Gavin Harrison's first book, *Rhythmic Illusions*, was a great achievement in rhythmic exploration for the drumset, but contained VERY advanced concepts and material. His second book, *Rhythmic Perspectives*, is a bit easier to grasp. Make no mistake, however, this is a text for the advanced player who's looking for new sources of inspiration and technical challenges.



Harrison begins with exercises using odd groupings of sixteenth notes over an ostinato, employing a syllabic singing approach (similar to the approach used by tabla players). The book quickly escalates in difficulty when Harrison introduces polyrhythmic studies (e.g., 4/3, 5/3, 7/3). Much of what he is trying to impart to the reader is how to imply and use polyrhythms without losing the sense of the underlying meter (or, in plain terms, not getting lost). The exercises become more difficult when three (and ultimately four) limbs are implying different time signatures!

Rhythmic displacement is the next concept Harrison discusses,

and he shows how new grooves can be created by "restarting" a groove in the middle of the bar (you have to see it for this to make sense). He continues the displacement idea using "fragments" of a basic groove. Metric superimposition in a swing setting is Harrison's next topic (which is similar to some concepts Tony Williams utilized in his playing). He concludes with some "Master Exercises" that should keep people busy for a long time.

If you're feeling stale and need some new material to liven up your straight eighth-note grooves and fills, this is an excellent book with which to enhance your vocabulary. As Harrison states in the introduction, "I've always been interested in researching the possibilities of how far out I could go on the instrument." He's gone pretty far, but it's an interesting journey.

—Terry O'Mahoney

PERCUSSION ENSEMBLES

March of the Toys III-IV
Victor Herbert

Arranged by Murray Houllif

\$16.00

Kendor Music, Inc.

"March of the Toys" from *Babes in Toyland* has been arranged for a percussion ensemble of seven players. The melodic content is presented by a quartet of bells, xylophone, vibraphone, and marimba. Each of these four players also needs one other percussion instrument. The percussion textures for the other three players includes snare drum, bass drum/cymbals, and three tom-toms. Each of the keyboard parts can be performed with two mallets, but each includes double stops. The percussion techniques include single strokes, flams, drags, and rolls. Because of the familiar melodies, correct notes and balance are important and a challenge to young players. This ensemble should be fun for a young group, and audiences will love it!

—George Frock

Ukrainian Bell Carol III
Murray Houllif

\$12.00

Kendor Music, Inc.

This short (ca. 2 1/2 minute) percussion sextet should be especially welcomed by middle and high school

ensembles looking for repertoire for Christmas concerts. In addition to tom-tom and woodblock, the arrangement exploits predominantly metallic timbres provided by bells, chimes (or vibes), finger cymbals, triangle, sleighbells, tambourine, and suspended cymbals. Once again, Houllif's experience has served him well in crafting an effective score for a young ensemble.

—John R. Raush

Sporady and Caccia IV
Jan Corbett

\$25.00

HoneyRock

The title of this percussion quintet for a college-level marimbist, xylophonist, vibist, and two multi-percussionists is descriptive of several of its stylistic features, from the sporadic nature of the opening motives to the canon-like writing for mallet instruments. The effectiveness of the work owes as much to its visceral impact as to sound compositional techniques. The result is a work that should become a valuable addition to the advanced ensemble repertoire.

—John R. Raush

50-2 with Bells and Whistles V
John Bacon, Jr.

\$18.00

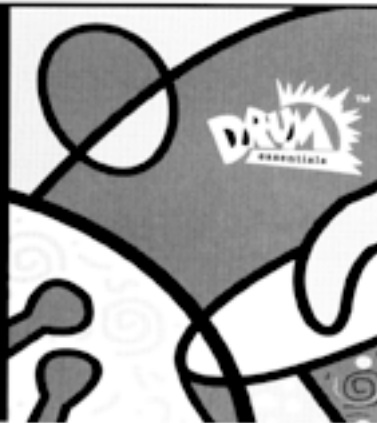
HoneyRock

This percussion duet utilizes a variety of percussion instruments. Player 1 employs a tar, foot bell (a cowbell attached to a bracket and played with a foot pedal), ankle bells (brass bells attached to the player's left ankle) and whistle. Player 2 employs a tambourine, foot block (a Jam Block attached to a bracket and played with a foot pedal), ankle shells (coconut shells attached to the player's left ankle) and whistle. In the preface, Bacon provides specific details regarding instrumentation as well as a notational legend. Bacon suggests that one player use a police whistle while the other player employ a samba whistle.

Bacon provides excellent and clear performance instructions; however, the performers should have prior experience with hand drumming in order to effectively perform the work. Several sections are designated for improvisation by both performers. A score and individual parts are included.

—Lisa Rogers

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ORCHESTRAL COLLECTIONS

Falstaff V

Giuseppe Verdi
Edited by Theresa Dimond
\$28.00

Touchdown Productions

This user-friendly edition of the percussion and timpani parts—plus a compilation score of both parts—to Verdi's opera "Falstaff" contains all the proper vocal cues, rehearsal numbers, filled in tacets and an excellent "Notes" section that clarifies many details. Editor Theresa Dimond created this edition as a result of her frustration with the ambiguity of the original parts. The easily read notation provides parts that are very readable and make playing this opera more comfortable.

—John Beck

Rigoletto V

Giuseppe Verdi
Edited by Theresa Dimond
\$37.00

Touchdown Productions

This publication organizes the timpani and percussion parts to Verdi's opera "Rigoletto" into three spiral-bound, performance-ready volumes—one devoted solely to the timpani part; another, notated in

score format that contains all percussion parts; and a third volume that combines percussion and timpani parts into one comprehensive timpani/percussion score. The parts have been edited with an eye toward aiding the orchestral percussionist in coping with a number of performance-related issues. For example, vocal cues have been replaced or augmented with instrumental cues; long tacets have been filled in, and mistakes in the parts have been corrected. In addition, helpful performance notes are provided, including suggestions for the division of parts.

Theresa Dimond and her colleagues are to be commended for pursuing a project devoted to literature in an area that has been largely neglected. The fruits of their labor can serve as a model for those interested in organizing similar performance editions of major orchestral repertoire.

—John R. Raush

Samson & Delilah V

Camille Saint-Saens
Edited by Theresa Dimond
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when and where to play, and learning how to work through a score. Touchdown Productions has developed a great way to address this problem by creating percussion scores and parts for famous operas. This set from "Samson & Delilah" includes a condensed percussion score and parts, each filled with instrumental and vocal cues. Some of the timpani notes have been changed from the original to produce better voicing of chords, but each is marked so that the original can be played if preferred by the conductor. The scores have been tested by the Los Angeles Opera percussion section. Any timpanist or percussionist hired to play "Samson & Delilah" would benefit from this edition of the timpani and percussion parts.

—George Frock

PERCUSSION RECORDINGS

Bobby Sanabria Big Band...Live and In Clave!

Bobby Sanabria

\$15.95

Arabesque Recordings

Drummer Bobby Sanabria brings his Afro-Cuban Big Band together for this live recording from the Birdland nightclub in New York City. The recording features six original tunes and three jazz standards (Matt Denis's "Angel Eyes," Charlie Parker's "Donna Lee" and Dizzy Gillespie's "Manteca") played in a modern Afro-Cuban jazz style. It's a powerhouse ensemble that carries on the tradition started by Mario Bauza and Dizzy Gillespie.

Sanabria starts the set with "The Opening," which is actually a series of invocations to the gods of the Yoruba tribe set to music. It sounds like the music associated with the Santeria religion of Cuba mixed with a bit of funk. Trumpeter

Michael Philip Mossman penned the second track, "Mosscode," a fusion of bebop harmonies and Afro-Cuban grooves, which ends with Sanabria's fine drum solo. "Angel Eyes" is given a smoldering bolero treatment before we hear a hard-driving funk/son montuno called "Nuyorican Son." "Olokun/Yemaya" is a burning 5/4 mambo that really pops. "Adios Mario," Sanabria's tribute to Mario Bauza, is the only swing tune on the album. The "Troubadours" is a bubbling Afro-Cuban 6/8 piece that features Sanabria on a brush solo (which sounds like a shekere solo!), "Donna Lee" is a straight-up mambo, while "Manteca" is accompanied by songo, mambo and bembe grooves. Candido Camero, the famous conga master, sits in for a special solo spot during "Manteca."

Sanabria sounds great as he provides the underpinning and fire that drives the horn section. If you want to check out the state of New York Afro-Cuban/Puerto Rican jazz, this is your chance.

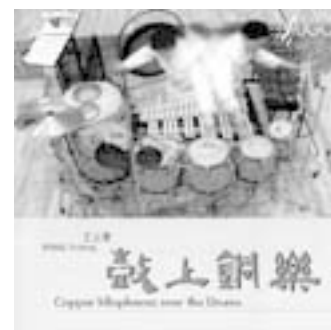
—Terry O'Mahoney

Copper Idiophones Over the Drums

Wang Yi-dong

\$15.95

Hugo Media Group, Inc.



This CD offers an opportunity to hear traditional Chinese percussion repertoire in new arrangements as well as current examples of original writing for percussion, which carries on a tradition of percussion music in China that extends back a thousand years. Wang Yi-dong, a member of the Chinese National Symphony Orchestra, is featured as a performer throughout the disc. He also contributes two arrangements and three original compositions to the eight selections on the CD, including the title track, "Copper Idiophones Over the Drums,"





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for solo percussion. The disc concludes with one western "classic," the "Toccata" by Carlos Chavez.

In several selections, Western and Eastern instruments are brought together with spectacular results (piano and Chinese toms in "Of Existence," Western keyboard instruments in "Music for Chinese Drums and Keyboard Percussion," parts of which are reminiscent of Miki's "Marimba Spiritual"). Mixing instruments from both cultures gives a fresh slant to the concluding track, a spirited performance of the Chavez work, in which Wang substitutes Chinese instruments for some of the instruments in the original score. This CD stands as proof that exciting and viable music can be created when unique elements from indigenous sources are combined with Western musical traditions.

—John R. Raush

Far More Drums

Robert Hohner Percussion Ensemble

\$15.95

Digital Music Products Inc. (DMP)

The eight percussion ensemble works featured on this recording emphasize different styles of drumming. The late Robert Hohner was the ensemble director for the recording, which includes "Ogoun Badagris" by Christopher Rouse (Haitian drumming), "Staves" arranged by the Robert Hohner Percussion Ensemble (percussionists employ sticks, poles, and body percussion), "Drummers of Dagbon" transcribed by Carla Becker (African drumming), "Lift-Off" by Russell Peck (trio utilizing three tuned sets of bass drums), "Ku-Ka-Ilimoku" by Christopher Rouse (Hawaiian drumming), "Ketiak" by Akira Nishimura (Balinese drumming), "Crates" arranged by the Robert Hohner Percussion Ensemble (improvised piece utilizing non-traditional instruments such as packing crates, chairs, music stands, etc.), and "Tsunami" by Seiichi Tanaka and arranged by Christopher Thomas (Taiko drumming).

Far More Drums sets a standard of performance excellence to which all percussion ensembles should aspire. The recording quality, ensemble balance and precision, and instrument selection is impeccable. Hohner's superb musicianship and

advancement of the art form will be sorely missed, yet kept alive through recordings such as *Far More Drums*.

—Lisa Rogers

Jan Järvillepp—Garbage Concerto

Singapore Symphony Orchestra
\$15.95

MMC Recordings

The Singapore Symphony Orchestra's rendition of "Garbage Concerto" features five members of the Kroumata Percussion Ensemble (Roger Bergström, Anders Holdar, Leif Karlsson, Anders Loguin, and John Silvmark) as soloists. Each of the three movements uses "instruments" most commonly found in the garbage. The first movement, "Dance of the Wind," features the soloists utilizing metal cans, glass jars, plastic bottles, hubcaps, a recycling box, and a paper bag. "The Rideau Canal 3 a.m." is a tranquil and serene second movement with the soloists employing glass bottles filled with different levels of water for different pitches. The bombastic third movement, "Rain Dance," utilizes metal cans, glass jars, plastic bottles, a recycling box, and a maraca made out of a metal can. This concerto was commissioned by the Ottawa Symphony Orchestra and premiered in 1996.



With the influence of "Stomp" on the percussion and dance worlds, it is only natural that a concerto incorporating ordinary, everyday objects as percussion instruments would exist. "Garbage Concerto" is a masterful work that will mesmerize the listener into a trance-like state. The superb performance by the Kroumata Percussion Ensemble and the Singapore Symphony Orchestra makes the garbage come to life. Bravo!

—Lisa Rogers

Marimba Dances

Ludwig Albert

\$15.95

Qualiton Import Ltd.

Ludwig Albert, a graduate of the Royal Conservatory of Music in Belgium, has recorded a compact disc featuring arrangements and transcriptions of "classical dances" for the marimba. Albert transcribed and/or arranged all the selections: "The Comedians Galop," "Requerdos de lla Alhambra," "Liebesfreud," "Air," "Sounds of bells," "Kaiser Walzer," "I'm certainly living a ragtime life," "Sabre dance," "Le Cygne," "Pizzicato polka," "Fur Elise reflections," "The ragtime dance," "Spanish dance 1," "Ik zag Cecilia komen," "The French Can-Can," and "Souvenir du Cirque Renz." Some of the selections are for solo marimba and others employ piano and/or percussion accompaniment. Other performers featured on the recording are Guy Remmerie (marimba, percussion), An Lemmens (marimba), Shinsuke Ishikara (marimba), and Annemie Wuyts (piano). Albert recorded this compact disc in a concert hall (Academiezaal Sint-Truiden) in Belgium on a Yamaha 5-octave marimba.

Albert's motivation for this CD was to increase awareness of the beautiful nuances available on a marimba in the context of familiar literature. He succeeds in giving the listener a view of the marimba's prowess as a lyrical instrument and diminishing its reputation as only a "novelty instrument."

—Lisa Rogers

Musica Sacra

Hans-Gunter Brodmann

\$15.95

CPO

Musica Sacra is an intriguing CD performed extremely well by Hans-Gunter Brodmann, who is the drumset teacher at the Nurnberg Conservatory and a founding member of Cabaza Percussion Quartet. The music performed on *Musica Sacra* was inspired by a trip to Tuscany. He was spellbound by the age-old listening experience offered by natural sound. Each composition blends into the other, offering the listener nearly an hour's worth of an imaginary film of abstract atmosphere filled with rhythm and sound. Sounds of nature are captured by cymbals, crotales, ma-

rimba, triangles, djembe, steel drums, drumset, gongs and nature sounds such as birds, crickets and hornets as well as tractors and the subway. Don't expect any jazz, rock or funk. This CD offers reflections of an experience by an individual.

—John Beck

Psalms 151; Psy; Triangel

Péter Eötvös

\$15.95

Grammofon AB BIS



The three compositions on this CD were written by Peter Eötvös for Zoltan Racz. "Psalm 151" (in memory of Frank Zappa) is for solo percussion; "Psy" is for marimba, flute and cello; and "Triangel" is a ten-movement composition for solo percussion and chamber ensemble.

Eötvös, born in Transylvania, is one of the best-known interpreters of 20th-century music. Zoltan Racz, born in Budapest, is well known as a soloist and founder of the Amadinda Percussion Group. The two have combined their efforts into producing an excellent CD that showcases the performers as well as the composer. Each composition offers a rewarding experience for the soloist and the listener. This is contemporary music at its best, performed by excellent musicians.

—John Beck

Response

Odd Borge Sagland

\$15.95

Grammofon AB BIS

On this CD, Norwegian percussionist Odd Borge Sagland gives excellent performances of "Tension-Relax" by Joan Guinjoan; "Dream of the Cherry Blossoms" by Keiko Abe; "Hedda Gabler — Intermezzo" by Harald Saeverud; "Two Movements for Marimba" by Toshimitsu Tanaka; and "Response" by Arne Nordheim.

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Sagland's artistry is displayed quite well on the two marimba compositions, "Dream of the Cherry Blossoms" and "Two Movements." Sagland gives them a performance filled with musicality, technical proficiency and interest. His percussion playing on "Tension-Relax" and "Response" is to be admired. Although I was unfamiliar with those pieces, they captured my interest completely. His own composition, "Hedda Gabler — Intermezzo" for marimba is well performed and musical. "Rondo amoroso," arranged for vibraphone by Sagland, is also well played.

—John Beck

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Percussive Arts Society 2001 Scholarships now available!

PAS announces the 2001 PAS/Sabian Larrie Londin Memorial Scholarship and the 2001 PAS/Remo, Inc. Fred Hoey Memorial Scholarship awards. Applicant must be a PAS member to apply for either scholarship and send PAS an application form (listed below), a three-minute standard 1/2" VHS videotape of the applicant's performance with applicant's name printed on the spine. (OPTIONAL: a simultaneously recorded high quality audio cassette tape of your performance may be included in addition to but not instead of the videotape); a 100- to 200-word essay explaining how the scholarship would be used (college, summer camp, special course, private teacher, etc.); and why you qualify (financial need is **not** a consideration); and one supporting letter of recommendation, verifying age and school attendance. All application materials must be in the Lawton, Oklahoma PAS office no later than March 15, 2001. Winners will be notified in May, 2001.

PAS/Sabian Larrie Londin Memorial Scholarship: For ages 18-24 (\$2,000 scholarship), the student must be enrolled in a school of music at an accredited college or university. For ages 17 and under (\$1,000 scholarship). Video should not exceed three minutes in length and should demonstrate the player's ability to play different drumset styles.

PAS/Remo, Inc. Fred Hoey Memorial Scholarship: One \$1000 scholarship will be awarded. Student must be an incoming college freshman during the 2001-2002 academic year enrolled in the School of Music at an accredited college or university. Video should not exceed three minutes in length and should demonstrate the player's ability to play at least two different percussion instruments.

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- Larrie Londin (ages 18-24) Larrie Londin (ages 17 and under)
 Fred Hoey (incoming college freshman)

Send form with materials to **PAS, 701 NW Ferris, Lawton, OK 73507-5442**

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 Remo, 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 still in 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 Chet Atkins, Jerry Reed, Glen Campbell and Elvis Presley, including Presley's last two concerts in 1977. Following these 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, Rebo 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 _____ magazine. His influence on percussionists continues with the PAS Larrie Londin Memorial Scholarship.



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The Chautauqua Circuit

BY JAMES A. STRAIN

Percussionists have always sought a wide variety of professional performance opportunities with which to promote their talents and unique instruments. During the early decades of the twentieth century, the “Chautauqua Circuit” provided just such an outlet for enterprising percussionists.

The Chautauqua Literary and Scientific Circle was organized in 1878 by John H. Vincent and Louis Miller, whose mission was to establish an educational outreach program in order to direct the reading habits of adults. These adults included both the best-educated population as well as those who, for any reason, had failed to receive a college education in early life but who desired to improve themselves.

Music was considered essential to the program and therefore provided many musicians the opportunity to travel and perform throughout the United States at various local Chautauqua gatherings. By 1922, more than 12,000 local communities convened annually during the summer months (usually in large tents) with a total attendance of 15 million. Xylophone and marimba soloists and ensembles became a regular feature of these circuits, as did “ladies” orchestras featuring female drummers.

The Chautauqua program apparently offered many rural listeners their first exposure to a variety of new acts, including xylophone players. A 1915 poster that advertised the coming Redpath Chautauqua season contains a prominent picture of a xylophone (or marimba) band, showing two instruments with four players standing behind them. Also pictured in the flyer are acrobats, tragediennes, snappy brass bands, and gentlemen orators.

A New York Tribune article from 1920, espousing the newfound popularity of the xylophone, states:

A coming instrument is the xylophone. People who five years ago went to the Chautauqua to see “What kind of a gosh derned animal



A 1911 postcard advertising the appearance of the Dunbar Singing Orchestra. Note the female drummer in the center with a snare and rope-tension bass drum.

that was” which the managers advertised so highly are now buying xylophone records by the thousands. Even the cub reporter now knows better than to begin the word with a Z, as was his custom formerly.

It is evident that xylophones and marimbas had caught the public’s fancy by 1915, and they were even more popular by 1920. The Chautauqua continued to provide performance opportunities well into the 1920s. According to George Lawrence Stone, “During the Chautauqua season there are many calls for lady xylophonists or marimba players. The vacancies are numerous and the lady drummers are scarce.” From this 1923 statement, one can see not only the attraction of the instrument but also the attraction of percussion instruments to female performers. It must be remembered that the Chautauqua program was based on the popular demand of the public along with guidance from the headquartered philosophy concerning what one should know in order to be considered “educated” and to “improve oneself.”

A typical performing troupe for the Chautauqua circuit was the Hipple Concert Company. Their appearance at the Redpath Chautauqua Lyceum Course, held at the Massena, Iowa Opera House during the 1924–25 season, lists the personnel as: Earl H. Hipple, Xylophone, Trombone, Saxophone, Drums and Traps; Mrs. Earl H. Hipple, Piano, Pianologues, Xylophone and Saxophone; Charles C. Skinner, Cornet and Saxophone; and Christ Knudson, Violin, Flute and Saxophone.

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A 1909 postcard advertising the appearance of Sarah Wathena Brown and the Chicago Boys Choir. Note what appears to be a set of Deagan songbells or marimbaphone in the upper right picture, as well as two tambourines held by the boys.

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James A. Strain is Assistant Professor of Percussion at Northern Michigan University and Timpanist in the Marquette Symphony Orchestra. He earned a B.M.E. degree from Arkansas State University, an M.M. degree from the College-Conservatory of Music of the University of Cincinnati, and a Doctorate in Percussion Performance and Literature from the Eastman School of Music. Strain is Co-Historian for PAS, serves on the PAS College Pedagogy and Marimba Committees, and is an Associate Editor for *Percussive Notes*. PN



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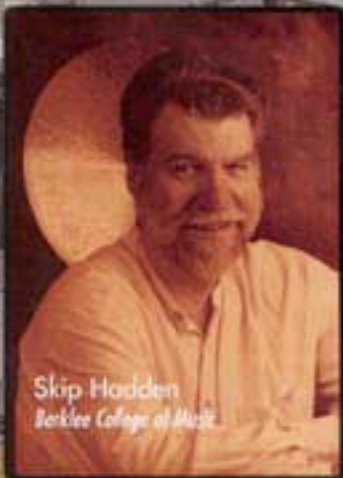
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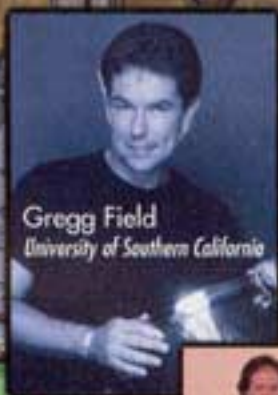
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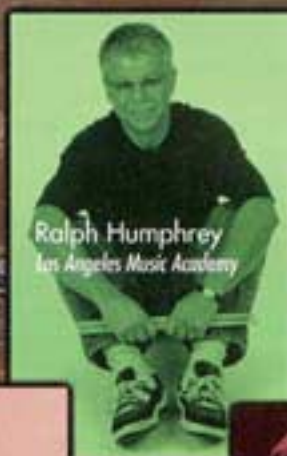
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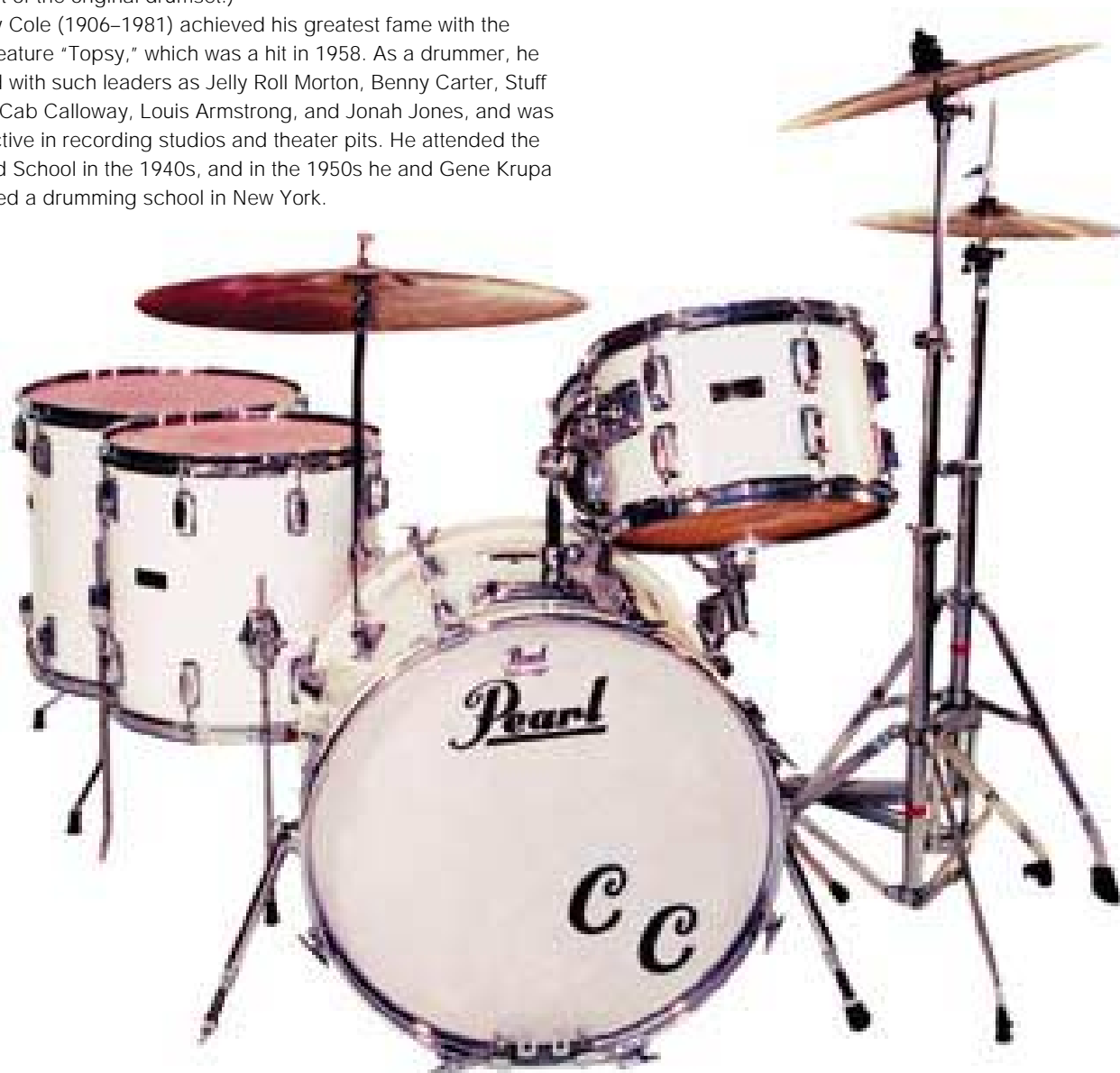
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The drumset that Cozy Cole performed on in the last years of his illustrious career is a fiberglass Pearl kit with a 16 x 20 bass drum, 8 x 12 rack tom, 14 x 14 and 16 x 16 floor toms, and a 5 x 14 metal-shell snare drum.

The bass drum pedal is a Camco, which was one of the original pedals that Al Duffy fitted with a piece of chain when he worked at Frank Ippolito's Professional Percussion Center in New York City, thereby inventing the chain-drive bass drum pedal. (Duffy was awarded a patent for his design, which he later sold to Drum Workshop.) The kit also includes a Pearl hi-hat pedal, a Rogers cymbal stand, and a snare drum stand and cymbal stand of unknown origin. (The Zildjian cymbals displayed with the kit were not part of the original drumset.)

Cozy Cole (1906–1981) achieved his greatest fame with the drum feature "Topsy," which was a hit in 1958. As a drummer, he worked with such leaders as Jelly Roll Morton, Benny Carter, Stuff Smith, Cab Calloway, Louis Armstrong, and Jonah Jones, and was also active in recording studios and theater pits. He attended the Juilliard School in the 1940s, and in the 1950s he and Gene Krupa operated a drumming school in New York.



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