Percussive Notes

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FROM THE PRESIDENT

Past, Present, and Future

BY JAMES CAMPBELL

Since this is my first message in 2002, I think it appropriate to review all that PAS has accomplished in the past year. I am pleased to report that 2001 was marked by significant accomplishments that now yield increased services for our membership. New developments in electronic services, infrastructure, grants, and in our physical plant have given us increased potential for growth. At a time when the world continues to face the challenges of unrest, it is comforting to note that nearly 5,600 of us turned out for PASIC 2001, the highest attendance ever for Nashville and the second best in our 41-year history.

Very recently, we completed a redesign of our Web site, www.pas.org. There, you will find information that is updated frequently, including press releases that now reach our members in a timely manner. Thanks to the generosity of PAS Past President Tom Siwe, you will also find that his invaluable reference works, *Percussion Solo Literature* and *Percussion Ensemble Literature* are now online. I would also like to announce the completion of a CD-ROM project that is an archive of the PAS publications *Percussionist* and *Percussive Notes Research Edition*. This should prove to be a handy desk reference as well as a must-have for every library.

This past summer PAS hired its first full-time Librarian/Curator, Otice Sircy, and added a full-time mail clerk/maintenance position with the hiring of Danny Mendonsa. These professionals have already added another dimension of service to our staff in Lawton. In addition to staffing, the PAS International Headquarters finished a new expansion of both the museum and office spaces, adding 1,800 square feet to the existing building. In July 2001, we cut the ribbon on the new museum wing and opened a new exhibit dedicated to the career of Vida Chenoweth. Recently, a self-guided audio tour of the museum has been developed and implemented by past PAS intern Brad Feeney. The additional workspace of the new full-service mailroom increases our ability to service PAS committees and chapters more efficiently.

I am pleased to report that in 2001 PAS returned over $75,000 directly to our members through grants, contest awards, and scholarships. We should all be proud of the connections between percussionists, students, and professionals that this type of funding helps make possible. Additional funding opportunities will be realized in 2002 with the implementation of the Zildjian Family Opportunity Fund.

As you all know, PAS just finished the first year working with a comprehensive blueprint for our future through the process of strategic planning. During the past twelve months, the entire Board of Directors along with the PAS Staff in Lawton formed task forces that have engaged in the process of defining and implementing specific actions to accomplish the twenty-six objectives articulated in the PAS Strategic Plan. These objectives serve broader goals that identify issues related to PASIC, Internationalization, Chapter Development, Museum/Library, Membership, Finance, Publications, Organizational Capacity, and Leadership Development, and their continued progress will be reported from time to time in this column.

The most effective strategic plans are those that continue to evolve with changes in the environment of the organization. The PAS Strategic Plan will serve as the platform for planning, evaluation, goal-setting, and agenda development for now and the next several years. I applaud the efforts of the board and staff in rolling up their sleeves to tackle this vital project. In the coming year, you will see continued growth and increased member services as a direct result of the teamwork of these PAS Task Forces.

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FROM THE PASIC HOST

PASIC 2002 Opportunities

BY SUSAN POWELL

As preparation continues for the return of PASIC to Columbus, there is much activity throughout the entire state of Ohio. With representation from all corners of the state, the host committee has been diligently reviewing the numerous proposals submitted for presentations such as clinics, master classes, showcase performances, workshops, and terrace concerts. We are now deep into the unenviable task of narrowing the field, with the goal in mind to bring you a PASIC that includes something for everyone.

There are, however, numerous additional opportunities for both individuals and groups to be a part of PASIC 2002, Further information can be found in this issue of *Percussive Notes*. Here are some of the highlights:

- Call for Proposals: New Music/Research Day. Deadline for submission of materials is March 1, 2002; see page 77.
- PAS Composition Contest. Deadline for submission of materials is April 12, 2002; see page 70.
- Call for Research Proposals. Deadline for submission of materials is March 1, 2002; see page 77.
- Percussion Ensemble Call for Tapes. Deadline for submission of materials is April 15, 2002; see page 20.
- Multiple Percussion Solo Contest. Deadline for submission of materials is May 1, 2002; see page 17.
- PASIC 2002 Scholarships. Deadline for submission of materials is June 15; see page 14.
- The PASIC 2002 Marching Festival is open to both high school and college drum lines for participation. Information regarding this festival can be found on the PAS Web site starting in May.

As PASIC 2002 draws closer, be sure to regularly browse the PAS Web site at www.pas.org. Here you will be able to remain current on subjects such as artists and clinicians slated to appear, the schedule of daily events, and important details regarding registration, travel, food, and lodging. Mark your calendars now for November 13–16, 2002, as this will be a PASIC not to be missed!

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INSIDE A MARIMBA COMPETITION

By Nancy Zeltsman

Why on earth would you want to devote months to learning a collection of predetermined pieces—some of which you might not even like—in preparation for subjecting yourself to enormous pressure and intense scrutiny?

On top of this, throw in the unknown. You're going to perform on an instrument you don't know. There may be little or no practice time available before you perform. You'll be in a foreign country where you don't speak the language. You have no idea what the food or accommodations will be like. You might have terrible jet-lag. You might feel very lonely, uncomfortable, scared, or nervous, yet you'll have to rise above it all and do your absolute best in order to have any chance of success.

Why bother? Because so many of us thrive on challenges. The chance to measure yourself against others is intriguing—especially people from all over the world. But, for most people there is a strange curiosity just to see if they can indeed stand up to the pressure.

Pressure, intensity, fear—the atmosphere at an international music competition is pretty freaky. But it's not just the contestants who feel it. The judges are nervous, too. Will the process be difficult? Will anyone stand out? Will the jury be fair? Will we argue?

These were some of the issues I wondered about when I was asked to be a judge at the International Marimba Competition, Belgium 2001, which was held August 12–18 in the Academiezaal in the town of Sint-Truiden, near Brussels. (A Percussion Festival was held August 17–19 in conjunction with the Marimba Competition.) Sixty-nine solo marimbists and eighteen marimba duos competed. The event's Artistic Director was Ludwig Albert (Belgium), who served as a judge and assembled the other seven jurors: François Glorieux (Belgium, President of the jury and composer of the set piece), Angel Frette (Argentina), Momoko Kamiya (Japan), Leo Ouderits (Belgium), Ney Rosauro (Brazil), Nebojsa Jovan Zivkovic (Germany), and me (Nancy Zeltsman, USA).

The sixty-nine soloists were first narrowed to a field of forty. Following the second round, we named fifteen semi-finalists, from which five finalists were chosen. Finally, three prizes were given: Hidemi Murase (first), Keiko Kotoku (second), and Mayumi Sekizawa (third).

In the duo competition, eighteen duos were narrowed to six semi-finalists, then two finalists, then one prize was awarded to the duo of Juan Martinez Cortes and Miguel Gonzalèz Zaragosa.

The process of judging this competition was fascinating and inspired me to examine this event with the broader aim of providing insights into competitions in order to help future competitors. My thanks to the jurors and candidates who contributed their impressions and experiences.

A COMPETITION'S SOUL

For several jury members, it was our first time judging an international competition. I had heard how competitions were run and winners decided, but I had no idea how this one would be run. As it unfolded, I was very impressed by the conscientiousness of my colleagues and the fairness with which the competition was administered.

Ludwig Albert assembled a diverse group of jurors including marimba specialists from different backgrounds, a few percussionist/composers, and a seasoned concert pianist/composer. We came from various parts of the world, with about one-third of the team from the host region. Ludwig often deferred to us to make general policy decisions, which ultimately strengthened our personality as a group.

We initially agreed on guidelines as to how we would approach a point system. After the first round, we considered whether or not to add the second-round points to the points candidates had accumulated in the first round; we unanimously agreed it would be fairest to only count fifty percent of those points in order to give the people with less points more chance to catch up. In the semi-final round, we agreed to start scoring from zero and to eliminate the high and low scores given to each candidate.

While starting from zero ostensibly erased scores from the first two rounds and gave all the candidates an equal footing, in all honesty, our recollections of previous performances

probably figured into our judging of the later rounds to some extent. Regarding the dismissal of the highest and lowest scores, this is a common practice to protect against any juror trying to unfairly advance or derail a candidate. We gathered to vote any time one of us took issue with any situation. In the final, we agreed not to give points, but to simply rank the five finalists from one to five. The finalists' numeric ranking was clear, and any juror who was disappointed refrained from trying to argue on any candidate's behalf. We absolutely adhered to the numbers.

I learned that a jury really is a team and, to some degree, the soul of a competition. In the end, I think there was no doubt in the mind of any juror that the Belgium winners perfectly reflected our taste as a group. It was a consensus; the winners were the personal favorites of some, but not all, of the jury members. I think this is something important for future competitors to recognize. If you enter a competition and *don't* win, take heart; you may not be the kind of player who is universally loved, but may still be very much loved by *some* people!

THE JURY'S PERSPECTIVE

"This was the first time I was part of a jury in a marimba competition," said Angel Frette. "I had no idea about the competitors' standard, and I was amazed to discover it was extremely high. I felt a great joy to know that so many young people love the marimba and are so eager to play it."

First-place winner Hidemi Murase

Ludwig Albert agreed, "This competition was of a very high level. It makes me happy that the final laureates showcased the instrument as I believe it needs to be played in order to give it a chance to develop in the next century and to be loved by a growing audience."

I asked my fellow jurors to reflect on what they were looking (i.e., listening) for, and what made certain performers stand out. Frette replied, "What made certain performers stand out was musicality, since, regarding other issues—technique, sound, appearance, etc.—it is very difficult for the jury to reach absolute agreement."

"Musicality" was the overriding response from the others as well. "I was hoping to find a good musician and listen to good music. That's basically it," said Momoko Kamiya. She elaborated that she was impressed by "someone who had some strong virtue in their music." It could have been a single, striking feature, or a combination of interesting attributes. She realized that those judgments were very subjective, and might well be features no other jurors would appreciate.

Ludwig Albert said that he was looking for "candidates who were capable of communicating musical sensations and those who, aside from their technical ability, could also convince me they were mature, honest musicians—or even surprise me by their choice of free pieces. I was looking forward to hearing players who were aware of the beautiful nuances available on the marimba and who gave a view of the marimba's prowess as a lyrical instrument."

"I asked myself, 'What actually matters?'" wrote Nebojsa Zivkovic. "Is it that which makes one feel, 'Wow, *this* was a performance!' or '*This* was an artist'? By this I am referring to the overall artistic charisma and general musical message an artist produces when performing. For me, this was a phenomenon I did not see at this competition so much, except in a very few cases. Of course, it is fascinating to see and hear all the incredible perfect runs and notes and secure strokes, but to bring something really personal and original in connection with the music one interprets—this is very rare and most important."

Momoko Kamiya and I joked during a break one day about how heartlessly we found ourselves marking someone down if they missed a few notes in a very difficult piece. It struck us funny because so much of the playing was at a technical level that would be difficult for the jurors to match ourselves. But those were the players for whom technique was the overriding feature of their playing. "Most of the current compositions are approaching the instrument in a percussive way that requires the players to have very advanced technique or even a related playing grip," said Albert. "Most of the young players are succeeding at it."

However, Albert is concerned that many young performers are seeking to become soloists only by showing their technique. Kamiya senses that some performers are "forgetting to think about the musical language, or to respect the score. I tried to check whether the person read the music carefully enough—whether they were not only playing correct notes, but also dynamics, expressions, etc. However, if someone was playing very well, lots of small things—playing some wrong notes, for example—could be forgotten very easily!"

I, too, found I took a different approach to scoring when someone intrigued me on a deeper level. I was charmed, in some cases, just by how someone took the stage, or their performance presence as they played. Like Momoko, I was happy to forgive a few wrong notes when the phrasing really delighted me. As a performer myself, I know how incredibly difficult it is to carve your way into real music-making during a short performance, especially in such a pressured situation. So, when someone could do that, that person's extreme poise stood out. I think that was a large determining factor in who became a semi-finalist and who didn't.

"I tried not to inflict my own taste on my judgment," says Kamiya. "I thought in this way I could be more fair to the

participants." Sometimes, she felt, "the person played great, but I personally hated his or her way of expressing music." She still gave good points in those cases. I did the same, if it was within reason of what I considered tasteful playing. Momoko continued, "The only thing I always said 'no' to was a bad sound, even if someone played very musically. But each jury member had different taste on sound as well as other things, so I found sometimes that my opinions were not reflected in the result."

JUDGING IS NOT A SCIENCE

I already mentioned that the results of the competition reflected a consensus of opinions from our particular set of judges. With a different panel of judges, the outcome might have been different.

Also, we are only human. Grading performance after performance is extremely demanding. At certain times, I'd face the next blank point sheet and feel my vision going cross-eyed, or I was so tired I wasn't sure I could lift the pencil any more. However, at several points when it was clear I wasn't the only juror who was feeling utterly saturated and in need of a break, suddenly there would be a player who not only got our attention, but who completely took our breath away! Something about the player's sound and approach had true freshness and clarity of intent.

Nebojsa Jovan Zivkovic

I think there probably is some luck involved in terms of when a candidate plays. Sometimes I worried that a reasonably good player might, unfairly, seem "pale" playing after someone who really "wowed" us. We certainly tried to remain fair at all times, but there was no doubt I felt fresher after a lunch break, relative to the way I felt after hearing many candidates in succession. Furthermore, my scoring was probably a little looser (that is, reflective of more emotional reactions) on the second day than the first day, when I was a bit cautious.

Scoring was difficult. "It was extremely exciting and difficult for me to try to remember the details and performances of all those competitors," says Zivkovic. I realized, not far into the process, that scoring comparatively would be almost impossible, especially in the first two rounds. The best I could do was keep some notes about my personal standards for different scoring levels, and try to adhere to them person by person. It felt like I was painting a picture with numbers of my reactions to each player's strengths and weaknesses.

The categories on which we scored in Belgium were:

- Overall level of playing a piece or pieces;
- Instrumental technical (including sonority and rhythmical articulation);
- Musical technical (including dynamics and "sentence structure");
- Interpretation (including analytical reproduction and sensitive impression);
- Performance presence.

As conscientious as I struggled to be with the points I gave, I know I probably wasn't absolutely consistent. We heard the sixty-nine solo candidates play the first round over two days, judging about ten hours a day! If it were possible for me to go back and re-evaluate candidate 4—who played at 10:30 in the morning on the first day—side-by-side with candidate 57, who perhaps played last out of fifteen in a row before our dinner break the next day (when we were utterly exhausted), I might tweak their scores relative to each other. But I did my best at the times those candidates played.

By the third (semi-final) round, with the introduction of a free piece into the requirements, the candidates had more flexibility in their repertoire choices than in the first two rounds. With fewer people involved, it was easier to judge comparatively, and I began to recognize the challenge of judging people who played repertoire of vastly different levels of difficulty.

The jury almost always followed scores as people played; however, sometimes the degree of difficulty can be deceptive unless you have personally played a piece. There were pieces I had played and knew very well that other jury members did not know, and vice versa. There were also a couple of jury members who might not have heard *any* of the repertoire before.

To some extent, the degree of difficulty was probably factored in through the jury members who knew a particular piece. To the extent it wasn't, I came to feel that it probably didn't matter. If someone could deliver a medium-level piece with fabulous artistry, and someone else couldn't deliver an extremely difficult one in a meaningful way, I feel the artistry should win out. However, there is a great deal to be gained by playing a technically difficult piece *if* it is played musically.

With eight jury members, a lot of these issues were probably evened out in the scoring. Still, it is not a science! I reflected hard on all this afterwards. In some cases, the difference between moving to the next round or not was a score as small as .7. Gold medals are decided at the Olympics by hundredths of seconds, but clocks are absolutely consistent. Our case was more like the figure skating scores, where it is a matter of subjective scoring.

SOME JUDGING DANGERS

Many people may wonder what happens when a jury member knows a candidate. I had a number of students in the competition and checked and rechecked how I should handle this.

Ludwig kept saying, “We’ll trust you.” My students’ presence sometimes challenged me. I confess that I found myself especially looking forward to their playing opportunity, but then, when it came to scoring, I really wrestled with myself about whether I was being fair. It was tremendously difficult to give a score to someone with whom you have a long relationship, whom you know a lot more about beyond what they might present in the performance, and for whom you might feel a lot of affection—compared to a total stranger. But I really searched my soul to be fair!

Momoko Kamiya confided to me that, having also faced that predicament a number of times, she wondered if she didn’t end up judging her students more critically than she judged complete strangers. She also pointed out that many of her students had traits she really liked—which made sense because she had taught them! And she realized, “Well, whether or not I influenced this trait, I *do* like it, so I’ll reward that.” I felt the same.

Ultimately, in spite of situations where we knew people, there was really no way for a jury member to “throw” the voting toward a student of theirs—not with eight people judging. So I think Ludwig made the right decision to let us all score everyone and not make a big deal of who our students were. I really don’t think it would have changed the outcome if we had done so.

What *could* have skewed the scoring a bit was if the jury had talked among themselves about the candidates. But we didn’t, and I’m very glad we didn’t. We talked *a lot* about the process during the competition, but very rarely—and only as we headed into the finals—were names of contestants mentioned. Still, most of us were quite guarded with our opinions. I think this was a critical factor in achieving a fair outcome.

DOS AND DON’TS

Most candidates performed their music by memory, but not all. As my students were preparing, they imagined that it might look bad to play with music. As someone who plays with music all the time, I knew it wouldn’t bother *me* if anyone did. And at the competition, I saw no negative reaction among my fellow jury members when someone did use music. So, unless a competition clearly states that memorization is required, playing with music may not bring any demerits, so do so if that makes you more comfortable.

Some candidates brought their own marimba bars. As a result, there were several breaks in the rhythm of the event while a semi-elaborate bar-changing ceremony took place. Often, the person who was about to play was involved in this. Especially for the shorter rounds, I wondered how much was really gained by players using their own bars. Was a slight bit of added comfort with their own bars worth the trade-off of the physical exertion of hauling them around and changing them, plus the emotional stress of seeing that all the logistics were handled smoothly? Could all that energy be better channeled into mental preparation to *play*, even if not on the ideal set of bars? But if it’s worth it to you, then I think it’s fine to bring your own bars.

> “It is fascinating to see and hear all the incredible perfect runs and notes and secure strokes, but to bring something really personal and original in connection with the music one interprets—this is very rare and most important.”
> Nebojsa Jovan Zivkovic

One thing more candidates could have done to present themselves better was to smile at the audience before and after they performed, to bow confidently, to move slowly and gracefully on stage, and to gratefully acknowledge applause afterwards. Many performers looked extremely shy, never smiled, and rushed on, around, and off stage. You may be scared to death when you are about to perform, but one of the best things you can do to get past it is to *act* like you aren’t—and it makes a good impression, too!

In a competition, you may feel a bit rushed by the people back-stage whose job it is to keep things moving along. But once you take the stage, *command it*; don’t rush. Chances are that the judges will appreciate an extra few moments to catch their breath, and you may benefit from their having a few extra moments to readjust their focus to you.

No matter what behind-the-scenes problems may exist and emotionally throw you at a competition, let it all go when you get on stage. I know the organizers in Belgium deeply regretted their miscalculation as to how long the second-round play would take. Their aim was never to compromise anyone’s performance, but it ran extremely overtime and late into the night. For many foreign candidates battling jet-lag, it was difficult to play their best. But some allowed their weariness and irritation to show on stage even before they began to play, which did not make a positive impression. Whether in a competition, audition, or a recital, seldom, if ever, will the details be exactly to your liking.

Playing with extremely hard mallets can really turn off the judges. One candidate’s mallet choice made us wince, gasp, and hold our ears. Personally, I felt he should have been stopped, but he wasn’t. We ran a real danger that he could have ruined an instrument for other candidates. Luckily, that didn’t happen. Nevertheless, it is difficult for jurors to score a candidate highly if they have their ears plugged throughout the performance.

Be careful what you wear. You want to make an impact, but marimba playing is physical, and you don’t want to impede that. In the second round, one young woman performed in a fancy dress with spaghetti straps. First, one strap gradually slid down her shoulder,

then the other. She managed to carry on amazingly well despite the distraction, and she made it to the semi-finals, but I would wager that's the last time she'll perform in that dress! It's funny now, looking back on it, but at the time, everyone felt absolutely horrible for her. (By the way, Janis Potter taught me a trick for getting spaghetti straps to stay in place; spray your shoulders with hair spray, and then the straps will stick to your skin!)

I want to touch on the issue of whether or not it's acceptable to enter a competition if you are not prepared to play all the music required for every round. Momoko Kamiya had been to one competition where someone who made the semi-finals retired, confessing that they were not prepared to continue. She said the news sent shock waves through the competitors. In that case, and as is frequently done, another semi-finalist was not advanced to take the place of the one who retired. The reason it was so upsetting was that it meant that someone who did prepare completely was denied a chance to continue.

In Belgium, a young candidate made it to the semi-finals and then retired, citing not being prepared for the third round. The jury decided that the next person in line could compete in the semi-finals. The only awkward thing about it—which is perhaps why this is not done more often—was that then everyone knew this candidate was number sixteen, while the other fourteen semi-finalists had no idea what their standing was thus far. Since we were beginning to score from zero at that point, it was really a moot point. And I'm sure that the new number fifteen was happy to trade that little bit of confidentiality for a shot at the finals.

Angel Frette

One marimbist who is now making a wonderful career for herself told me that she had entered three competitions in her late teens and early twenties for which she was not completely prepared. She had never considered that she might get to a point where her not being completely prepared might have negative repercussions (nor did it); she just wanted to get the experience of competing. That experience helped her tremendously later in life, so clearly there are two sides to the issue.

A COMPETITION'S HEART

If the jury is a competition's soul, the candidates are its heart. The electrifying element of the competition was the candidates' energy, determination, and hope. The atmosphere in a place where so many people are trying to do their best is tense and nerve-wracking, but really wonderful.

I invited a number of the candidates to answer the following questions:

What surprised you about the actual event?

"First of all, I was amazed by how greatly and quickly technique on marimba has been improving," wrote Hark Fujii, a semi-finalist who currently studies at The Juilliard School. "Also, the number of good Japanese marimbists is growing! It is also interesting that more and more of us are studying abroad or planning to." Thirty-three of the sixty-nine solo candidates were Japanese.

Aya Kaminaguchi, a semi-finalist who currently studies with me at The Boston Conservatory, felt overwhelmed by the atmosphere when she first arrived. "Everyone was very, very serious. I thought, 'Oh my God, everyone is a marimba MONSTER!'" To her, *everyone* looked like a prospective winner. But she realized that other people could have been just as easily imagining the same when looking at her.

The dorm was the same building in which the contestants could practice. In the days before and during the first round, Aya and many others found it very unnerving to hear the set piece—François Glorieux's "Oriental Dance and Toccata"—being played incessantly from 7:00 a.m. to midnight. It was really difficult to relax. (Interestingly, Hidemi Murase, the winner, didn't stay in the dorm.)

Because of some practicing sign-up confusion, Naoko Takada, the fourth-place finalist, only got to practice one hour in the first two days before she performed. She was forced to do mental practice and to rely on preparation she'd done beforehand.

Shinsuke Ishihara, another semi-finalist, thought there were too few people organizing the Belgian event. He said that at a past competition in Okaya, Japan, there were hundreds of people organizing things. (In Belgium there were twenty or less.) "The organization [of the competition] wasn't perfect," wrote Evgenia Kavaldjieva. "But it's something that I have already forgotten. The most important aspect for me was that I met a lot of young and talented marimba players."

How did you prepare?

Second-prize winner Keiko Kotoku wrote, "I practiced first-round pieces first, then second, third, and final pieces. But final pieces included a marimba concerto, so I practiced the concerto harder than others. It was difficult for me to remember every piece."

Kavaldjieva wrote, "This was the first time I'd taken a part in such a competition for solo marimba. I heard about this competition just a few days before the deadline. At that time, the music to be prepared was completely unknown to me except for 'Two Movements for Marimba' by Tanaka. My preparation lasted about five months, during which I enjoyed the understanding support and help of Prof. M. Lutz, who I would like to thank. I went to Belgium not to take the first place, but with great desire for a good presentation."

Another Lutz student, semi-finalist Jacek Pawelek, said he put special emphasis on the first round, given the large number of contestants. "Stress was everyone's foe," he wrote. "Those who were able to cope with it best were able to advance to the next round. What helped me the most was

playing the competition pieces at concerts beforehand. I think it's really important to practice on stage beforehand, to gain confidence. The conditions are similar to those at the competition. I was also able to record my performance on videotape, which proved very helpful, since I could then objectively analyze my playing."

Shinsuke Ishihara said he spent six months preparing all the pieces. At the same time, he decided he wanted to learn to play with the Stevens grip, so that eventually he could play with and teach both Stevens and traditional grip. He decided to learn two pieces for the competition—Stevens' "Rhythmic Caprice" and Schwantner's "Velocities"—with the Stevens grip. Shinsuke said, "Between traditional grip and Stevens grip, my teacher and I found some difference in sound. I thought, 'It's going to be nice if I can play with both grips; I can make a certain kind of sound depending on the piece.'" I think it's very interesting that Shinsuke combined a new area of study with competition preparation.

What would you do differently to prepare next time?

"Start preparing sooner," said Haruka Fujii.

"Not stay in the dorm," said an anonymous candidate.

Aya Kaminaguchi and Naoko Takada both said that, next time, they would try harder to get a little time to play in the hall beforehand. In Belgium, some candidates had a chance to do so (often because of the logistics of which instruments happened to be stored on the stage), but many didn't. Naoko said, "It was really scary to perform the first piece for the first round because I had no idea how the mallets and the instrument would sound in that hall." The Academiezaal was a very lovely-sounding, resonant hall, but the acoustics were surprising to people who heard themselves in that setting for the first time during the competition.

Takada performed the Bach "Chaconne" in the final round as her free piece. I think she was the only person we heard play Bach in this particular competition, and it was one of the only adaptations. It turned out to be a longer and more treacherous solo than others played in the finals, and it was a risky choice, perhaps, since judges often have very strong opinions about how Bach should be played.

"I think that bringing one's own marimba greatly increases one's chances of winning, since one is not limited by the assigned amount of time," wrote Jacek Pawelek. "In my case, one hour of practice is definitely not enough to get to know an instrument, especially in conditions that are not very comfortable."

Describe your emotions during the competition in terms of how you tried to handle pressure and nervousness.

Ishihara said, "I have such a nervous feeling when I have to play in competition. But sometimes, I suddenly really enjoy playing and don't feel any pressure, like when I played 'Rhythmic Caprice' in the third round." The performance he is referring to was absolutely stunning!

"I tried to approach every round as a performance, not 'the competition'," said Fujii. "Of course, it was hard to do, since I knew some people from Japan, and also from New York. So I sure felt a little bit of pressure."

Aya Kaminaguchi said it was very difficult waiting to go on to play because you would often hear someone else performing a piece you were about to play and think, "That sounds nice! She sounds different than me. Maybe I should try to do that." So, she would try to not listen right before she was going to play.

"What made certain performers stand out was musicality."
Angel Frette

If you got to go to different rounds, how did you mentally prepare for each performance?

Shinsuke Ishihara has participated in several competitions and said he tries to do the following: "First round: To play clear. Not to show myself too much. Keep it cool. No mistakes. Second round: Be nice. Third round: Start to think about personality and more music and to be honest against my music. But not too much. Final: Do my way."

Kaminaguchi said the first round was the most scary and competitive. Each successive round got easier for her. It was much different to already have an idea what the atmosphere would be like. By the semi-final, she also felt she could try to show more originality and personality, and approach it more like a concert.

Pawelec wrote, "This was my first marimba competition. As the only participant from Poland, I wanted to represent my country well. Luckily, I was able to reach the semi-final round, which I consider a great success. Because of the great amount of participants, certain rounds went into the late hours of the night. In the second round, I played at 12:30 a.m.! And after me there were still five people! Playing at this hour was trying, but it was another new experience at the competition."

Naoko Takada also had to cope with the unfortunate, overly-optimistic scheduling of the second-round performances. When she arrived at the hall ready to play and found out we were two hours behind, she went running! Smart idea!

In the semi-final round, the yarn of Keiko Kotoku's top mallet gradually began to unwind. She somehow continued to play (Zivkovic's "Ultimatim I," no less), but by the time she was dragging around nearly three feet of loose yarn, it was getting ridiculous. Ludwig stopped her and asked her to change her mallet. She even had a false start getting back into the piece and, on top of that, dropped a mallet later in the same round. Naturally, by then, she thought there was no hope of going to the final—but she did! Despite all these misfortunes, she maintained her composure. It was absolutely clear to the jury that she knew her music very well and was very determined to make music, and that these were just fluke events. Overall, she said, "I was not scared to play marimba. I tried to relax. I thought, 'Not being afraid is a good way in the competition.' I tried to play my own music!"

The jury of the International Marimba Competition, Belgium 2001: (L to R) Ney Rosauro, Angel Frette, Leo Ouderits, Francois Glorieux, Ludwig Albert, Nebojsa Zivkovic, Nancy Zeltsman, Momoko Kamiya

Takada added that it was amazing to her how the size of the audience grew with each round. In the first round, many people were off practicing because they were about to perform, so the number of people listening was quite small. By the finals, Naoko felt quite shocked to see the concert hall was crowded. The jury was sitting up high in the back and didn't feel particularly intimidating to her. The audience members who unnerved her were the people sitting on the sides (in clear view when a candidate went to pick up a different set of mallets) and those in the lower levels of the graduated seating. Many sat with arms folded. Under pressure, Naoko felt their faces seemed to say, "Okay, impress me." She also noted that the larger audience soaking up the sound in the hall made a noticeable difference in how her mallets sounded. (She went to harder mallets in her second piece.)

If you didn't get as far as you'd hoped, was it still a valuable experience?

"Yes, of course," wrote Fujii. "I think it is always great to have a chance to listen to others. It gives me ideas about what I could do for my future study."

Keiko Kotoku, who was thrilled with second place, commented that she had hoped to get more opinions about her performance from the judges. In fact, competitions are not generally a forum in which you will receive detailed comments from the jury. "But I got really great experience in the competition," she said.

Any feelings/impressions about being in a foreign country?

Favorite foods were widely reported: chocolate, Belgian waffles with ice cream, fruit or chocolate sauce, beer, and steamed mussels.

An anonymous contributor wrote, "While I went over to Belgium with the view of the competition as only a forum to be heard and judged, I returned with a much different idea, both of it and other international events, musical and otherwise. Competing turned out to be only a small portion of the whole experience. Listening to others play throughout the week was both exciting and educational. Most of all, though, I enjoyed sitting at cafes with musicians from all different backgrounds. Everyone I encountered was open and friendly, and just glimpsing what they were about, what they hoped to do in life, and how they viewed music was enlightening. We shared, learned, and understood each other despite the sometimes daunting language barriers. As cliché as it sounds, we really were communicating in a common language—one that used good intentions as a means of understanding."

LIFE AFTER BELGIUM

The competition helped many candidates sharpen their sense of what they should work toward. Evgenia Kavaldjieva said, "There is something I will never forget. During the competition, very often I was listening to Nebojsa Zivkovic's pieces: 'Ultimatum I,' 'Ultimatum II,' 'Ilijas,' and 'Concerto No. 2.' As a Bulgarian, I was deeply impressed and excited by this music, which is full of Balkan folklore and rhythm. My colleagues' performances demonstrated perfect technique and artistic presentation, but I had the strange feeling that something was missing. Something deep inside of me was not pleased until I heard those pieces played by Zivkovic himself! Then I realized what was missing: the soul! Nebojsa made his pieces breathe his Balkan temperament and made them come alive!

"As far as what I will change about my preparation for the next competition," Evgenia continued, "as much as the regulations allow me, of course, I'd like to present only pieces I will be able to feel with my whole being. These I can bring to life and, through them, give my emotions to the public. I realized that, if I want to win the sympathy of the public, I ought to use what is deep inside of me, what I've possessed from the day of my birth: the Bulgarian temperament. After this competition I feel more confident, and my aim for the next competition won't be just 'good presentation' but the final!"

Ria Ideta, who is only 19 years old and finished sixth, wrote, "That competition was a really good experience for me. I studied a lot of things. Also I am

The Academiezaal in Sint-Truiden, near Brussels, where the Belgium International Marimba Competition was held.

quite satisfied with the result. My goal was to perform with all my of energy, listen to my notes, and be expressive with my music. So I was not thinking about any result. I played my best, and was so happy that I went to the semi-final round. After I went back to Paris, I listened to the recordings of my performances many times to review them. It's difficult to listen to one's own playing objectively, but it's really important. Sometimes I play too desperately, which perhaps causes disorder or nothing for the music. To overcome this, I think I need to be more flexible, and gain more confidence and concentration. This will be my theme now."

Jacek Pawelek wrote, "After the competition, I took a vacation, since the long preparations took their toll on me. In sum, I'm glad I took part in this competition. Five months of hard and systematic work paid off. I met interesting people and I was able to compare my playing and interpretations with other contestants. The workshops given by the jurors were very interesting and presented important aspects of performing on the marimba. This was an interesting experience, and now I am even more motivated to play this amazing instrument."

For Hidemi Murase, the first-prize winner, one of the highlights was her hour-long rehearsal with the piano accompanist, Geert Callaert, on the Kopetzki concerto, which she performed in the final round. She was excited by how well they could communicate musically. They discussed their common interest in jazz. Murase is now studying jazz vibes at Berklee College of Music.

I asked Hidemi if she plans to enter another marimba competition. She said, "No, I thought it was really hard." Also, the competition put a "period" on her study of classical music. At least for the time being, she is interested in changing her main focus to different genres: jazz, Latin, pop, funk. In the future she hopes to combine these with her prior study of marimba.

"If someone was playing very well, lots of small things—playing some wrong notes, for example—could be forgotten very easily!"
Momoko Kamiya

THE VALUE OF COMPETITIONS

I asked my fellow jurors how they felt about competitions in general and what their feelings were on making music a "competitive sport." Angel Frette replied, "Competitions are necessary; proof of that is the great number of competitions involving different instruments. I believe we can think of music as a sport basically if we acknowledge the technique over the music. But when, in addition to a good technique, a competitor is able to move you, as it happened to me with many of them, here again the most important thing is the music."

"The question is whether, in our field (percussion/marimba), competitions hold the same meaning as they do in the 'established' classical music world," wrote Nebojsa Zivkovic. "With piano or violin the 'important' competitions are more or less established, and there, winning a first prize *could* easily result in a good management contract and furthered career.

"In our percussion world, we actually have, at least as far I know, the opposite situation. There are many well-known marimba/percussion artists who never went to any competition—partially because there were almost no competitions ten to twenty years ago—and there are enough examples of artists who did win some competitions (like Munich), and have neither received a management contract nor made any particular 'career.' With this in mind, it is amazing how many people do practice specially for and fly to the competitions over the globe."

Nebojsa is correct that there is no guarantee that winning a competition will do anything to help your career except perhaps create a "buzz" of interest about you in the percussion world. This may lead to some opportunities, but it's not going to make you any kind of overnight sensation. There are some exceptions. Momoko Kamiya said that she doesn't really like to admit it, but having had the experience of winning a prize in a competition, she has seen it prove to be helpful, especially to people who are trying to negotiate on her behalf. When there are some kind of promoters in place to make use of the win, and advance it beyond a mention in percussion circles, it can help both the performer and the marimba, by perhaps stimulating broader interest in the instrument.

I never participated in a marimba competition myself (none existed when I was in my twenties), but from seeing some of my students prepare and compete, I understand the allure of the challenge. A big part of it is that competitions are something to work toward. Momoko agreed, "To many people, it's good to have something they could focus on when practicing. Especially for the students, competitions could be a great goal. If they do it seriously with the right idea, they would learn so much from doing it. And if they have enough luck, they would get a prize!"

"The idea of 'competitive sport'? I'm against it for sure," wrote Momoko Kamiya. But if someone can use the experience as a guidepost in their training, as so many of the Belgium competitors did, it can be extremely valuable.

The reality of the Belgium Competition was that people were not really competing against each other, but against themselves. It's a cliché, but true. The judges' consensus showed who was generally felt to be the best, but there were many "winners" who

"Everyone was very, very serious. I thought, 'Oh my God, everyone is a marimba MONSTER!'"
Aya Kaminaguchi

didn't get a prize. There were so many beautiful performances, and others which were perhaps a personal triumph for that player. I think all performances have a way of being incredibly emotionally charged snapshots. So the Belgium Competition was perhaps, most importantly, a place where one of those incredible landmark performances took place for many of the competitors—something they can look back on and remember, and deeply cherish.

Certainly, competition winners and finalists deserve to feel very proud of their accomplishments. But I think they need to be put into perspective. A good showing at a competition is *not* the only stepping stone to improving your musicianship, building a career, or "proving" yourself. (I find Hidemi Murase's move to go a new direction and study jazz for a while really wonderful, and very refreshing.) As Nebojsa pointed out, plenty of people have accomplished a great deal and gained notoriety for their accomplishments who never participated in a competition. By the same token, some people have won competitions and it didn't change anything in their lives.

A musician's career is built on project after project, event by event, which attract us because of the challenges they present. Competitions are just one worthwhile pursuit. Concerts, joint recitals, chamber music partnerships, study with a particular teacher, study of a new discipline, and study of a particular piece are also career builders. I don't use the term "career builder" because I think any one of those challenges will make someone famous, but because they help one mature as a musician. True musical maturity is nourished only by a wealth of experiences.

Nancy Zeltsman is a solo marimbist who teaches marimba at The Boston Conservatory and Berklee College of Music, and will also join the faculty of Temple University in the fall of 2002. In the summer of 2001 she directed the first Princeton Marimba Festival in Princeton, New Jersey. For further information, visit: www.nancyzeltsman.com PN

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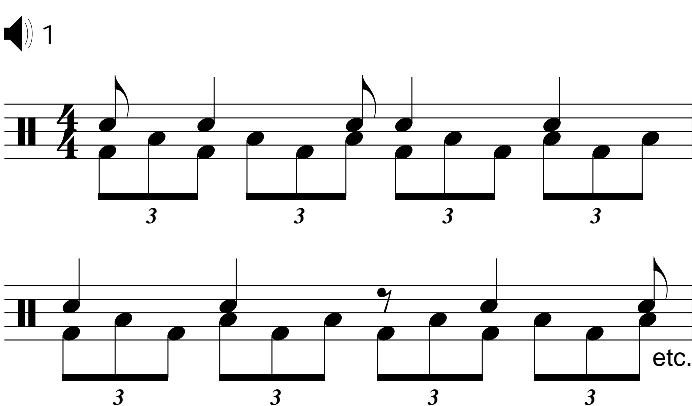
BY SAM RUTTENBERG

Have you ever mastered a coordination exercise on the drumset, but then messed up the coordination simply by moving one of your limbs to a different part of the kit? If the answer is yes, then it's probably the different sound that distracts you, not the coordination itself. The best way to conquer this problem is to practice the exercise a variety of ways, orchestrating it around the drumset.

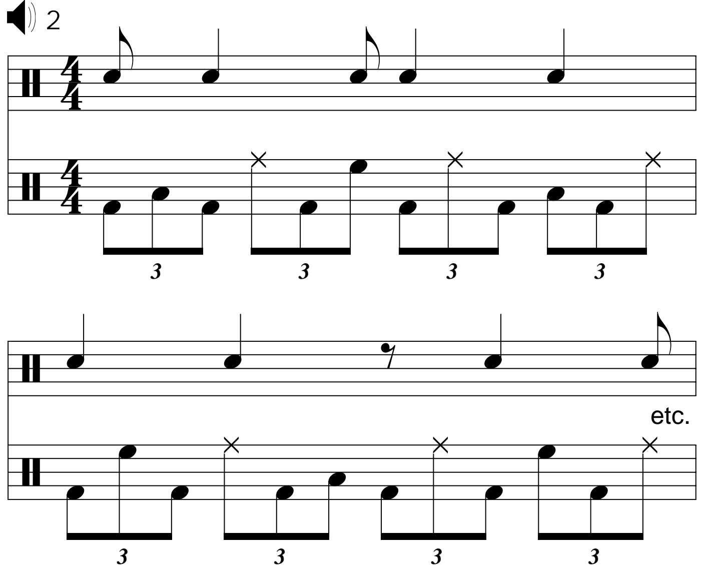
In my previous PN article, "New Ways to Use Old Exercises" (August 2001), I included an exercise that involved playing eighth-note triplets between the large tom and the bass drum while the snare plays the melody (top line) from page 37 of Ted Reed's *Syncopation* book (page 38 in the newer edition).

1



Now try moving the large tom notes around the set. Start on the large tom, then move to the ride cymbal, then to the small tom, then back to the cymbal, and then to the large tom. Keep doing this for the entire page. Play the hi-hat on 2 and 4 or on all four beats.

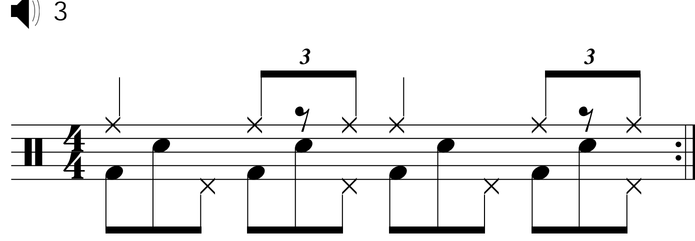
2



Is this something to play on a gig? Not at all. It's strictly a coordination exercise for your limbs and your ears.

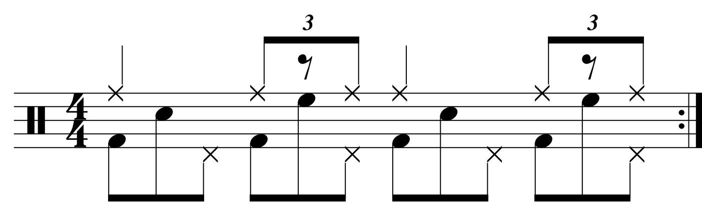
Now let's expand another exercise from my previous article in which the bass drum and hi-hat pedal are playing patterns from page 5 of George Lawrence Stone's *Stick Control* in a swing style while the snare drum plays ghost notes on the second triplet and the right hand plays the standard jazz ride-cymbal pattern.

3



Instead of playing all the ghost notes on the snare, break them up between the snare (S) and the small tom (T). Try STST (example 4), SSTT (example 5), and STSSTSTT (example 6). If you see patterns here, you are right: STST are alternated singles; SSTT are doubles; STSSTSTT are paradiddles.

4



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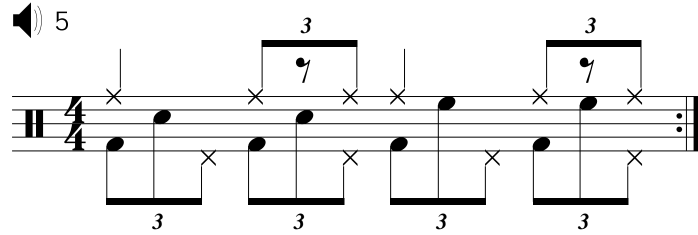

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PERCUSSIVE ARTS SOCIETY MULTIPLE PERCUSSION CONTEST 2002

The purpose of the contest is to demonstrate the highest level of artistic performance of multiple percussion literature. Each entry must submit 5 compact discs (one original and 4 copies) which will be used for judging purposes.

The entrants are to perform two pieces, selected from the list provided. All entries will be limited to 20 minutes. Four finalists will be invited to PASIC 2002 to compete in a recital program. The registration fee for the convention will be waived, but all additional costs are the responsibility of the participants (transportation, lodging, etc.). All entrants must be between the ages of 16–25.

Literature (choose any two of the following)

"Rebonds A" .... Xenakis
"Anvil Chorus" .... Lang
"Love of L'Histoire" .... Delancey
"Inspirations Diabolique" .... Tagawa
"Cold Pressed" .... Hollinden

* PAS reserves the right to cancel the contest if less than 10 entries are received. If the contest is canceled, entry fees will be refunded, but recordings will not be returned.

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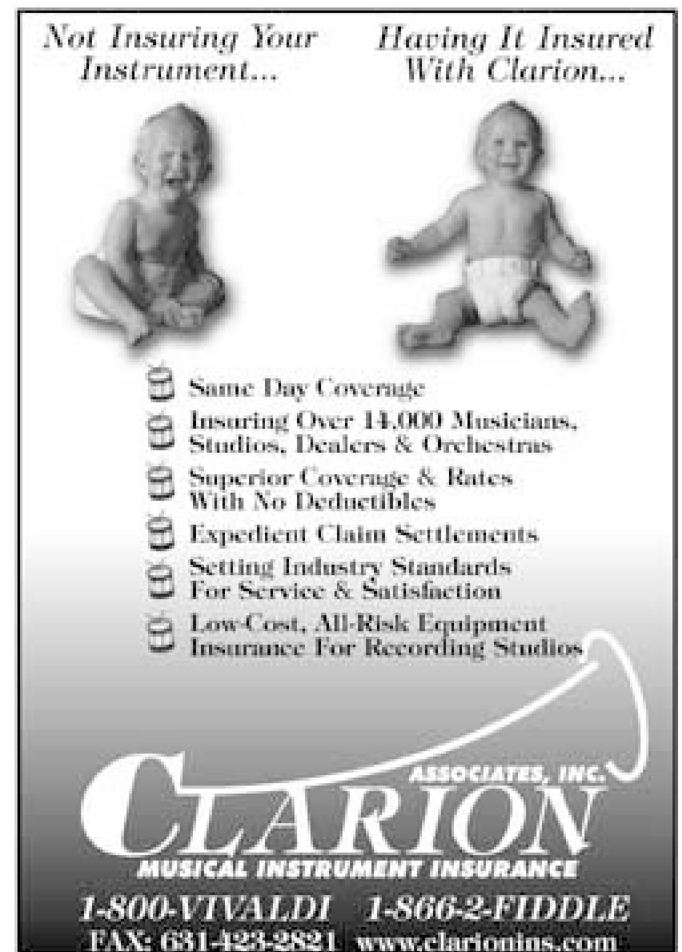
ALL MATERIALS MUST BE RECEIVED BY MAY 1, 2002



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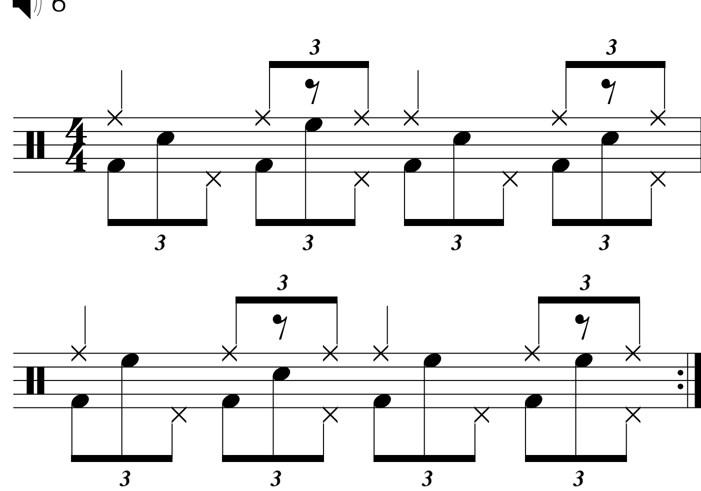
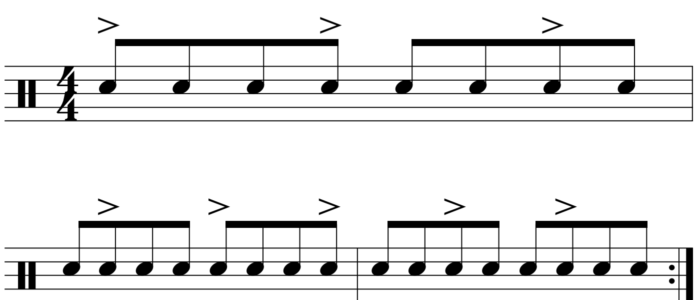


Here's another good exercise. Start with this ostinato pattern from Joe Morello's book *Master Studies*.



Play the ostinato with your left hand, and then with the right hand play rhythms from the *Syncopation* book or from any snare drum reading book. You'll be playing over the barline here because there's an accent on every third eighth note. Play each hand on a different surface so that you can hear the difference between them.

Once you've mastered that, move the right hand to different parts of the kit.

Now let's take it one more step. Count the number of bars you're playing out loud. Start out by counting 1234, 1234, 1234, 1234. Then try counting **1**234, **2**234, **3**234, **4**234. This tells you what measure you're on in addition to incorporating another part of your body into the coordination: your voice.

In addition to building coordination, these exercises build confidence.

Sam Ruttenberg teaches drums and percussion at Camden County and Burlington County Colleges in New Jersey. He has a bachelor's degree from the University of Miami and a master's degree from Juilliard. He has toured and recorded with the Houston Symphony Orchestra, Houston Ballet, and Houston Pops. Ruttenberg has also performed with such artists as Lena Horne, Charo, and Steve Allen. Currently he freelances with the Settlement Music School Faculty Percussion Quartet and the Philadelphia Classical Symphony, and he is an active clinician. PN

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Between 1963 and 1987, The Percussive Arts Society published a series of scholarly journals devoted to percussion research and education under the titles *Percussionist* and *Percussive Notes Research Edition*. These publications contain a wealth of information on all areas of percussion including symphonic, marching and rudimental, drumset, mallet-keyboard, and world percussion, covering ancient traditions through modern innovations and applications.

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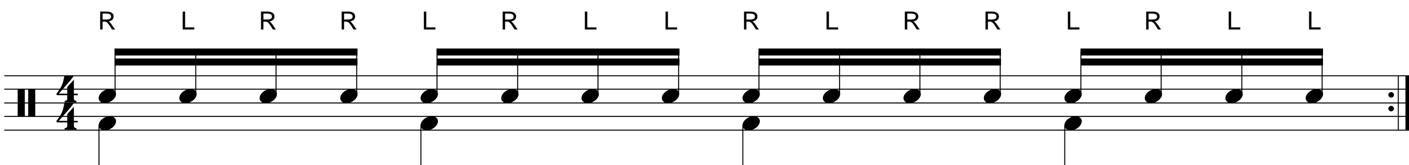
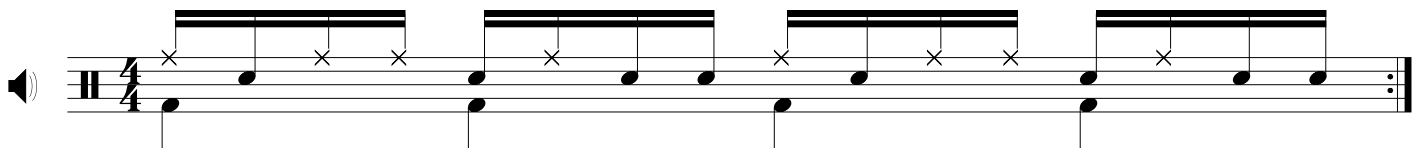
Latin Paradiddles

BY RICK MATTINGLY

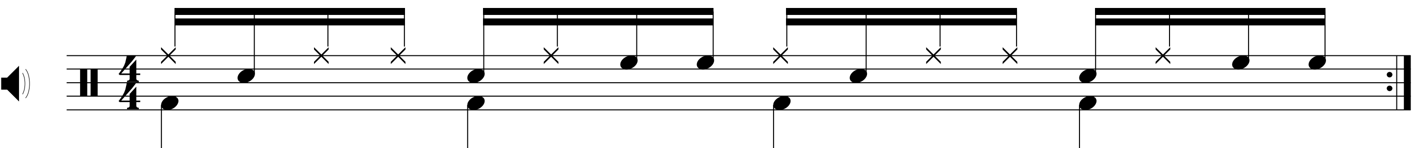
Paradiddles can be used on the drumset to create a Latin-style groove. It's not "authentic," by any means, but can be useful when you want to give a generic Latin flavor to a piece. Start by reviewing the basic paradiddle sticking while playing the bass drum on straight quarter notes.



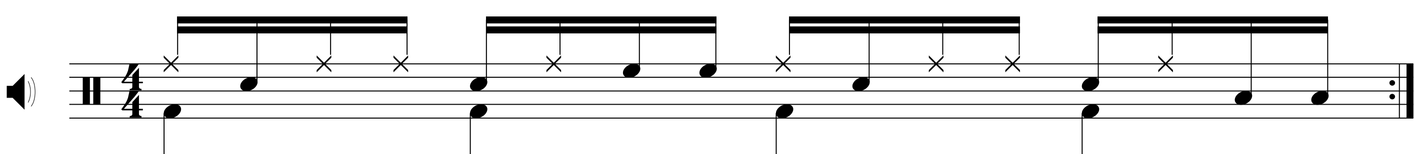
Next, move the right hand to the bell of the ride cymbal (or to a cowbell).



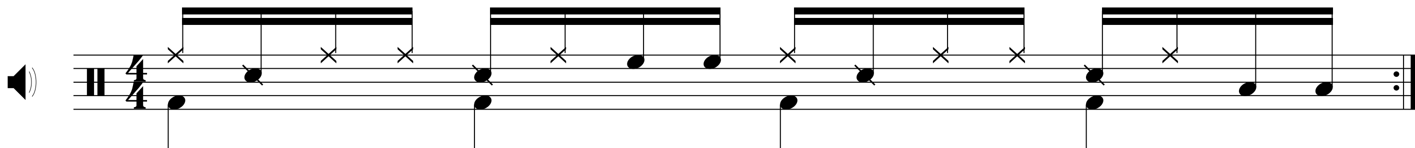
Continue playing the left-hand single strokes on the snare drum, but move the left-hand double strokes to the small tom.



For added color, alternate the pairs of double strokes between the small tom and the floor tom.



The final step takes a bit of dexterity, so you might want to start at a slower tempo. Play the left-hand single strokes with a cross-stick on the snare. (Don't flip the stick over to play the tom notes; just use the butt end.)



Hear audio files of these patterns in HOTlicks Online at www.pas.org

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PERCUSSION ENSEMBLE—CALL FOR TAPES

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

Awards: Three high school and three college/university percussion ensembles will be invited to perform at PASIC 2002 (November 13–16) in Columbus, OH. All ensembles will be featured in Showcase Concerts (Thursday, Friday, Saturday). 50 minute program (per ensemble) maximum.

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 2 PASICS).

Procedures: 1. Send three (3) identical non-edited tapes (cassette/CDs 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 2001. Include program copy for verification. All compositions and/or movements of music must be performed in their entirety. Tapes/CDs become the property of PAS and will not be returned. Scores (3 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/CDs will be numbered to ensure anonymity and 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 needed) as well as an adequate number of music stands and chairs. PAS will provide an announcement microphone. Additional audio requirements must be provided by the performing ensemble. 4. Ensembles will be notified of the results in June.

Category: ❑ **High school** ❑ **College/University**

Ensemble's Name ______________________________

School Name ______________________________

Ensemble Director's Name______________________________

Address ______________________________

City ______________________________

Country ______________________________

State/Province ______________ Zip/Postal Code____________

Telephone Number *(include area code)* ______________________

Ensemble Director's PAS Membership Code Number: __________

On a separate page list ensemble members and their PAS Membersh Numbers (Please note: without ensemble membership numbers and names your application cannot be processed.)

To ensure the same quality as the performance tape, please indicate the number of returning ensemble members: __________________

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

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

Signature of Ensemble Director ______________________________

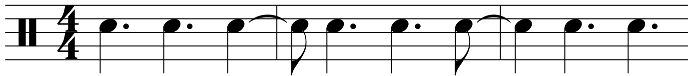
Deadline is April 15, 2002. All materials (application fee, application form, student membership numbers, 3 cassette tapes/CDs, programs for verification, optional pre-paid return mailler, and optional scores) must be received by April 15, 2002.

Sight Reading For Drummers

BY FRANK DERRICK

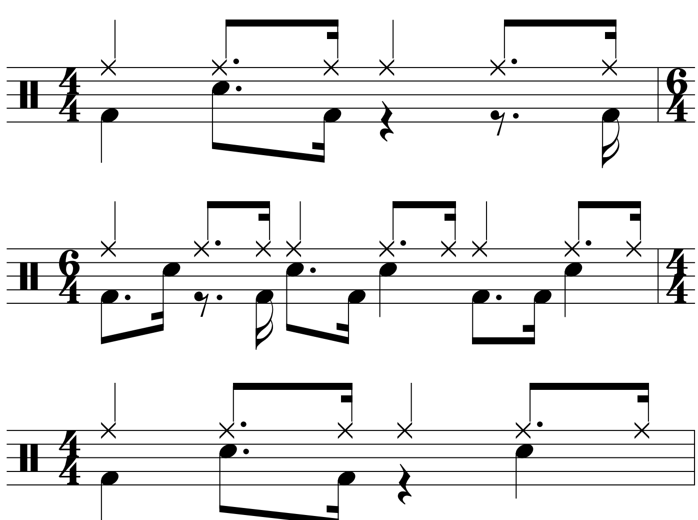
Sight-reading is one of the most valuable skills a musician can possess. If you can come into a situation, read a piece of music, and perform it in a minimum amount of time, you will be an asset to the project. Time is money, and most people try to save both.

Sight-reading is a combination of mathematics and familiarity. Like words, a group of notes is read as a sentence to make a statement. When you recognize a pattern, you have the freedom to perform it without all of your effort being devoted to reading. For instance, recognizing that the following three-measure pattern alternates on-the-beat notes with off-the-beat notes allows you to concentrate on the fills that would be added between the figures.

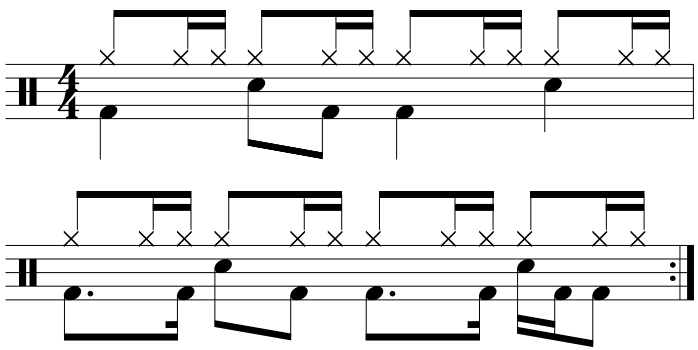


FOCUSING

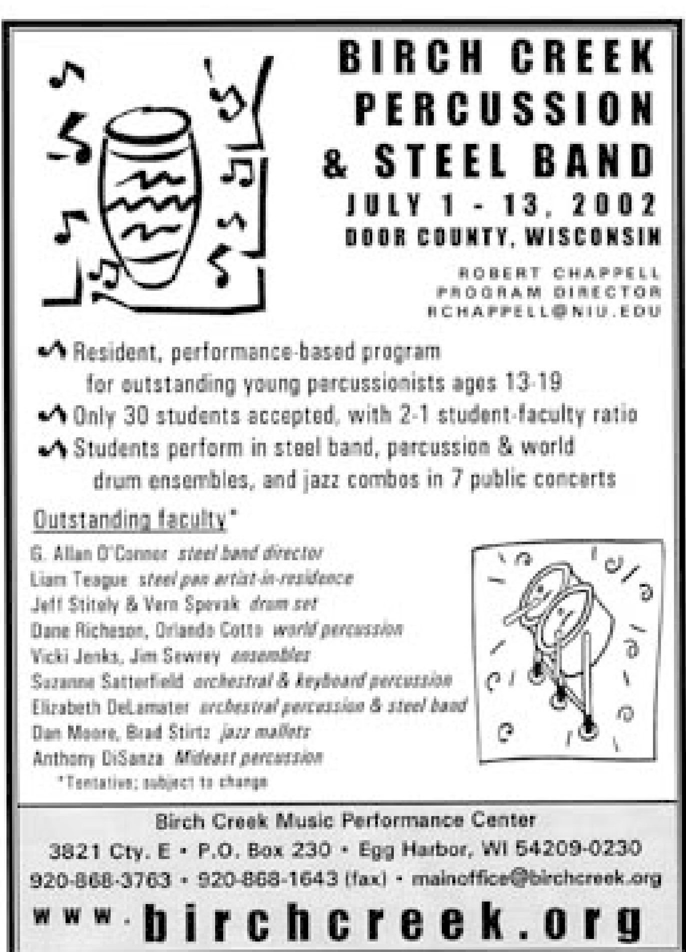
When you have a new piece of music to read and perform, don't deplete your creative energy with unnecessary counting of a repetitive pattern. For example, below is an excerpt of the written part I played on a recent recording with the Rejoicensemble. The composer/arranger combined the musical accents within the drum score and created one of the most interesting and challenging parts I have ever read. With this part, the key was to ignore the consistent element (the ride cymbal) and concentrate on the snare and bass drum.

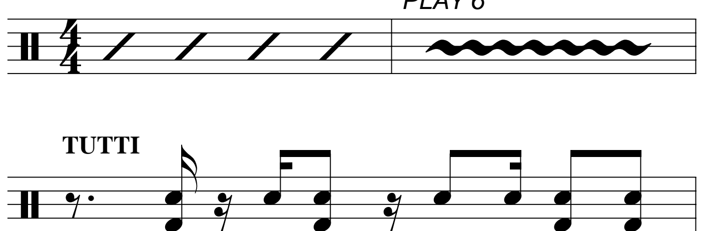


Many parts for live performance are created electronically on synths and computers. Many are no more than two- or four-bar loops, but each part is an integral part of the music. Look at this two-bar funk beat. The hi-hat remains constant while the snare and bass drum repeat a two-bar phrase.



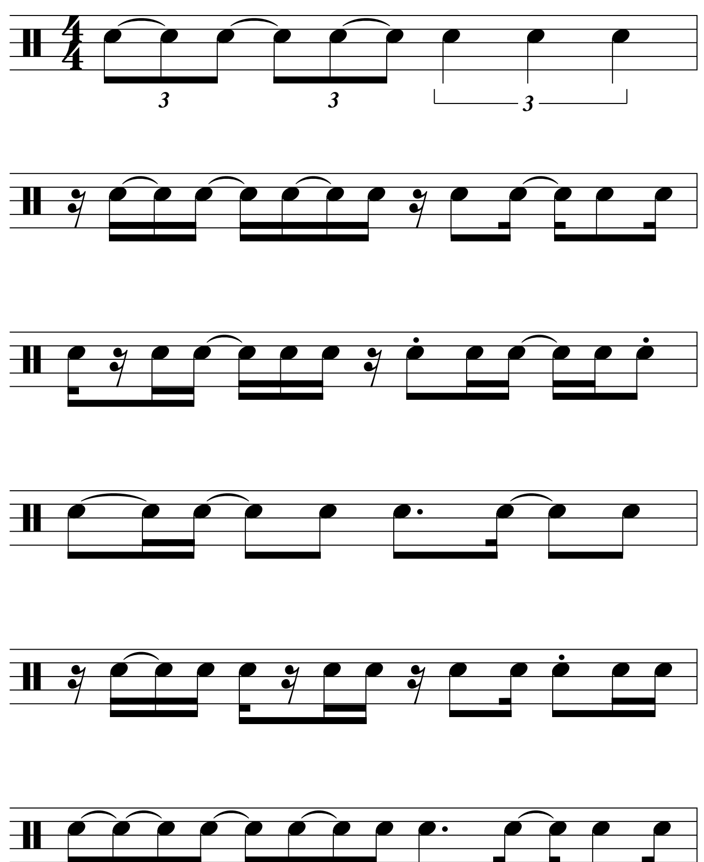
Drum charts often contain repetitive measures and short-cuts. When this happens, take the opportunity to look ahead at any tricky measures. In the following example, there is no reason to stare at the seven measures leading up to the "tutti" measure. Just keep counting and prepare to nail the eighth measure.





FAMILIARITY

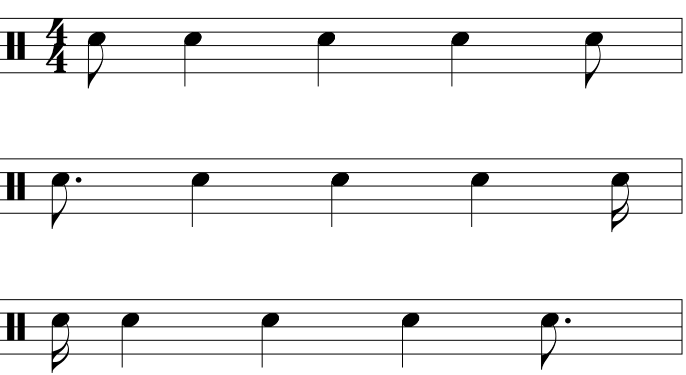
Since our work as drummers deals mainly with rhythms, we should strive to become familiar with different methods of notation so we can interpret each writer's style. In each measure of the example below, I have written the same rhythm two different ways. Remember, the more familiar you are with different methods of notation, the better your first reading will be.



Another way to work on your sight-reading is by transcribing parts you hear. Listen to the drum track on one of your favorite CDs or the radio and then write out at least a brief part of it. If you are not able to write it down immediately (like, for instance, when you are listening to music while driving), then you must visualize the part. That means counting-out the part mentally and picturing what it looks like. If you have a mental picture of what the part looks like and where the hits fall, it will be easier to recall when you are ready to write it out.

NUMBERS AND MEASURES

If the expression "numbers and measures" reminds you of a mathematics class, it's because the same thought process relates to music. When I show students how to "measure" the space to the next beat, their reading dramatically improves. It's a matter of remembering note values. For instance, a quarter note gets one count. Therefore, wherever a quarter note falls within a count, the soonest another note can be played is the same beat of the next count. Look at the example below.



Although the first measure of the above example is common, the next two are not. But all three measures follow the same principle. Once you know where the first quarter note falls within the beat, the succeeding notes in the measure fall on the same subdivision of the following beats.

Sight-reading is an essential part of being a successful musician. It is something that *can* be practiced. You can take a piece or an exercise in a book that you have not played recently and use it as a sight-reading exercise. Reading also helps in memorizing music and in being aware of where you are in the music.

Frank Derrick, a member of the PAS Drumset Committee, has performed on Broadway in *Bubbling Brown Sugar, The Wiz, Ain't Misbehavin', Sophisticated Ladies, Big River, Catskills,* and *Bring in Da Noise Bring in Da Funk.* He was Cab Calloway's drummer for ten years and the drummer for the original *David Letterman Show* on NBC. His current activities include working as assistant conductor and drummer for the Palm Beach Pops, and appearances with Maureen McGovern, the Louis Armstrong Legacy Band, the Hi-De-Ho Orchestra, and as a solo guest artist. He is the author of *Focus on Technique for Drummers* (Hal Leonard Corp.). PN

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Using a Metronome with the Marching Ensemble

BY CLIF WALKER

Historically, the marching percussion section's function has been to provide pulse and a sense of time for the entire marching ensemble. For this reason, early visual staging for the battery was centrally located toward the back of the field and movement was limited. However, with today's visual demands and staging, the battery often finds itself in a variety of locations: in front of the horns, within the horns, maybe even in front of the pit.

The responsibility of "timekeeper" has evolved to include any number of voices in the modern-day marching band, and as a result, the old standard of simply listening to the battery doesn't always apply. Extreme tempos, demanding polyphonic rhythmic content, and ever-increasing standards of execution and uniformity have further challenged contemporary ensembles to seek new rehearsal techniques. To help meet these new ensemble challenges, many instructors use a metronome amplified through a portable loudspeaker to provide a consistent pulse reference for rehearsals.

PLACEMENT

As the ensemble begins playing *and* moving, be careful of the location of the metronome. If the metronome is positioned incorrectly, the performers will develop the wrong listening focus. It takes longer for sounds played from the backfield to reach the audience than sounds played front-field. As a result, the audience's perception dictates that performers must build the listening hierarchy from the back through the front so the ensemble will sound correct to the audience. Because of this, the metronome must be behind the music ensemble.

Traditionally, "behind the music ensemble" meant behind the drum line, but due to changes in visual responsibilities, the percussion section is sometimes front-field, thus requiring placement of the metronome behind the horn line. If the horn line is not playing, the location of the metronome can be defined as "behind the deepest playing voice." Never place an audible pulse reference in front of an ensemble; this will create a delay for the audience.

Another factor in metronome placement involves shifting drill. Avoid a fixed pulse center in the backfield (e.g., placing the metronome on the 50-yard line and leaving it there) that fails to move front-field or side-to-side as the ensemble does. Remember, as performers move, so does their sound, and as a result the pulse center is shifting locations throughout the performance. Unless your battery players are confined to a limited section of the backfield, the metronome will need to follow them to remain an accurate reference.

Keep the speaker facing forward and toward the drum major at all times. When the pulse pocket moves outside the 45-yard lines, the direction of the speaker should stay aimed toward the drum major, not straight front-field. It is also important to distance the metronome speaker far enough behind the ensemble that performers on the extreme outer points of a drill form can still hear the click. (In a company front, the metronome placement needs to be deeper backfield from the ensemble than normal.)

LISTENING HIERARCHIES

1. The section directly in front of the metronome is most responsible for assuming the timekeeper role for the ensemble. Position the metronome directly behind the deepest musical voice (which may or may not be a battery voice). Members of the ensemble listen back and relate their parts to the metronome.

2. Mid-field performers must focus on listening to backfield voices, being careful to avoid front-field distraction. An easy way to reinforce this concept is to position an instructor mid-field with a high-pitched woodblock or cowbell. Have the instructor play quarter notes with the mid-field voice, listening back to the deepest section. Slowly distance the cowbell from the mid-field by walking toward the front-field, still playing quarter notes. The mid-field section will soon hear a timing delay from their perspective; the cowbell will gradually sound behind their pulse. This will reinforce why they cannot listen forward in the ensemble and must learn to focus backfield. Continue this exercise by having individual performers walk with the instructor mid-field so they can hear the difference from the front-field perspective.

3. Front-field sections never have to worry about front-field listening distractions. Generally, the front-line percussion ensemble is located closest to the audience and, as a result, will always focus their listening on the ensemble behind them.

4. The drum major has the most complicated responsibility. This individual should not only have a superior sense of time, but also fully understand the slower speed of sound versus the faster speed of light. The drum major needs to conduct slightly ahead of the ensemble in rehearsals and performances.

In order for the drum major's pattern to look correct from a backfield perspective (in regard to the metronome), he needs to feel the beat ahead of the ensemble. Place the metronome speaker on the back hash of the field. Have the drum major push the pattern ahead to the point that he is actually placing his ictus on the sixteenth note before the downbeat. From the backfield, where the listening hierarchy is established, the players' hands will look perfectly in time! Light versus sound! This compensation falls solely on the drum major and his interpretation of where to place the ictus.

FREQUENCY OF USE

Metronomes keep perfect time, and when placed properly within the ensemble, they provide a secure and reliable pulse. As a result, it is tempting to over-use them. When the metronome is

first taken away, the players' sense of security and pulse often undergoes growing pains. The performers must remember what the metronome felt like, how the other voices of the ensemble sounded in reference, and how the drum major's hands related.

Remember that the metronome is a teaching tool that isn't part of the actual performance. It can provide a superior sense of pulse and a reference for what a cohesive performance should sound and feel like when played in time. It also provides instructors with a method of troubleshooting ensemble problems, exposing tempo fluctuations, and addressing complex listening challenges.

Stressing individual practice with a metronome will help get everyone on the same page before rehearsals start. Using the metronome with the full ensemble in the early stages of the season can help ingrain a uniform sense of time. When learning fundamentals (musical and visual), stationary music rehearsals (ones that occur in relatively close traditional listening environments) are a great place to get the performers acclimated to the metronome. This will reveal their tempo tendencies (rushing/dragging) as individuals and as an ensemble.

Likewise, marching fundamental sessions in which no playing occurs provide an excellent opportunity to develop consistent time and expose tendencies regarding movement. When these fundamental components are introduced using a metronome, the ensemble is more equipped for success at the next level: playing and moving. Tempo tendencies exposed early on will provide a reference to use on the field.

As the season progresses and ensemble cohesiveness improves, use less and less metronome. Tempo maintenance is crucial, so avoid eliminating the metronome completely from rehearsals, as timing issues can and will reoccur. Tempo maintenance can be checked through a variety of methods:

On and Off Method: Start the metronome and establish a pulse reference for the ensemble. After a few measures, turn the volume down so the click is inaudible. Slowly turn the volume back up so the ensemble can hear the metronome and check to see if they are still in time. In the absence of the metronome, the ensemble experiences the same accountability as in a performance.

Quarter, Half, Whole: Begin with the metronome subdividing quarter notes. When the ensemble is secure, drop the subdivision to half notes (if the quarter note equals 180 beats per minute, change the metronome to 90 bpm). After the ensemble is comfortable and accurate at this level, drop the subdivision to whole notes—one audible click per measure (45 bpm).

Whisper Mode: Place the metronome in the proper area of the field directly behind the time-functioning section (i.e., bass drums). Lower the volume of the click so that only the specified section can hear it. This forces front-field sections to listen to the back-field, as in a performance situation.

Remember that the metronome can become a crutch if over-used. Performers need to be educated on how to listen to the metronome and what performing feels like in relation to it.

When used correctly, a metronome will aid timing by exposing individual and ensemble tendencies. The performers and instructor will be able to understand what challenges are present in their musical and visual repertoire, and why they must listen in a certain direction. Students will also be better equipped to apply these concepts to other musical ensembles and further enjoy the benefits of rehearsing with a metronome.

Clif Walker holds a Master of Music Education degree from the University of Central Florida and a B.S.E. from Missouri Western State College. He is percussion caption head for the Southwind Drum and Bugle Corps and a former member and instructor of the Madison Scouts Drum and Bugle Corps. He is also Associate Director of Bands at Timber Creek High School in Orlando, Florida, where he serves as director of percussion and jazz activities. Walker was the 1993 PAS International Tenor Drum Champion and 1996 Timpani Champion. PN

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Writing College Marching Percussion Warm-Ups for the Performance Environment

BY NEAL FLUM

Writing for the college marching band percussion section is an interesting and challenging endeavor, particularly when the band is a member of a prominent conference, such as the Southeastern Conference, as we are at the University of Alabama. On any given Saturday, in our home stadium, we might play before some 83,000 enthusiastic, football-crazy fans. To say that the environment in which we perform allows neither subtlety nor intimacy in performance would be a grand understatement. College football crowds can be quite loud and raucous, and those fans attending games, typically, are very much interested in being entertained before the game, during half-time, and throughout the entire game as well.

At the University of Alabama at Tuscaloosa, we have a pre-game event we call the "Elephant Stomp." It involves the various sections of the band warming up on our quadrangle in the center of campus, a focal point of much activity including tents, vendors, and university exhibits. After the sections warm up, we come together for a parade formation in which we play our fight song and several cheers before marching into the stadium for pre-game.

So, on game day, our typical routine is as follows: We rehearse approximately two hours, we give the students some time to eat, they participate in activities at our alumni tent, they warm up in sections, and then they move on to the "Elephant Stomp."

Prior to the "Elephant Stomp" our percussion section warms up for approximately 30 minutes before joining the band. During this time, we face the unique challenge of playing warm-ups that address a sound fundamentals program and that also entertain our pre-game audience. In order to respond to that challenge, we must be fully aware of the needs of our percussion section and our audience.

Knowing our performance environment and writing for that environment are of paramount importance in creating warm-ups that help our percussion section members warm up, improve their musicianship, provide entertainment for our pre-game audience, and assist us in our role as marketers and recruiters for the band and university.

In addition to my duties as Assistant Director of Athletic Bands, I am also the director of our percussion section. My arranging responsibilities include our warm-up program, on-the-field cadence for pre-game, cadence that we use when on the move, and our half-time shows. My arranging responsibilities are, without question, greatly influenced by the environment in which we perform.

When writing for these performance environments, the following concerns always guide how I arrange our parts: 1. Are our parts musical? 2. Are they tasteful and complementary to the wind score? 3. Are they "learnable" in the brief amount of time we have to prepare a half-time show? 4. Are they full in texture so that the percussion voice has an appropriate presence within our marching band that includes 200–250 wind players?

With a band that produces as much volume as ours, and with our usual placement within the visual program, I must arrange parts that complement and enhance the wind score, and also provide a solid presence of the percussion voice within the entire musical ensemble. Given the level of crowd noise emanating from the stands during half-time, our percussion parts must provide our band with a consistent and easily identifiable sense of pulse and tempo. Without such, the dynamic of listening becomes quite a difficult and risky venture for our band. In fact, rarely do any significant number of measures pass without the presence of at least one voice from our percussion section.

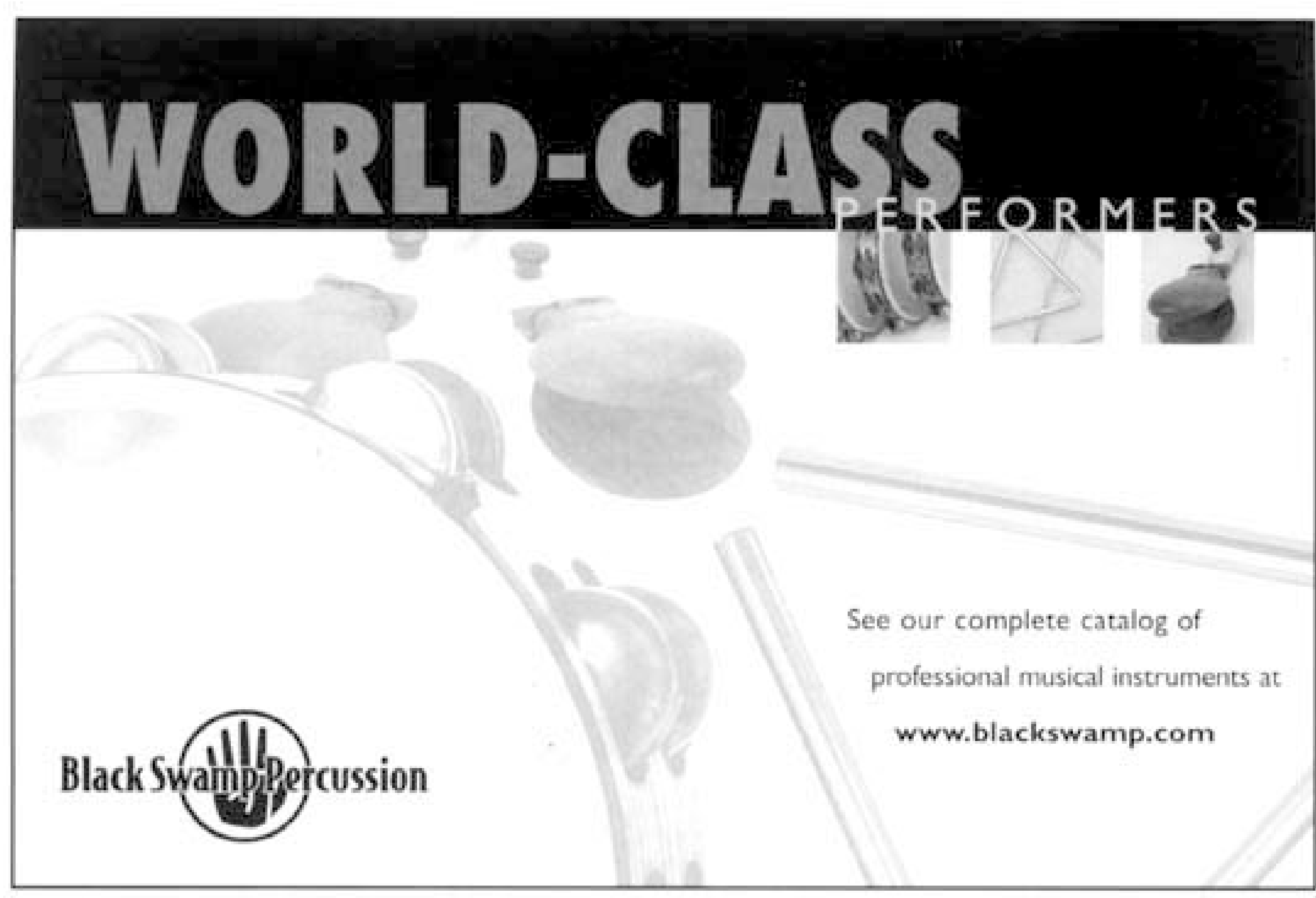
Given the dynamic of our half-time environment and its limitations, we use our warm-up program as our opportunity to "stretch out" and perform for the large crowds that gather on game day. We also use this warm-up as a time to (we hope) impress recruits for our percussion program and band. But the underlining concern for us during our warm-up is combining the need for addressing fundamentals with the responsibility of providing entertainment.

Though some individuals might question the need for the element of entertainment in a warm-up environment, it is indeed a concern of ours. Much of our scholarship funding comes through the donations of alumni and supporters of the university. Those donations and the needs of our donors are relevant to us as performers and as members of the University of Alabama community.

For the 2001 football season, we have four basic warm-ups that we do before games: 1. a single/double beat/triple beat combo exercise to start things off; 2. an accent-to-tap exercise; 3. a diddles and rolls exercise that includes accents; and 4. a combination exercise consisting of flams, diddles, rolls, and other elements included in its many variations. After our warm-up exercises, we play our pre-game cadence, our parade cadence, and some music, if there is time.

From our warm-up program, I wish to share with you our diddles, rolls, and accents exercise, titled "Grandma's Biscuits," as an example of what we try to accomplish with our warm-ups: warming our muscles, improving our musicianship, entertaining those individuals at the warm-up, and serving as recruiters for the percussion section, band, and university.

"Grandma's Biscuits" is divided into four parts: The first part focuses on developing our students' ability to play diddles and rolls starting both on the beat and off the beat. Measures 3 and 4



help develop our performance of what we term "tap" diddles and rolls. The second part, letter A, incorporates accents and includes diddles, five-stroke, seven-stroke, and nine-stroke rolls. The third part, letter B, is similar to A but emphasizes diddles and rolls that begin off the beat with a tap preceding them, or in this case, an accent. The fourth part, letter D, functions as the final statement of the exercise.

In this exercise, the cymbal part reinforces the accents of the other battery instruments. It is sparser than I would usually write so as to provide greater space for the snare, tenor, and bass drum parts to speak. It also provides space for the cymbals to incorporate visuals. If you like, you might consider adding some taps, sizzles, slides, or other cymbal sounds into the exercise. Keep in mind that whatever you add should maintain the sense of "groove" in the snare, tenor, and bass drum parts.

The art of cymbal playing and writing has become quite advanced and creative. For "Grandma's Biscuits" I sought to provide space to challenge the cymbals to work on their timing and include the possibility of visuals. Thus, I did not include many of the choices available from the cymbal palette of sounds.

The bass drums can play the exercise as written for the snares or they can play their part as written. As written, the bass drum part gives the exercise a fuller texture and provides a sense of "groove" as well. It also provides elements that are essential for developing bass drummers' understanding of spacing issues, timing, and interpretation of rhythms.

The tenor part, basically, mirrors the snares. The placement of the parts around the drums is not too complex and aims to provide a solid vertical presence of the snare and tenor voice within the exercise.

"Grandma's Biscuits" was written so that each of its sections, other than letter C, can stand on its own and be adapted to address other concerns. For example, the introduction can stand on its own as a diddle/roll exercise developing both the right and left hands. Another option is to play letters B and C individually or together. You might consider using a check pattern before beginning them. Another possibility is to leave out the diddles and rolls and play just the accents in letters A and B. You can also replace those same accents with flams. And, if you're looking for something to play on the move, "Grandma's Biscuits" will work for you. If you begin at letter A and play to the end, you can use that shortened version as a cadence, with or without diddles and rolls.

Our half-time shows limit what we are able to do from a percussion-arranging standpoint. The size and volume of our band, coupled with the extremely noisy stadiums we play in, calls for a lot of fully-textured, vertical scoring. Opportunities for greater rhythmic complexity, interplay among the battery segments, and more subtle and expressive scoring are the province of warm-ups, our cadence, and our pre-game cadence.

"Grandma's Biscuits" provides a sound fundamentals approach and is entertaining for those who join us for our warm-up on game day. It is also sensitive to the unique environment in which we perform. It functions on many levels and, as a teaching tool, strives to meet the needs of our marching percussion section members as they seek to improve their musicianship.

It is my hope that "Grandma's Biscuits" will prove valuable food for thought (pun intended) in the ongoing dialogue concerning what makes for an effective warm-up program. With our program, the performance environment influences what we do and how we do it.

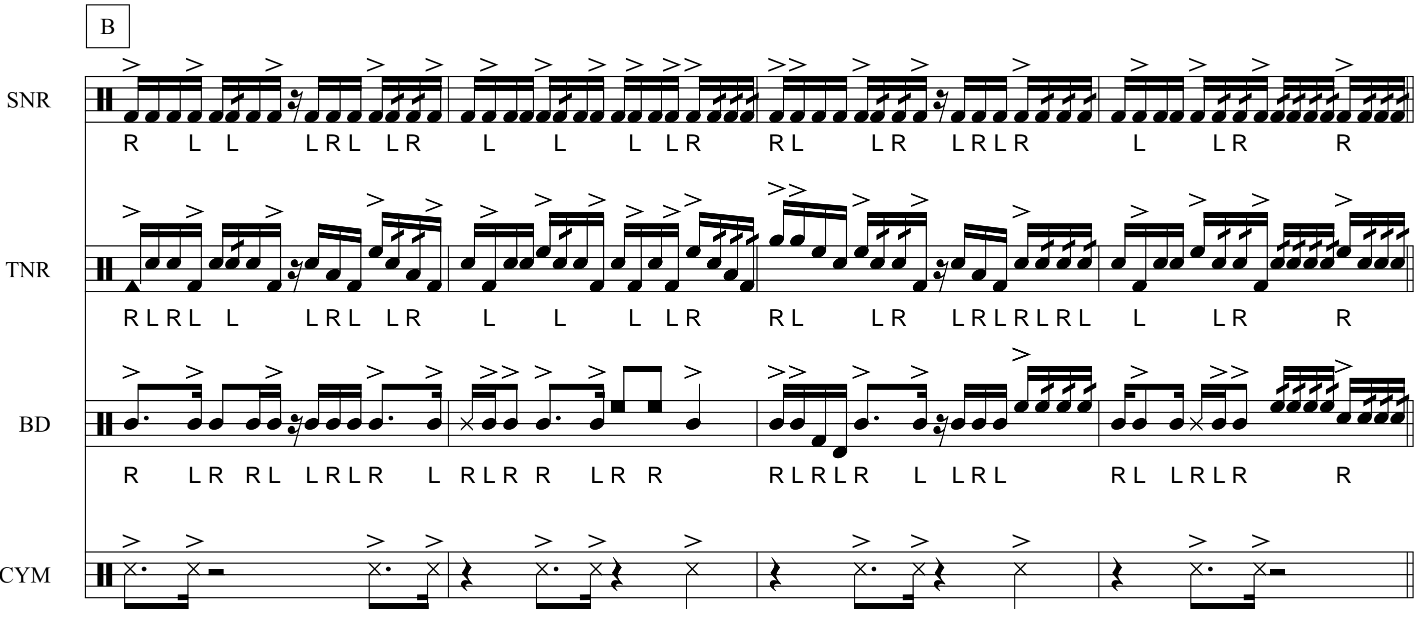
GRANDMA'S BISCUITS

"Million Dollar Band" Percussion Section 2001
Diddles and Rolls/Ensemble Warm-up

Arranged by Neal Flum © 2001 FLUMCO

Snares: "Bird's eye" articulation indicates a ping shot*.
Tenors: Black triangle notehead indicates a cross-stick; "bird's eye" articulation indicates a ping shot*.
Bass Drums: X notehead indicates rim click; black square notehead indicates muffle with left hand.
Cymbals: Black triangle notehead indicates horizontal choke; black triangle with accent indicates a slam (a hard, horizontal stroke); X notehead indicates orchestral crash.

***Ping Shot**: Rimshot using about three inches at the front end of stick/mallet



Neal Flum is the Assistant Director of Athletic Bands for the University of Alabama. He is assistant director of the marching band, director of the marching percussion section, and director of the women's sports pep band. For 16 years prior to his current position, Flum was the percussion instructor for the Athens City School District in Athens, Alabama. PN

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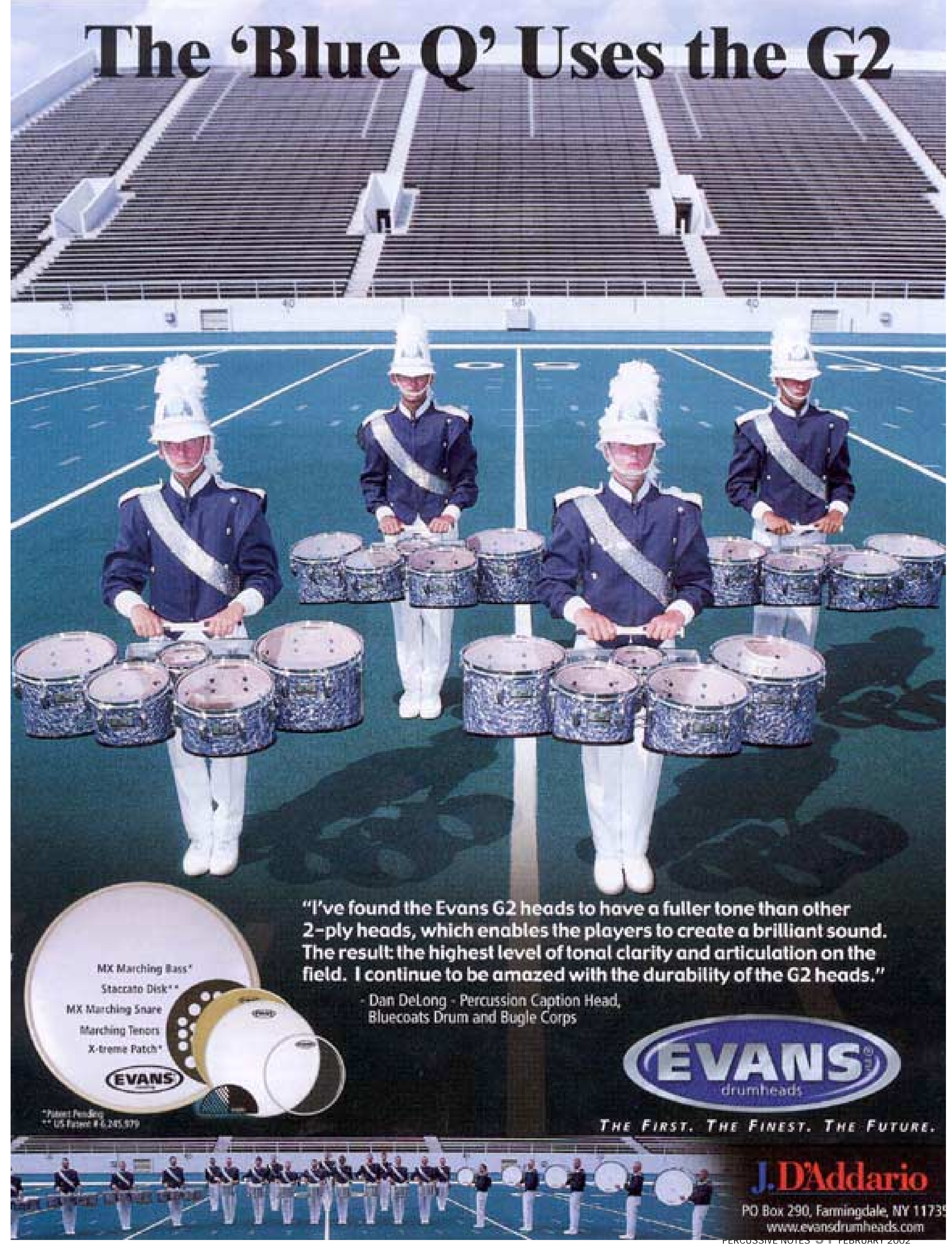
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Mbira/Timbila, Karimba/Marimba:
A Look at Some Relationships Between African Mbira and Marimba

BY B. MICHAEL WILLIAMS

The author presented this material as a Scholarly Papers Presentation session at PASIC 2000.

Ancestors of the modern xylophone and marimba are found throughout Africa. The mbira ("thumb piano") has a similar widespread distribution throughout the continent. This article explores a possible relationship between the two instruments by examining their common geographical distribution, tuning systems, linguistic origins, and repertory.

In 1586, Father Joao Dos Santos, a Portuguese priest, visited present-day Mozambique and wrote of a musical instrument called "ambira," played by the people he referred to as "Kaffirs":

> The best and most musical of their instruments is called the *ambira*, which greatly resembles our organs; it is composed of long gourds, some very wide and some very narrow, held close together and arranged in order. The narrowest, which form the treble, are placed on the left, contrary to that of our organs, and after the treble come the other gourds with their different sounds of contralto, tenor, and bass, being eighteen gourds in all. Each gourd has a small opening at the side near the end, and at the bottom a small hole the size of a dollar, covered with a certain kind of spider's web, very fine, closely woven, and strong, which does not break. Upon all the mouths of these gourds, which are the same size and placed in a row, keys of thin wood are suspended by cords so that each key is held in the air above the hollow of its gourd, not reaching the edges of the mouth. The instrument being thus constructed, the Kaffirs play upon the keys with sticks after the fashion of drum sticks, at the points of which are buttons made of sinews rolled into a light ball the size of a nut, so that striking the notes with these two sticks, the blows resound in the mouths of the gourds, producing a sweet and rhythmical harmony, which can be heard as far as the sound of a good harpsichord. There are many of these instruments, and many musicians who play upon them well (Theal 1901:202).

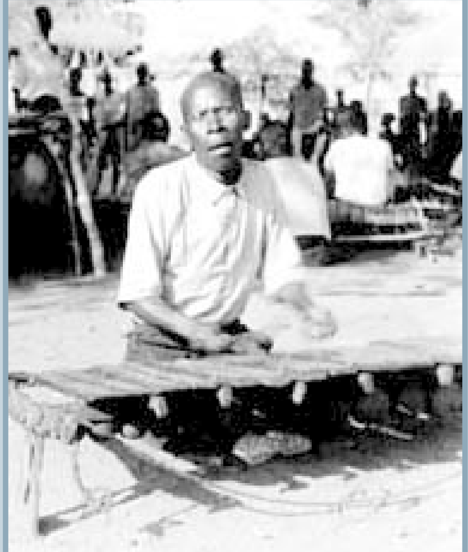
Figure 1. Chopi timbila. Photo courtesy of International Library of African Music, Rhodes University, Grahamstown, South Africa. Used by permission.

Father Dos Santos could well have been describing a modern xylophone such as those found among the Chopi people of Mozambique (see Figure 1). What is even more striking is his description of yet another instrument of the same name:

> These Kaffirs have another musical instrument, also called an *ambira*, very similar to that just described, but it is all made of iron instead of gourds, being composed of narrow flat rods of iron about a palm in length, tempered in the fire so that each has a different sound. There are only nine of these rods, placed in a row close together, with the ends nailed to a piece of wood like the bridge of a violin, from which they hang over a hollow in the wood, which is shaped like a bowl, above which the other ends of the rods are suspended in the air. The Kaffirs play upon this instrument by striking the loose ends of the rods with their thumb-nails, which they allow to grow long for that purpose, and they strike the keys as lightly as a good player strikes those of a harpsichord. Thus the iron rods being shaken and the blows resounding above the hollow of the bowl, after the fashion of a jew's harp, they produce altogether a sweet and gentle harmony of accordant sounds. This instrument is much more musical than that made of gourds, but it is not so loud, and is generally played in the king's palace, for it is very soft and makes but little noise (Theal 1901:203).

Dos Santos is here describing, for the first time in recorded history, the mbira known by some as a kalimba (Berliner 1993:9; see Figure 2). It is curious that both instruments are described as having the same name. It is the premise of this article that Father Dos Santos was not mistaken, and that the mbira and xylophone are indeed related.

Instruments of the xylophone family fall into the category of pitched idiophones, while those of the mbira family are considered lamellaphones, a term denoting an instrument whose sound is produced by the vibration of thin *lamellae*, or tongues of metal, wood, or other material plucked by the thumbs or fingers (Kauffman 1980:497).[1] There is evidence suggesting a possible link between the two instru-

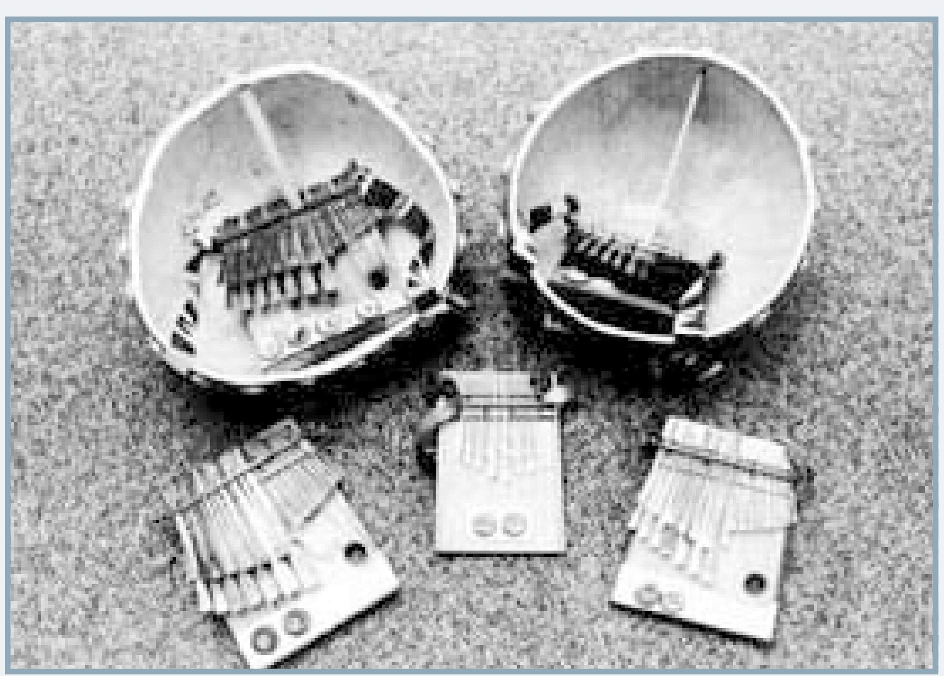

Figure 2. Karimba (center) surrounded by four mbira dzavadzimu. The two instruments in back are propped inside gourd resonators called *deze*.

ments, especially in the Bantu-speaking areas of southern and eastern Africa, the primary focus of this study. While no direct research has been conducted in this area, references to a possible relationship are cited in writings of Gerhard Kubik, Robert Kauffman, A. M. Jones, Hugh Tracey, and Andrew Tracey. Jones has suggested that the mbira is a portable xylophone, and further theorized that the xylophone originated in Indonesia (Jones 1971:34, 111, 152). It is generally accepted that the mbira is a distinctly African instrument (Hornbostel 1933:297; List 1968:54; H. Tracey 1969:95; A. Tracey 1972:104).[2]

GEOGRAPHICAL DISTRIBUTION

Distribution maps for xylophones and lamellaphones show striking similarity, if not identical geographical distribution, for the two instruments. In referring to A. M. Jones' distribution map for xylophones (adapted from Olga Boone's 1936 map), one sees a clear band of distribution across Africa's midsection from Mozambique to Angola and from southern Uganda to South Africa (Jones 1971:123). Similar maps for lamellaphones by Kauffman (1970:75) and Kubik (1964:31) reveal an almost identical distribution.

This does not, however, necessarily imply that all ethnic groups who play the xylophone also play the mbira, or vice versa. Kauffman's (1970:74–75) map of mbira distribution (based in Georges Montandon's 1919 study of 85 mbiras) shows "a concentration of instruments along the waterways, particularly the Congo and Zambezi rivers. This is not surprising, when one considers that the portability of the mbira could easily account for its distribution along river routes."

Jones (1959:205–206) suggests that both xylophones and mbiras have extensive distribution without regard to linguistic differences. In reference to the mbira, he states, "It is widely distributed and not only in the Bantu areas, yet as in the case of the xylophone, it is not used by some tribes at all."

TUNING

Mbiras and xylophones use similar and, sometimes, identical tuning systems. The overwhelming majority use either heptatonic (seven-tone) or pentatonic (five-tone) scales. Heptatonic tuning is predominant in the areas represented by the distribution maps for mbiras and xylophones mentioned earlier. Pentatonic tuning is found with both instruments in the northernmost portion of the distribution area, especially in southern Uganda and the northern Congo River basin (Jones 1971:105; H. Tracey 1961:18,22–24; Kubik 1964:26–28; 1965:73).

According to Andrew Tracey, the whole of the Zambezi River basin up to Angola uses exclusively heptatonic tuning. Measurements taken by his father, Hugh Tracey, show that approximately 40 percent of Africans in central, eastern, and southern Africa use heptatonic scales, 40 percent use pentatonic, and the remaining 20 percent use either hexatonic (six-tone) or tetratonic (four-tone) scales (A. Tracey 2000).[3]

The Shona karimba, variously referred to as the "Tapera 'kalimba' mbira" (A. Tracey 1961:44–46), the "Kwanangoma mbira" (Axelsson 1981:61), the "South Bank karimba" (A. Tracey 1972:90), and "Nyunganyunga" (Maraire 1984; see Figure 2), appears at first glance to employ a hexatonic tuning. While the instrument does indeed have six pitches to the octave, they function as a heptatonic scale with the fourth degree missing.

Both Jones (1971:34) and Hugh Tracey (1948:128, "Diagram V") have made the case that some xylophones are tuned to an equidistant heptatonic scale. Likewise, Andrew Tracey (1970:10) describes the tuning of the Shona mbira dzavadzimu as "a seven-tone scale with all the intervals equal," while Gerhard Kubik (1980a:499) describes it as a "nearly equidistant heptatonic scale." It is, in fact, this similarity of tuning between the mbira and xylophone that led Jones (1971:34) to conclude that mbiras "derive from the same ultimate origin and are to be considered as small portable versions of the bigger instrument." He finds the same equitonal principle applied to pentatonic xylophones and lamellaphones, as well (1971:111).[4]

Hugh Tracey (1948:123) finds the tuning of the Chopi timbila (heptatonic xylophone from Mozambique) almost identical to the heptatonic njari type mbira of the Karanga people of southern Zimbabwe.[5] While Tracey's measurements indeed indicate equidistant tuning in both instruments, the equitonal principle does not bear the weight of scrutiny in more recent measurements of mbira dzavadzimu by Paul Berliner (1993:66) and Claire Jones (1996:7–8; tables 1 and 2).

These departures from equidistant tuning could be a result of the influence of western popular music, especially since 1954, when Shona radio broadcasts began (Kauffman 1970:201–202).[6] Christian missionary activities certainly had an influence on African music prior to 1954, but would have had little impact on mbira tunings because the churches were particularly intent on suppressing mbira music (Brown

1994:89). In 1932, Hugh Tracey (1969:93) wrote:

> Missionary activity, which has been of long standing in this district, has not, it appears, influenced the tuning of the mbira in the least. In no area I have visited has the European scale in the least affected the local instruments.

It seems logical to assume that xylophones would be subject to less fluctuation in tuning over the years than mbiras, simply due to the relatively fixed nature of the instrument. The portability of the mbira and its relative variability with regard to tuning could account for a gradual departure from an equidistant tuning system. Today, mbiras are played alongside guitars, keyboards, saxophones, and other instruments tuned to western scales. While some would argue against such a departure from "tradition," others consider it a testament to the instrument's adaptability and resilience.

LINGUISTIC ORIGINS

Linguistic comparisons provide some of the most compelling evidence of a relationship between the mbira and marimba. Throughout the Bantu-speaking area of Africa (including most of central, southern, and eastern Africa), the words *marimba* and *mbira* are used almost interchangeably for both xylophones and lamellaphones. The phonemes "R" and "L" are interchangeable in most Bantu languages, so *marimba* becomes *malimba*, *karimba* becomes *kalimba*, and *mbira* becomes *mbila* (Kubik 1980b:681–682). In addition, these words are often subjected to metathesis, a phenomenon described by G. T. Nurse (1970:32) as "a change consisting of a transposition of consonants with little or no alteration in meaning." So the word *mbira* is related to *marimba* through metathesis, as is *mbila* to *malimba*.

According to Gerhard Kubik (1980b:681–682), the term *rimba* or *limba* refers to a single-note xylophone. Nurse (1970:35) suggests that the *rimba/limba* stem refers to "a firm flattish object sticking out," such as the spur of a cock, or the flat, protrusive fin of a fish. "In short," says Nurse, "to a lamella." It can also refer to a xylophone bar.[7]

According to Kubik (1980b:682), "*Marimba* (or *malimba*) is derived from the cumulative prefix *ma* to the stem *rimba* (or *limba*, r and l being the same phoneme in many Bantu languages). *Marimba* is, therefore, the full instrument, consisting of many *rimba* (notes)." Likewise, the term *mbira* refers to individual keys on a lamellaphone as well as to the entire instrument, or several instruments (Berliner 1993:9).

According to Hugh Tracey (1948:121), *mbila* is a single note on the xylophone of the Chopi people of Mozambique. This instrument or an ensemble of instruments is referred to as *timbila*. The *rimba/limba* stem is also found in the commonly used term *kalimba* to designate a lamellaphone. According to A. M. Jones (1971:153), *ka-* is a diminutive prefix indicating a "little *limba*," furthering his claim that the lamellaphone is a "portable xylophone."[8] We have already seen that Nurse (1970:35) considers the *limba* stem to indicate a lamella. He further states that the prefix *ka-* is an onomatopoeic ideophone referring to the sound of clapping or the striking gesture employed in playing the kalimba (1970:34).

Figures 3 and 4 show the wide distribution of both xylophones and lamellaphones according to the use of the *rimba/limba* or *mbira/mbila* stems. The word *marimba* refers to a xylophone on the islands of Zanzibar and Pemba, as well as on the coast of Tanzania, in southern Congo, and northern Angola. Farther inland in Tanzania and also in Angola, the same word refers to a lamellaphone. According to Kauffman (1980:497), in other parts of Tanzania and on Zanzibar, lamellaphones are called *marimba madogo*, which means "small marimba."

Marimba also refers to xylophones in Mozambique and Zimbabwe, and to lamellaphones in parts of South Africa, Mozambique, and Malawi. Likewise, *mbira* refers to lamellaphones in Zimbabwe and throughout the lower Zambezi basin, and also to xylophones in parts of Zambia, Tanzania, and southern Congo. *Mbila* and *timbila* also refer to both xylophones and lamellaphones. *Dipila* is a South African lamellaphone, *dimpila* a xylophone in

Figure 3. Distribution of xylophones and lamellaphones according to *rimba/limba* stems. Map © 2001, B. Michael Williams.

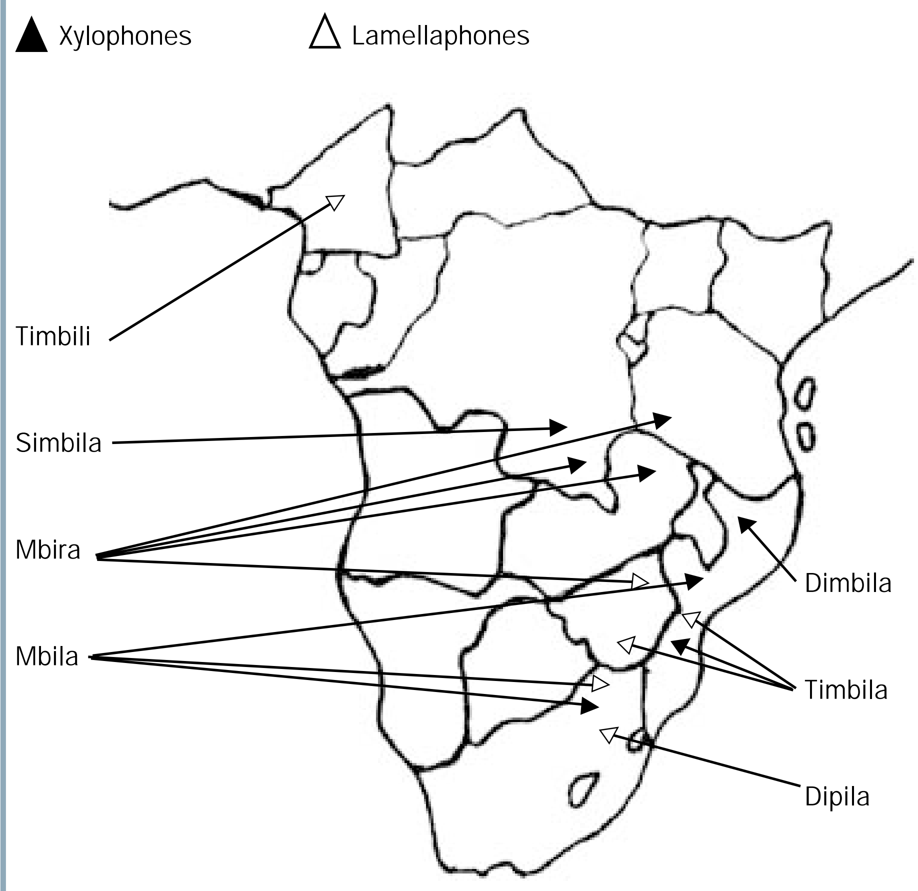

Figure 4. Distribution of xylophones and lamellaphones according to *mbira/mbila* stems. Map © 2001, B. Michael Williams.

northern Mozambique. *Simbila* is a xylophone in southern Congo, *silimba* a xylophone in Zambia, and *ilimba* a lamellaphone in Tanzania. Lamellaphones in Malawi are called *marimba*, *malimba*, *kalimba*, and *cilimba*, while xylophones are *valimba* or *ulimba*. In terms of language, the two instruments seem virtually indistinguishable.[9]

The interchangeability of the words *mbira* and *marimba* carried over to the New World with the slave trade beginning in the 16th century (List 1968:58). According to George List (1968:55), lamellaphones are known in the Dominican Republic as *marimba* and in Cuba as *marimbula*. Both of these names refer to the same instrument in Haiti, and other names are applied to it, such as *mbila*, *malimba*, and *manimbula*.

In the Atlantic Coast region of Colombia, the term *marimba* is used generically for any melodic instrument other than aerophones and membranophones. On the Pacific Coast, however, *marimba* is used primarily in reference to the xylophone. David Thiermann (1971:90–91) notes that lamellaphones were at one time played in Brazil under the name *marimba* and *madimba de Btsche*.

Donald Thompson (1975:140–141) lists names most frequently applied to lamellaphones in the Americas as *malimba*, *marimba*, *marimb'la*, *marimbola*, and *marimbula*. He notes the instrument was found in Louisiana under the name *marimba brett*. The name *marimba* is, of course, most closely associated with gourd-resonated xylophones of southern Mexico and Central America.

REPERTORY

If the mbira were indeed a "portable xylophone" as A. M. Jones suggests, it would be reasonable to assume that the instrument would share a repertory of tunes with its larger cousin. This assumption cannot, however, be verified by the existing published research.

Andrew Tracey has indicated that, in the Lower Zambezi area, much of the xylophone repertory can be analyzed as being very similar, particularly in harmonic structure, to the mbira music of the same area (A. Tracey 2000; 1984b:665). Whether or not the two instruments share indigenous tunes of the same name remains an open question.

Tracey also points to similarities in key layout and tuning between the West Zambian *silimba* xylophone and the *ndimba* lamellaphone (A. Tracey 1974:3). Tunes on these instruments can easily be transferred because the key layouts are so similar (A. Tracey 2000). Kubik (1988:65) points out that the basic layout of the eight-key kalimba is identical to the lower eight notes of the *silimba*.[10]

John Kaemmer (1998b:715–716) presents an interesting hypothesis concerning the relationships between xylophones and mbira relative to key layout. Some xylophones are played by two musicians—one on each side of the instrument. "This means," says Kaemmer, "that for one player, the low notes are on the left, and for the other, they are on the right. Many mbira have low notes in the center, meaning they are on the left for one hand, and on the right for the other hand" (see Figure 2). These kinds of similarities certainly indicate the possibility of shared repertory with the xylophone, but further field research would be necessary to confirm this.

A more recent innovation in Zimbabwean music provides an excellent example of shared repertory between the xylophone and mbira. According to Olaf Axelsson (1981:61), the marimba existed in Zimbabwe during the Mwena Mutapa kingdom (circa 14th–16th c.) but has since become extinct as an indigenous instrument due to colonialism and forced migrations.

In 1960, The Kwanongoma College of Music was organized in Bulawayo, Zimbabwe with the primary aim "to foster and encourage the immense artistic values in African musical styles and its instruments, preparing the way for the emergence of an African musicology in modern African nations" (Axelsson 1981:60). Kauffman (1970:198) describes the Kwanongoma curriculum:

> Students come for a two- or three-year course of study at Kwanongoma and are taught African music along with European music. Since several tribes are represented among the Kwanongoma students, an attempt is made to fuse the musical traditions of the represented groups. The most

Figure 5. Chopi timbila ensemble. Photo courtesy of International Library of African Music, Rhodes University, Grahamstown, South Africa. Used by permission.

Figure 6. Chopi timbila ensemble. Photo by courtesy of International Library of African Music, Rhodes University, Grahamstown, South Africa. Used by permission.

dramatic and influential part of the Kwanongoma training includes the playing on specially-constructed marimbas capable of playing Chopi, Lozi, or Venda music. The marimba is presently not a part of Shona musical practice, but graduates of Kwanongoma have recently introduced the instrument into Shona communities with tremendous success.

Patterned after the Chopi *timbila* ensemble, the Kwanongoma marimba ensemble consists of four different-sized instruments (soprano, tenor, baritone, and bass), covering a four-octave range (See Figures 5 and 6). These ensembles play a wide range of musical styles, from traditional Shona vocal and mbira music to western popular and "Afro-pop" tunes, reggae, and even European classical music (C. Jones 1992:97–103).

Traditional mbira music is characterized by a polyrhythmic style predicated on an interlocking technique (known in western music as hocket) through which complex rhythmic and melodic patterns emerge. This interlocking principle is multiplied when two (or more) instruments play together, and displays an increasing complexity. One instrument plays the basic pattern known as *kushaura* ("to lead" or "to start") while another plays a complementary pattern called *kutsinhira* ("to follow") (Berliner 1993:73). The two parts may vary rhythmically, or they may be essentially identical, with the kutsinhira staggered one pulse behind or ahead of the kushaura (see Figure 7).

When traditional mbira tunes are arranged for marimba ensembles, these interlocking patterns are transferred to the alternating strokes of the mallets in the various voices. The result is a fuller ensemble version of the traditional mbira tune originally played by two musicians. The Kwanongoma-style marimba ensembles have become quite successful, spreading throughout Zimbabwe and neighboring countries. Marimba ensembles have also become highly popular in the United States, where the late Dr. Dumisani Maraire, a Shona musician and Kwanongoma graduate, introduced them at the University of Washington in Seattle (C. Jones 1992:85).

CONCLUSIONS AND SUGGESTIONS FOR FURTHER RESEARCH

The evidence of a relationship between the mbira and the marimba is compelling. The instruments have been shown to share geographical distribution, tuning systems, and etymology. Since 1960, the instruments have shared repertory in Zimbabwe and neighboring countries, as well as in the U.S.

Further research is necessary to determine whether or not they share an indigenous repertory of traditional tunes. Much of the current published research has focused on a particular instrument or ethnic group. The question of shared repertory must be answered with extensive field study in the major centers of mbira and xy-

Figure 7. *Kushaura/Kutsinhira* interlocking parts in mbira tune "Nhemamusasa." © 1998 from "Music of the Shona of Zimbabwe," by John Kaemmer in *Garland Encyclopedia of World Music*, Ruth M. Stone, ed. Used by permission.

lophone activity throughout the Bantu-speaking area of Africa. Maps of distribution need to be formulated with greater accuracy and with regard to the overlap of mbira and xylophone playing traditions in central, eastern, and southern Africa.

With the current interest in ethnomusicology spreading throughout the world, this would be an excellent topic for young scholars to explore. It is my hope that the information presented here will pique the interest of the current generation of scholars in answering some of the questions that have heretofore been open to speculation.

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Heptatonic Scale of the Asena in Malawi." *Journal of the International Library of African Music*, 6/1:107–125.

ENDNOTES

1. Hornbostel (1933:304–305) lists both xylophones and mbiras (sanzas) as pitched idiophones, the former struck and the latter plucked. Kauffman (1980:497) points out that the term "plucked idiophone" is not entirely accurate, as the tongues of the instrument are not actually plucked, but pressed and released.

2. Kauffman (1970:72–73) cites Jaap Kunst as stating the existence of an Indonesian version of the mbira used to replicate the interlocking parts of a gamelan orchestra. I have found no other reference in this regard. Even Jones (1971:153), who seems particularly bent on proving an Indonesian origin of the xylophone, acknowledges the African origin of lamellaphones. List (1968:54) regards the mbira as the only musical instrument with its origin in sub-Saharan Africa.

3. Dr. Hugh Tracey made numerous field trips throughout central, southern, and eastern Africa. The field recordings from these trips resulted in the 210 disc "Sound of Africa" series, distributed by the International Library of African Music in Grahamstown, South Africa, Andrew Tracey, Director. Web page: http://ilam.ru.ac.za. E-mail: A.Tracey@ru.ac.za.

4. Several reputable scholars, including John Blacking (1966) and Mantle Hood (1965), have criticized Jones' method of arriving at tunings by calculating averages and allowing for "gapped" scales and "intercalary," or added notes, explained as out-of-tune duplicate notes or notes created to fill in the "gaps" (Blench 1982:87). Jones' hypothesis of an Indonesian origin of the xylophone is largely predicated on what he termed the "equitonal principle" (1971:54), his assertion being that equidistant scales were developed in Indonesia and brought to Africa in prehistoric migrations. Roger Blench (1982) presents a coherent synopsis of this highly controversial topic, with thoughtful and logical explanations of the problematic scholarship methods involved.

5. According to Tracey (H. Tracey 1948:123), the Karanga of present-day Zimbabwe are related to the Chopi of Mozambique, the two ethnic groups having separated some 500 years ago. The Chopi are famous for their equiheptatonic marimba orchestras called *timbila*.

6. Lynn Jessup (1983:39) reports a similar departure from equidistant tuning in Mandinka balaphones from The Gambia. "...perhaps, due to the influx of Western music," says Jessup, "there has been an erosion in sensitivity to traditional tuning systems." Eric Charry (2000:166–167) mentions "a general lack of conformity of balas to a theoretical equal-toned scale" that he finds "puzzling." He attributes such tuning differences to regional preferences, even though the instruments "appear to roughly conform to a conception of an equal seven-tone scale."

7. According to Wim Van Zanten (1977:125), the *limba* stem refers to characteristics of firmness, hardness, and strength. These are certainly qualities one would look for in a xylophone bar or a lamella. Van Zanten (1977:107-108) notes that the Asena of Malawi construct the soundboards of their bangwe zithers from *mlombwa* (also called *mbira*) wood, preferred because of its strength. The same wood is used for both the keys and the frame of the *valimba* xylophone.

8. Kubik (1964:30) also refers to *ka-* as a diminutive prefix, pointing out that it can indicate the "size" of the notes. *Kalimba*, therefore, would indicate a "soprano" instrument.

9. There are, of course, many other names given to xylophones and lamellaphones that do not use the *limba/rimba* stem or its metathesis. *Sanza* and *likembe* are common names for mbira, especially in central Africa. For more information on other mbira names, see H. Tracey (1961) and Kubik (1964/65). For xylophones, see Anderson (1967), and Nurse (1970).

10. For further comparison see Kaemmer (1998b), Kubik (1988), Mensah (1970), and Blacking (1961).

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Preparing a Successful College Percussion Audition

BY ERIC HOLLENBECK

As the level of musicianship in colleges and universities rises, the pressure put on prospective students to prepare an impressive audition increases. A college percussion audition can be seen as a relatively short amount of time in which a teacher determines an applicant's character, musicianship, work ethic, personality, and ability to work with others, or as a 10–30 minute display during which all of a student's hours of practice, study, and talent are briefly viewed, evaluated, and compared to others.

In any audition, preparation is essential for success. Everyone who has performed an audition has a story about something going wrong or something unexpected happening. If we are thoroughly prepared, unforeseen circumstances will not affect our performance.

PREPARATION

The first step in preparing an audition is to set clear goals. Also, realize that the main purpose of an audition is to align your interests and abilities with the interests and talent level of the particular school. Answer the following questions:

- What do I wish to do as a percussionist?
- What is my ideal job, gig, or position?
- Will a degree from this particular college or school help me achieve my goals?
- Which schools and/or teachers can best serve my interests?
- Are the above schools within my abilities and means?

The answers to these questions may involve several months of research and the input of parents, teachers, and friends. Almost every university has a Web site where you may view or request information on particular degree programs, audition requirements, faculty, focus of study, and expenses.

PREPARATION TIMELINE

Most college auditions take place between mid-January and March, with January as the application deadline. Sometimes a student will have a choice of audition dates. The earlier the application is submitted, the greater the chances of your preferred audition date being granted. It is wise to audition for your first-choice school last, assuming that you will grow more comfortable as you continue to audition. It is recommended that a student apply to at least four schools. Here is a sample timeline for your preparation (based on fall enrollment):

12 months prior to audition (January): Begin researching institutions of interest.

8 months prior to audition (May): Request application materials and audition requirements.

7 months prior to audition (June): Choose audition repertoire and compile an audition list and notebook.

6 months prior to audition (July): begin learning most challenging of new repertoire chosen for the audition.

4 months prior to audition (September): complete and submit applications, recommendations, transcripts, and preliminary tape (if requested).

2 months prior to audition (November): all pieces should be learned in their entirety, although under tempo.

2 weeks prior to audition (early January): schedule two mock auditions or recitals, the first with a teacher, and the second (a week later) with as many people as you can find.

PRELIMINARY TAPE

Along with the application, many schools require the student to also submit a tape representing the student's playing ability. It is important that you create the best sounding tape or CD possible. (The application may state tape, but a CD is usually acceptable unless specifically noted. CDs offer the best sound and therefore make the best impression.)

Most often, the percussion teacher will evaluate your recording. He or she may have 50 tapes to listen to. If so, your tape may be ejected after the first major flaw; therefore, choose your pieces carefully. Do not put every piece you know on the tape. Only submit three or four pieces, with the best recordings first. If you have three good pieces and the fourth is weaker, go with just three.

Schedule some time after a performance to record yourself. Often, one or two days following a recital will be your best time. Give yourself a few hours on each piece, and try to find three or four pieces that you perform at the highest possible level. Many great players never get the opportunity to audition because they did not put in the necessary time preparing a good preliminary tape.

CHOOSING REPERTOIRE

Repertoire selection is a very important aspect of audition preparation. Most schools require the prospective percussionist to audition in three basic areas: keyboard percussion, timpani, and snare drum. Your performance must answer the following questions: Do you understand what it takes to produce a good sound on each instrument? Do you have a good sense of time? Do you have a sense of phrasing? Are you sensitive to the dynamic contrasts of each instrument?

These abilities do not have to be demonstrated through the most challenging literature. Realize that you may be practicing all three areas each day as the audition approaches. Therefore, it is important not to choose too many pieces. It is more important to play a few pieces well than to play many pieces badly. Usually, time will allow for one or two major pieces on each instrument, plus sight-reading.

SAMPLE AUDITION LISTS

Freshman Percussion Audition

Marimba 2 mallet

Major scales and arpeggios, 2 octaves

NO. 1 TEACHING TIPS FOR TIMPANI

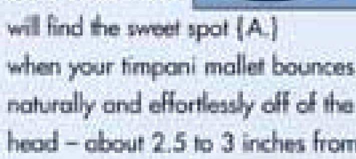
BY JONATHAN HAAS

"Okay students, this is a little something I learned from the timpanist for Aerosmith."

For those band directors wanting to teach young drummers the basics of timpani, start off with the line above, then they'll listen to everything detailed in this lesson.

Forget that the great conductor Toscanini referred to his timpanist as the "Second Conductor." That can be our little secret. It also helps to use words like "dude" in your lesson. Who knows, once they master this, they may start asking more about Toscanini.

A conductor communicates clear interpretations to the orchestra.



The timpanist creates a clear sound by finding the best spot to strike the timpani. Just as a tennis racket has a "sweet spot," so does a timpani head. Clarity of pitch is obtained by striking the sweet spot. Here is how you find it.

Strike the timpani starting at the edge and move slowly towards to the center. You will find the sweet spot (A.) when your timpani mallet bounces naturally and effortlessly off of the head – about 2.5 to 3 inches from the bearing edge of the timpani bowl. Strike the timpani with a relaxed stroke.

Start with your mallets in a raised position, i.e., the mallets at a 90 degree angle (B.) to the timpani head. Let the weight of your mallet do the work. Drop the head of the mallet onto the sweet spot of the head. With a combination of momentum created by you, gravity created by the laws of physics and the natural action of rebound, your timpani mallet will effortlessly create a note that is full of tone, colors, clear pitch, and balanced sonorities.

The timpani roll is one of the most expressive techniques a timpanist has to master. Play with the vibrations of the head. I find a lot of timpanist rolling too fast, thus creating too many vibrations that clash and actually dampen the head. Try rolling a bit slower than you generally do and see if the timpani becomes more resonant. The roll should require little effort if you are using the weight of the mallet to do the work.

FAMOUS QUOTE

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Marimba 4 mallet
"Yellow After the Rain"—Mitchell Peters
Snare Drum
Intermediate Snare Drum Studies #32—Mitchell Peters
Timpani
Musical Studies for the Intermediate Timpanist #26—Garwood Whaley

GRADUATE PERCUSSION AUDITION

Xylophone
"Porgy and Bess" (catfish row)—George Gershwin
"Polka" from "The Golden Age"—Dmitri Shostakovich
Marimba
"Sonata in B Minor," Mvt. III—J.S. Bach
"Time for Marimba"—Minoru Miki
Snare Drum
"Etude #1"—Jaques Delecluse
"Scheherazade"—Nicolas Rimsky-Korsakov
Timpani
"Saete"—Elliot Carter
"Symphony 9"—Ludwig Van Beethoven

The above lists are very general and may not reflect a particular student's strengths. If you are stronger in one area—timpani, for example—your audition list may encompass more timpani literature of greater difficulty. You might reduce the amount and/or difficulty in another area in order to showcase your strengths. The above lists also do not include drumset, hand drums, steel drums, rudimental snare drum, electronic percussion, vibraphone, or improvisational skills, which are specialties of many students and music schools. The above literature was chosen based on the overall difficulty of the entire audition, representing different styles and periods in music, and one particular interest and ability.

Once you have selected your repertoire, ask yourself the following questions:

• Can I adequately prepare the entire list in the given amount of time?
• Does this list reflect my strengths?
• Do the institutions have the equipment available for me to perform this literature? For example, many schools do not have a glockenspiel in the audition room; therefore you might end up playing these excerpts on xylophone or marimba. You also may not want to program a piece that requires extreme amounts of timpani pedaling. Even if you are playing on a familiar model or set of timpani, spring tensions and pedal positions might be vastly different.

AUDITION LIST AND NOTEBOOK

Once you determine your audition repertoire, create a list similar to the lists above. Be careful that the list is accurate in spelling with consistent treatment of abbreviations. This will be the list you will hand the people for whom you are auditioning.

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Compile the music into the notebook in the same order as your list. If you are going to play orchestral excerpts, be sure to learn the entire piece, not just the standard excerpt. Include the entire part in your notebook, and try to find the original orchestral part rather than a reprinted version.

MUSIC PREPARATION

Establish a timeline for practicing each piece on your list. You may already know several of the pieces, but some of the pieces may take you several months to learn. Then work on a daily/weekly/monthly practice schedule. Practice pieces that you are learning every day. Divide pieces that you already know into two groups and alternate the groups every other day (group one, M, W, F; group two, T, Th, Sat).

Additionally, sight-read a few times each week. I find that reading duets with a friend is more enjoyable and helpful than sight-reading alone. You might also consider keeping a practice log. This will allow you to see your progress, and it keeps your practice sessions in line with your goals, especially if you keep the journal for a long period of time. Noting metronome markings in your log may aid in the gradual achievement of a particular tempo.

Besides knowing all the notes, rhythms, and dynamics, you will also want to know something about the composer, the method of composition, and the importance of the work to the body of percussion, jazz, ethnic, or orchestral literature. From what stylistic period does the piece come? What is the harmonic progression or the form of pitch logic used? What is the overall form of the piece? Who premiered the piece, and when? Are there other pieces that could be related to the one you have chosen? What are some of the different ways the piece has been performed? Knowing some of this information can give you valuable insight into the piece, thereby providing validation for your particular interpretation.

During the months of practice it may help to adhere to the following rules:

1. Be a ruthless self critic during your practice. Outside of practice, focus on the progress you are making.
2. Record yourself often and do not allow anything to get by without scrutiny.
3. Keep your long-term goals in the forefront of your mind.

MOCK AUDITIONS

Mock auditions provide a great opportunity to make sure you are performing under pressure. Little things that you may have overlooked will become apparent, like forgetting to turn off the snares, how to arrange your mallets, or perhaps how many music stands you will need. Be aware that if the mock auditions are close to your audition date, then their function is also that of a confidence-builder. A good teacher will alert you far in advance if you are not ready.

STUDENT CONTACT

Many times a student's interest in a particular college or university stems from an acquaintance who attends or has attended that institution. Ideally, this contact may offer the best insight into what the actual audition will entail. If you do not know anyone, the percussion Web site may contain the names of a few percussion students you could contact. Do not be afraid to call or e-mail them; it is often more helpful to contact a student about this information than the percussion instructor.

Knowing answers to the following questions will be helpful in preparing your audition:

- What instruments will you be playing on?
- Who will be in the audition?
- What is the audition room like?
- To the student contact: What was your audition experience like?

Establishing this contact will also help you feel comfortable at the audition. Knowing someone in a strange place can be very calming.

TRAVELING TO THE AUDITION

If you are traveling a long distance for the audition, arrive the day before. A good night's sleep will help you deal with audition anxiety. You may also be able to tour the facility, find your audition room, talk to some of the current students, and perhaps practice on some of the instruments involved in the audition.

THE AUDITION

The audition day will probably involve a tour of the school, qualifying examinations, and meeting faculty. Try to be a little early for everything and listen carefully so that you can answer questions clearly. Once you arrive at a particular place, relax and be yourself. Wear comfortable clothing, but look professional.

Enter the audition room in a relaxed manner. Say hello and introduce yourself. Do not be so focused on your playing that you forget to display basic people skills. Immediately set up each performance area and remember that these people are waiting on you, as are other auditionees! I find it beneficial to set up all of the areas first. Often, the student determines what instrument he or she would like to start on; if so, I start on my strongest instrument.

Take a deep breath and sing a little of the piece in your head to establish tempo. Be sure not to stop once you have begun to play. If you do have a mental slip, keep playing something, but do not stop. This moment may seem to last a lifetime to you, but the listener may not have even noticed. If you stop or say "I'm sorry," you will have broadcast the fact that something went wrong.

You may be asked a few questions before or after you perform. Some of them will likely be the same questions you answered for yourself when determining your initial goals. What do you wish to do as a percussionist? What is your ideal job, gig, or position? Why are you interested in this school? Where did you learn about this school? By answering these questions, you will also reveal the following: Are you organized? Do you have long-term goals? Do you have some intellectual curiosity? Do you have a positive attitude? Will you be a good fit with this school?

If time permits, you may have questions for the people auditioning you. In asking questions, be careful not to assume that you are admitted. For instance: If accepted, with whom will I be taking lessons? What types of scholarships are available to percussionists? What playing opportunities are available to me? When leaving the room, thank the audition committee for their time.

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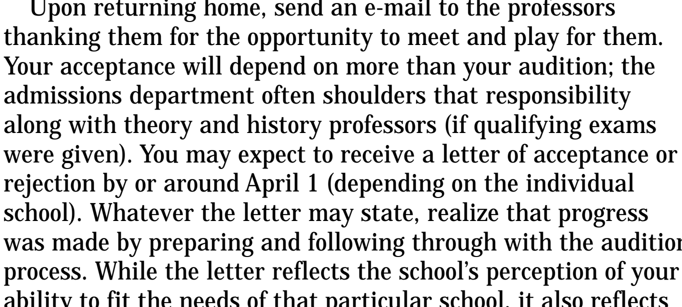
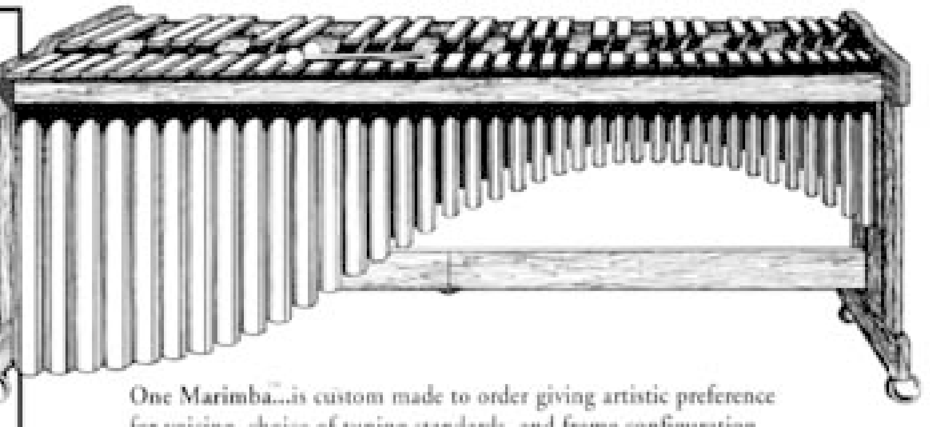


POST-AUDITION

Once your audition is over, congratulate yourself on a job well done. A few details may remain in your mind, but the overall presentation has been strong and you have done your best.

Upon returning home, send an e-mail to the professors thanking them for the opportunity to meet and play for them. Your acceptance will depend on more than your audition; the admissions department often shoulders that responsibility along with theory and history professors (if qualifying exams were given). You may expect to receive a letter of acceptance or rejection by or around April 1 (depending on the individual school). Whatever the letter may state, realize that progress was made by preparing and following through with the audition process. While the letter reflects the school's perception of your ability to fit the needs of that particular school, it also reflects one place in time, and is not an evaluation of your entire musical future.

Eric Hollenbeck is a doctoral candidate at the Northwestern School of Music. He was previously the Instructor of Percussion at the University of Alabama at Birmingham, and he has served as President of the Alabama PAS Chapter. He received his bachelor's degree from Kent State University and a master's degree from the University of Illinois. PN



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Louis Biava: A Conductor's Perspective on Percussion

BY JONATHAN WACKER

Louis Biava has many years of experience conducting orchestras and working with percussionists at all levels of experience, from students to seasoned professionals. Since 1994 he has been Conductor in Residence for the Philadelphia Orchestra, and he played second violin in that orchestra from 1968 until 2000. Biava has also served as Concertmaster and Associate Conductor of the Columbia Symphony Orchestra and worked in the first violin section of the National Symphony in Washington, D.C. Since 1986, he has served as Music Director and Conductor of the Temple University Symphony Orchestra and Temple Youth Chamber Orchestra from the Center for Gifted Young Musicians.

With his extensive experience as a professional conductor and teacher, Biava brings insight gained over many years that will be helpful to percussionists considering a future in a symphony orchestra.

Jonathan Wacker: *Mr. Biava, we sometimes speak casually about a person's good or bad interpretation of a piece of music. In your view, what does interpretation consist of?*

Louis Biava: I would say that a musical interpretation is the performer's attempt to say with his instrument what the composer had in mind according to what the performer knows of the style, the period, and what is actually printed on the part. He is trying to translate the composer's feelings of the piece to the listener, using his musical skills, his experience, even what he knows about the composer himself.

Interpretation, however, is not absolute; it also involves the performer's feelings. While certain interpretations have become standard, the performer—or more likely the conductor—may feel that a new interpretation may be more in line with the composer's wishes, and he may change his interpretation of the piece.

Wacker: *What aspects of a performance might be involved in this interpretation, and how might the performer alter them?*

Biava: The elements of interpretation will vary with every instrument. Since our application here is percussion, we would expect that the composer has in mind the characteristics of the percussion instruments and how he wished to use them. Sometimes we see percussion used to enhance the quality of the sound, and sometimes it is used just as a rhythmic reinforcement. How we see percussion being used will depend largely on the musical context. In either case, the percussionist must decide what type of sound he should produce, exactly how loud the sound should be, what type of articulation the composer had in mind, etc.

The percussionist must be aware of what would be the best instrument to use to produce the desired sound. The percussion section must produce so many different sounds with so many different instruments that selecting the proper instrument and using the proper stick or mallet becomes an important part of the interpretation.

Often, percussionists find themselves facing notation that is unclear. They must then determine what would be the most appropriate way to perform the notation. Usually, that is done by listening to the orchestra and playing the part so it will complement the music in context.

Wacker: *Within the musical context of the piece, how should percussionists determine the correct way to perform their part?*

Biava: To make an appropriate interpretation, percussionists must rely on what they hear around them in the orchestra. My approach would be to make sure I had a score available to me so I could see how my part fits into the whole piece.

Perhaps more so than any other instrument in the orchestra, the percussion section has to be aware of the musical context. The violins operate within a section of other players who all function together, as do the brass and the woodwinds, with the exception of occasional solos. The percussionists are usually playing solo parts, so it is important that they know how those parts fit into the whole. When they know this, they can try to make the style of their performance match the style of the rest of the orchestra.

For example, in the case of the glockenspiel solo in Strauss' "Don Juan," it is very important that the player knows what will be following his part. If he is not aware of the violin part that follows, he will likely play the solo in a way that will not complement the violin part that follows.[1] That is why I say that each percussion player needs to be more aware of the repertoire than probably any other member of the orchestra—except, of course, the conductor.

Wacker: *What would you say is the difference between the approach to interpretation for orchestral playing and the approach necessary for solo or chamber playing?*

Biava: It has to do, again, with the performer's awareness of what is going on around him musically—how the part he is playing affects and fits in with the other parts of the orchestra. Percussionists have to be very sensitive to the balance they create with the orchestra. Whether it is timpani, snare drum, tam tam, or whatever, the balance with the orchestra is very important. If the balance is not correct, you could easily ruin what might otherwise be a beautiful sound. The player must have a sensitivity to the balance, which is different in a symphony orchestra or chamber orchestra. Like any other instrument, the percussionist must develop a style that is more delicate or intimate when performing in a chamber setting.

Wacker: *In an audition setting, if you are listening to candidates perform behind a screen, can you determine whether or not their interpretation is correct, and what would you listen for?*

Biava: While it is clearly harder to hear style and interpretation in some of the percussion instruments, in timpani or the melodic percussion instruments, such as marimba or glockenspiel, the interpretation is easy to hear. For example, in the first movement of Beethoven's "Symphony No. 9," there are spots where the timpani is playing a leading motive and the orchestra answers the timpani. When I hear this played in an audition, I imagine the rest of the music playing and listen to see if the timpanist is playing in a style that would blend well with the rest of the orchestra.

In the "Scherzo" movement, I would be listening for the correct tempo and the energy for the very dramatic style of this movement. In this case it is easy to hear if a player has the correct musical interpretation in mind, even when playing behind a screen.

If we were listening to a candidate play cymbal crashes, it might be harder to hear the difference, but I think we would still hear interpretation in the player's sound. Suppose we were listening to a candidate play the crash that occurs in the big climax to the first movement of "Scheherazade." If I hear that played abruptly and without the right sustain, then I know that the candidate doesn't know the music and is not interpreting the part with the music in mind. Some people may laugh when we talk about phrasing in a cymbal part, but there is definitely phrasing there, as in any other part.

When the player phrases a part correctly in terms of the duration, loudness, quality of sound, etc., it is very easy to hear from behind the curtain. It shows that the player knows the music and is trying to perform his part in the context of the music. The music has to be in the player's mind, and he must phrase along with the music. When he does, it is easy to hear the difference.

Wacker: *What do you think would be the best approach for young players who want to improve their ability for phrasing and their audition skills?*

Biava: Obviously, they need to be completely prepared in terms of their technique. All of the candidates can physically play whatever the part requires. Then they must know the music well enough so that they can mentally picture all of the sounds that are going on during their part. They must mentally "hear" the music, not only at the moment they have to play, but somewhat before their entrance also. This will help them mentally prepare for what kind of sound they want to make when they play.

As a conductor I must hear the music in my head before I give the downbeat in order to give the right tempo and the proper style. I think percussionists in auditions have to do the same thing if they want it to sound like they are playing with an orchestra.

With that in mind, I can't emphasize enough the importance of knowing the music from listening to recordings and referring to scores to see how your part fits into the context.

When I am conducting the student orchestra at Temple University, I will often stop the orchestra and have the students listen to hear how their part fits into the entire sound. When they hear how it fits into the whole, they can better understand what would be the right sound. For example, at the end of Debussy's "La Mer," I tell the cymbal player to try to sound like the woodwinds. When you have that sound in mind, you will never use a wooden stick on a cymbal. Instead, even if the part gives no indication, you will know, just from your own musicality, to play with a soft mallet.

I try to make them aware that they are part of an orchestra and also part of a quality percussion section, and that they are not just banging and making noise. That is the approach I take at school. Fortunately, professionals know these things from experience. But the student has to get experience with the music, and listening to recordings and studying scores is one way to get experience if you are not working with an orchestra.

ENDNOTE

1. Refer to the interview with Anthony Cirone, "Interpretation of Orchestral Percussion Parts" in the Dec. 1996 issue of *Percussive Notes* (Vol. 34, No. 6) for more information regarding the glockenspiel part to "Don Juan."

Jonathan Wacker is Director of Percussion Studies at East Carolina University in Greenville, North Carolina. Wacker has performed with the symphony orchestras in Charleston, South Carolina; Savannah, Georgia; Reno, Nevada; and Evansville, Indiana among others. He has an extensive jazz and commercial background including performances and recordings with Clark Terry, Milt Hinton, Arturo Sandoval, Bob Berg, Rosemary Clooney, and many others, as well as seven years as the house percussionist for the MGM and Harrah's Casinos in Reno and Lake Tahoe, Nevada. PN

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Mahler, Respighi and Beethoven

BY MICHAEL ROSEN

Q. I would like to request your recommendation on what instruments to use (or use as a substitute) for the three Glocken (three non-pitched bells) in Mahler's "Second Symphony."

TODD SHEEHAN
PRINCIPAL TIMPANI/PERCUSSION
EVANSVILLE PHILHARMONIC ORCHESTRA,
OWENSBORO SYMPHONY ORCHESTRA (KY)

A. The part indicates three *Glocken, Stahstäbe von tiefem, unbestimmtem klang*, which means three steel pipes of deep, indeterminate pitch (from the 1897 score). In this case, Glocken connotes tubular chimes or church bells—not a set of orchestra bells. I thought it would be informative to poll some of the percussionists in orchestras throughout the world and determine what is current performance practice for this part. Here are the results:

Frank Epstein (Boston Symphony): Tubular chimes one octave below the usual range. The chimes Frank uses are 2 1/2 inches in diameter, and he uses three chimes of no specific pitch.

Arnie Lang (New York Philharmonic, retired): When Arnie played in the orchestra they used large bell plates (about 20" x 20") that were made in Germany. They were struck with a hard tam tam beater.

Doug Howard (Dallas Symphony): "We have recorded the piece twice since 1989, and both times Dan Florio played it," Doug says. "He used Deagan tubular chimes chosen from the lower half octave and at least one bass chime. They were based in the key of E-flat, which is the key in which the piece ends. He played them with large rawhide hammers. I would like to try bell plates sometime, but the orchestra doesn't own any. We have two cast-bronze bells for Berlioz's 'Symphonie Fantastique,' and we might have used them if we owned a third one.

"When last we played 'Tosca,' the three bass-clef pitches were played on a Kurtzweil keyboard using a digital sample provided by Greg Zuber, who plays in the Metropolitan Opera Orchestra. However, I don't think I would want to use digitally reproduced sounds for the Mahler, because I think the visual element is important. Plus, you need a more percussive attack to compete with the organ, brass, and all the other percussion in that piece."

Tom Hemphill (San Francisco Symphony): "We use large, 1 1/2-inch chimes made from boiler-pipe steel, and we play them with a short brass hammer."

Jan Pustjens (Concertgebouw Orchestra, Amsterdam): "We use large, tuned bell plates in the key of that part of the movement."

Andy Reamer (Pittsburgh Symphony): "We use low chimes. We have one a fifth below the standard C, which we used the last time we played the Mahler "Second Symphony." John (Sirota) even sampled some bells with a synthesizer, but that didn't fly with the conductor."

Tony Orlando (Philadelphia Orchestra): "We have four large bell plates that were purchased from the Netherlands Bell Foundry many years ago (see photo). The ones in the photo measure 13 1/2" x 18 3/4" and 15 1/2" x 21 3/4" and are 1/4" thick. The pitches are C and G, respectively. The plates were tuned and drilled in 1957 by the famous tuner at Deagan known then by all as Mr. Sleuter. I play three of them with a very heavy, rather short, leather-covered wooden mallet. Actually, the overtones are rather out of tune, so I have never been fully satisfied with the resulting sound."

Tony Orlando with Bell Plates used in the Mahler "Second Symphony."

Q. We are playing (and recording) a piece called "Belkis, Queen of Sheeba" by Ottorino Respighi. It calls for two Tamburi di Guerra. I have some nice guesses, but the section decided we should ask if you could come up with something a little more sure. The players in the London Philharmonia used large drums that sounded like either Native American drums or large Japanese Taiko drums on their recording. They are used very briefly, solo at first, then with a very Arabian sounding clarinet passage. We would greatly appreciate any time you could give to this matter.

BRIAN MOUNT
MINNESOTA SYMPHONY ORCHESTRA

A. To help with this one, I enlisted Mike Quinn, who played in the La Scala orchestra and is quite familiar with Italian terms. Mike says, "In the same score he asks for *tamburi arabi* [Arabia Drums]. Who knows what he had in mind? When the piece was written (ca.1933) it wasn't like you could go to a drum store and buy a darabuka. I'd like to think, however, that he meant bendirs for these drums. I mean, after all, the subject of the piece is from Egypt. And Italy *was* involved with petty wars in Ethiopia. But who hears them anyway in such an overblown, pompous, fascist-epoch ballet like 'Belkis'? So, to finally answer your question, I tend to agree with the questioner: no snares, lots of rumbling. I have a 1985 recording by the Philharmonia Orch. conducted by Jeffrey. No snares there either, as far as I can tell. I hope this helps."

Thanks Mike, I agree. I would use very deep field drums without snares for this part, and perhaps even small bass drums. I have the perfect drum for this part. It is a rope drum that is 22" in di-

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ameter and 23" deep and can produce a real "rumble" (see photo).

Mike Rosen with rope-tension Barrel Bass Drum from about 1880 or earlier.

Q. How many percussionists are required to play Beethoven's "Wellington's Victory" or "The Battle of Vittoria, Op. 91" (Ernst Eulenburg, Ltd.)?

A. This piece was written as a commission to benefit the Austrian and Bavarian soldiers wounded in the Battle of Hanau against Napoleon. It celebrates the victory of the English over the French at Vittoria in Spain in 1813. Although written at what can generously be called a low point in Beethoven's creative life, the piece was well received at the first performance in November of the same year, but was forgotten after a few years. It is played very rarely now. The piece is quite recognizable because Beethoven includes the melody of "Rule Britannia," the melody of what we call "For He's a Jolly Good Fellow," and a complex fugal representation of "God Save the Queen," which is actually the high point of the work.

Regarding the number of percussionists needed, here's the scoop: It depends on how it is played. Sometimes it is played with two orchestras set up antiphonally to represent the English and French sides in the battle, in which case you will need a total of eight players distributed as follows:

English: 1. snare drum (this part can be doubled or even trebled for a better effect by the other players on this side) and ratchet; 2. triangle; 3. crash cymbals; 4. bass drum. If you prefer, you can have just one snare drum and then have the snare drummer switch to triangle, crash cymbals, or bass drum when the English Orchestra begins to play.

French: exactly the same as above!

In the Second Part ("Victory Symphony") there is only timpani, and this can be played by any of the other players because there is no percussion.

The snare drummers on each respective side play the ratchet parts. I suggest you use the largest ratchets you can find, hold them high when you play them, and move them rather slowly so each "clack" can be heard, as they are supposed to represent artillery fire.

If the piece is not played with two opposing symphonies, it can be played with just three players.

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

Preparing for Performance

Part 1: Mental Preparation

BY DR. DARIN WORKMAN

Some people find that proper preparation before a performance is integral to their success as a musician. Others feel that flying by the seat of their pants is the only way for them. So, as an opening statement, I would like to say that we all have our own ways of arriving at peak performance level. None of them are exactly alike; there is no *one* way.

In this three-part series, I am going to provide a few ideas on how to prepare for performance mentally, emotionally, and physically. Ultimately, it is up to each individual to find his or her best way to prepare. Following are some tools that can help in achieving that preparation. Use all of them, none of them, or create your own. (If you have some good ideas, write me and let's discuss them.) Much of the following advice comes from years of experience treating athletes and musicians, and general study and research as a doctor. I hope my advice and experience will be of help to you.

The best musicians learn how to get their body to operate at its peak performance level. In my practice, I have seen many great performers who believe preparation boils down to one word: practice. This is only one aspect of the preparation process, and it must be in balance with other important aspects. I have noticed that once musicians incorporate certain concepts into their preparation routine, they begin to reach higher levels of success in their performance.

Those concepts are mental, emotional, and physical preparation. Most see these as very similar, but there are some important differences. Many of the differences may be new to some, but we often do not know what we are missing until we try something new.

Preparation for a performance begins months and sometimes years in advance, depending on the performer's long-term goals. We will not get into that. Let's assume that the practice has been completed for a specific performance, and the material is ready to go. This is the first step a musician should take; the true preparation begins after the music is learned.

We'll start from 24 hours prior to a performance and focus on the musician's mental, emotional, and physical preparation as the time counts down. This article will focus on the mental preparation, the next article will address emotional preparation, and the final article will be on physical preparation (and warm-up).

The time frames are general; you must put considerable effort into outlining a routine that works best for you. The body operates on a certain timeline and in its own particular way. I am going to focus on what happens in your body so that you can be more familiar with what you need to do to get optimal performance from it.

24 HOURS OUT

Many things that happen in the body do so on a 24-hour cycle. Much of this is because of the rotation of our planet and how that creates night and day, on which most of us base our lives. A couple of important mental things happen during this cycle.

Sleep is a very important aspect of mental preparation. We sleep in order to rest the mind, enabling it to better understand and organize input during the day. This makes it easier to recall information at a later time.

I view the mind much like an office file room. During the day, many new things happen; these are like files that simply get thrown into the mind (or file room). The mind works to organize the files in a way that allows us to recall them quickly and clearly. As we mature, our mind seeks more efficient ways of filing. The more mental exercise we get by learning new things and stretching the mind, the stronger and more capable it gets.

The more the mind is able to deal with during its waking hours, the less it has to deal with at night. As our mental capacity expands with practice, we are better equipped to deal with larger amounts of complex information. However, if more input is given than can be processed during the waking hours, the mind must work into the night to understand and file it. If the mind is still unable to deal with the input, it will continue to work into the next day, and so on. Simply put, the mind will work on the task at hand until it reaches a satisfactory resolution; only then will it fully rest.

The most taxing issues the mind deals with are usually emotional in nature. I believe that this is because emotional issues are more personal and ambiguous. We will discuss more of this in the next article.

By getting a good night's rest just prior to a performance, you clear and rest the mind so it can operate uninterrupted by other thoughts. For this reason, preparation and practice of the music is most beneficial prior to the 24-hour mark so the mind can rejuvenate during the previous night's rest rather than work out unresolved issues. The single best thing to do within 24 hours of the performance is to get a good night's sleep. The chances of that are greatly increased if the material is learned and ready to go.

I would like to focus on a few things that help in sleeping well. First of all, a person usually sleeps better when the body is tired; therefore, exercise helps fatigue the body, preparing for a better rest. Some proven advice includes: eating mild foods; refraining from alcohol, caffeine, and smoking; and not eating within two hours of going to sleep. A firm mattress supports the body better, which decreases restless tossing and turning. Most experts feel that sleeping in fetal position is the best natural position for the body. Going to sleep early is best for most. The body usually rests best before midnight. The old adage "early to bed, early to rise, makes a man healthy, wealthy, and wise" has merit.

If you are waking up tired in the morning, you are probably solving problems during your sleep. To avoid this, be-

fore going to sleep, write down all of the things that are running through your mind to do the next day so your mind will stop mauling them over and rest. Reading relaxing material just before retiring also stops the mind from working during the night. As a rule, solve your life's problems as they come up whenever possible. Putting them off just brings more anxiety, and that affects your health in many ways.

12 HOURS OUT

When you wake up, get the mind moving. One of the best things you can do to achieve this is to take a bath or shower and get dressed. This gets the blood flowing and wakes you up. Developing a daily routine and schedule is most effective in increasing the mental capacity. Try going to bed, waking up, and eating at the same times each day. Change your environment, foods, and routines as little as possible, and see if it improves your overall function.

Some people prefer to exercise first thing in the morning; this is very effective just prior to a shower. Exercise is also good for the mind; it wakes it up and increases the nutrition through blood flow. Each musician should have a good exercise program. Your exercise should be a challenge aerobically (meaning it makes you breathe hard for more than 15 minutes) in order to work the heart and mind. If you have health problems, consult your physician before starting an exercise program.

Just like any other part of the body, the mind must warm up. The best way I have found is through a series of increasing challenges. For example, you may begin the performance day by doing some easy sight-reading; this warms up the body and mind. The sight-reading should be on a basic level. This puts the mind on the right track and in the right direction. Gradually increase the intensity and challenge of the sight-reading. Once it becomes easy, walk away from the instrument; you don't want to overload or over-stimulate your mind within 24 hours of a performance.

As a rule, don't make changes or additions just before a performance; you may throw your mind off track. Often, after the warm-up it is best to do daily activities that have nothing to do with the instrument or performance. This will bring a fresh perspective to the performance.

4 HOURS OUT

Many musicians like to play through the entire performance four hours before in order to get in a practice run. Others feel that long shows tire the mind if rehearsed the same day as the performance. I encourage most players to run the entire show only if it makes them feel better and only if it is less than an hour long. If it is longer, just work through the problem and transition areas. This reminds the mind of the path it must take at certain points in the performance. I have found that this greatly decreases the chances of mistakes at key moments—those that can derail the performance.

This is also a good time to glance through the music to get an overall view of the direction it will go. This should be the last time you see the music or review the performance before you actually go on.

1 HOUR OUT

I strongly encourage all preparation to be finished one hour prior to the performance. If you work on the actual performance within an hour of doing it, the mind will often get confused. All of the previous mental preparation needs time to sink in, and one hour prior to performance is when this happens. If there is too much exposure to the music, or if new concepts are introduced during that period of time, your mind runs a greater risk of being confused during the performance. This is why all preparation is done before the final day, and reviewing the music the day of performance is only to refresh the mind—not to learn new things.

By the same token, the closer you get to the performance, the more general your view of the music should be. One hour prior to performance, spend 15 to 30 minutes visualizing the performance and seeing yourself playing relaxed and confidently. This will relax the mind, and give you confidence for the performance. Spend the remaining time distancing your mind by talking with friends, taking a walk, doing the physical and emotional warm-up, or anything else that allows your mind to rest.

This time should be dedicated to fine-tuning your physical body, and putting yourself in the proper emotional attitude. Mental preparation is best done way in advance, and should decrease as performance time approaches. Physical and emotional preparation, on the other hand, build to greater levels of intensity as performance time approaches.

CONCLUSION

Mental preparation should be done in advance by learning the music or gaining sight-reading abilities. In addition, major preparations such as final study and complete rest should be done between the 12- and 24-hour mark. This will leave your mind time to process the final performance details and prepare emotionally and physically just before the performance.

Next time, we will discuss emotional preparation.

Darin "Dutch" Workman is a doctor of chiropractic practicing in Kingwood (Houston), Texas. He works with performing and sports related injuries. He holds a Bachelor of Human Biology degree and is a Certified Chiropractic Sports Physician. He has authored numerous injury and prevention articles and presented workshops, and he is chair of the PAS Health and Wellness committee and a member of the Performing Arts Medical Association (PAMA). As a drummer/percussionist of over 25 years, he continues to be an active in performing and teaching. He can be reached by e-mail at druminjuries@juno.com. PN

THE PERCUSSIVE WORKPLACE

The Grievance Process

BY SAM DENOV

Percussionists working under the terms of a collective bargaining agreement (CBA) between their employer and the union generally have access to a means of conflict resolution known as the grievance process or procedure. Each contractual grievance process defines precisely what a "grievance" is. If the dispute meets that definition, then the process is available to any employee who is aggrieved or is involved in a dispute relating to the interpretation or application of a contractual provision.

Many years ago, CBA's did not contain a grievance process, and employees were strictly on their own in resolving disputes they were involved in. Modern CBA's generally have a well-defined grievance process that often contains at least three stages of conflict resolution. The process also contains time limitations on each step of the process so those disputes may be settled in a timely and economical fashion. Disputes that are not resolved quickly foster bad relations that are an emotional drain on employer/employee relationships.

While the law reserves the right of employees to settle their own disputes with the employer without the intervention of the union, employees are usually far better off asking the union to represent them. Then, the collective power of the union can be brought to bear in seeking a satisfactory resolution. The union has a duty to fairly represent every employee in the bargaining unit covered by the CBA. That duty to fairly represent arises under two legal provisions, one of which is statutory and the other judicial.

The statutory authority is Section 9(a) of the National Labor Relations Act. Judicially, the U.S. Supreme Court created a union's "duty to fairly represent" in a decision titled *Vaca v. Sipes*, 386 U.S. 171, (1967). That union duty to process a grievance is twofold:

1. It must process the grievance with some degree of care, make an appropriate investigation of the facts, and observe contractual time limits.

2. After making this investigation, the union must decide whether to pursue the grievance further, especially whether to take the grievance to arbitration, if that should become necessary. This determination must not be arbitrary, discriminatory, or in bad faith.

If a grievance is adjusted to the satisfaction of the parties at any step of the grievance process, that resolution becomes final and binding on the parties and the process is complete. However, if a satisfactory adjustment is not reached, the grievance progresses to the next stage in the process.

Usually, the process begins with a meeting between the union steward and the personnel manager. Minor disputes are often resolved there. However, if the grievance is not resolved there, the process continues by invoking the next step, always with someone who has greater authority. Generally, the last stage in the process is arbitration. An impartial arbitrator, usually selected by the consent of the parties, will decide the dispute after a hearing is held and the parties have submitted their positions. The arbitrator's decision is final and binding, and can be enforced in a court of law. Only the most serious disputes wind up in arbitration. It is a very rare occasion indeed when a court overturns the decision of an arbitrator.

> An efficiently operating grievance procedure is one of the best ways to resolve a dispute in an orderly fashion.

If you believe you have a grievance, contact the union steward in the workplace and discuss the matter. If the steward believes you have a legitimate grievance, you will be asked to put your grievance in writing, citing what provision of the CBA was allegedly violated, how it was violated, and how it impacts your rights or privileges. Remember that contractual time limits are of the essence. If the grievance is filed too late, it will be perfunctorily dismissed.

An efficiently operating grievance procedure is one of the best ways to resolve a dispute in an orderly fashion. That is because the employer soon learns that the CBA must be adhered to and that due consideration must be afforded to the employee's rights. It simply makes the workplace one in which inevitable disputes are quickly resolved to everyone's satisfaction.

In the very unlikely event that the union fails to fairly represent the employee in the processing of a grievance, an employee has two avenues of redress. An unfair labor practice charge may be brought against the union with the National Labor Relations Board, or the employee may file a civil action in U.S. District Court. But that is only done in very rare circumstances. Remember that a union has a wide latitude of discretion in deciding whether a grievance should be processed and/or how far the grievance should be taken. Only the most arbitrary and capricious acts of a union may be complained of before either the NLRB or the courts with any degree of success.

Sam Denov was a percussionist and timpanist with the Chicago Symphony Orchestra for 31 years, retiring in 1985. Denov is the author of *The Art of Playing the Cymbals* and is featured in the video *Concert Percussion, A Performer's Guide*, both distributed by Warner Bros. He has performed on many Grammy Award winning recordings and been seen and heard on television, radio, and in live concerts throughout the world. He keeps busy performing, writing, and lecturing throughout the United States. PN

Xylophone in the Theater ca. 1862–1930

BY JAMES A. STRAIN

The most continuous thread for the use of the xylophone in one genre might be its appearance in music published for the American musical theater. Although the American musical as a specific genre had not yet developed in the late nineteenth century, the American theater was alive and well, first in the form of minstrel shows, variety acts, or musical farces, and then as plays having distinctly American topics presented with musical numbers. These types of presentations would eventually merge with the European light opera (operetta) tradition to become the musicals written by such notable figures as Victor Herbert and John Philip Sousa.

During the same time period, the variety acts presented by entrepreneurs such as Tony Pastor, P.T. Barnum, and B.F. Keith became the staple of American entertainment throughout the last decades of the nineteenth century and ushered in the distinctly American style of entertainment know as Vaudeville and Burlesque. American theater always seemed to have an appropriate place during any presentation for a percussionist to be featured and "show his stuff" for a spotlight performance, many times as a soloist on the xylophone.

The most notable composers of European operetta and light opera to entertain the American public in the latter half of the nineteenth century were Gilbert and Sullivan, Offenbach, Suppé, Thomas, Auber, and Humperdinck. As most of their music does not contain passages written for the xylophone, it is important to note that some evidently did. In addition to prominent passages in Humperdinck's "Hansel and Gretel" (1893), the xylophone appears in a complete number by Franz von Suppé, whose "Zehn Mädchen und kein Mann" (1862) contains one scene that consists of five dance productions.

Val Eddy performed on a xylophone that tilted forward so that the audience could see the mallets strike the bars.

Each dance represents a different nationality: "Tirolienne," "Italienische Ariette," "Englische Ariette," "Tanz," and "Holz-und Stroh-Polka." The plot centers around a widower attempting to marry his daughters to an available man. The production scene allows the various daughters to sing and dance, each showing her individual talents in hopes of attracting the attention of the suitor. The text immediately preceding the "Holz-und Stroh-Polka" suggests that one or more of the daughters actually plays a xylophone on stage. This would most likely have been mimed, with the instrument actually being played within the orchestra.

The "Holz-und Stroh-Polka" was later published separately by J.W. Pepper, in an arrangement by Wm. Stobbe, as a xylophone solo in 1880. The arrangement contains the complete polka, as well as two portions from other parts of the original production scene. Of the portions used, one immediately precedes the "Holz-und Stroh-Polka" and one immediately follows it in the original version. As the title of the dance is the name for the instrument at that time, it is a safe conclusion that Suppé's original orchestration featured the xylophone. (An examination of the manuscript parts, located in Vienna, could possibly lay the issue to rest.) It is also important to note that the association of the instrument, even by name—Wood and Straw—to a specific region, ethnic origin, or type of dance—the Polka—suggests widespread use of the instrument during that time period at any gathering where the polka or other ethnic music from Eastern Europe might be performed, and may possibly even link it to a national origin in Poland.

Questions of origin aside, the large body of xylophone polkas published during the next thirty-five years following Suppé's operetta clearly indicates a real

and ongoing association between the xylophone and Poland.

FROM PIT TO STAGE

The arrival of Broadway shows or "revues" allowed touring artists the opportunity to perform in a steady stream of productions from town to town. Examples of this would be "Earl Carroll's Vanities," with the most prominent portion of the show to feature the xylophone being the Act II "Entr'acte," which, in 1924, featured Sammy Herman in a spotlight performance of a medley of songs from the revue. Other touring ensembles that featured the xylophone include the Victor Eight Artists when Sam Herman was a member of this famous group of performers. Herman's music for tours of the Victor Eight consisted of popular melodies such as "A Bunch of Roses" by R. Chapi, accompanied by Frank Banta on piano.

XYLOPHONE IN VAUDEVILLE

The xylophone was one of many instruments elevated to the solo position on stage for Vaudeville acts. The performers usually had their own individual approach to their act, so there is no strict guideline as to what one might expect. Descriptions of a few specific acts should suffice to show the variety.

Public taste being what it was, the variety acts of the mid-nineteenth century featured almost any person, animal, mechanical device, or combination of these elements in a quick-paced sequence of entertainment, managed and produced by such showmen as P.T. Barnum, Tony Pastor, and B.F. Keith. Barnum ultimately went on to circus acts as his main business concern, with Tony Pastor left to take credit for the creation of the modern Vaudeville stage in the United States.

A program from 1881 documents an early appearance of the instrument in the variety theater, but it is likely that the xylophone was a featured instrument for these acts at a much earlier date. The appearance of a European four-row instrument as the cover illustration for a song titled "Idas Mazurka," bearing the copyright "entered according to Act of Congress in [date illegible] by L. Hazelmayer, in the Clerks Office of the District Court of the United States for the Southern District of New York"[1] would predate 1881, as music during that time period would come under the copyright laws requiring deposit in the Library of Congress. Under the lithograph that shows a man standing while performing on the instrument is the caption "Louis Hazelmayer, Professor of Music and Magic,"[2] an obvious combination for an early variety act.

The instrument's use was apparently more common than one might think, for during the evening of October 24, in the same year (1881), Lillie Western played the xylophone at Tony Pastor's 14th Street Theater in New York. In both 1888 and 1891, a "miramba band" having three performers was a featured act for Barnum and Bailey. The three performers for 1891 were Fred Barton, Andrew Nauser, and Harry Mars.

It was evidently also common to sing and/or dance while playing the xylophone, as "Underneath the Mellow Moon," copyrighted in 1922 by Wendell W. Hall, "The Singing Xylophonist," and published by Forster Music of Chicago shows Hall seated at a three-octave xylophone on the cover. This song was still popular as late as 1950, and Wendell W. Hall was popularly known as "The Red Headed Music Maker."

Other well-known Vaudeville acts that utilized the xylophone included those of James Ross (pseud. for James Rosenberg), who used puppets as mallets, Signor "Friscoe," whose already successful career was used to promote his recordings and the "New Edison" phonograph, and Professor Lamberti, who told one-liners while performing. In England, Teddy Brown appeared regularly at such well-known theaters as the Alhambra as the leader of his Café de Paris Band.

Val Eddy relates his act as follows:

> I performed numerous solos, but the best one to go over on the stage was when I did "Flight of the Bumblebee" in under a minute. I had a big clock face set up with a second hand to show the time. I used a foot switch to start and stop the timer. The quickest I ever did it was about 30 seconds, but I cheated by playing the melody as triplets instead of sixteenth notes. Also, I had a special xylophone frame designed for me which tilted forward so that the top of the instrument faced the audience where they could see the mallets strike the keys.[3]

George L. Stone related the following news about two artists in 1926:

> Jack Powell's Sextette, Vaudeville act, was in Boston last week.... Powell blackens up and does a novelty xylophone and double drum bit in the act and manages to bang everything in the theater with his drum sticks, with the exception of the second balcony railing, which he cannot reach. The heads in those drums of his must be made of elephant hide, judging by the punishment they take. That last beat he makes, on the back head of the bass drum, after a ten foot slide on his stomach, from the wings, must be hard on Jack's clothing, especially if there are splinters in the stage floor.[4]
>
> Freddie Sanborn, still another xylophonist, was in Boston a few weeks ago playing at Keith's with the McClallen & Sarah Comedy Act. Freddie is the only xylophonist I know of who can really play with eight mallets and do a good job.[5]

Stone actively encouraged women to

consider the vaudeville stage as an option in 1923 by writing:

> There is always a good opening for a capable lady xylophonist in Vaudeville, and several prominent acts on the Vaudeville stage today received their start doing concert work in orchestra and band.[6]

MOTION PICTURES

As the public adapted to the idea of the motion picture, the theater business boomed, resulting in plentiful opportunities for the talented drummer/xylophonist. Wise managers centered entire shows around the feature film for the week, and hired large orchestras to perform before, during, and after the motion picture.

By 1922, the prominence of the xylophone as a featured instrument of these large orchestras used to accompany the motion picture was explained by George Lawrence Stone:

> A good orchestra is one of the main features of, and positively essential to, the success of the million-dollar cinema houses which are springing up in the cities and large towns all over the United States.... We find a number of New York cinema theatres using orchestras comprising fifty musicians.... These large orchestras are using two drummers, and in many cases three men in the percussion section. The xylophone is also being featured in many of these orchestras.[7]

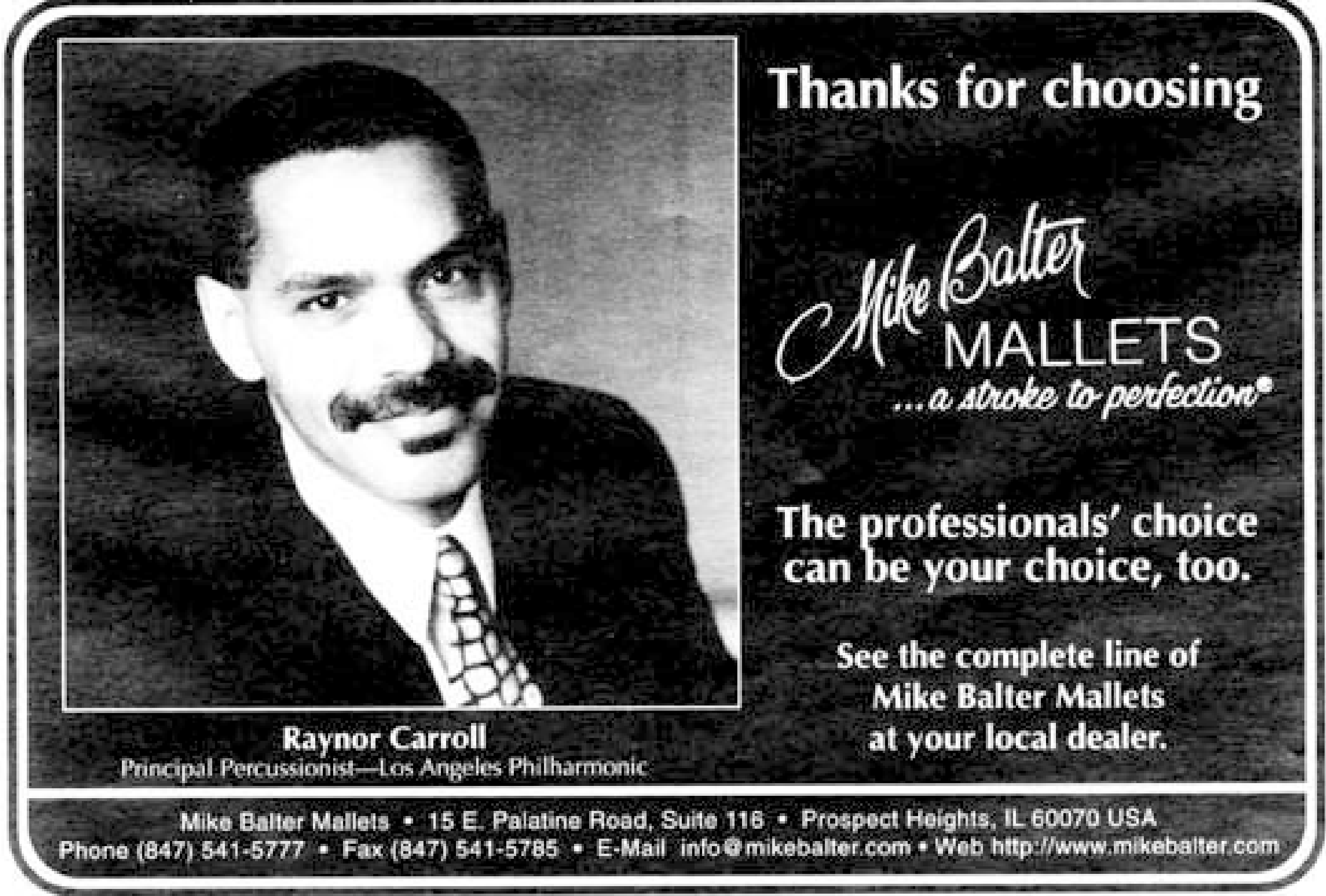
As the xylophone was used extensively for silent motion pictures and studio recording, it was included as a standard instrument in the orchestras when sound was added to film. Of special note is the use of the instrument for soundtracks of early animated cartoons. The first Walt Disney cartoon, featuring an early version of Mickey Mouse, entitled "Steamboat Willie" (1928), included the talents of Joseph, George Hamilton, and Lewis Green (the Green Brothers). This associated the instrument with the cartoon medium, which still prominently features the instrument in its soundtracks even today.

DAVE BRAHAM'S MUSIC FOR ED HARRIGAN'S PLAYS

Arthur Rackett, in his 1931 autobiography, when speaking of his younger brother's quick adaptation to the xylophone, refers to the "Braham" solos. This at first obscure allusion leads, upon further research, to the music of a Dave (David) Braham, active as the musical collaborator to the plays by Ed Harrigan. Harrigan was active as a playwright, actor, producer, and owner of theaters on Broadway beginning in the late 1870s and continuing until his last appearance in 1909. During this time, his music was provided by Dave Braham, and after Braham's death in 1905, by Braham's son George.[8]

As an introduction to a collection of Harrigan and Braham songs, Edward B. Marks states:

> When Braham and his orchestra came out to play the overture of the songs sung in each show, he was greeted with an ovation and given a big round of applause at the conclusion of the overture. It invari-



ably ended with a fine xylophone solo by Ed King.[9]

These medley overtures were characteristic of the overtures used by most composers for productions of variety shows, farces, minstrel shows, Vaudeville productions, and the Burlesque of the late nineteenth century. They consisted of a series of songs from the production, and served as a way of introducing the tunes to the audience before they appeared in the show.

Harrigan's "plays" consisted of a series of scenes tied together by a common plot, with each scene centered around a song written specifically for the play. Although his subject matter varied, it usually centered on the theme of Irish-American emigrants living on the Lower East Side of New York. This is most certainly the beginnings of the American musical as we know it today, and warrants better illumination as to the role that Braham (and his family) might have played in the course of events.[10]

Each of the medley overtures written by Braham for Harrigan's productions gives the final song to the xylophone as a solo. Usually, the song consists of two parts. First, the xylophone plays the melody fairly straightforward, adding the usual grace notes or glissandi, many times rolled. Then there is some type of variation on the melody, which consists of arpeggios, scales, or other figurations characteristic for the instrument at that time. All of the solos appear to be for only two mallets, with the early ones being in the key of F, in order to accommodate the diatonic instrument. However, it is important to note that as early as 1881, the Braham solos included passages that lie outside the diatonic range. The solos sometimes contain a modulation to other keys and quite regularly make use of E-flats and B-naturals.

At least twenty medley overtures to Harrigan's plays were written. Most of the manuscript music to the early complete plays was destroyed by fire in 1884 when Harrigan's theater burned. The music encompasses many years of evolution for the instrument, with the solos becoming more extensive as they evolve. Braham's orchestra consisted of himself on violin and twelve additional players (three violins, viola, cello, bass, flute, clarinet, two cornets, trombone, and timpani [percussion]).[11]

It should be noted that Ed King, Braham's xylophonist, was also known as a recording artist for Zon-O-Phone and conducted the orchestra that played for Braham's funeral in 1905.[12] When Harrigan sent any of his plays on tour, Ed King's son, Ed King, Jr., went with the touring group as xylophonist, the father remaining in New York to perform for the productions at the theater there.[13] King was well-remembered by anyone who ever attended a Harrigan production, as evidenced by Edward Marks' quote at the beginning of this section, as well as personal correspondence by Harrigan. In a letter to his wife, Harrigan states, "The Comique was packed. Ed King's xylophone solo was rapturously encored."[14]

The use of the xylophone by Braham is by no means an isolated incident in the theater, especially for medley overtures. Short passages for solo xylophone appear in Edward Brooks's medley overture to "The Jolly Minstrel" (1888) in versions for both band and orchestra. It also appears in medley overtures by Robert Recker and George B. Barnard.[15]

The use of the xylophone in the American musical theater was quite ingrained to the musicians of the Broadway theaters, much of which was due to the prominence given the instrument by Braham. Later composers, undoubtedly influenced by Braham, who made prominent use of the instrument include Victor Herbert and George Gershwin. Nearly all scores for music of the twentieth-century American musical contain parts for the instrument, which has never lost its apparent usefulness in the genre. The clear, penetrating, staccato notes that project well in an unamplified environment, even from a deep orchestra pit, provide a near-perfect instrument for the theater.

ENDNOTES

1. For a reproduction of this lithograph see Judith Oringer, *Passion for the Piano* (Los Angeles: J. P. Tarcher, 1983), opposite page 1.
2. ibid.
3. Interview with the author, November 19, 1991.
4. George L. Stone, "The Drummer," *Jacobs' Orchestra Monthly and The Cadenza* 17, no. 5 (May 1926): 57.
5. ibid.
6. George Lawrence Stone, "For Ladies Only," *Jacobs' Orchestra Monthly* 8, no. 2 (February 1923): 91–92.
7. George Lawrence Stone, "The Modern Photoplay Drum Section," *Jacobs' Orchestra Monthly* 7, no. 9 (September 1922): 91–94.
8. Richard Moody, *Ned Harrigan, from Corlear's Hook to Herald Square* (Chicago: Nelson-Hall, 1980), 210.
9. Edward B. Marks, foreword to *The Famous Songs of Harrigan and Hart, Album One* (NY: Marks Music Corporation, 1938), 2.
10. Gerald Martin Bordman, *The American Musical Theatre: A Chronicle* (NY: Oxford University Press, 1978) contains a section on Harrigan, which is an excellent starting point for further study.
11. Moody, 122.
12. ibid., 213.
13. E. J. Kahn, Jr., *The Merry Partners, The Age and Stage of Harrigan and Hart* (NY: Random House, 1955), 216.
14. New York Mirror, August 11, 1883, quoted in *Ned Harrigan, from Corlear's Hook to Herald Square* by Richard Moody (Chicago: Nelson-Hall, 1980), 135.
15. Of interest is the probability that the use of the instrument in overtures to minstrel shows was related to the format of the minstrel show. Comprising five performers, sitting in a line, the end performers were musicians known as "Tambo" and "Bones" who usually played banjo and bones. A regular feature of the performances was the "clog" dance, and so the xylophone could have functioned in a dual role—that of imitating the clog, or tap, dance or in reference to the rhythmic clatter of the bones.

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Xylophone Part from Medley Overture to “Mulligan Guard Pic-nic” (1880)
by Dave Braham

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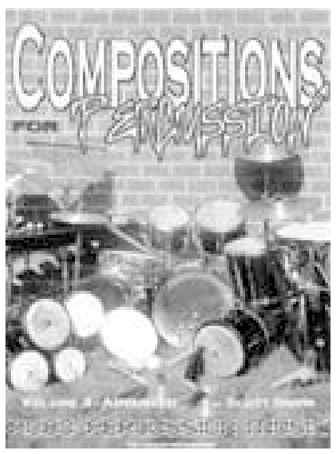
PERCUSSION TEXTS/ INSTRUCTIONAL METHODS

Compositions for Percussion Vol. 1–4 **I–V**
Scott Snow
$15.00 each
Robo-Percussion Music
Unlike most collections of percussion works that focus on one instrument, *Compositions for Percussion* includes solo, duo and trio works for mallet-keyboards, snare drum,



drumset, timpani and multiple percussion. Most are one- or two-page works designed to be learned relatively quickly. The solo works are written on two staves, which might initially confuse some students, but this is a minor point.

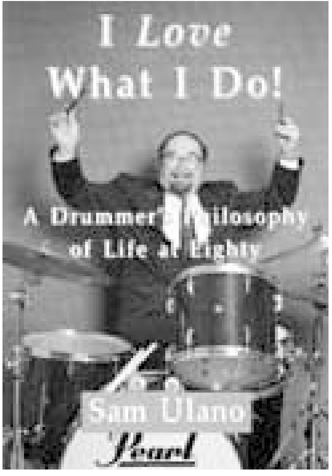
Volume 1 contains 46 works that begin with simple quarter-note solo and duet pieces in common time and quickly progress to works with triplets and sixteenth notes. *Volume 2* introduces more complex meters (such as 6/8, 7/8 and 5/4), meter changes, multiple percussion solo pieces, and timpani pieces. *Volume 3* includes Afro-Cuban solos and ensembles, keyboard solos (which require free improvisation), and drumset/percussion duos. *Volume 4* contains 24 pieces that require advanced concepts from the player—quintuplets, pedaling on timpani, frame drum ability, Brazilian and Afro-Cuban folkloric rhythms, four-mallet technique, melodic improvisation based on modal and functional harmonic frameworks, and ability to construct chords from a chord lead sheet.

This collection would be of use to any studio teacher who needs short solo and small ensemble literature for a variety of instrumental combinations and ability levels, or band directors who must provide material for their students.

—*Terry O'Mahoney*

I Love What I Do
Sam Ulano
$14.95
Vital Health Publishing
I Love What I Do—A Drummers Philosophy of Life at Eighty, is a 159-page book that covers the author's philosophy of living. It is not a history of Ulano's life, but a view of how he got to be eighty and have a successful career.

Ulano believes that life must have a system. His did, and it included health, education and finances. He covers 86 topics, including: Study Only with People Who Know How to Teach, Take Interest in Your Life, Listen to Others, Don't Lie to Yourself, Lift Weights until You're 80 and Beyond, America Is the Greatest



Country in the World, Don't Feel Sorry for Yourself, Never Spend Money You Don't Have, and Like the Songs Says, "Put on a Happy Face."

Weather or not you agree with Ulano's philosophy—and I am sure some will not agree with all of it—he is living proof that it worked for him, and he wants to share it with others. A big "thank you" to Sam Ulano for allowing us to enter his life.

—*John Beck*

Latin Quarter
Dave Samuels
$15.90
Jamey Aebersold Jazz
This book/CD set, part of Aebersold's play-along series, features music performed by the Caribbean Jazz Project. Compositions include "Jamboree," "One Step Ahead," "Latin Quarter," "Rain Forest," "Sadie's Dance," "Ivory Coast," "Arthur's Dance" and "Turnabout," all of which were composed by Caribbean Jazz Project marimbist/vibraphonist Dave Samuels, as well as "Paco & Dave" and "One for Tom," which were co-composed by Samuels and former CJP saxophonist Paquito D'Rivera.

The set includes a book that has charts for all the tunes in C, B-flat, E-flat and bass clef. Each chart includes the melody and chord progression. Half of the tracks on the play-along CD feature current members of the Caribbean Jazz Project: Samuels, guitarist Steve Khan, bassist Ruben Rodriguez, percussionist Richie Flores and drummer Robbie Ameen. The other five tracks feature the original CJP rhythm section of pianist Dario Eskenazi, bassist Oscar Stagnaro and drummer Mark Walker. The respective bands play the "heads" of the tunes and then "comp" during extended solo sections, allowing those who play along to create their own improvised solos on any instrument.

For those who don't have a band to play with, the CD will provide inspiring accompaniment for anyone who wishes to work on improvisation skills or who just wants to have fun by playing with a pair of great rhythm sections who know how to groove. Those who do work with a group can use the charts in the book to add some great tunes to their band's repertoire.

—*Rick Mattingly*

CLASSICAL REPERTOIRE

Don Pasquale
Gaetano Donizetti
Edited by Theresa Dimond
$46.00

L'Elisir D'Amore
Gaetano Donizetti
Edited by Theresa Dimond
$55.00
Touchdown Productions
Add these two performance-ready editions of the percussion and timpani parts from Donizetti's *Don Pasquale* and *L'Elisir D'Amore* to the impressive list of Touchdown editions of popular works from the operatic and ballet repertoires, specifically aimed at percussionists who must confront the often unique challenges found in that literature. A number of these publications have been enthusiastically reviewed in previous issues of *Percussive Notes*. For those as yet unfamiliar with these editions, each includes three spiral-bound texts—one devoted to the timpani part alone, one in which all the percussion parts are compiled into a

user-friendly score format, and a third volume that combines timpani and percussion parts into one comprehensive score.

The advantages are immediately obvious to all who have had to manipulate a number of parts for different instruments notated in separate books. However, these editions do not stop there. Long tacets are filled in, vocal cues are replaced and augmented with more identifiable instrumental cues, and suggestions for the interpretation of performance-related matters (such as the interpretation of a problematic bass drum/cymbal part) are given. Alternate timpani notes are provided that better fit the harmonies, along with the composer's original notes.

It is impossible to exaggerate the value of these publications for the orchestral player who must confront the percussion parts to either of these two operas.

—John R. Raush

Tosca **V**
Puccini
Arranged by Theresa Dimond
$37.00
Touchdown Productions

Theresa Dimond has created a percussion score and parts for performance of the famous Puccini opera *Tosca*. The set includes a complete percussion score, a timpani part, and a part that covers the percussion textures. Dimond has been meticulous with her editing by addressing details that include changing timpani notes to better match the harmonies, suggesting muffling by use of breath marks, and including parentheses around dynamics where there are discrepancies between the original score and parts. Excellent cues are included as well. These editions of often-performed operas provide a valuable service, since the original parts are often difficult to prepare and rehearse.

—George Frock

KEYBOARD PERCUSSION SOLOS

Marimba d'amore **V**
Keiko Abe
$18.00
Schott Japan Company Ltd.

"Marimba d'amore" challenges the advanced, four-mallet marimbist technically and musically. The work is approximately ten minutes in duration and requires the use of a five-octave marimba. Abe has included performance suggestions if only a low-F marimba is available. Abe also provides a notational legend for certain effects used throughout the piece. These effects include dead strokes, striking the edge of the bar with the mallet, and striking the edge of the bar with the handle of the mallet allowing it to rebound naturally. Also, Abe indicates vocalizations such as "ha" and "u" that the performer must add for a successful performance.

The piece alternates moments of frenzy with soothing chorale passages. Technically, the performer will need experience with double vertical strokes, single independent strokes and single alternating strokes at various intervallic levels. "Marimba d'amore" exposes the beauty of the marimba to performer and audience alike.

—Lisa Rogers

Words Unspoken **V**
Andy Harnsberger
$15.00
Innovative Percussion, Inc.

"Words Unspoken" is a four-mallet marimba solo for the experienced player. A five-octave marimba is needed to perform the work, and the performer must be proficient with double-vertical, single-independent strokes, single-alternating strokes, and one-handed rolls. Harnsberger employs one-handed rolls at the interval of unison and the octave. Additionally, the octave is the primary intervallic distance explored throughout.

The composition is very malleable by use of rubato and descriptive markings such as "barbaric, savage" to encourage a musical performance. "Words Unspoken" will challenge the "musical soul" of each performer.

—Lisa Rogers

KEYBOARD PERCUSSION ENSEMBLES

Wind Sketch II for two marimbas **IV+**
Keiko Abe
$20.00
Xebec Music Publishing Co., Ltd.

"Wind Sketch II for two marimbas"

Oberlin Percussion Institute
July 7 – July 13, 2002
Faculty
Tim Adams, timpani
Pittsburgh Symphony
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is a challenging work for the keyboard duo. The work is based on Abe's solo marimba work "Wind Sketch"; therefore, similar motives and themes can be heard in the duo version. In this version, both marimbists utilize four-mallet technique. In the preface, Abe recommends the mallets to be used as well as range restrictions (one low-F or low-A marimba and one five-octave marimba).

A performance challenge for both performers is the ability to sustain rolls in such a way that one is able to "hear" and "feel" the wind or breeze coming from the marimbas. The duration of the work is approximately six minutes, with both performers employing double vertical strokes, single independent strokes and single alternating strokes at various intervallic levels. This is a well-crafted work for the advanced keyboard duo.

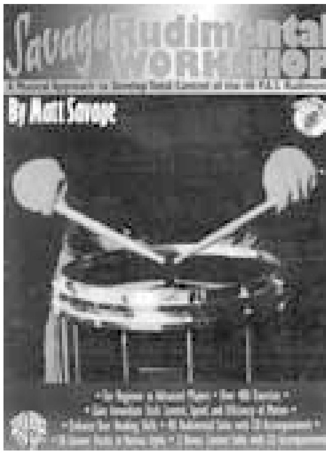
—Lisa Rogers

SNARE DRUM

Summer Vacation I+
Murray Houllif
$4.00
Kendor Music, Inc.
Written for the beginning snare drummer, this approximately two-minute solo offers pedagogical opportunities for developing the young student's technical as well as musical prowess. Although no rolls are used, it requires flams and single and double-bounced strokes. Patterns with both right- and left-hand accents encourage work on hand independence and stick control. The soloist must play at four dynamic levels—*f, mf, mp* and *p*—and read patterns written in eighth and sixteenth notes. The end result is an educationally valuable solo that will provide an excellent vehicle for the fledging snare drummer's first solo experience.

—John R. Raush

Savage: Rudimental Workshop II–V
Matt Savage
$24.95
Warner Bros. Publications
The *Savage: Rudimental Workshop* presents a musical approach to the 40 PAS International Drum Rudiments. There are nearly 400 exercises and studies for beginning to advanced players. Specific goals are



stick control, speed and efficiency on motion, and enhanced reading skills. A bonus feature of the package is the inclusion of two CDs that provide accompaniment to some of the solos and exercises. The text is well organized, the exercises are creative and they progress in difficulty. In addition to the musical materials, several interesting photos are spread throughout the book. This is an excellent text for developing both technical and musical snare students.

—George Frock

Sergeant York II
Murray Houllif
$4.00
Kendor Music, Inc.
"Sergeant York" is an easy 1:45-minute snare drum solo. It is in 6/8 meter with the dotted quarter = 63–69. It contains ruffs, flams and rudimental rolls, but all other rhythms can be performed with single sticking. There are many opportunities for paradiddles to be used, but there is no sticking indicated throughout the solo, so it would be the option of the performer. Several rhythmic patterns fall into an aural hemiola pattern, which would require concentration on the part of the performer.

"Sergeant York" is a fine solo for a young performer. It offers a challenge for the player and a good listen for the audience.

—John Beck

Ziggadabuzz I–V
Various authors
$15.00
Row-Loff Productions
This is a collection of 15 snare drum solos graded from easy to advanced by 15 of today's most prominent educator/composers. The authors include Neil Sylvia, Kevin Brubaker, Edward Freytag, Danny Raymond, Jr., Robert Brannock, Ward Durrett, J.J. Pipitone, Jeff Hartsough, Clif Walker, Jason Hall, Lisa Rogers, Al Murray, Jeff Moore, Charley Poole and Lee Beddis. Each solo is accompanied by technical exercises that will assist the reader in preparing for the solo.

Drum corps instructors composed many of the solos, so those often feature visual effects as well as unusual techniques (moving to the edge of the drum, strumming the snares, rubbing a rubber ball on the head to produce a harmonic, etc.). The easy etudes include sixteenth and eighth note rhythms but quickly progress into more "corps style" snare solos that many students will find challenging and fun to play. The more advanced solos become rhythmically very sophisticated (e.g,. quintuplets under a triplet, buzz rolls, Scotch drumming styles) and include frequent meter changes.

—Terry O'Mahoney

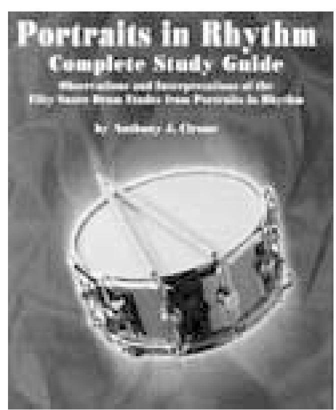
Intermediate Snare Drum Method, Vol. II III–IV+
Al Payson
$12.00
Payson Percussion Products
Each piece in *Intermediate Snare Drum Method, Vol. II* is prefaced by related technical exercises and/or short etudes. Additionally, each piece is included on a CD with performances at three tempi (slow, medium, fast). The collection is unique in that the recording allows the snare drummer to act as soloist on some tracks and accompanist on others. The pieces featured in the collection are: "St. Louis Blues March," "Tico-Taco," "Africa," "Eire," "Celtic Pride," "Ragtime: a Medley," "Espana," "Body Language," "The Downfall of Paris" and "Brandenburg Concerto, #3." Additionally, Payson composed the accompaniment on the CD for "The Downfall of Paris."

Payson addresses a variety of styles and utilizes many effects within this collection. For example, "Ragtime: a Medley" emphasizes the ragtime style of Scott Joplin with Payson arranging a snare drum accompaniment utilizing a woodblock and snare drum. Payson has provided a creative and refreshing way for the intermediate snare drummer to develop "chops," technical facility and a sense of musical style in *Intermediate Snare Drum Method, Vol. II.*

—Lisa Rogers

Portraits in Rhythm Complete Study Guide IV–V+
Anthony Cirone
$19.95
Warner Bros. Publications
Anthony Cirone's collection of snare drum etudes, *Portraits in Rhythm* continues to be the pinnacle for snare drum study. Cirone has now re-issued all 50 etudes with the addition of "helpful hints" and "observations" needed to interpret each one. Before each etude Cirone provides a short summary or preface. Next, he includes a section titled "observations," and finally a section called "interpretations." The observation section for each etude lists possible difficulties one may encounter while studying the etude. The interpretation section gives a more detailed analysis of phrasing and musical directions for each etude.

—Lisa Rogers



TIMPANI SOLO

Caracteres Pour Quatre Timbales Melodiques et Piano VI
Jean Batigne
$18.40
Editions Musicales Alphonse Leduc
"Caracteres" for four timpani and piano reveals the composer's appreciation of the melodic potential of the percussion instruments featured—a result, no doubt, of knowledge garnered from his 42-year tenure as solo timpanist of the Philharmonic Orchestra of Strasbourg.

Throughout this approximately 8:15-minute solo, Batigne high-

lights the melodic capabilities of the kettledrums, complemented by a well-written piano accompaniment. Two thematic motives permeate the work—a chromatic scale pattern (in several instances, the soloist must rapidly pedal a one-octave chromatic scale) and the interval of the tritone. Timpanist and pianist collaborate to interpret a score that reveals considerable contrast, from dramatic writing propelled by the left-hand ostinato pattern in the piano accompaniment to a rhythmically-animated dance-like finale.

This solo is ideal for the mature college timpanist looking for material that permits opportunities for expressive interpretation with an emphasis on pedaling.

—John R. Raush

PERCUSSION ENSEMBLES

En Route, Petite Troupe **II**
Bernard Zielinski/Jean Pascal Rabie
$9.15
Editions Musicales Alphonse Leduc

This is a short march written for snare drum, bass drum and piano. The style is a "marche francaise" with rhythms in the 17th-century court style. French notation is used, with each hand presented on a different space in the staff. The percussion parts are presented in four versions, each a little more advanced than the original. Version I is written with all single strokes, employing only quarter and eighth notes. Version II adds sixteenth notes but still uses basic single-stroke patterns. Version III adds a few ornaments such as flams and drags, and Version IV uses extensive ornamentation but no rolls. Each version is less than two minutes in length, and each is printed on a single page. This piece should be excellent for training purposes, and the opportunity to play with other players or an accompanist is always valuable.

—George Frock

Ding! Dong! Merrily on High **III+**
Murray Houllif
$12.00
Kendor Music, Inc.

Houllif sets this traditional French carol, which has become so popular on Christmas music programs, for percussion sextet. Three percussionists perform on tom-tom, tambourine and suspended cymbal/triangle (or finger cymbal) and provide a rhythmic background that captures a Renaissance-like percussion flavor. Three mallet-keyboard players use bells, xylophone (or vibes or marimba) and chimes (or synthesized chimes) to play the "tune" embroidered with a simple melodic accompaniment.

This arrangement provides an excellent musical experience for the very young student ensemble, as evidenced by its imaginative contrapuntal writing laced by allusions to the tolling of bells.

—John R. Raush

The Hallelujah Chorus **IV**
George Frederic Handel
Arranged by John Beck
$23.00
Kendor Music, Inc.

Arranged by John Beck for a large ensemble requiring a minimum of 12 players, Handel's choral masterpiece the "Hallelujah Chorus" from "The Messiah" is scored for a full contingent of mallet instruments (marimba quartet, bells, xylophone, vibes and chimes) plus timpani, snare drum, cymbals and bass drum. Mallet and timpani parts are literal adaptations from the original, with choral parts assigned to the marimbas and Handel's orchestral score shared by all the mallet instruments. The xylophone, for example, is used to play the original's trumpet parts.

This publication will provide an excellent ensemble opportunity for a good high school ensemble. And what better way to introduce students to one of the masterworks of Western music then by making it accessible to them as a performance experience?

—John R. Raush

"Fire" from Celestial Elements **V+**
Michael Varner
$20.00
Michael Varner Music

"Celestial Elements" is a three-movement work for seven percussionists and solo snare drummer. The work may be played in its entirety, or each movement can be performed alone. "Fire" is the third movement and focuses on a rudimental approach or "outdoors" character to snare drumming for the soloist.

This movement is approximately three and one-half minutes in duration and utilizes orchestra bells, brake drum, castanets, xylophone, a low-A marimba, chimes, triangle, tambourine, vibraphone, bongos, four tom-toms, suspended cymbal, temple blocks, bass drum and four timpani. The bell, xylophone, marimba and vibraphone parts all employ four-mallet technique (i.e., double-vertical strokes). The solo snare drum part is very challenging for the performer, with two cadenzas dedicated to showcasing the performer's technical facility and visual prowess.

Michael Varner should be commended for providing an exciting and challenging experience for both snare drum soloist and ensemble.

—Lisa Rogers

In and Out of the Pocket **V**
John Beck
$15.00
Kendor Music, Inc.
Although Kendor designates "In and Out of the Pocket" a drumset quartet, it is not typical of pieces that feature four players sitting at immodestly large drumsets "trading fours." Rather, the piece reflects the composer's intellect and wit in creating a unique performance opportunity.

For starters, the instrumentation of this piece is most unusual, with each player limited to a snare drum, bass drum and a single splash cymbal. This limited instrumentation is used in a most interesting fashion, however; the listener is kept off balance with the impression that the four drummers, much to their consternation, cannot seem to find the same groove. In fact, in one theatrical gesture, players are asked to "look confused."

Beck cleverly accomplishes the out-of-time effects by changing tempi from measure to measure, using cross rhythms and requiring each player to execute a "solo out of time" over the established groove. Although the four players eventually get together at the end, the composer gets the last laugh in the final measure.

—John R. Raush

Phantasm III **V**
Michael Varner
$45.00
Michael Varner Music
"Phantasm III" for percussion ensemble (seven players) is advertised as "an imaginary 'movie sound track'…featuring the widest possible variety of intriguing sounds and colors." These "intriguing sounds" are not generated on any exotic instruments, however. Rather, they are coaxed from bells, chimes, xylophone, vibes and two marimbas, plus an assortment of membranophones (bongos, tom-toms, snare and bass drums, timpani) and idiophones including cymbals, gongs, temple blocks and wind chimes, by using a variety of implements and playing areas, muted and open sounds, and different modes of attack and roll speeds.

Varner also exploits spatial effects by moving accents and *crescendo/decrescendo* rolls around the stage from player to player. This ensemble, which can be heard on the *Michael Varner Music 2001* CD, will provide a challenging but educational experience for an advanced high school septet. College groups should also find it interesting.

—John R. Raush

Tala **V**
Michael Varner
$45.00
Michael Varner Music
"Tala" is based on a cycle time pattern that is influenced by classical Indian music. The ensemble is written for seven players with each performing on a variety of instruments. Based on a rhythmic structure of 12 beats, the rhythms are presented in 5- and 7-note groups, often being divided in 2-3-2-2-3. Sections in the composition require improvisation, but care must be taken to follow the rhythmic structure.

The work is written for strictly western percussion instruments, but Varner's scoring honors the tonal colors of the Indian musical styles. Performance instructions include a "deceleration roll," roll glissandi and improvisation. There are two sets of four toms, but together they should be tuned to produce eight graduated pitches. Keyboard needs include chimes, bells, xylophone, two vibraphones, and two marimbas (one a low-A).

This work will be challenging but fun to perform because of the unusual rhythmic motives. "Tala" will be well within the reach of college ensembles, but better high school groups will find rewards in preparing this piece.

—George Frock

STEEL DRUM ENSEMBLE

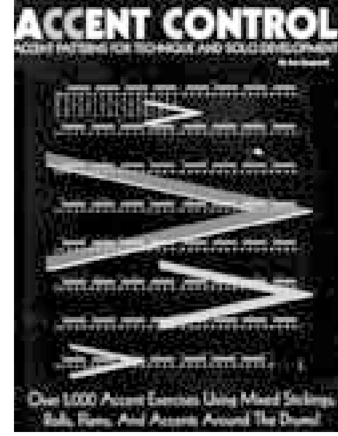
Tamboo Bamboo **IV**
Daniel Adams
$15.00
Daniel Adams
"Tamboo Bamboo" for steel drum orchestra with percussion combo was commissioned by the Miami Philharmonic Steel and Percussion Orchestra. The work is a juxtaposition of sounds from the early tamboo bamboo bands of Trinidad and Tobago with its predecessor, the steel drum band. The instrumentation for this work includes metal pipes, bamboo tubes, brake drums and glass bottles. The steel drum parts are marked with soprano, alto, tenor, and bass voice indications, since steel drum instrumentation isn't standardized. Adams' voice-part indications allow each steel drum band/orchestra to customize instrumentation.

The work starts with the tamboo bamboo consort and then adds the steel drums. Adams makes use of repeated melodic and rhythmic motives as well as changing meters to shape the work from beginning to end. This is a unique composition tracing the roots of steel drumming and would be a great addition to a steel drum concert or program.

—Lisa Rogers

DRUMSET

Accent Control **I–IV**
Ron Spagnardi
$12.95
Modern Drummer
With his book *Accent Control*, Ron Spagnardi has given us yet another well-sequenced set of practice materials that will be very useful to the general percussion student. The book follows the principal of classic technique books such as Stone's *Stick Control* by creating short technical exercises that are to be played repetitively. It is through the repetitive practice of exercises like these that one can develop a highly refined touch like that of the master drummers.

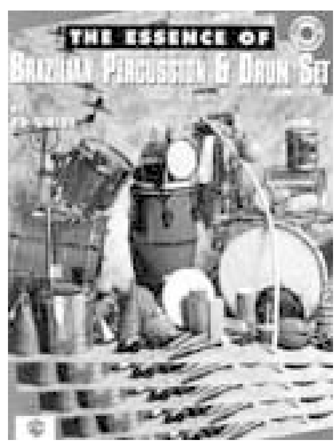


Accent Control is divided into three parts. Part One, "Eighth Note Accents," begins with one-bar patterns, moves to two-bar patterns and then to four-bar patterns. Four eighth-note solos use these patterns in various combinations. One bar, two-bar and four-bar roll patterns then follow, and the section concludes with four eighth-note roll solos. This same format is continued in part two, "Triplet Accents" and in part three, "Sixteenth Note Accents." The author suggests the use of several different stickings for each exercise, and each section includes suggestions for applying the exercises to the drumset.

While there is nothing new about these kinds of exercises, this book is a fresh approach to what should be basic studies for any serious percussion student. Students who diligently work through this material will definitely improve their fundamental snare drum technique and find useful applications to the drumset as well.

—Tom Morgan

The Essence of Brazilian Percussion and Drumset **III–VI**
Ed Uribe
$24.95
Warner Bros. Publications
Anyone desiring to gain an understanding of the music of Brazil could hardly find a better source than *The Essence of Brazilian Percussion and Drumset* by Ed Uribe. Rather than simply presenting a few "beats," Uribe has put together an exhaustive text that includes historical and cultural background, technical information about the authentic Brazilian instruments, drumset applications, discographies and a demonstration CD. As he states in the introduction, "The goal of this study is not to learn how to play a particular Samba or Baiao,



but to learn how to play Samba and Baiao, along with the other styles presented. There is a big difference."

After presenting detailed background information on the music, including a history of the musical development, the book is divided into two parts. Part one focuses on the individual percussion instruments and how they are performed in the various styles. The text is replete with clear explanations and excellent photos. Some of the instruments covered include surdo, agogo bells, caixeta, cabasa, tamborim, cuica, berimbau and many others.

Part two is devoted to the drumset. Since the drumset was not originally a part of the style, all the drumset applications of the styles are related to the original percussion section parts. The student is directed to draw from the authentic percussion parts to achieve the traditional sound. The use of brushes and brush/stick combinations is dealt with extensively.

Uribe's thorough research and clear pedagogy makes this text a must for anyone interested in seriously pursuing this wonderful musical style.

—Tom Morgan

Etudes de Coordination Developpement de L'independence **III–IV**
Jacky Bourbasquet-Pichard
$14.70
Editions Musicales Alphonse Leduc

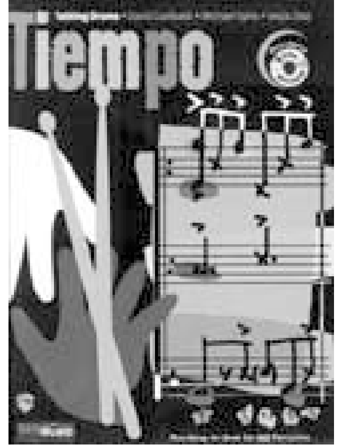
The drumset is one large coordination challenge, and sometimes a basic drumset doesn't contain the variety of sounds necessary to fully express what a drummer wants to say. In order to address both of these issues, Jacky Bourbasquet-Pichard has authored a book that contains 24 pages of exercises that will challenge the intermediate to advanced player from a coordination standpoint. The exercises are straight eighth-note patterns in a rock/funk style using a variety of syncopated sixteenth-note ride and hi-hat patterns. The first section of the book keeps the snare drum on beats two and four but quickly uses a more syncopated approach as the book progresses.

This book is unique in that the ride pattern is required to be played on two different sound sources, usually cymbal and cowbell. This approach, which would also work well with a cowbell and remote hi-hat, requires the player to use a lateral arm motion in order to play both sources. Developing this skill will enable drummers to add many different colors to their basic patterns.

—Terry O'Mahoney

Tiempo **III–V**
Talking Drums
$24.95
Manhattan Music/Warner Bros. Publications

Talking Drums, the trio composed of drummer David Garibaldi and percussionists Michael Spiro and Jésus Diaz, have produced their second book explaining the roots of their music and some of their compositions using Cuban folkloric forms as the basis of their tunes. Musically, they combine Afro-Cuban music with elements of funk. In the book, the group takes readers through the process of learning and using a folkloric musical style as the basis for new compositions. They provide scores for the original style and then discuss how they developed a new work from it. The



Talking Drums' tunes provided in the book include "Obba," "Tiempo," "Síncopa Melódica," "Invento 6/8," "Abakuá" and "Orunmila."

Most folkloric styles use only percussion—primarily congas, bongos, claves, timbales, cowbells and shekere—so Garibaldi includes various ways that drumset might be integrated into the style, often by duplicating other parts or complementing the existing parts. Several scores are for a complete Latin ensemble, including piano and horns. The scores, folkloric styles and tunes can be heard on the corresponding CD. The book concludes with a valuable discography.

Talking Drums' music is quite involved and will require a great deal of attention to detail in order to benefit from the book from an academic standpoint or to master it from a performance standpoint. It is quite informative, however, about several folkloric styles, including *son* and *guarapachangueo* (a newer style of Cuban rumba). The complete band scores could be used as repertoire for any ensemble with the correct instrumentation. Talking Drums is taking the concept of combining Afro-Cuban and American music to new levels of complexity and musicality. This book explains how.

—Terry O'Mahoney

INSTRUCTIONAL VIDEO

The Zen of Drumming **II–IV**
Bobby Rock
$39.95
Warner Bros. Publications

This three-hour instructional video by hard rock drummer Bobby Rock will lend some insight into his personal style and approach to practicing, drumming philosophy, equipment, soloing, sticking patterns, drumset independence, mental preparation and personal nutrition. The video includes numerous performances, both solos and songs, in which he plays explains how each section of the work was conceived and executed. He delivers his message in a relaxed, personal way that will welcome the viewer into his world. The camera work, with its many duel-screen images, offers the viewer a great picture of what's going on with both hands and feet. Of particular note is his insistence on hand development through working on the practice pad, something young drummers should hear more often.

—Terry O'Mahoney

PERCUSSION RECORDINGS

Ballet Mecanique
George Antheil
American Classics Series
Philadelphia Virtuosi Chamber Orch., cond. Daniel Spalding
Naxos

No doubt, most college music students who have heard the name George Antheil, the so-called "bad boy of music," or his most notorious composition, "Ballet Mecanique," premiered in 1927, have never actually heard a performance of that piece. This CD, which also contains Antheil's "Serenade for String Orchestra No. 1" and his "Symphony for Five Instruments," now presents the opportunity to hear an excellent performance of Antheil's interesting work—a score that holds special importance to those interested in percussion instruments and their history, particularly in light of its significance as one of the first major works for an ensemble composed primarily of percussion instruments, a work that in many respects presaged the extraordinary development of the percussion ensemble during the twentieth century.

The instrumentation at the first performance included eight pianos, player piano, four xylophones, two electric bells, two airplane propellers, gong, four bass drums and siren. The piece was revised by the composer in 1953. This revised version, heard here, is scored for glockenspiel, small and large airplane propellers, gong, cymbal, woodblock, triangle, snare drum, tambourine, small and large electric bells, tenor drum, bass drum, two xylophones and four pianos.

It is hard to imagine the impact of Antheil's composition on an audience in the third decade of the 20th century, whose ears had not yet experienced the music of the second half of the century. Hearing the work now, however, with the jaundiced ears of the early 21st century, the piece is far from shocking. Rather, one is struck by its many

musical gestures and sonorities common to many pieces found in the contemporary percussion ensemble repertoire. Moreover, the work still retains an aura of freshness and vitality and can still make a strong statement.

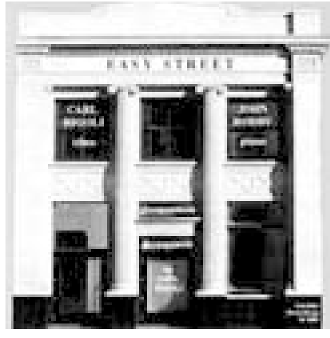
—John R. Raush

Easy Street
Carl Rigoli and John Rodby
Carl Rigoli Publications

Easy Street features the duo of vibraphonist Carl Rigoli and pianist John Rodby. All compositions and arrangements on the recording are by Rigoli: "Easy Street," "Ryan's Song," "Lepore Stomp," "Ballad for Karen," "Mr. Rigley and Mr. Rodney," "Presto Pasta," "Three Step Bossa," "Angela," "Ditmars Blvd.," and "Is That So."

The title of the disc is very appropriate to the feeling one gets when listening to this jazz duo; "you're on easy street." The beautiful, sonorous quality of Rigoli's vibraphone playing is balanced perfectly with the piano stylings of Rodby. Both performers are equally adept at soloing, completing the package and making for an outstanding recording.

—Lisa Rogers



Feldman's Legacy in Buffalo
June in Buffalo Festival Orchestra
Electronic Music Foundation, Ltd.

Feldman's Legacy in Buffalo features the June in Buffalo Festival Orchestra performing David Felder's "In Between" (1999) and "Coleccion Nocturne" (1984), and Morton Feldman's "The Viola In My Life" (1971) and "Instruments II" (1975). The June in Buffalo Festival Orchestra is a hand-picked collection of top-flight players assembled from all over the world. Felder's works are conducted by composer/conductor Harvey Sallberger, and Feldman's works are conducted by Jan Williams. This excellent orchestra performs the compositions with a depth of understanding that results in a first-class performance.

"In Between" features percussionist Daniel Druckman. His superb performance of the huge, pulsing, blocks of sound hurtle through the entire orchestra and fully realize the intent of Felder's composition. Druckman is not only a competent orchestra performer (New York Philharmonic), but is known for his solo playing with both chamber groups and symphony orchestras. "In Between" is certainly in good hands with Druckman as he performs with musical and technical facility.

—John Beck

A Homage to Lou Harrison
Tammittam Percussion Ensemble
Dynamic S.R.L.

The Tammittam Percussion Ensemble is not a percussion ensemble as most of us tend to think of it in its original concept, but is really a chamber orchestra with heavy emphasis on percussion. It was established by Guido Facchin in 1986 to promote contemporary music. Facchin is a conductor and the principal percussionist of the Bolzano Haydn Orchestra and Venice's Teatro La Fenice Orchestra.

The Lou Harrison compositions performed are: "Music for Violin with Various Instruments, European, Asian, and African" (1967–69), "Jahla" (1972), "Avalokitishvara" (1964), "Music for Bill and Me" (1967), "Beverly's Troubadour Piece" (1967), "Labyrinth #3" (1941), "Songs in the Forest" (1951, rev. 1992), "Serenade" (1978), "Praises for the Beauty of Hummingbirds" (1952) and "In Praise of Johnny Appleseed" (1942).

The Tammittam Percussion Ensemble's interpretation of these compositions does justice to their style and musical depth. Regardless of the ethnic influence, Facchin and the orchestra perform each composition with a depth of understanding that captures Harrison's intent. Any aficionado of Lou Harrison's music would certainly enjoy this CD.

—John Beck

Motion Beyond
Mark Ford
University of North Texas

Marimbist Mark Ford's impressive new CD includes his own compositions "Motion Beyond" (1998) and Afta-Stuba!" (2000) as well as "Off Axis" by Lynn Glassock (1995), "Variations on Lost Love" by David Maslanka (1977) and "Chamber Symphony No. 1" for marimba and winds by Daniel McCarthy (1993). The University of North Texas Wind Symphony conducted by Eugene Corporon assisted Ford on the McCarthy chamber symphony.

Ford's complete musicianship is reflected in this recording. Of particular interest is the clarity of Ford's marimba performance in Glassock's percussion ensemble "Off Axis." The superb assisting performers on "Off Axis" include North Texas percussionists Stephanie Carr, Matthew Coley, Shawn Hart and Mark Teal.

From solo works to chamber ensembles that feature him, Ford's technique on the marimba is unswervingly controlled, and his stylistic interpretation puts him among the world's finest solo musicians—regardless of solo medium. Ford is to be additionally commended and congratulated for his own compositional skills exhibited on "Motion Beyond" and "Afta-Stuba!" Ford's comprehensive, creative musical skills and performance permeate this superb CD.

—Jim Lambert

Realidades Paralelas
Paralelo 33°
Produccion Fenografica

Paralelo 33° is an Argentinian percussion quartet whose personnel includes Martín Diaz, Marcos Cabezaz, Pablo La Porta and Fabián Keoroglanian. They are a very melodic, groove-oriented ensemble that seems to favor adaptations of music with a strong pulse and drive. All of the works on this CD possess a strong rhythmic drive and melodic appeal that many listeners will like.

The opening tune, "Zita," by Argentinian bandoneon legend Astor Piazzola, is a haunting tango-inspired piece. "Zoe" is a 7/4 funk/Latin tune that veers into an Afro-Cuban 6/8 groove at one point. Frank Zappa's "Black Page #1 and #2" feature some rhythmically intricate mallet and drumset work, followed by the tune "16+16+1," which shows off some nice tabla playing. "Scottish American y Scottish Three-4" is an ode to the Scottish and American marching tradition. "For Nella" is a tuneful samba featuring a cuica solo. Middle Eastern percussion takes center stage on "Aznahad," a work involving doumbek, frame drums and riq. "Petit Suite Movements #1 and #2" end the recording on a more jazz-oriented note.

The players have a great ensemble sound and solo well in the many genres that encompass this recording. Many of the tracks are live recordings and almost all of the tracks include drumset as part of the ensemble. It's nice to hear a melodically oriented percussion group that has such musical diversity. This group certainly deserves to be heard by a wide audience.

—Terry O'Mahoney

3Prime
Abe Laboriel, Peter Donald, Tom Ranier
Fuzzy Music

The liner notes announce that this CD "marks the welcome return of drummer Peter Donald to the playing and recording scene." Indeed, there is a sense of energy and joy in Donald's performance that suggest he is very glad to be back after having devoted much of his time the past few years to being music supervisor for an advertising agency.

This set, recorded live at the Rocco club in L.A. combines such standards as "You Stepped Out of a Dream" and "All the Things You Are" with original tunes written by Donald, bassist Abe Laboriel and pianist Tom Ranier. It's mainstream jazz all the way, but with funk and Latin influences included in the mix.

Donald propels the music throughout, whether aggressively with sticks on an uptempo burner or subtly with brushes on a ballad. His awareness of musical structure attests to his big band experience, while his sensitivity and sense of color reflect his small group credentials. The three musicians were obviously enjoying the jazz adventure they were having at Roccos, and any jazz fan should enjoy the results as captured on this CD. Welcome back, Peter!

—Rick Mattingly

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2001 PAS Composition Contest Winners

BY MARIO GAETANO

The Annual PAS Composition Contest is designed to encourage and reward those who create music for percussion instruments and to increase the number of quality compositions written for percussion. This is the 28th year the contest has been held. It featured two contrasting categories. Category I was for large percussion ensemble (8–12 players) and Category II was for a duet of alto saxophone (could also include soprano saxophone) and percussion (single percussion instrument or a small multiple setup). The first-place prize in each category was $1,000, with $300 and $200 going to second and third place, respectively. The winning composition in the percussion ensemble category will be published by M Baker Publications and the winning duet will be published by Innovative Percussion, Inc.

There were 32 entries in this year's contest: 17 in Category I and 15 in Category II. The judges for the 2001 contest in the percussion ensemble category were Michael Udow (University of Michigan, Ann Arbor, MI), James Peterscak (Crane School of Music, Potsdam, NY), and John H. Beck (Eastman School of Music, Rochester, NY). The sax/percussion duet category judges were Frank Bongiorno (University of North Carolina, Wilmington, NC), Jeff Moore (University of Central Florida, Orlando, FL), and Gordon Stout (Ithaca College, Ithaca, NY)

LARGE PERCUSSION ENSEMBLE CATEGORY

First Place: "The Tempest" by Joe Hansen (Grants Pass, OR)

This 10-minute work calls for 11 percussionists playing orchestra bells, two xylophones, vibes, three marimbas (one must encompass five octaves), chimes, timpani and assorted percussion (bass drum, snare drum, woodblock, tambourine and "choke" cymbal). The work is of medium difficulty and the keyboard parts utilize two-mallet playing throughout. A number of tuning changes must be performed by the timpanist, but the player is given ample time to make the changes. At one point in the piece the timpani are tuned to F, G, A, D. This would require the 26-inch drum of a standard set of four timpani to be tuned a half-step lower than usual (from B-flat to A), or the use of two 29-inch drums.

This work is very tuneful, very tonal, and employs "common practice" harmonic progressions. The style is very reminiscent of the mid-18th century. The melodies are often presented contrapuntally and, more specifically, imitatively. Sometimes motives are simply tossed from player to player. At other times melodies are continuously repeated as the players enter one by one and the texture and dynamics gradually increase. The rhythms are simple and 4/4 time is employed throughout most of the work, except for one long section in 3/4 time. There is a great deal of unison rhythmic playing in this piece. Most of the work is fairly static; however, there is a very effective climax in the middle during which all the players, including the nontuned percussion, contribute to the increase in texture and musical tension.

The individual parts are very idiomatic, and each player is kept actively involved throughout most of the work. "The Tempest" would make a great teaching piece for intermediate-level mallet players due to the amount of passage work based on scale and arpeggio patterns, and the traditional harmonic content.

Second Place: "The Primitive Cosmos" by Jonathan Kolm (Richmond, VA)

This work utilizes ten players on the following instruments: three marimbas, two vibraphones, xylophone, glockenspiel, five timpani, chimes, and an assortment of batterie and accessory instruments (bass drum, field drum, temple blocks, gong, woodblock, tambourine, suspended cymbal and two additional timpani). The mallet parts employ two-mallet playing except on the vibraphone, where some four-mallet rolled chords are found. The work is highly motivic, employing fast passage work within a narrow melodic range. The motives are repeated or sequenced and combined into long melodies. These melodies are often treated imitatively among the various instrumental colors. I appreciate the economy of the musical material and how a few musical ideas can be so well developed into an exciting 10-minute "tour de force."

The work is very melodious and tuneful and there are often streams of simultaneous, multiple tonalities. The piece is both rhythmically exciting and challenging. One will find rapid meter changes (e.g., 7/8, 8/8, 11/16, 6/16 and 9/16 all within 15 measures), triple meters with superimposed duple groupings, and duple meters with superimposed triplet groupings. The composer uses such adjectives as "barbaric" and "driving and forceful" to describe the musical style he is attempting to achieve. This is a very fine work.

Third Place: "Mucha Concert" by Luigi Morleo (Italy)

In addition to two marimbas, two vibraphones, xylophone, glockenspiel, chimes, timpani and an assortment of drums and cymbals, this work employs an extensive drumset part. The first section of the work is slow (eighth note = 108) and employs a simple ostinato over which is layered a series of complex musical figures, first in octaves between the marimba and xylophone, then as an intricate contrapuntal web with six individual lines. These musical ideas are developed throughout the piece. The drumset then enters in a different tempo and time signature than the rest of the ensemble.

The second section of the work employs yet another ostinato, beginning with maracas and bongos (quarter note = 120). In this section the drumset plays rhapsodic, improvisatory figures that speed up and slow down or are played as grace notes over the top of the ostinato. The mallet instruments then enter, paired in octaves

or in unison. A thick contrapuntal web with all ten players soon ensues.

This is a difficult ensemble work. Although the individual parts are not technically difficult (most mallet parts, for example, employ short figures with two mallets or four-voice block chords), it would be a challenge to obtain a "clean" ensemble performance of this work due to the rhythmic complexity of the parts, which must be precisely executed in unison or in octaves by two or more players. There are even numerous groups of grace notes (up to five at a time) that must be played precisely together. A large number of complex rhythmic superimpositions also appear throughout the work.

This is a most intriguing and interesting composition, musically sophisticated and demanding, and certainly worth the extra rehearsal time that would be required for an effective performance.

SAXOPHONE/PERCUSSION DUET CATEGORY

First Place: "Suspended Contact" by Shawn Crouch (Columbia, MD)

In a brief program note, the composer writes: "'Suspended Contact' is an attempt to create a 'blueprint' of what happens at the point in which a drop of water lands on a pond or stream. I want to suspend this phenomenon, describe all of the subtle nuances in greatest detail, while juxtaposing its presence within an urban world. The percussion and saxophone have been organized so there is movement from very fast, energetic, high metallic timbres using colors green, blue, and yellow, to the grounded sounds of the toms, woodblock, and low range of the saxophone. 'Suspended Contact' is music that stems from nature; while exploring our participation within it."

This nine-minute, one-movement piece employs a percussion setup of vibraphone and assorted drums and accessories. A few unusual instruments are called for, including two crystal glasses, three graduated frying pans and three tuned gongs. The percussion part is technically very advanced, but certainly approachable if the player designs a well-organized setup. (No suggested setup is given.) The player must read multi-staff notation (one for the vibe, one for the metal idiophones and one for the drums). At one point the player must hold one yarn mallet and one knitting needle in each hand and independently execute figures among the various instruments. At times, the player must rapidly change from sticks to mallets and back again.

"Suspended Contact" is a wonderfully composed, exciting piece of music with much rhythmic drive and vitality. The tempo for the two outer sections of the work is fast and the playing aggressive, while a "heavy groove" section is found in the middle. During this "groove" section the percussionist plays the vibraphone with the right hand, the cowbell with the left hand, and a "kick" drum with the foot. Although most of the work is in 4/4 time (with occasional 3/8, 7/16, 3/16 and 10/16 measures), rhythmic interest and momentum is accomplished through much syncopation and the combination of duple and triple figures between the two parts.

The alto saxophone part employs the playing of multiphonics, flutter tonguing, slap tongue and growling. There is an entire section in which the player must "squeal" on the highest harmonics possible in a notated rhythm. Most of the saxophone part is kept in a comfortable playing range, until the above-mentioned "squeals" and the double high D-flats at the work's end.

Second Place: "Jitterbug and Ballad" by Chris Roze (Santa Monica, CA)

This ten-minute work for alto/soprano saxophone and low-A marimba is tonal and employs a sophisticated jazz harmonic language. The work is very well written with clear thematic development and a clearly delineated structure. Sections of the piece are often restated with variations. Much of the "Jitterbug" portion of this work resembles bebop with its angular melodies, wide leaps, quick turns, and sequenced, often triadic, patterns. Although the work is not necessarily played in a swinging style, it "swings" nonetheless because of its rhythmic nature (much syncopation, metric modulations, meter changes, etc.) and angular melodies.

This is a great piece, and a technically difficult one. The marimbist must possess advanced four-mallet technique. The saxophonist must be able to improvise in a jazz style based on principal motives of the piece during the final 24-bar ballad section. The composer states that "there are few, if any, saxophone players who are not practiced in improvisation, and the concluding section (ballad) is a tribute to their art." The work utilizes alto saxophone until this final section, in which soprano saxophone is employed. At times throughout the piece the saxophone accompanies the marimba or vice versa, but more often the two players are engaged in contrapuntal interplay. Both players get the opportunity to play an unaccompanied solo before the ballad.

Third Place: "Deep Blue" by Luca Vanneschi (Italy)

The percussion setup for this work includes two suspended cymbals, snare drum, two tom-toms, hi-hat, and a bass drum with foot pedal. It is not clear whether the hi-hat is played with the foot or if the cymbals are kept in a closed position and struck with sticks. Because of the rapid passage work involved, I assume the latter. The percussion part is of medium difficulty. Although there is fast passage work, it is not overly technical and should be very approachable with the proper percussion setup. The composer provides a detailed fingering chart for obtaining the multiphonics and numerous trills required of the saxophone part.

The work is slow, dramatic, dynamic, and contains a high degree of tension and release. This eight-minute, atonal piece is well unified by a small number of motives that are repeated or transformed as the work progresses. No meter signatures or barlines are used, but they could very well be imposed upon the music because there are well-defined beats and rhythms. Throughout the piece one multiphonic serves as a unifying device, signaling the beginning of many sections. However, a great deal of excitement and intensity is created in the final section by the use of numerous multiphonics, wide melodic leaps and sudden extreme changes in dynamics.

2002 CONTEST

The 2002 Composition Contest will include the following two categories: Category I—Multiple Percussion Solo (small to medium setup); Category II—Timpani Soloist with Percussion Ensemble (3–8 players). The first-place prize in each category will be $1,000, second place $300, and third place $200. The winning composition in the Multiple Percussion category will be published by Southern Music Company, and the winning composition in the Timpani Solo category will be published by C. Alan Publications.

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www.pas.org

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

All application materials must be in the Lawton, Oklahoma PAS office no later than March 15, 2002. Winners will be notified May 2002.

Current PAS Composition Committee members include Lynn Glassock, Chair (UNC-Chapel Hill), Steven Hemphill (Northern Arizona University), Mark Dorr (Grinnell College), Christopher Deane (University of North Texas), James Lambert (Cameron University, Lawton, OK), and Mario Gaetano.

Mario Gaetano is Professor of Percussion at Western Carolina University, Cullowhee, NC, and Principal Percussionist with the Asheville Symphony Orchestra. He is a past president of the North Carolina PAS Chapter and a member of the PAS Composition Contest and PAS Pedagogy Committees. He also edits the percussion column of the *North Carolina Music Educator* (NCMEA journal). An accomplished composer of percussion music, he currently has over 25 published works to his credit, along with his method book, *The Complete Snare Drum Book*, published by Mel Bay. PN

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2002 PERCUSSIVE ARTS SOCIETY 29TH 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.

2002 CATEGORIES:

CATEGORY I: Multiple Percussion Solo (small to medium setup)
First Place: $1000.00 plus publication by Southern Music Company
Second Place: $300.00
Third Place: $200.00

CATEGORY II: Timpani Soloist with Percussion Ensemble (3–8 players)
First Place: $1000.00 plus publication by C. Alan Publications
Second Place: $300.00
Third Place: $200.00

Efforts will be made to encourage performances 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 "Multiple Percussion Solo" is 6–12 minutes. Time limit for "Timpani Soloist with Percussion Ensemble" is 6–12 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, 2002.

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

Name of Composition ______________________________

Composer's Name ______________________________

Address ______________________________

City ______________________________

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Telephone Number (include area code) ______________________________

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Signature of Composer ______________________________

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

John Philip Sousa's Drum Book

BY JAMES A. STRAIN

While director of the United States Marine Band, famed composer John Philip Sousa authored his Book of Instruction for the Field-Trumpet and Drum, Together with the Trumpet and Drum Signals Now in Use in the Army, Navy and Marine Corps of the United States. *Copyrighted in 1886, the book was reprinted by the W.F.L. Drum Company in 1954, but is very scarce. Although the book primarily contains trumpet signals for military use, it offers valuable advice for correct interpretation of rudiments and musical factors involving drummers from his time period.*

Sousa, who was a proficient drummer, begins his Book of Instruction *with a preface that states:*

The belief that a book of instruction for the field music of the Service is greatly needed, has suggested to the author the publication of this work. At the present time there is a lack of precision in the performance of the trumpet-signals of the Service, both as to intonation and division of time. The author has written a drum-part to those signals which are essentially "garrison-calls" believing that in branches of the Service where the trumpet and drum comprise the field-music, there are obvious advantages in the combination of the two, in preference to the employment of the trumpet alone.

The author's acknowledgements are due Mr. F. W. Lusby, Drum Instructor, U.S.M.C., for contribution to the work.

After this preface, Sousa's book contains a section titled "Rudiments of Music" followed by a section devoted to "The Field-Trumpet." The book then continues on page 31, as follows, with a section titled "The Side Drum."

On assuming a position, either standing or sitting, anything tending to stiffness should be avoided. In standing, the drummer should place the heel of the left foot into the hollow of the right, and keep the knee bent towards the drum, the head and shoulders being thrown back. The drum-carriage should be placed on the right shoulder and under the left arm. Attention is directed to the adjusting of the drum-carriage; if it is too long the drum will not be steady, and if too short the arms will be thrown out of their natural position. The right hand should grasp the stick at about two inches from the end, the thumb well under; and the left hand should hold the stick lightly, between the thumb and first two fingers, passing over the third, and resting on the first joint, the thumb on the fore-finger. Care should be exercised in keeping the first and second fingers bent slightly towards the palm of the hand. The stick should be held about three inches from the end. There should be a slight space between the elbows and the body, the fore-arm and hand somewhat elevated so that when the button of the stick rests on the drum-head, the arm will be in the form of a letter L reversed.

The action of the arms in rolling or beating must be limited as much as possible to the fore-arms and wrists. The buttons, or heads of the sticks should strike about the middle of the drumhead, care taken that they do not strike each other. To acquire suppleness of the wrists, a good plan is to hold the sticks together about three inches from the buttons and turn them, at first slowly, and gradually increasing the movement until great rapidity is attained.

The upper, or batter-head of the drum must not be too thick, and the lower, or snare-head should always be thinner than the batter-head in order that the snare may vibrate more readily and intensely.

The brilliancy of the drum is determined by gut strings, each about one-eighth of an inch in thickness, (called the snare,) placed transversely on the lower, or snare-head. The number of snares should not be less than four. The drum should have at least six screws, or rods, with proper mechanism to tighten or loosen the head. The tension of the heads requires care and study as they are subject to every change of temperature.

In bracing a drum, the tension should be as equal as possible, not over two turns of the screws being made at a time; after the first screw is turned, take the one opposite, then the next, crossing as before and continuing until the drum attains the requisite brilliance. After practice of duty, the drum should be slackened by unscrewing the rods, using the same system as in bracing. By slackening the heads, the pores are allowed to contract and resume their original state; this reduces the liability of the bursting of the heads from severe strains.

To unlap, or remove a head, first unscrew the rods and take off the counter and flesh-hoops, place the flesh-hoop in water until the head becomes thoroughly saturated when it can be taken from the hoop without difficulty.

To lap the head, soak it in water until it is thoroughly pliable, then place on a level surface, spreading the head carefully so that it is free from creases or "bagging," but do not stretch the head while wet. Place the flesh-hoop in the middle of the heard. The head should be lapped on the same principles as bracing;

first tuck in about an inch of the head, then cross to the opposite side, then to a point directly between the first two laps, crossing again and continuing until the head is entirely lapped. The handle of any ordinary tablespoon will answer all the purposes for lapping.

After the head is lapped it should be placed on the shell, and the counter hoops and screws adjusted with the tension just sufficient to keep the heads and hoops in position. The screws should not be tightened until the head or heads are thoroughly dry inside and out.

The side drum part is usually written on the third space of the staff. Some writers place the part on the second space, while others use the fourth. As the side drum part is not definite in pitch it is immaterial on what space it is written.

After a thorough mastery of the various rolls and figures, the most essential requisite for a drummer is to be a good *timist*. The use of the *metronome* as a time beater is of great value.

The first exercise for the drum is the open roll, called by drummers the "Mammy-Daddy." For the purpose of facilitating the pupil's progress, in the preliminary exercises the notes intended for the right stick will be written with the stem *up*, and those for the left stick with the stems *down*.

Following the explanatory text, Sousa continues systematically through the rudiments. He also illustrates the use of the "Open, close and open" procedure, which he explains as "Commence slowly and gradually increase the time until the roll is closed, then decrease the time until the end." The rudiments contained in his book are as follows:

The Roll (Mammy daddy)
The Open Flam
The Close Flam
The Flam and Stroke
The Flam and Feint
The Feint and Flam
The Open Drag
The Ruff
The Single Drag (From hand to hand.)
The Double Drag (From hand to hand.)
The Single Ratamacue
The Double Ratamacue
The Treble Ratamacue
The Four Stroke Ruff
The Single Paradiddle (From hand to hand and accent the first two notes.)
The Flam Paradiddle (From hand to hand. Accent the flam.)
The Stroke Paradiddle (From hand to hand. Accent the first note.)
The Drag Paradiddle (From hand to hand.)
The Stroke and Drag Paradiddle (Accent the stroke.)
The Stroke and Single Drag (From hand to hand.)
The Flam and Drag Paradiddle.

After introducing and notating each rudiment, Sousa's book continues with fifteen exercises for the drum that "embody abbreviations used in compositions for the drum." These abbreviations include various notations for grace notes, rolls, repeat signs, and meters. Of note is the fact that, when discussing the Close Flam, Sousa writes: "The buttons of the sticks should strike the head almost simultaneously" and that "Where the movement is rapid the close flam should be played R. L. only." The remaining portion of the book, about one-half, comprises "Trumpet and Drum Signals" and "Marches." The signals include those used in all branches of the military at that time, and the marches are scored for side drum with from one to three trumpet parts.

James A. Strain holds a D.M.A. degree in Percussion Performance and Literature from the Eastman School of Music, an M.M. degree in Percussion Performance from the University of Cincinnati, and a B.M.E. degree from Arkansas State University. He teaches percussion and music theory at Northern Michigan University and is Timpanist of the Marquette Symphony Orchestra. Strain is Co-Historian for the PAS and an associate editor for *Percussive Notes*. PN

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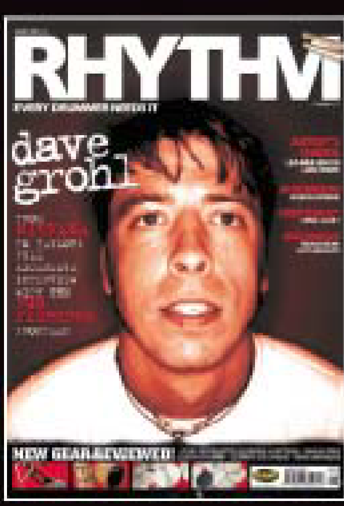

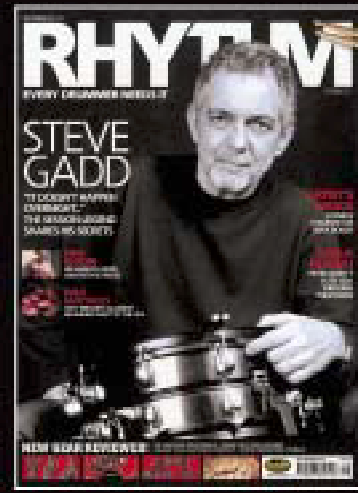

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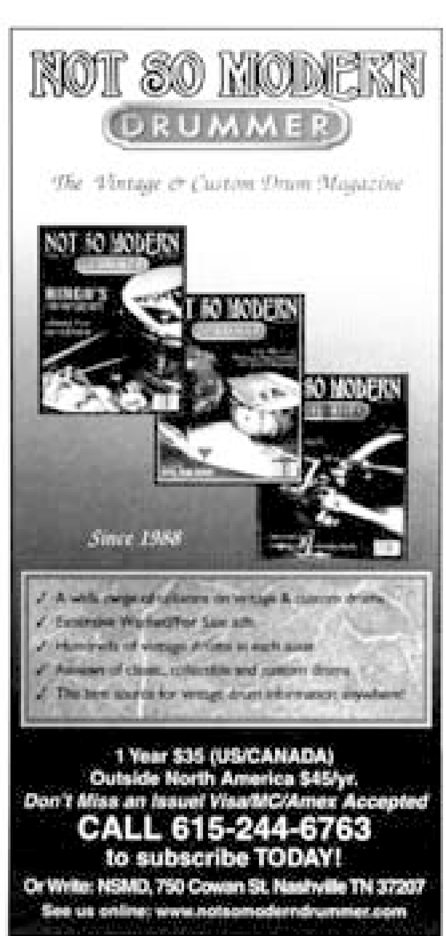

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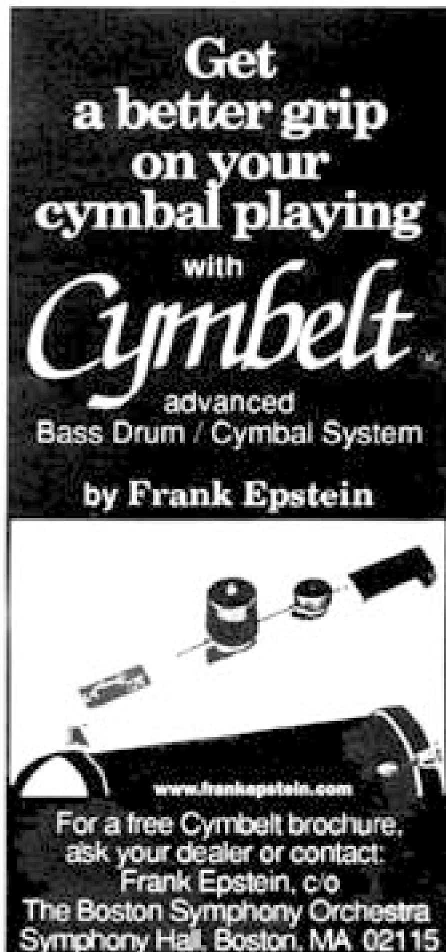

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PERCUSSIVE ARTS SOCIETY CALL FOR PROPOSALS
PASIC 2002 RESEARCH PROPOSAL INFORMATION

The Scholarly Paper Committee of the Percussive Arts Society is pleased to announce the call for research proposals for presentation at PASIC 2002, November 13-16 in Columbus, Ohio. Three papers will be selected for oral presentation and up to eight additional proposals will be selected to be presented as research posters. Some possible topic areas for presentation include: world percussion, historical aspects of percussion, compositional analysis, historical aspects of drumset, physical and medical related issues, notation for percussion, aspects of orchestral repertoire and performance practices within the varied areas of percussion.

Authors selected to give oral presentations will have a 50 minute session in which to present their research and answer questions from the audience. Most media resources will be available upon request.

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 session.

Prospective participants for either format should download an application from the PAS website (pas.org). A completed application must be submitted, in addition to an abstract of approximately 750 words that provides a concise, yet thorough summary of the research project.

Deadline for applications is March 1, 2002
Send application and abstract to:
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The PAS New Music/Research Committee is pleased to announce a call for proposals for presentation/performance at PASIC 2002 New Music/Research Day, Wednesday, November 14, 2002 in Columbus, Ohio. The theme for the 2002 New Music/Research Day is "PERC 2002—Percussion Ensemble Retrospective Celebration." Artists, ensembles, and scholars are invited to send in proposals.

The committee intends for a wide representative variety of percussion ensemble literature to be presented, with specific focus on the birth of the percussion ensemble through the first 50 years of its development, a period lasting primarily from the 1920s through the 1970s. When applicable, performances using period instruments will be encouraged, as will multiple performances of the same work by various ensembles with unique interpretations. Suggested topics for presentation include: percussion ensemble origins, experiments with tradition, experiments with organized sound, experiments with non-western influences, time constructions, chance music, timbre and texture fields, minimal music, etc.

Repertoire suggestions include (but are not limited to): Antheil "Ballet Mécanique" (1923); Roldan "Ritmicas V & VI" (1930); Varése "Ionisation" (1931); Becker "The Abongo" (1933); Russell "Three Dance Movements" (1933); Ardevol "Preludio y Fuga" (1934); Cowell "Ostinato Pianissimo" (1934) and "Pulse" (1939); Beyer "March for Percussion" (1934), "IV" (1935) and other works; Strang "Percussion Music" (1935); Cage "First Construction in Metal" (1939) and other works; Harrison "Canticle #1" (1939), "Canticle No. 3" (1941/2), "Fugue" (1942) and other works; Chavez "Xochippili" (1940) and "Toccata" (1942); Brant "Symphony for Percussion" (1952); Kraft "Suite for Weather Kings" (1958) and other works; Johnston "Knocking Piece" (1962); Serocki "Continuum" (1965/66); Xenakis "Persephassa" (1969); Reich "Drumming" (1971) and other works.

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Percussive Arts Society 2002 Scholarship now available!

PAS announces the 2002 PAS/Remo, Inc. Fred Hoey Memorial Scholarship award. Applicant must be a PAS member to apply and must 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). Application materials must be in the Lawton, Oklahoma PAS office no later than March 15, 2002. Winners will be notified in May, 2002.

PAS/Remo, Inc. Fred Hoey Memorial Scholarship: One $1000 scholarship will be awarded. Student must be an incoming college freshman during the 2002–2003 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.

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.

Name ______________________________

Address ______________________________

City ______________________________

State/Country ____________ Zip Code ______________

Phone ______________________________

School ______________________________

PAS Member Number ______________________

Send form with materials to PAS
701 NW Ferris, Lawton, OK 73507-5442
(580) 353-1455

"INVADER" STYLE STEEL DRUM

Donated by Frances Ulrich *1996-11-01*

Developed predominantly by urban dwellers on the islands of Trinidad and Tobago during the 1930s, pan and the steel band movement have since spread world-wide and been incorporated in many styles of music. The principal instrument used in pan (or steel band) music is the steel drum, or pan.

This lead pan is an early example of the "Invader" style steel drum. It is so designated due to its design by Ellie Mannette and its use by his band, The Invaders. It is constructed from a 55-gallon barrel, which dates it just after 1946. Prior to this date, smaller containers were used to construct pans.

Most current pans are tuned to the 2nd or 3rd partial. However, this early lead-style pan has each of its 23 pitches tuned only to the fundamental pitch. This instrument is 22 3/4 inches (58.0 cm) in diameter and has a skirt measuring 6 inches (15.0 cm) in height.

Detail of pan stamped with "855 54 AND" across three of the pitches.

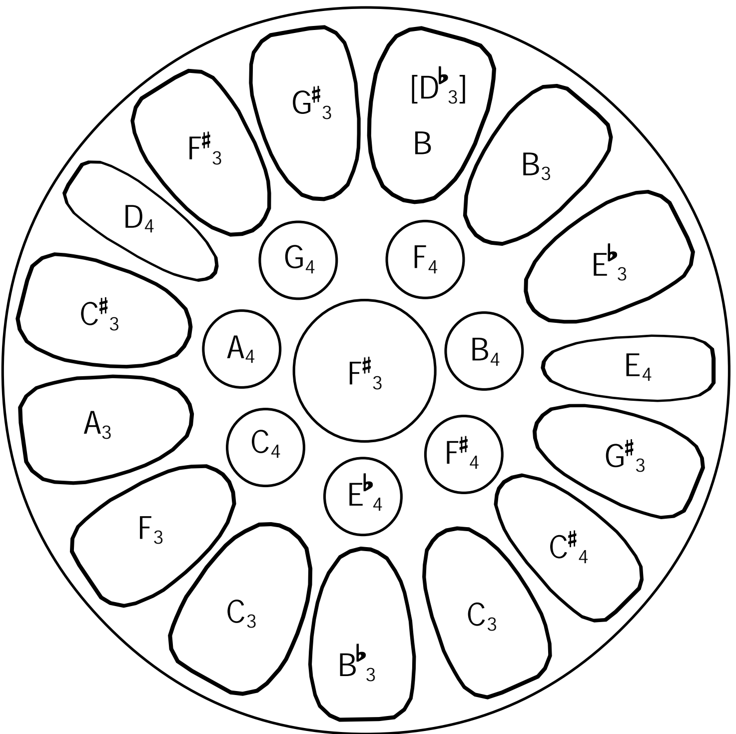

Diagram showing specific pitches.

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