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# Percussive Notes

of the Percussive Arts Society • Vol. 41 • No. 1 • February 2003

## Milt Jackson Bags a Groove

FUGUE FOR DRUMSET

COLGRASS ON MARIMBA

RUDIMENTS AND THE GRID





# FROM THE PODIUM...TO THE BACK OF THE STAGE.



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## A Team of Leaders

BY MARK FORD

**H**aving the opportunity to visit with many friends and comrades at PASIC 2002 put real meaning to my new position as president of the Percussive Arts Society. Many people asked me, "Are you ready to be President?" It is important to realize that no one person runs an organization as large as PAS. I am honored to serve on a team of professionals who are talented and dedicated to success. This team includes the Board of Directors, Committee Chairs, and Chapter Presidents and, of course, the PAS Executive Committee.

New to the Executive Committee for 2003–04 is Secretary Steve Beck. Before Steve became the General Manager of Pro-Mark, he served as the PAS Executive Director for eight years. Steve's experience will be an incredible asset to PAS! Also new to the Executive Board is Vice President Gary Cook. Gary is the Director Of Percussion Studies at the University of Arizona and the author of the outstanding text, *Teaching Percussion*. This book is used throughout the states as a standard reference for percussion education. Both Gary and Steve are welcome additions to the Executive Committee.

Returning on the Executive Committee is our Past President, James Campbell, Director Of Percussion Studies at the University of Kentucky. Jim's tenure as president has led PAS to new heights, and his experience and insights have always been an asset to PAS. Our President-elect is Rich Holly, Associate Dean for the Col-

lege of Visual and Performing Arts at Northern Illinois University. Rich's perspective on the full spectrum of percussion education, from student to administrator, constantly serves as an important resource for PAS. Also returning is Michael Balter of Mike Balter Mallets, who has been treasurer of PAS for thirteen years! Through his leadership, and persistent demand for stable financial growth, PAS is in a wonderful position to better serve our members.

Rounding out the Executive Committee is the PAS Executive Director Michael Kenyon. Michael is our first executive director that has extensive experience in non-profit management and he is a percussionist as well. Through his guidance, PAS is finding new avenues for growth and expanding our support for percussion education and performance. Assisting Michael is a great staff in Lawton, Oklahoma. These individuals help turn the PAS wheels to make things happen. Many others outside of Lawton also help to make PAS the best it can be. These include Publications Editor Rick Mattingly, Webmaster Susan Hunt-Wallace, and Director of Event Production and Marketing Jeff Hartsough. All together we have a winning team of leaders for PAS!

### THE AGENDA

In the coming year the Executive Committee will continue to follow our PAS Strategic Plan. This plan, developed and maintained by the Board of Directors,

helps guide the future activities and growth of PAS. Some of the primary goals on the plan include:

1. Better Communication with our members on all fronts.
2. Improve and update the PAS Web site.
3. Create a PAS Teacher Training Program that will be available throughout the world. The test models for these workshops are beginning this summer at Northern Illinois University, Capital University, and The University of North Texas.
4. Strengthen our international relationships with PAS members and percussion events around the world.
5. Improve PAS membership retention through the PAS Advantage program.
6. Establish stronger and more consistent PAS chapter activities.
7. Continue to promote and develop the premier percussion event in the world, PASIC.

In addition to the above items, there are many more important issues such as the PAS Museum/Library and PAS Committee projects.

PAS can make a real difference in the lives of students, educators, and professionals. An important aspect of PAS is helping our students have better resources and opportunities. If you are a college teacher, please encourage your students to join PAS. You can also request free three-month ePAS memberships for your music education percussion methods course (e-mail [member@pas.org](mailto:member@pas.org) for these memberships), and then assign class research projects on the PAS Web site. By bringing future music educators to the PAS Web site, we will create a better foundation for our educational services. It will also benefit the future students of these new teachers.

We can make all of the above goals possible with dedication, vision, and persistence. Communication will be the key to success as we move forward with our goals. I look forward to working with the PAS "team of leaders" and I thank you for your support.

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## Putting PASIC Together

BY RICK MATTINGLY

The PASIC 2003 Host Committee is currently evaluating the wealth of proposals that have been received for clinics, cosconcerts, and master classes to be held in Louisville November 19–22. In addition, the various PAS Committees that are active in planning and organizing PASIC each year are making their own evaluations and recommendations, which will be considered alongside the Kentucky committee's recommendations by the PAS leadership, to determine the PASIC 2003 lineup.

Having so many people involved in the process is one of the great strengths of PASIC, and of the PAS itself. Each of the areas—symphonic, keyboard, drumset, marching, etc.—benefits from the expertise of professionals throughout the world.

The local host committee uses its knowledge of the specific locale to recommend artists who will be sure to draw attendees from the surrounding area. The PAS Committees take a broader look, concentrating both on artists who are in-

ternationally known and artists who should be. As just one example, many people from the U.S. came to PASIC 2002 not knowing who Ivana Bilic was; those who attended her marimba clinic will surely never forget her.

The PAS leadership oversees the process and helps ensure that each PASIC is unique. Those who attend PASIC year after year can attest that the artist roster is always different and always combines legendary performers and educators with the up-and-coming talent that keeps our artform exciting and growing.

Although I can't start "naming names" until invitations have been issued and contracts signed, I can tell from the proposals that have been received that PASIC 2003 is going to continue the established PASIC traditions—one of which involves having a few surprises.

And it's not too late to get involved with PASIC 2003. Elsewhere in this issue you'll find information about:

- Call for Research Proposals. Deadline for submission of materials is March 1, 2003; see page 73.
- PASIC 2003 Scholarships. Deadline for submission of materials is June 15 for U.S. and May 1 for Canada; see page 31.
- PAS Composition Contest. Deadline for submission of materials is April 12, 2003; see page 70.
- International Percussion Ensemble Competition. Deadline for submission of materials is April 15, 2003; see page 67.
- Solo Marimba Contest. Deadline for submission of materials is May 1, 2003; see page 25.

Also, the PASIC 2003 Marching Festival is open to both high school and college drum lines for participation. Information regarding this festival will be posted on the PAS Web site starting in May.

As PASIC 2003 draws closer, be sure to visit the PASIC Web site at [www.pasic.org](http://www.pasic.org) for the latest info on artists and clinicians, the schedule of daily events, and important details regarding registration, travel, and lodging. **PN**

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# Milt Jackson and “Bags’ Groove”

*By Patrick Roulet*

**W**ell-known jazz instrumentalists such as Louis Armstrong, Miles Davis, Thelonious Monk, Charlie Parker, and Dizzy Gillespie developed a unique sound on their instrument. They can easily be identified by an experienced listener in the same way that a person’s speaking voice can be easily recognized by a close friend or relative.

The ability to create this distinctive sound is one of the hallmarks of a great jazz musician. Technique is, of course, an important measure of a jazz musician’s skill; however it is not necessarily technical prowess that distinguishes them but rather their ability to create an individual sound on their instrument—a

sound that is identified with them and sets them apart.

Jazz vibraphonist Milt Jackson is among those jazz greats with an easily recognized sound and style, and he deserves recognition for creating a unique sound on an instrument criticized by many for its lack of expressive possibilities. A vibraphonist is unable to alter the timbre or tone of a note once

it is struck. Therefore, the ability of a vibraphonist to cultivate an individual sound is limited. It is, perhaps, for this reason that the vibraphone has not reached the level of popularity in jazz enjoyed by other instruments. But Milt Jackson defied this perceived limitation by creating a distinctive style and an individual sound.

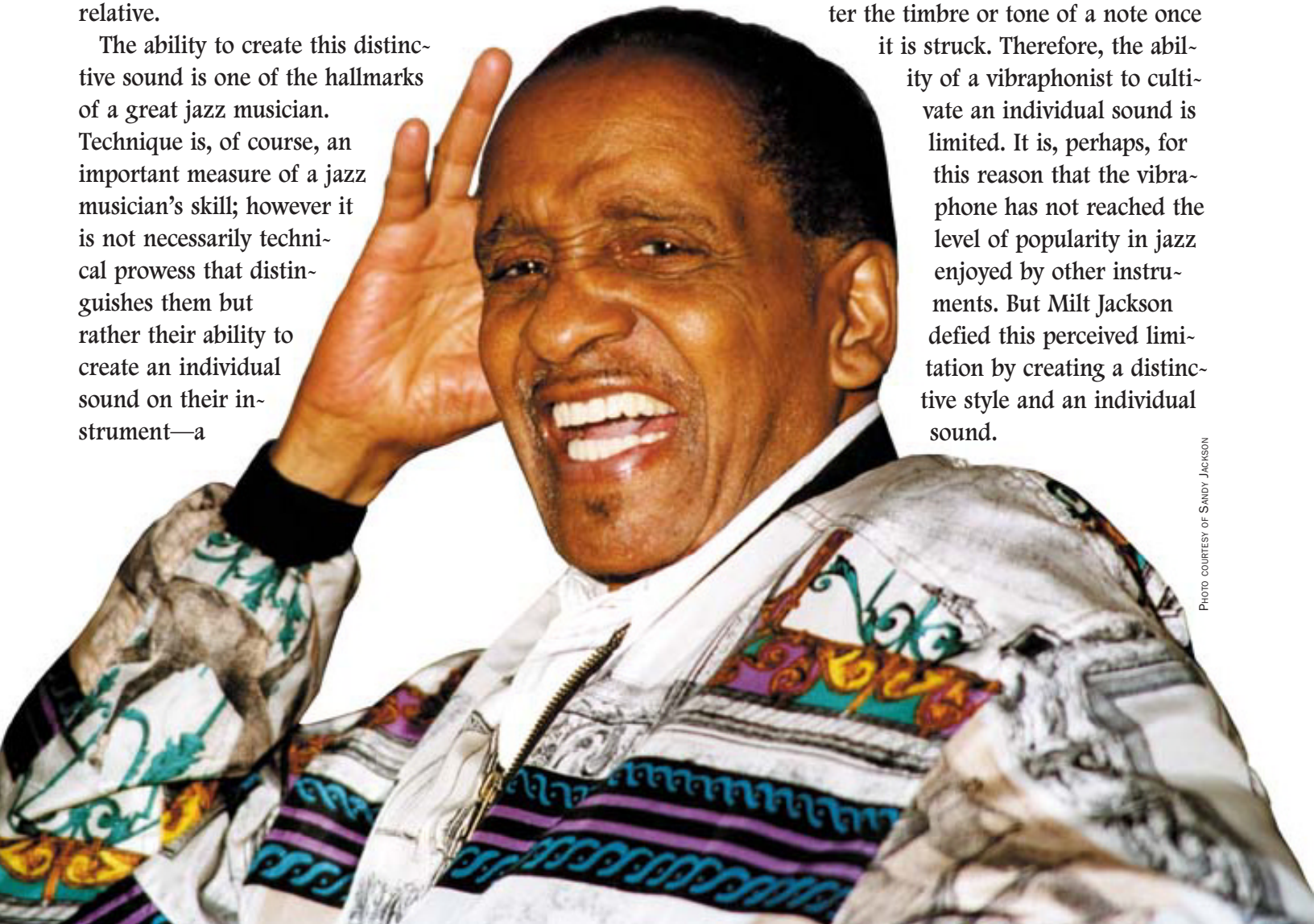


PHOTO COURTESY OF SANDY JACKSON

Many aspects of Jackson's playing are often cited to describe his style: his blues-drenched solos and expressive ballad interpretations, his use of a slow motor speed to produce a pulsating vibrato effect, his two-mallet technique, and his bebop-inspired phrases. Other important elements of his sound come from the instruments he used, his custom-made mallets, and less obvious characteristics such as his use of trademark phrases, patterns, and melodic formulas, or so-called "licks," and the general strategies, or "tricks," Jackson used throughout his solo improvisations. Many of these characteristics remained relatively unchanged during the course of Jackson's career.

This article will bring to light characteristics of Jackson's playing style that contribute to his individual sound through an analysis and comparison of several solo improvisations of his best-known composition, "Bags' Groove," taken from various periods of his career.

## JACKSON'S INSTRUMENTS

In Jackson's recordings with Dizzy Gillespie in the mid-1940s, he used an instrument manufactured by Leedy. Jackson's instrument, according to Dizzy Gillespie, "sounded like milk bottles and used to fall apart all the time."<sup>1</sup> This early "milk bottle" sound can be heard on the February 22, 1946, recording of Dizzy Gillespie and his Orchestra performing "Anthropology."<sup>2</sup> Jackson plays the melody along with the muted trumpet of Gillespie and takes the first solo chorus. His sound is piercing, brittle, and extremely percussive. The length of each note is extremely short, and the sharp attack from Jackson's hard-rubber mallets makes the instrument sound more like a xylophone than a vibraphone.

Another characteristic of Jackson's sound during this early period is the fast vibrato effect of his instrument. Later, Jackson's mature playing style included the slowing down of the instrument's motor, which created a smooth, undulating vibrato. The vibrato effect heard with the Leedy instrument Jackson used during his early years in New York was extremely fast. Two examples of this fast vibrato can be heard in Jackson's introduction to the 1947 recording of the ballad "Night Music" with the Howard McGhee Sextet<sup>3</sup> and in the final measures of Jackson's 1949 recording of his tune "You Go to my Head."<sup>4</sup>

While in Cuba with Woody Herman in 1949, Jackson's instrument gave way during a performance. "One night, while Jackson was soloing, the legs of his vibraharp started to spread-eagle. The story has it that Bags followed the slowly descending keyboard to the floor, wailing all the way."<sup>5</sup> The next year Jackson purchased a 1937 Deagan *Imperial* vibraharp, which he used for the remainder of his career.

In an interview with Bob Rusch in 1977, Jackson described his instrument: "It was a very horrible instrument. It was a long time before I could even afford a decent instrument to play on. It was a set of Leedys, made by the Leedy Drum Company. But I had a Jenco first. In '50 while I was still with Woody Herman I got the set of vibes I still have now. It's a

pre-war [Deagan] *Imperial* made in 1937... What made the instrument so good is the fact that it was made before the war [WWII] and the material is so much better than post-war material."<sup>6</sup>

Jackson owned three Deagan instruments: 1937 and 1939 *Imperials* and a smaller, more portable instrument from the 1970s that fit into two large cases and was more convenient for traveling than the *Imperial*. By 1987, however, the airlines' strict requirements forced him to return to his *Imperial* since it could be taken apart and shipped in several pieces.<sup>7</sup> He used these Deagan instruments exclusively for most of his career.

By using the speed control on the Deagan *Imperial*, Jackson was able to emulate the vibrato he used while singing. Jackson described his approach to the instrument's vibrato: "It [Deagan *Imperial*] had the electric speed control, and it took me a long time to figure out the correct sound and how to get it how I wanted it. Now the sound also comes from the fact that I was singing back in '39 and '40. The vibrato with the instrument is the type sound I use for my voice. In playing a ballad for example, the sound on the instruments is the same way I would always visualize myself as a vocalist."<sup>8</sup>

An excellent comparison between Jackson's vocal vibrato and the vibrato effect he used on the vibraphone can be heard in two recordings of his original ballad "I've Lost Your Love." Jackson recorded the tune in June 1954,<sup>9</sup> and again in November 1954.<sup>10</sup> The first recording features Jackson on the vibraphone while the second recording features him on vocals. Jackson sang the entire melody, and like his vibraphone vibrato, he used his vocal vibrato on the longer sustained notes and at the ends of phrases.

## JACKSON'S MALLETS AND TWO-MALLET TECHNIQUE

Jackson's mallets, along with his "thumbs up"<sup>11</sup> two-mallet technique, were important in enabling him to develop an individual sound on the vibraphone. In the early recordings with Gillespie, Jackson used hard rubber mallets. Recording techniques were still fairly primitive, so the harder mallets were necessary for the instrument to be heard over the band. These mallets also fit the aggressive style of the music played by Gillespie's band.

With the advancements in recording technology during the 1950s and '60s, Jackson was able to develop a smooth, rich tone on the instrument by using softer yarn-wound mallets. He preferred mallets that were originally custom-made for him by Fred Albright, and later made by Albright's granddaughter. Jackson described his philosophy on vibraphone mallets: "It's the core of the mallet that makes the difference. Everybody asks me, 'Man, how do you get that sound with the mallet?' With most mallets you get a very tinny or clanky type of sound on the instrument. I always try to get as full a sound as possible. I went up to Fred's [Albright] house many a day and bugged him to death trying to figure out how to make a mallet that I wanted, and he finally came up with it. One clue



is the larger the head on the mallet, the better the sound you can get. But if you get too big, the sound is too soft. Don't forget that the way you strike the instrument has a lot to do with the sound you get."<sup>12</sup>

### THE JACKSON STYLE AND TECHNIQUE

Milt Jackson's improvisational style on the vibraphone is a result of his early upbringing in the church and his experience singing gospel music combined with the style of jazz he heard being played by Charlie Parker and Dizzy Gillespie. He fused these elements to create a very unique and distinctive sound on the vibraphone in which he imitated the sound of the voice and the horn style of Parker and Gillespie.

Jackson, unlike Gary Burton, did not play with four-mallet technique, and instead preferred to use two mallets.<sup>13</sup> His approach to the instrument was more like a singer or horn player, and four-mallet technique was not necessary. Burton, however, was heavily influenced by the piano music of Bill Evans and tried to emulate the sound of the piano on the vibraphone. In general terms, Jackson's phrasing and timing came from his experience as a singer.

In an interview on National

Public Radio's *Jazz Profiles*, Jackson described his approach: "All people who play jazz music and who play an instrument, they're actually singing through their instruments, you know. This is a melody that they would be singing. I know you have probably noticed a lot of musicians, they hum as they go along, right? Okay, they are merely humming the things that they're playing, which comes from the voice. You know, when you are playing you breathe the same way you do when you're singing. That's why you have to stop when you play a phrase or a note and you stop just like you would if you were singing, and you breathe in between."<sup>14</sup>

This approach to playing the vibraphone is a major part of what is described by many as Jackson's sense of delay in phrasing. Jackson's vocal-like phrasing can be heard in the way he delays a note, playing the rhythm slightly after the beat in much the same way as a vocalist.

Benny Green described Jackson's sense of time: "One of the things about Milt Jackson's playing is that hallmark of the jazz virtuoso, the ability to loiter fractionally behind the beat without dragging the tempo back. His sense of time is so impeccable that no matter how intricate the variations of his melodic time, the rhythmic pulse remains incorruptible."<sup>15</sup>

Another aspect of Jackson's playing style that gives his sound a horn-like or vocal quality is his effective use of the instrument's damper pedal. Since a vocalist or horn player is unable to sustain





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more than one note, allowing two notes of a melodic line to ring simultaneously would not be in keeping with the vocal quality of the sound. In the clean, clear articulations of Jackson's bebop-inspired solo lines, he does not lower the pedal at all and instead reserves the use of the damper pedal only when sustaining a longer note or when slurring one note to the next. This is not to say that he did not use the pedal to sustain notes and produce harmonies, but rather that he was very selective in his use of the damper pedal and did not use excessive pedaling during his solos, especially on faster blues and bebop compositions.

A rare unaccompanied solo by Jackson that also showcases his pedal technique and his instrument's beautifully expressive slow vibrato can be found in the 1998 recording of "Nature Boy."<sup>16</sup> Jackson begins with an introductory section of fast cascading lines interspersed with sheets of pulsating harmonies before stating the highly ornamented melody. With his extremely facile two-mallet technique and his highly effective use of the damper pedal to sustain harmonies, one can see why he did not feel the need to develop a four-mallet technique. His performance of this composition is not limited by his use of only two mallets.

### "BAGS' GROOVE" RECORDINGS

By analyzing and comparing several of Jackson's solo improvisations of "Bags' Groove," from the first recording in 1952 to his last studio recording in 1998, you can see many general strategies and the common characteristics that helped to define his sound.

The rhythmic notation for the following transcriptions is as accurate as possible. Eighth notes should be interpreted as "jazz eighths." Many of the nuances in rhythm and expression can best be understood by listening to the recording while following along with the transcription. The transcriptions are identified by the year in which they were recorded.

**1952:** *Milt Jackson: Wizard of the Vibes*. Blue Note 7243 5 32140 29 [CD]. Originally released as Blue Note LP5011. Recorded on April 7, 1952 at WOR studios in New York. Personnel included: Lou Donaldson, alto saxophone; Milt Jackson, vibes; John Lewis, piano; Percy Heath, bass; and Kenny Clarke, drums.

**1954-1 and 1954-2:** *Bags Groove/Miles Davis*. Original Jazz Classics OJCCD-245-2, [CD]. Originally released as Prestige 7109. These are the first and second takes from a recording session on December 24, 1954 at Rudy Van Gelder's studios in Hackensack, NJ. The recording features Miles Davis as the leader of the session with Milt Jackson, vibes; Thelonious Monk, piano; Percy Heath, bass; and Kenny Clarke, drums.

**1966:** *The Best of the Modern Jazz Quartet*. Atlantic SD 1546 [LP]. Recorded live at Carnegie Hall on April 27, 1966 by the Modern Jazz Quartet: Milt Jackson, vibes; John Lewis, piano; Percy Heath, bass; and Connie Kay, drums.

**1974:** *The Modern Jazz Quartet: The Complete Last Concert*. Atlantic 81976-2 [CD]. Recorded live at Avery Fisher

Hall in New York on November 25, 1974 at a performance that was called the Modern Jazz Quartet's "Last Concert." Personnel included Milt Jackson, vibes; John Lewis, piano; Percy Heath, bass; and Connie Kay, drums.

**1998:** *Explosive: Milt Jackson Meets the Clayton Hamilton Jazz Orchestra*. Qwest Records 9 47286-2 [CD]. Recorded on June 9, 1998 at Capitol Recording Studios in Hollywood, it was the last studio recording done by Jackson, and featured the Clayton-Hamilton Jazz Orchestra.

### Main Theme

The theme of "Bags' Groove" consists of a simple repeated riff-like melody played three times over a twelve-bar blues progression.

Figure 1: "Bags' Groove" Theme



Often, at slower tempos, Jackson would perform an embellished version of the theme.

Figure 2: "Bags' Groove" Theme with Ornamentation



### General Strategies and Characteristics

While each "Bag's Groove" solo has many unique features, Jackson uses several common characteristics and strategies, making his style easily recognizable. Jackson frames each solo by outlining the structure, utilizing several strategies. He starts and ends his solo with clear opening and closing phrases, and connects each twelve-measure chorus using techniques such as octave shifts, motivic patterns, and melodic formulas. Other strategies that Jackson employs include rhythmic manipulation to delay and anticipate the beat, grace-note embellishments, and blues scales and "blue" notes.

### The First Chorus: Opening Motives

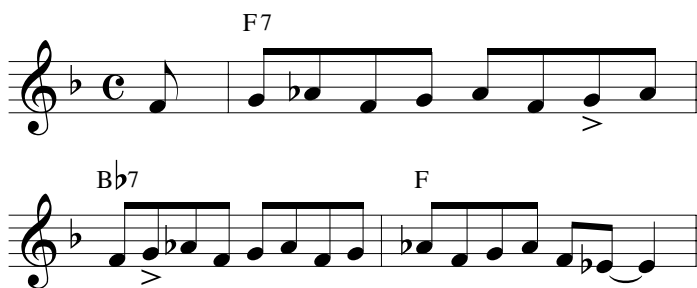
The opening statement is extremely important in establishing and outlining the structure of the solo. It is clear from

these examples that Jackson had a strategy for starting each solo. A common strategy involved an opening statement based on the F blues scale with the lowered third and seventh scale degrees and center on the tonic note F. Similarities can be seen among the six examples below (Figures 3.1–3.6).

Figure 3.1: 1952, Opening Motive



Figure 3.2: 1954-1, Opening Motive



In the opening motive to 1954 take two (Figure 3.3) and the opening motive to 1966 (Figure 3.4), Jackson begins with a D, implying a composite blues scale derived from the D and F blues scales.

Figure 3.3: 1954-2, Opening Motive

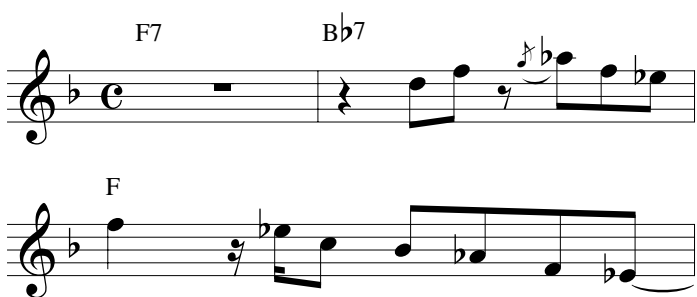


Figure 3.4: 1966, Opening Motive



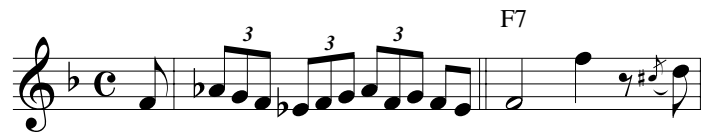
The opening motive from 1974 (Figure 3.5) begins similarly to 1966; however Jackson begins the motive with an E-flat instead of a D, outlining the F blues scale.

Figure 3.5: 1974, Opening Motive



The opening motive from the last transcription (Figure 3.6) recorded in 1998 is similar to the opening motive heard in take one from 1954.

Figure 3.6: 1998, Opening Motive



### Connecting Phrases between Choruses

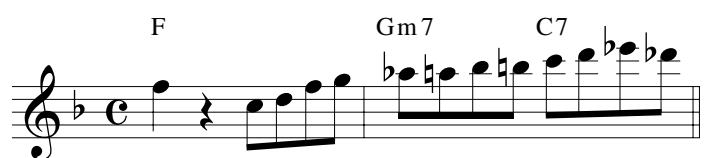
Jackson used several strategies to connect one chorus to the next. In measure 12 of the 1954 take one (Figure 4.1), Jackson plays an ascending D-minor seventh arpeggio—preceded with a chromatic lower neighbor, G-sharp. This connecting phrase leads into the second chorus, which begins an octave above.

Figure 4.1: 1954-1, Measures 12–13



In the 1952 recording (Figure 4.2) Jackson begins his connecting phrase in the second half of measure 11 with an ascending pattern that outlines the notes of the D-minor seventh chord (C-D-F). The G found on the last eighth note of measure 11 serves as a passing tone to the A-flat on the downbeat of measure 12. The first two beats of measure 12 consist of a chromatic scale leading to a motivic pattern on the third and fourth beats. The motivic pattern sets up the D natural on the downbeat of measure 13 with chromatic upper and lower neighbor tones (E-flat and D-flat) on the two eighth notes on beat four.

Figure 4.2: 1952, Measures 11–12



This chromatic upper-lower neighbor voice-leading can be found throughout the 1952 recording on the fourth beats of measures 8, 12, and 14.





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Figure 5.1: 1952, Measures 8–9, Chromatic Upper and Lower Neighbor

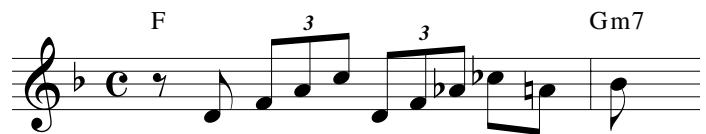


Figure 5.2: 1952, Measures 12–13, Chromatic Upper and Lower Neighbor

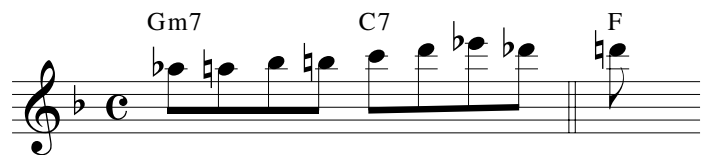
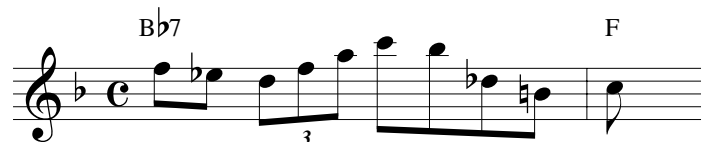


Figure 5.3: 1952, Measures 14–15, Chromatic Upper and Lower Neighbor



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## Thematic Paraphrase

In addition to short connecting phrases, Jackson also utilizes thematic paraphrase of the “Bags’ Groove” theme to serve as a bridge between choruses. Similarities can be seen in the following three examples in which the sustained note C is followed by a blues-like pattern utilizing the lowered third, fifth, and seventh scale degrees.

Figure 6.1: 1966, Measures 23–27

Figure 6.2: 1974, Measures 36–38

Figure 6.3: 1998, Measures 36–38

## Motivic Formula: Lowered-Seventh Scale Degree

Jackson uses the motivic formula of tonic to lowered-seventh scale degree extensively throughout each of the examples. This formula is a fragment of the “Bags’ Groove” theme, and drawing upon this basic element of the theme helps unify Jackson’s solo. In the 1974 recording, Jackson uses the motive to begin the second chorus.

Figure 7.1: 1974, Measure 13

Later in the solo, Jackson uses the same motive to end the fourth chorus.

Figure 7.2: 1974, Fourth Chorus, Measures 46–48

In 1954 take one, Jackson uses this tonic-to-lowered seventh formula to connect the seventh and eighth choruses, and continues to develop the motivic formula into the sixth measure of the chorus.

Figure 7.3: 1954-1, Measures 83–90

In the 1998, 1974, and 1966 transcriptions, Jackson uses the lowered-seventh scale degree as a lower neighbor to the tonic in the final measure of his solo.

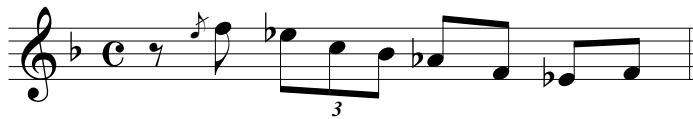
Figure 8.1: 1998, Measure 48



Figure 8.2: 1974, Measure 60

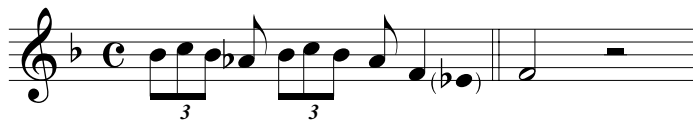


Figure 8.3: 1966, Measure 60



In the 1952 recording, the E-flat—lower neighbor to F—is inaudible at the final cadence.<sup>17</sup> In the transcription by Anita Clark used as the basis for analysis by Steve Rehbein,<sup>18</sup> the lower neighbor is incorrectly notated as a C. This note is not in keeping with Jackson’s style as evidenced in the other transcriptions. A more appropriate notation would be to indicate the “implied” note E-flat (Figure 8.4). This demonstrates a significant characteristic of Jackson’s playing as pointed out by Don DeMicheal in 1961. DeMicheal claims that Jackson has “a way of implying more than is actually played—the mark of a true artist.”<sup>19</sup>

Figure 8.4 – 1952, Measure 24



Another example of the “implied” lower neighbor tone occurs in the final measure from Example 1954-2.

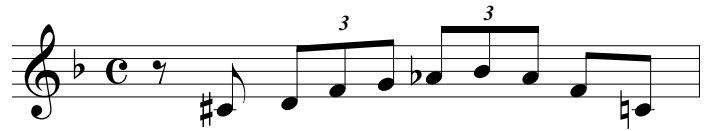
Figure 8.5: 1954-2, Measure 60



### Melodic Formulas and Patterns: Triplets

Another characteristic melodic formula is Jackson’s use of the triplet upper-neighbor note to embellish a note in the rhythm of a triplet. The triplet is often slurred through the use of the sustain pedal, giving the figuration a smooth articulation like that of a vocalist or horn player. The following example demonstrates Jackson’s use of this formula with the diminished scale over a B-flat seventh chord.

Figure 9.1: 1952, Measure 6



The following example shows the same formula used with the F blues scale in which the second, third, and seventh scale degrees are lowered.

Figure 9.2: 1974, Measure 4



Another triplet pattern used frequently by Jackson throughout the “Bags’ Groove” examples is the C-sharp chromatic lower-neighbor tone to D used within a triplet as a way of embellishing a descending melodic line.

Figure 10.1: 1954-2, Measure 8

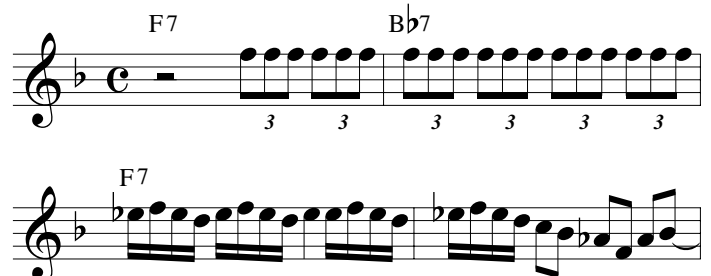


Figure 10.2: 1998, Measure 4



A very common pattern for Jackson involves the repetition of a single note along with upper and lower neighbor tones. He uses this technique at the beginning of the blues form in the third chorus of Example 1998 (Figure 11.1), and Example 1954-2 (Figure 11.2).

Figure 11.1: 1998, Measures 25–28



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In the following example, Jackson begins the chorus with the repeated triplet pattern that leads into a syncopated paraphrase of the “Bags’ Groove” theme.

Figure 11.2: 1954-2, Measures 24–29

### Motivic Formulas

A common motivic formula that can also be heard in the improvisations of Charlie Parker consists of an upward leap of a minor seventh from C to B-flat followed by a descent of a minor third to G followed by a chromatic resolution to the major third of the chord.

Figure 12.1: 1952, Measure 15

Figure 12.2: 1954 -1, Measure 15

An example of Jackson’s use of a motivic formula to connect choruses is the leap from F to D in the upper register. The D is embellished with a C-sharp grace note.<sup>20</sup>

Figure 13.1: 1954-1, Measures 48–52

The following example contains the same motivic formula.

Figure 13.2: 1966, Measures 47-51

## Concluding Chorus

The general melodic direction of Jackson's concluding chorus tends to be downward. This is a common characteristic of the melodic line in traditional blues music and also the "Bag's Groove" theme.

Figure 14.1: 1954-2, Measures 58–62

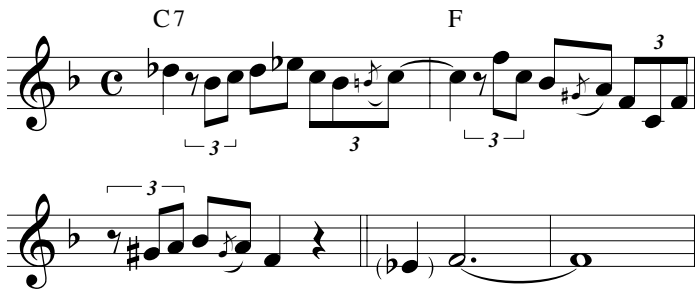


Figure 14.2: 1966, Measures 58–60

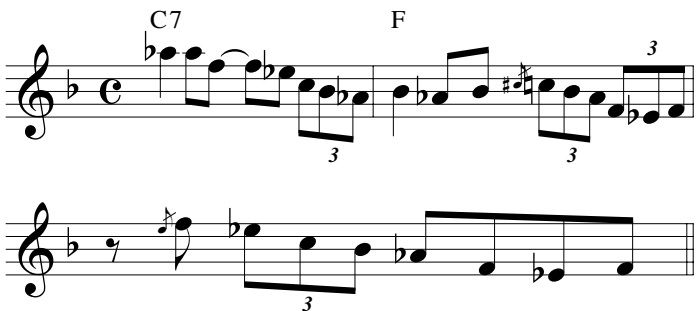
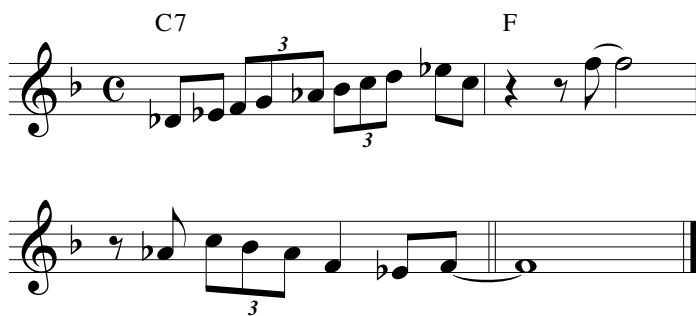


Figure 14.3: 1974, Measures 58–61



## Conclusion

Several characteristics of Milt Jackson's performing style distinguish him from other vibraphonists. By using chord tones, upper and lower neighbor tones, and passing tones Jackson is able to produce effective voice leading throughout his solo improvisations. His frequent use of melodic formulas, patterns, and trademark phrases enables him to develop an easily recognized style. The general downward shape of his melodic lines is rooted in the blues, and his melodic approach to the vibraphone is a result of his background as a gospel singer.

Jackson's tone on the instrument—a result of the quality of his Deagan Imperial vibraharp, his custom-made mallets, and his approach to tone quality—distinguish him from other jazz vibraphonists. Although the vibraphone sound is unable to be altered once a note is struck, Jackson, with his use of grace notes and upper and lower neighbor tones, is able to achieve a similar effect on the vibraphone. In addition, by slowing down the speed of the instrument's vibrato, Jackson was able to emulate the sound of his voice, thus infusing a level of expression lacking in the music of his predecessors, Red Norvo and Lionel Hampton.

His incomparable sense of swing is clearly evident throughout his recorded output. In the Modern Jazz Quartet it is this sense of swing juxtaposed with the evenness of John Lewis that made the sound of the quartet so unique. Milt Jackson was not only a phenomenal jazz musician, but an artist of the highest level. Like any great artist, the tools and techniques he used to create his art along with his musical genius enabled him to develop a distinctive sound on the vibraphone.

"Bags' Groove" by Milt Jackson  
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## Endnotes

1. Don DeMicheal, "Jackson of the MJQ" *Down Beat* (July 6, 1961), 19.
2. "Anthropology," take 1. *Dizzy Gillespie: The Complete RCA Victor Recordings*, Bluebird 07863 66528-2.
3. "Night Music," *Milt Jackson: Soul Bopper*, Jazz Archives No. 175.
4. "You go to my Head," *Roll 'Em Bags: Milt Jackson*, Savoy MG12042.
5. DeMicheal, *Down Beat* (1961), 20.
6. Bob Rusch, "Milt Jackson Interview," *Cadence* (May 1977), 4.
7. Dave Samuels, "Milt Jackson," *Modern Percussionist* (September 1987), 12.
8. Rusch, *Cadence* (1977), 4.
9. "I've Lost Your Love," *Meet Milt Jackson*, Savoy MG12061.
10. *Ibid.*
11. The standard two-mallet technique used by keyboard percussionists on the vibraphone, xylophone and marimba consists of a "hands flat" grip in which the thumb is on the side of the stick and the palms are facing downward. Jackson, however, played with a "thumbs up" technique that allowed the mallet to rebound freely off the bar. This grip is known as the "French" grip and is preferred by many timpanists. Jackson also held the base of the mallet in the center of his hand underneath the fleshy underside of the thumb. This allowed the mallet to hang in his hand with very little tension, and helped him to create his rich, warm tone on the instrument.
12. Samuels, *Modern Percussionist* (1987), 12–13.
13. During the 1960s he recorded a television commercial for Harvey's Bristol Cream in which he used four mallets. Sandra K. Jackson interview.
14. *Jazz Profiles*. National Public Radio. March 15, 1997.
15. Benny Green, *Montreux Jackson*, Liner Notes, Pablo.
16. "Nature Boy," *Oscar Peterson, Ray Brown, Milt Jackson: The Very Tall Band* (1998), Telarc CD-83443.
17. This is perhaps due to a missed note or a "ghosted" note not picked up by the microphone.

18. Steve Rehbein, "An Examination of Milt Jackson's Improvisational Style," *Jazz Research Proceedings Yearbook: International Association of Jazz Educators* (1991), 53.
19. DeMicheal, *Down Beat* (1961), 20.
20. Embellishing a note with the lower neighbor is a common characteristic of Jackson's playing. It is achieved by the use of a "dead stroke" on the grace note in which the mallet is kept on the bar once it is struck, thus dampening the bar so it does not ring.

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**Dr. Patrick Roulet** has directed the percussion program at Western Washington University since 1994. Roulet holds degrees in percussion performance from the University of Michigan, Boston University, and the University of Washington where he recently received the Doctor of Musical Arts degree in percussion performance. A portion of his dissertation, "Milt Jackson: the Creative Genius behind Bags' Groove," is reprinted above and was selected for presentation at PASIC 2001 in Nashville. The entire dissertation is available from University Microfilms in Ann Arbor, Michigan. Roulet's performing experience includes the Seattle Symphony, the American Sinfonietta, the Pacific Northwest Ballet Orchestra, the Auburn Symphony, the Boston Civic Orchestra, and the Pacific Rims Percussion Quartet. Roulet has served as President of the Washington State PAS Chapter.

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# Fugue for Drumset

BY MICHAEL PETIFORD

**A** fugue is a polyphonic composition based on canonic imitation. In other words, it comprises multiple melodic lines that are played simultaneously, with a leading voice that states a melodic subject and following voices that enter later and imitate the subject.

As with a canon, the voices in a fugue enter in succession and may apply variations to the subject; however the fugue provides even greater opportunity for musical expression by allowing the participating voices to introduce secondary melodic material, and by imposing structural elements that allow the individual voices to behave more independently. Unlike a canon, in which the following voices are imitations of the subject, in a fugue all of the voices participate on a relatively equal level.

The term “fugue” comes from the Latin word *fuga*, which means “to run away from or to flee.” In a fugue, two or more voices or parts play simultaneously as a short melodic subject jumps from voice to voice and is subjected to constant reiteration and reinterpretation. It is often described as a kind of musical conversation in which a musical subject is tossed about, embellished, and explored.

## ELEMENTS OF A FUGUE

A fugue has a basic structure with specific elements that each serve an important purpose. Following is a list of the required elements and some of the most commonly used optional elements.

**Exposition** (required). This is the opening section of a fugue, in which the initial musical statement and supporting musical material are introduced. This statement, called the *subject* (required), is typically a short, easily recognizable melody consisting of only a few notes or measures. The exposition is the portion of a fugue in which the subject is exposed in each of the participating voices. The leading voice plays the subject and additional voices enter in succession.

As subsequent voices enter the fugue they are referred to as *answers* (at least one answer is required), and they always enter later than the subject. They restate the subject at a higher or lower interval, or pitch. Technically, the exposition is a form of *free canon*, called such because only the specific subject melody is necessarily imitated in the following voices.

**Development** (required). This is the body of a fugue. In this section the participating voices take turns restating the subject or manipulating it by reinterpreting it through variations such as augmentation, diminution, inversion, and retrograde. During the development, each voice may be allowed to complete some version of the subject before another voice takes it up, or the voices may develop in *stretto*. In addition to this, the development may contain any number of *episodes*.

A fugue must have an *exposition* with at least one *subject* and at least one *answer*, and some type of *development*.

## OPTIONAL ELEMENTS

**Inversion.** In an inversion, the melody is turned upside down.

Thus, an ascending phrase becomes a descending phrase, and vice versa. Low notes and high notes swap places.

**Augmentation.** In augmentation the note values of the subject are increased uniformly, extending the overall length of the melody. For instance, doubling the value of each note will double the overall length of the melody. A two-measure subject would thus become a four-measure variation.

**Diminution.** In diminution the overall note values of the subject are decreased, shortening the length of the melody. For instance, halving the value of each note would cut the overall length of the melody in half. In this case, a two-measure subject would become a one-measure variation.

**Retrograde.** Retrograde means “backwards.” A subject in retrograde has been reversed. A composer may simply reverse the order of the notes in the melody, or the composer may reverse the rhythmic structure of the melody as well.

**Stretto.** This is a portion of a fugue in which a kind of musical compression occurs. Here the voices take turns expressing the subject and applying variations; however, at this point the subjects begin to overlap one another. One voice takes up the subject in some form and before it’s finished, another voice jumps in on top of it. A stretto is not a required feature of a fugue. Some fugues dispense with the stretto completely, others develop entirely in stretto, some may use only tiny passages of stretto.

**Countersubject.** When one of the various voices, or parts, of the fugue is not playing the subject or a variation thereof, it may play additional melodic material. If this material is recurrent throughout the fugue and is intended to play specifically against the subject, it is referred to as a countersubject. Again, this is not a required feature of a fugue. Some fugues have no countersubject, others have one or many.

**Episode.** An episode consists of music other than the subject/variation or countersubject. As said earlier, a fugue allows for any of the voices to introduce additional melodic material. This material may contain fragments of the subject or countersubject. There may even be extended episodes in which no trace of the subject is present at all.

**Sequence.** An episode is often composed of sequences—small melodic figures that are repeated several times. Sequences are often fragments of the subject, and they generally step up or down a given interval with each repetition.

**Codetta.** A codetta is a brief episode used to conclude a section of a fugue, such as an exposition or developmental episode. A codetta may appear within an exposition between the entrance of voices.

**Coda.** This is the closing section of a fugue; it literally means “tail.” There are no specific rules applied to a coda. It may be an episode, a recapitulation of the subject, a re-exposition of all the voices, a repetition of the countersubject(s)—it is simply where the composer settles on a satisfying conclusion.

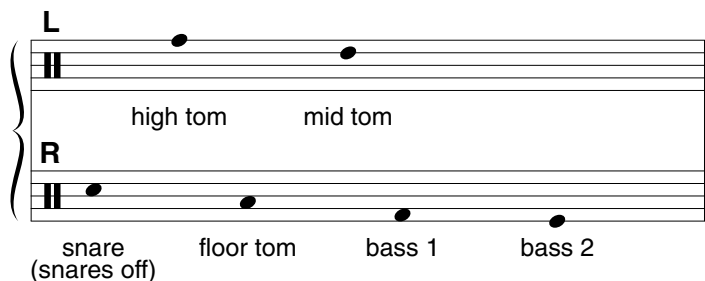
These optional elements are generally used to construct the development of a fugue. Note that a fugue is not limited to one exposition and development, nor to one subject. A fugal subject

may be re-exposed and developed after an initial exposition and development. Additional fugal subjects may be exposed and developed as well. More than one subject may even be introduced simultaneously. Fugues with more than one subject are referred to as double or triple (etc.) fugues.

The fugue is a very old musical concept. It is considered by many to be the most important musical contribution of the Baroque period of the 17th century, the period of Bach and Handel. If you are unfamiliar with the concept of fugue, it would be beneficial to research the topics of *polyphonic composition* in general and *canonic imitation* specifically. Familiarizing yourself with some of Bach's more popular fugues may help you to understand this topic more readily.

#### NOTATION

In the following fugue, two staves are used. The upper staff is labeled L for left hand and the bottom staff is labeled R for right hand. Bass drums are noted on the bottom of the lower staff, with the stems down so that they can be seen as a separate voice. The following key illustrates the left/right division of the drumset as well as the configuration of the staves.



#### THREE-PART FUGUE FOR DRUMSET

To produce a fugue on the drumset I have used six drums to create three parts, or voices. Voice one is a snare drum (snares off) and a floor tom. Voice two is a high tom and a low tom. Voice three is a pair of bass drums, the left tuned slightly higher than the right. This gives me three zones: high (toms), medium (snare/floor tom), and low (bass drums). Each zone consists of a relative high pitch and a low pitch. The high and low toms are played with the left hand, the snare drum and floor tom are played with the right hand, the high bass drum is played with the left foot and the low bass drum is played with the right foot.

The *exposition* begins with the right hand playing a two-measure *subject* followed by a two-measure *ostinato*, or repeating figure, which serves as a *countersubject*. Throughout the fugue, whenever the right hand is not playing the subject or a variation, it will revert to this ostinato. At this point (measure 5) the left hand answers, restating the subject in a higher register, as the right hand continues its ostinato.

After stating the two-measure subject, the left hand begins a two-measure ostinato of its own, which is distinct from the first ostinato (measure 7). As with the right hand, throughout the fugue, whenever the left hand is not playing the subject or variation it will revert to this second countersubject ostinato.

As the left and right hands are playing their separate repeating figures simultaneously, the bass drums answer with the two-measure subject in the lower register (measure 9), followed by a

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third distinct two-measure ostinato (measure 11). Whenever they are not playing the subject or variation, the bass drums will revert to this third countersubject ostinato. At this point the right hand, the left hand, and the feet are playing three separate ostinati simultaneously. This completes the exposition.

The *development* begins at measure 15 with the leading voice (right hand) playing the subject in retrograde, as voices two and three play their respective countersubjects. Upon completion of the variation, voice one plays countersubject one, and voice two begins the subject in inversion. Throughout the development, the voices take turns playing either a variation or a restatement of the subject, and then reverting to their respective countersubjects. Each variation is allowed to be played in its entirety before subsequent variations are introduced.

The *stretto* begins at measure 33 when the leading voice restates the subject, and before it is finished, voice two begins the subject in augmentation. From this point on the numerous variations overlap one another until measure 46.

The *coda* begins at measure 46, at which point the countersubjects all come together. At measure 48 the subject recapitulates in the original voice, and the fugue concludes at measure 52.

The material covered in this article is in no way intended as a comprehensive explanation of fugue. In fact, I have deliberately avoided certain topics that I felt were not directly applicable due to the tonal limitations of the drumset. Nonetheless, the instrument is indeed capable of producing fugues. The primary goal of this work has been to demonstrate that this musical form can be applied to the drumset and that doing so will, hopefully, expand the repertoire of drumset theory, composition, and technique.



# THREE-PART FUGUE FOR DRUMSET

BY MICHAEL PETIFORD

**EXPOSITION**

1 L

R

Subject

Countersubject 1

5 Answer

Countersubject 2

9 Answer

Countersubject 3

**DEVELOPMENT**

13

Retrograde

16 Inversion

20

Augmented

24

Subject

Retrograde Inversion

28

Inversion

32

STRETTO

Subject

Retrograde

Augmented

36

Inversion

Augmented Inversion

40 Retrograde Inversion Subject

Retrograde

Augmented Retrograde Inversion

44 CODA

48 Subject

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**Michael Petiford** received a Bachelor of Fine Arts degree from Arizona State University, where he graduated *summa cum laude*. He has performed in college marching band, concert band, stage band, and orchestra, and has played drumset in numerous club acts, church bands, and community theater productions. PN

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# The “Cosby Walk” Groove

BY JON BELCHER

Sometimes a drum groove can almost single-handedly give the listener a visual image. The music for the animated TV show *Fat Albert & the Cosby Kids* featured songs at the end of each episode that were meant to reflect that show’s images and story line. As the soundtrack drummer for Fat Albert’s “Junkyard Gang,” I was often expected to come up with grooves to fit not only the music and lyrics of each song, but also the imagery of the show.

One such groove earned the nickname the “Cosby Walk.” Anybody who has watched Bill Cosby dance knows that slow-motion walk he does with barely any movement. I mixed reggae and funk elements together (while picturing the ‘Coz in my head) so the cymbal patterns and fills would reflect the reggae style, but the backbeat and especially the bass drum part would be more of a funk pattern.

In the first three examples I’ve shown the hi-hat, cymbal or cowbell patterns used to create the reggae feel.

## Notation Key

hi-hat w/foot    bass drum    low tom    snare drum    mid tom

high tom    ride cymbal    hi-hat w/stick    hi-hat splash    cowbell

## Hi-hat, cymbal, and cowbell patterns

All of the following groove examples are shown using the first of the three patterns, but practice the grooves with all three variations. If you want to emphasize the reggae side of things, try a cross-stick on the snare part, or hit rimshots with the snares off.

Here are some basic grooves to get you started. In terms of the “feel,” the sixteenth notes should have a slight swing to them. This will tend to flatten out a bit at the upper end of the tempo range. Keep the tempo laid back. You want to take your time when doing the “Cosby Walk.”

## Example 1

## Example 2

## Example 3

## Example 4

The next example is the “Cosby Walk” groove, which I used repeatedly on *Fat Albert*.

Example 5

Here is a similar pattern used on an episode of the show titled “TV or Not TV.”

Example 6

Over the years I’ve morphed these grooves and come up with some additional variations, such as the ones that follow.

Example 7

Example 8

Example 9

Finally, here is a fill I used on the “TV or Not TV” episode.

Example 10

**Jon Belcher** is a drumset clinician and the author of *Drumset Workouts* (Books 1 and 2). For more information about Jon Belcher’s books, visit [www.drumsetworkouts.com](http://www.drumsetworkouts.com)

PN



# Rudiments and the Grid

BY AARON GUIDRY

**M**arching percussionists constantly look for ways to expand their technique and create new rudimental combinations. Variations such as inverting the rudiment, playing it off the left, adding ornaments, and using reverse traditional grip are just a few of the creative options available.

One of the ways to create variations on a rudiment is to add new elements. These additions can result in the combination of two or more rudiments forming a hybrid. Some hybrids have become very popular in contemporary rudimental drumming.

To demonstrate the creation of hybrids, consider the flam-paradiddle. Assume the time signature of 2/4 and begin every flam paradiddle, in sixteenth-note form, on the quarter-note pulse. The first note is an accented flam, followed by three unaccented taps.

Example 1

By adding one or more of three common elements—the drag, the accent, or the flam—four hybrids are created. Placing a drag on the first note of the grouping combines a cheese/stutter and a flam paradiddle.

Example 2

Adding an accent to the second note of the grouping creates a hybrid of a flamacue and a flam paradiddle. Note that the accent on the flam is generally removed from this hybrid to stay true to the technique of a flamacue.

Example 3

Inserting a flam on the last note of the grouping utilizes the pataflafla concept.

Example 4

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Finally, all four of these rudiments can be combined to produce one hybrid.

Example 5

These are a few of many hybrid forms of a flam-paradiddle. A characteristic of the modern rudimental drummer is the ability to create a hybrid and build seemingly endless variations on it. The question of how one can develop new variations must be considered.

Through an approach called a *grid*, every variation possible on a rudiment, hybrid or not, can be systematically created. Gridding adjusts the order of elements within the rudiment, creating new technical combinations (what your hands are physically doing) and mental combinations (what your brain is thinking in relation to the pulse). An example of the gridding process can be demonstrated utilizing the flam accent in triplet form.

The flam accent offers two elements that can be altered: the flam and the accent. By moving both elements to different counts within the triplet, variations are formed. A nine-unit chart consisting of three rows and three columns can be created by displacing the accent horizontally and the flam vertically.

Example 6

ACCENT →

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Your hands appear to be playing only three different technical combinations: flam-accent-tap, flam-tap-accent, or accented flam-tap-tap. The other six patterns are essentially one of those three, but displaced in relation to the beat.

Although the technical combination of flam-tap-accent is identical in the hands as accent-flam-tap and tap-accent-flam, it is not the same thing to the brain. In this grid, for every one technical combination there are two mental combinations. Example 7 groups the combinations accordingly by letter.

Example 7

ACCENT →

Rudiments containing three or more elements can undergo the grid process as well. This can be executed in several different ways. The following approach creates a three-element grid utilizing the flam drag in triplet form.



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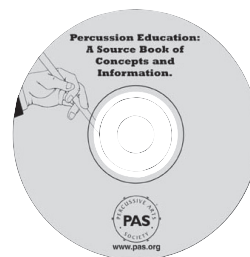
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The difference between the flam-accent grid and the flam-drag grid is the addition of a drag. The concept of gridding transfers an isolated element to all notes of the given rudiment. Since the flam-accent skeleton or base is identical to the flam drag, we can create three separate flam-accent grids.

Place a drag (the element not shared) on the second note of the triplet (common flam-drag form) in the first grid, a drag on the third note of the triplet in the second grid, and a drag on the first note of the triplet in the third grid. Utilizing this method, three nine-unit grids are created, collectively identified as the flam-drag grid. The combined total of 27 units is broken down into nine technical combinations, each having two mental combinations. The grid and groupings are shown in Example 8. A rudiment containing four or more elements can be gridded in a similar fashion.

Example 8

**ACCENT →**

Diddle on the second note of the triplet      Diddle on the third note of the triplet      Diddle on the first note of the triplet

**F  
L  
A  
M**

The next step in the gridding process is to create exercises that develop the technical and mental concepts so they can be performed within a musical context. Every rudiment presents individual challenges and each variation will have technical and mental issues to be addressed.



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The techniques necessary to play a particular rudiment should be isolated with general exercises first. Those exercises can then be applied to the specifics of each technical combination. After the technical combinations are controlled, then the mental combinations can be developed in a similar manner. To illustrate three applications of a grid, the next example utilizes the single paradiddle.

The paradiddle grid is created using two elements: the accent and the sticking. The paradiddle is unique in that the sticking can be considered an element because it does not alternate continuously. The two rights or the two lefts can be moved to other counts, just as the accent can. By moving both elements, a sixteen-unit grid is created consisting of four technical combinations, each with three mental combinations. Example 9 shows the grid and appropriate groupings.

Example 9

ACCENT →

STICKING ↓

The first application of a grid concentrates on the technical combinations, focusing on the accent-tap issues. A generalized exercise, shown in Example 10, aids in developing accent-tap control.

Example 10

That concept, applied to each of the four technical combinations, create specifically tailored exercises, as illustrated in the next example.

Example 11

Each technique combination can be played consecutively, in any order, as illustrated in Example 12. In this exercise, the accent shifts within the paradiddle, but the paradiddle sticking always starts in the same place.

Example 12

Example 12 consists of three staves of rhythmic notation. The first staff is in 4/4 time and contains four measures of eighth-note patterns with accents. The sticking patterns are: R l r r L r l l R l r r L r l l, r l R r l r L l r l R r l r L l, r L r r l R l l r L r r l R l l, and r l r R l r l L r l r R l r l R. The second staff is in 4/4 time and contains two measures of eighth-note patterns with accents, followed by a double bar line and a 2-measure rest. The sticking patterns are: R l r r L r l l r l R r l r L l and r L r r l R l l r l r R l r l L. The third staff is in 5/4 time and contains two measures of eighth-note patterns with accents, followed by a double bar line and a 2-measure rest. The sticking patterns are: R l r r l r L l r L r r l r l L r l r r and L r l l r l R r l R l l r l r R l r l l.

The next application focuses on mental combinations. It is important to understand how the brain perceives what the hands are doing. Starting a technical combination on any count within a pulse focuses on that concept. The technical combinations must be controlled prior to attempting the mental side of gridding. By isolating each technical combination individually, exercises can be created. Example 13 illustrates an exercise derived from C1 in Example 9.

Example 13

Example 13 consists of two staves of rhythmic notation. The first staff is in 4/4 time and contains six measures of eighth-note patterns with accents. The sticking patterns are: r l R r l l r L l r, r l R r l l r L l r, r l R r l l r L l r, r l R r l l r L l r, r l R r l l r L l r, and r l R r l l r L l r. The second staff is in 7/8 time and contains six measures of eighth-note patterns with accents. The sticking patterns are: r l R r l l r L l r, r l R r l l r L l r, r l R r l l r L l r, r l R r l l r L l r, r l R r l l r L l r, and r l R r l l r L l r.

The mental combinations can also be played consecutively in a similar fashion as the technical combinations. Example 14 demonstrates how D1 from Example 9 can be used to create such an exercise. Unlike Example 12, the accent is always in the same place within the paradiddle, but the beat shifts where the paradiddle sticking starts.

Example 14

Example 14 consists of three staves of rhythmic notation. The first staff is in 4/4 time and contains three measures of eighth-note patterns with accents, followed by a double bar line and a 5-measure rest. The sticking patterns are: r l r R l r l L r l r R l r l L, r l r l L r l r R l r l L r l r, and R l r l r R l r l L r l r R l. The second staff is in 4/4 time and contains two measures of eighth-note patterns with accents, followed by a double bar line and a 2-measure rest. The sticking patterns are: r l r R l r l L r l r l L r l r and R l r l r R l r l L r l r l L r l r R l. The third staff is in 6/4 time and contains two measures of eighth-note patterns with accents, followed by a double bar line and a 2-measure rest. The sticking patterns are: r l r R l r l r R l r l r R l r l r r, l r l L r l r l L r l r l R l r l L r l r l, and l r l L r l r l L r l r l L r l r l.

Combining the technical and mental combinations, the applications of grids are further explored. For example, insert the four paradiddle technical combinations into the mental combination of A2 from Example 9. The paradiddle sticking of R l r r / L r l l

will always start on the second sixteenth note of the beat (the mental application), but the accent will change within the paradiddle (the technical application). In Example 15 the hands are doing the same thing as in Example 12, but mentally, everything is offset one sixteenth note. The brain must displace the accent within the already displaced paradiddle.

Example 15

The image shows three staves of musical notation for Example 15. Each staff begins with a treble clef and a 4/4 time signature. The first staff contains a sequence of rhythmic patterns with accents, starting with '1 R l r r L r l l R l r r L r l l r L r r l R l l r L r r l R l l r l R r l r L l r l R r l r L' and ending with a 5/4 time signature change. The second staff continues with '1 R l r r L r l l r L r r l R l l r l R r l r L l r l r R l r l L r l r' and ends with a 2/4 time signature change. The third staff is in 6/4 time and contains '1 R l r r l R l l r l R r l r l L r l r r l r l r l r L r l l r L r l r l R l r l l r l r' and ends with a 2/4 time signature change. All notes are beamed sixteenth notes with accents.

Examples 10–15 are basic exercises that function as a guide in developing variations with other grids. More advanced exercises can be created to expand the technical facilities and mental concepts. The goal is the development of the skills needed to recognize and perform the variations in a musical setting. It is the performer’s responsibility to develop and apply the products of gridding to practice and performance. The most useful application is the development of control and understanding of the rudiments, which leads to consistency in playing. By working on consistency of each technical and mental combination, one may take complete ownership over the rudiment.

The gridding process creates literally hundreds of combinations based on standard and hybrid rudiments. Although possibilities seem endless, gridding provides a logical approach to determine a finite number of variations. Naturally, a rudiment with more elements will have more technical and mental combinations. The paradiddle grid has sixteen units. The flam paradiddle grid, consisting of three elements (the accent, the flam, and the sticking), creates a 64-unit grid. Add a drag (four elements total), and the grid has 256 units. Gridding provides the opportunity for realizing creative potential of the rudiments and prepares the performer for many of the challenges in contemporary rudimental drumming.

**Aaron Guidry** is currently performing with the Cirque du Soleil production “Mystere.” He received his BME from the University of Louisiana at Monroe and his M.M. at West Virginia University. He has also performed professionally with the African drum and dance ensemble Azaguno, and was a featured snare soloist with the U.S. touring cast of *Blast!*

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# Discipline is Love: Roy Geddes, Pan Man of Guyana

BY SARAH S. WATERS

**R**oy Geddes (born 1939) is one of the pioneers of the steel band movement in Guyana. Walking into his panyard, which is underneath his house (like most Guyanese homes, Geddes' home rests on stilts to prevent flooding), one can clearly see the love Geddes has for steel bands. "Colorful" barely describes the bright tropical plants and paintings he has in his yard. Every inch of his yard is decorated, complete with painted eggshells perched on the tips of yucca plants. Amid the tall stilted houses in Roxanne Burnham Gardens, a section of Guyana's capital, Georgetown, is a mecca for steel drum researchers: the yard of Roy Geddes, a living history and monument to the steel band in Guyana.

Guyana (officially named the Cooperative Republic of Guyana) is a small Caribbean country located on the eastern shore of South America along the Caribbean Sea and bordered by Suriname, Venezuela, and Brazil. Like most Caribbean nations, Guyana has a mixture of races. Known as "the land of six peoples," the population of more than 750,000 consists of American Indians (called "Amerindians"), the indigenous peoples of the region; European settlers, mostly British; Afro-Guyanese, who were brought to the colony as slaves; Portuguese (considered a separate race) and Chinese, and East Indians (referred to as "Indians"), who were brought to the colony in an unsuccessful attempt to replace the Blacks after they left the sugar plantations following independence. Today the country is predominantly Afro-Guyanese and Indian. Political leadership since independence from Britain in 1966 has traded between the Blacks and Indians.

Geddes, an Afro-Guyanese, traveled to Trinidad as a boy in 1947. He says that pan actually began in Guyana as early as 1946, with him learning the "ping-pong" pan in 1953. Not unlike Trinidad, pan here started in the poorer black communities. Because it started in these "ghettos" there is a natural stigma associated with the music, a stigma that Geddes claims still exists in Guyana.

Geddes believes that the boys in the ghettos started banging on the pans because they lacked the money for real instruments, and this was a way for them to make music. But the Colonial powers did not want any creativity coming from the black communities. As these early

bands developed, fighting among the different bands would break out, and the police would step in and halt the processions, thereby eliminating the fighting, and unfortunately also the music.

## STEELBANDS IN GUYANA

Steelbands were accepted as a legitimate art form when they were introduced to the Guyana Festival celebration in October 1960, which was organized by the local Jaycees. Spearheading this movement was Charlie Hubbard, general manager of the Mariner's Club. The steelbands then were part of a larger costume party and each entrant in the parade was part of a larger scene. For example, in 1961, the band sponsored by Banks/DIH (a local brewery and beverage company) entered a 16-foot high Trojan horse and acted out the famous scene from Greek myth complete with music. In 1961, The North Stars Steelband of Guyana numbered 400 strong but lost out to the Guyana Invaders' depiction of the Sioux Uprising. In 1962, the cash prizes were not awarded due to political unrest and the festival fizzled out thereafter.

Independence from Britain in 1966 saw a return of the steel bands, and ushered in the Golden Age of Steel Band in Guyana (1960s-70s). During this prime time, there were fifty to sixty steel bands. For the Independence Day Parade, several local companies sponsored steel band floats, such as Bank of Guyana, Icee, Pepsi, and 7-Up. The Guyana Arts Council began sponsoring band competitions in the late 1960s.

In 1968, the annual Music Festival at Queen's College (high school) provided the starting ground for pan competition apart from the costume parties. These competitions helped the steel

band survive against the increasingly popular guitar-based bands. The School's Broadcast Programme initiated by Derek Jeffrey featured such bands as the Kaieturians (named after the world's largest waterfall, Kaieteur Falls, located in Guyana), Roy Geddes' Silvertones, the Pelicans, and the Texacans (named after the Texaco gasoline company). In 1969, Geddes' Silvertones outplayed the leading steel band Atlantic Symphony from Campbellville under the





Roy Geddes and the Silver Tones

direction of Philbert Moore (now known as Phil Solomon) to win first place at the 1969 Music Festival.

The day Guyana became a Republic, February 23, 1970, saw an even bigger surge in the popularity of steel bands, as the country had much celebrating to do. Republic Day is also known as Mashramani, or Mas' for short. Mashramani is an Amerindian word meaning a celebration after a cooperative effort. In the mid-1970s, companies in Guyana continued to sponsor floats for the Mashramani parade and hire steel bands to accompany the floats. For example, the Demerara Tobacco Company sponsored Geddes' band, which was then called the Demtoco Silver Tones. The Demba Bauxite Company sponsored the Demba Invaders. By 1971, the steel bands in Guyana had copied how the steel bands in Trinidad made wheeled flatbeds to haul the steel bands in the parade. This encouraged arrangers to utilize the colors of the full steel band orchestra, especially the bass pans, for road marches.

In 1972, the Caribbean Arts Festival was begun in Guyana and gave more incentive to the development of pan as Guyana's national music. At this time, Geddes started a school of pan and his students (ages ten to twelve) would impress visiting guests. In 1973 Philbert Moore left the Atlantic Symphony and later formed the Pegasus Sound Waves (named for an up-scale hotel in Georgetown). The Sound Waves were the top band from about 1973–1980. Desmond Frazier began arranging for Atlantic Symphony in 1973 following Moore's departure. In the '70s steel bands were often asked to perform for social and political events. As the cordial cocktail parties would wind down, the steel band would crank up the tempo and the party would turn into a fete. Heads of state and other visiting dignitaries would often leave with a good impression of the steel band in Guyana. Steel bands were more or less the official feature entertainment for all public functions in the 1970s.

### THE PHILOSOPHY OF ROY GEDDES

As nice as corporate sponsorship may seem, the amount of work that the steel bands put into the competition—paying the arranger and tuner and keeping the men home from their jobs—was not made up by what the band was paid: a T-Shirt with the company logo on it. Only the leader of the band got a retainer fee, which was not nearly enough to cover expenses. Geddes wanted panmen to be able to work full-time and support their families by being musicians. He believes that sponsored competitions make pan a seasonal sport rather than an aesthetic musical event.

Geddes describes himself as the “yeast” in the growing of the steelband movement in Guyana. His attitudes and beliefs about steelbands, and life in general, are posted all over his panyard, drawn up on colorful posters: slogans and ideologies for all to see. He believes that the panyard can teach young men and women to be organized, responsible, to behave in an orderly fashion, and to have a positive work attitude. Geddes rules the yard with an iron fist. No one is late for practice or a gig, and everyone learns his music.

Geddes' over-riding motto is painted on a rock in the front of the yard, “Discipline is Love.” He usually signs his name by adding this small motto at the end. In recognition of his work with Guyanese young people, Geddes was awarded the National Award for Promotion of Youth through Steel Bands in 1971 and 1996.

Geddes is concerned about Guyana's future and the future of the steel band in Guyana. He complains that the youth in Guyana today are only concerned with making money, that they have no commitment to the steel band, no sense of patriotism, loyalty, honesty, or work ethic. He has set up as his life's work to turn the tide for the young people, to bring them back to a good life through the training and discipline he gives them in the panyard. Although he has a few students interested in learning to build and tune, which is Geddes' forte, he continues to demand a certain discipline, and most drop out of his program. From the Golden Age of Bands in which there were fifty to sixty bands, only six to eight remain active and working, and few of the high schools (called colleges) hold steel pan competitions anymore.

As a tuner, Geddes has set a tradition of excellence for Guyana. His tuning system is slightly different from most of Trinidad and the United States. For example, the norm for the bass pans here is a 5-bass arrangement. The tuning order is as follows:

(E B-flat D)

(C G B D)

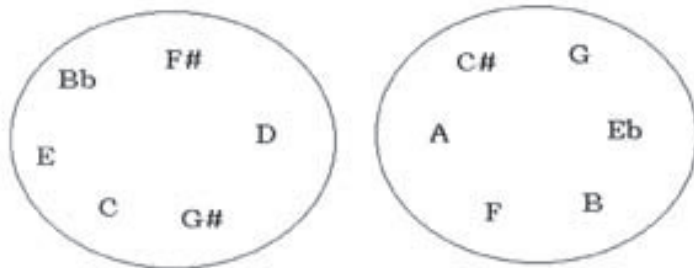
(B-flat A E F)

(F-sharp G-sharp C-sharp)

(F G E-flat A)

The octave note is not in the same pan, and some pans have four notes and some have three.

His lead pan is built on the circle of fifths, and the seconds are in this arrangement:



I was fortunate to have the opportunity to hear the Roy Geddes Silver Tones in action. After visiting with Geddes that afternoon, he invited me to a private party at which the band was playing. We arrived a few minutes early, but the band was



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already set up and the performers were gathered around Geddes receiving last-minute instructions. The band had eight members, including a drumset and Geddes on conga. The members are Randy Athurley on bass, Geddes' grandson and a member of the band for twenty years; Neil Jordan on melody lead; Clements Kennedy on drums; another grandson, Dermid Geddes on guitar pan; Lyndon Coupidore also on guitar; another grandson, Ted Jones, on melody; and Victor Adams on guitar. To make a living, the men held various day jobs such as contractor, mechanic, jeweler, draftsman, and photographer. The work of the jeweler is most evident in the bright gold lead pan medallions worn around each player's neck, with Geddes himself sporting two. The band practices five days each week, knows over five hundred tunes, and can play for four hours without repeating a single tune.

For this particular party, the music arrangements were quite simple: bass line, guitar strumming chords, and melody/counter-melody on the leads. The band members sang on every tune, long a Guyanese performance idiom. Songs ranged from the popular "My Ding-a-Ling" to various Christmas tunes (we were there in late November) to the latest from American pop radio. I particularly enjoyed the Bob Marley set, which segued from "Stir it Up" to "No Woman No Cry" and a few others. When the Prime Minister, whose party we had crashed, entered the room, the drummer burst into a drum roll, which signaled the audience to stop drinking and talking, then the band played a portion of the National Anthem.

After the party, I was a little distressed at not hearing any "original" or "indigenous" music from the steel band that night, but as my week of exploring the music scene in Guyana would reveal, there really is none. When I posed the question, "What is the music of Guyana?" to Lord Canary, Guyana's most famous Calypsonian, he replied, "You know, I am ashamed to say that there isn't any. We borrowed from here and there for our music, and now all you hear on the taxis is Jamaican dub."

Roy Geddes however, remains faithful to the steel pan, and fights on, hoping to spark that fire in someone's heart to carry on the Guyanese steel band tradition. The Guyanese government has recognized Geddes' efforts and his importance for Guyanese culture. It has bestowed upon him the Golden Arrow of Achievement Award (AA) and the Medal of Service Award (MS), two of Guyana's highest decorations.

**Sarah Smith Waters** teaches percussion and music theory at the University of South Dakota. In 1999, she received a J. William Fulbright Scholarship to Botswana. Sarah is currently the Principal Percussionist and Timpanist with the Sioux City Symphony Orchestra, the Principal Timpanist with the South Dakota Symphony Orchestra, and leads the percussion section for the Sioux City Municipal Band. She is also the director of the newly formed gamelan orchestra at USD, as well as continuing to direct the USD Steel Drum Ensemble, Carib Coyotes.

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# Drumming on the Edge of Leadership

## Hand Drumming and Leadership Skills for the New Millennium

BY ED MIKENAS

The 20th Century ended with a bang in several ways. A new awareness of the value of leadership training, our growing understanding of the uses of hand percussion, and the trickle-down of quantum concepts into everyday thinking have set the stage for dramatic positive change.

Modern culture has realized that leadership is a valuable quality to develop in individuals for the benefit of the entire community—world or local. The African phrase “It takes a village to raise a child” made the point that everyone is important for a child’s well being, and that the child represents our future. Corporations and government moved from a hierarchical paradigm to the team concept as a way of optimizing ideas and resources, thus creating the need for team leaders. Localities undertook programming to determine “natural” leaders as a way of effecting change in neighborhoods. Middle management became leaders instead of managers.

These changes did not come easily for many due to a long industrial history of “top-down” thinking. Because leaders serve as role models for those they lead, “character education” has now become fashionable in public schools. This team-focused way of perceiving people and work, while challenging to manage at times, does result in more productivity. A side effect is a more flexible workforce, and flexibility translates into adaptability—the hallmark of all life.

With our growing appreciation for the savvy of primal cultures has come a new interest in the importance and uses of rhythm. There has been a phenomenal increase in the sale of hand percussion instruments, particularly djembes, ashikos, and frame drums. This may be due in part to a developing awareness in the West of the drum as a tool for in-

creasing personal and social integration. World music has its own section in most major record stores, and much of that music is rhythmic and percussive. Cultural awareness and cultural diversity are topics found in the training rosters of many human resource calendars. Organizations such as PAS put on major international conferences devoted solely to the cultures of percussion.

Drum circles are no longer identified solely with Native Americans or Third World indigenes. Research has proven them valuable for a variety of therapies. Drumming has been used in anger management, increasing self-esteem, team building, substance abuse recovery, and developing organizational leadership. Schools and workshops such as the Djembe Institute at the University of North Carolina-Greensboro, where master drummers from Africa come to teach, are becoming more commonplace. I believe that the growing interest in both leadership and drumming is not coincidental. Rather, principles unconsciously understood in drumming are consciously demonstrated in leadership.

Finally, there is a tendency for the culture to begin to think and speak collectively in quantum terms. In her book *Leadership and the New Science: Learning About Organization from an Orderly Universe*, Margaret Wheatley observes:

At the quantum level we observe a world where change happens in jumps, beyond our powers of precise prediction.... But our inability to predict individual occurrences at the quantum level is not a result of inherent disorder. Instead, the results we observe speak to a level of quantum interconnectedness, of a deep order that we are only beginning to sense. There is a constant weaving of relationships, of energies that merge and change, of constant ripples that occur within a seam-

less fabric. There is so much order that our attempts to separate out discrete moments create the appearance of disorder.<sup>1</sup>

Books with titles such as *Quantum Healing*<sup>2</sup> and *The Quantum Self*<sup>3</sup> provide readers with new ways of seeing themselves and living their lives. This kind of thinking encourages a flexibility of mind that Newtonian science did not. Werner Heisenberg demonstrated that we can never be certain about what we are measuring because the very act of our observation changes the nature of what we observe. That is, we will always be in a state of uncertainty until something actually happens. The truth is found in the doing.

So, how can drumming be used to develop leadership?

In order for computers to run smoothly, they must have a clock to act as the pulse that coordinates all the signals required to run programs. In order for humans to think and problem-solve smoothly, we must develop rhythmic skills. The best time to do this is when we’re young, and the easiest way to do this is through rhythm and body movement. Phyllis Weikart points out eight key experiences in movement that can be adapted to hand drumming activities (my adaptations in parentheses):

1. Following movement directions that require aural, visual and tactile/kinesesthetic decoding. (Play a rhythm.)
2. Describing movement using language. (Tell classmates how to play a rhythm.)
3. Moving the body in nonlocomotor ways—without transferring weight. (Use your hands to play a rhythm.)
4. Moving the body in locomotor ways—transferring weight. (Dance to a rhythm.)
5. Moving with objects—catching,



throwing rhythm sticks. (Play a shekere.)

6. Expressing creativity in movement. (Play solos with a rhythmic group; make up dances to go with the drumming.)

7. Feeling and expressing the beat. (Identify and play the beat; say the sentence that describes the beat, i.e., 3-2 Clave = "Play Music, it's fun!")

8. Moving with others to a common beat. (With everyone sitting in a circle, play tumbao using your drum and a neighbor's drum.)<sup>4</sup>

The concept I offer is to demonstrate, through experiences and gentle insights, that leadership, drumming, and quantum physics are connected at a primary level and that each can be used to augment the understanding of the others. All have *relationship* as their common denominator.

Hand drumming, then, is an effective way to start learning about leadership and to begin to see the world and ourselves creatively, in terms of possibilities. Leadership is the ability to communicate a vision and mobilize the resources to make the vision manifest. Quantum physics is a tool that can help us observe the process. Margaret Wheatley describes the quantum mechanical perspective as "a world where *relationship* is the key determiner of what is observed and how particles manifest themselves."<sup>5</sup> If we focus on leadership in our relationships with children, this will determine how *our children* will manifest.

In *Awakening the Heroes Within*, Carol Pearson gives us the measure of how difficult it is to develop leadership in our children, describing how our culture perpetuates poor self image:

There is a profound disrespect for human beings in modern life. Business encourages us to think of ourselves as human capital. Advertising appeals to our fears and insecurities to try to get us to buy products we do not need. Too many religious institutions teach people to be good but do not help them know who they are. Too many psychologists see their job as helping people learn to accommodate to what is, not to take their journeys and find out what could be. Too many educational institutions train people to be cogs in the economic machine rather than educating them about how to be fully human.<sup>6</sup>

It's difficult to lead a life we can call our own if we're hypnotized by the onslaught of messages that tell us we're not okay. I submit that we must give young people a different message, one that says, "You're a capable and wonderful person and I know you can manage things just fine."

In a conversation I had with Dr. Joseph Scartelli, Dean of the College of Performing Arts at Radford University, he pointed out that all learning is experiential. I have come to understand that one function of the limbic system (a portion of our environmental brain) is to connect our experiences with feelings, and it is this *combination* that becomes our learning. An easy way to experience this is to remember the worst teacher you ever had. Simple, right? Now remember the best teacher you ever had—the whole package. Our learning in these relationships is wedded to a feeling, positive or negative, about the relationship.

What if as a culture we choose to present experiences to children that focus on interpersonal relationships and the development of their leadership abilities?

Incorporating the pedagogical ideas of Phyllis Weikart (cited above) into a hand-drumming curriculum provides such opportunities. Children are immersed in experiences in which they learn to manage their minds and bodies by playing rhythms on hand drums such

as djembes and congas. The rhythms must be relatively simple. Playing hand drums requires movement and coordination of the right and left hands that in turn requires signals from both sides of the brain. The learning is cumulative and ultimately occurs in both the brain and the body. Children learn skills both as drummers and as capable leaders. The focus is on personal skill building and the recognition and reinforcement of their leadership abilities.

Here is a suggested protocol for the curriculum. Each class starts with the exploration of the following leadership concepts:

1. Leaders participate in creative learning and leaders learn new skills for the benefit of all.
  2. Leaders include everyone in activities and leaders ensure that everyone participates.
  3. Leaders like to learn about themselves and others, so leaders encourage questions.
  4. Leaders respect themselves and those they lead, so leaders optimize their talents and their resources.
  5. Leaders help make work a lot of fun.
- Exercises focusing on leadership are discussed by the group. All students are encouraged to ask and answer questions. Consensus building becomes the norm. The class then proceeds with warm-ups and a series of African and Afro-Cuban hand techniques that develop bi-lateral

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skills. Students get opportunities to perform both individually and as a group. The hand drumming rhythms are progressively challenging. Classes last 45 minutes to an hour depending on age and developmental level.

There is more to this elementary school activity than meets the eye. David Locke, in his book *Drum Gahu: The Rhythms of West African Drumming*, writes eloquently of the *gboba* player:

The lead drummer's responsibility extends beyond his role as instrumentalist: he must control the dramatic effect of the entire performance. He needs to know when to intensify the music, how to keep the dancers "in the mood" but not exhausted, and how to involve the audience in the event. As other students of African music have pointed out, it is *the depth of his character and his ability to create community* [emphasis mine] in performance that makes the *gboba* player a "master drummer."<sup>7</sup>

It is my belief that as one develops individual physical skills in the drumming experience, important qualities in the personality also develop that transcend the individual and transform the culture.

Much current research focuses on the benefits of drumming to the individual. The Health Rhythms section of the Remo Web site (<http://www.remo.com>), for example, describes research that demonstrates a boost in the immune system's efficacy as a result of drumming. This is exciting news!

Yet I want to challenge researchers to consider that hand drumming activities can improve the quality of life for *groups* as well as individuals, particularly elementary school children who are exposed to concepts of leadership at the same time. Karl Weick, an organizational theorist, would call this approach an *enactment*, which he defines as "how we participate in the creation of organizational realities...through our strong intentions."<sup>8</sup> Weick encourages us to be proactive and to focus on effectiveness. Connecting learning and feelings about leadership in young people via the hand drumming experience can have long-lasting effects on our future and theirs. The societal implications are profound.

In closing, I leave you with the words of the celebrated 13th-century poet Rumi:

Drumsound rises on the air,  
its throb, my heart.

A voice inside the beat says,  
"I know you're tired,  
but come. This is the way."<sup>9</sup>

## END NOTES

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**Ed Mikenas** directs Day Services for the City of Lynchburg, VA, and developed the Drumming on the Edge of Leadership program. He has a masters degree in music from the Manhattan School of Music, and is certified as a substance abuse counselor (CSAC). He teaches bass at Radford University and is an active studio musician and performer. Mikenas offers training and workshops that combine drumming, wellness and leadership. Visit his Web site at [www.edmikenas.org](http://www.edmikenas.org). PN





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# Adopt A School

BY ROBERT C. SNIDER

How many times have you judged a solo/ensemble contest or attended an honors band or a school concert and thought, “With just a little help and coaching, that could have been a really terrific percussion section”? Well, instead of thinking about it, take some action!

The Adopt A School program is a way for you to offer your percussion expertise and assistance to a nearby school music program. Chances are, the local music teacher is not a percussionist, and even when music teachers *are* percussionists, they’re often so involved with the entire ensemble that the percussion section probably doesn’t reap the maximum benefits from their teacher’s percussion experience. You, as a percussion expert, can contact the music teacher and find out what kind of help that person wants and needs, and then let the teacher know what help you can give.

I recommend that you avoid becoming the part-time drum instructor, unless that’s what you really want. Instead, offer to spend a few sessions at the school to help repair, adjust, tune up, and organize the percussion area. This should be done with the teacher and the percussion students in attendance, watching and learning what to do when you’re not there.

I also suggest that you offer to do several basic percussion techniques classes with the students and director so that performance techniques and tips can be shared. Put a lot of emphasis on section organization, basic fundamental techniques, and characteristic sounds of each instrument. Present the material in such a way that they’ll remember it tomorrow. (Unless you plan to spend many days at the school, trying to teach them anything very technical might be wasted effort.) A worthy goal would be to make sure the director has the fundamental percussion knowledge to confidently make corrections and suggestions from the podium during rehearsals.

While touring around the country with various groups in the Navy Band, I’ve had the pleasure of meeting and working with many students and teachers during

concert stops. Their questions and concerns always seem to fall into the following four categories:

1. Fixing, tuning and adjusting instruments
2. Fundamental performance techniques
3. Section organization and setup
4. Where to get more information

Over the years, I’ve developed an “off the cuff” mini clinic/workshop that transfers well to an Adopt A School program. The following is a list of areas to troubleshoot. A lot of this information may appear very basic to a percussionist, but I’ve found that these are the reoccurring fundamental concerns out there in the “trenches.”

## 1. FIXING, ADJUSTING AND TUNING INSTRUMENTS (REPAIR AND MAINTENANCE)

Organize a percussion first-aid kit. Get a clothes basket or bucket and assemble the following items:

1. Regular and Phillips screwdrivers
2. Various lengths and thicknesses of nylon twine for snare strainers, triangle clips, and keyboard bar/chime tube suspension
3. Vaseline-type lubricant for various lugs and screws
4. 1/4-inch wing nuts and tubing for cymbal stands
5. Various sizes of hose clamps for stands with stripped holding screws
6. WD40-type spray lubricant
7. Fine sandpaper and paraffin wax or Teflon-type tape for drum rims
8. Spray wax cleaner
10. Soft Scrub (a great chrome cleaner)
11. Regular and timpani drum keys (and a small adjustable pocket wrench for the odd sizes the keys won’t fit)
12. Paper towels, rags, and cloth towels
13. Black “Sharpie”-type pen
14. Scissors, masking tape, needle-nose pliers, trash bag (for the storage closet and stick/instrument tray trash), and matches (to melt the ends of the nylon cord to prevent unraveling)

With this arsenal, you should be ready for almost any type of on-site tune-up or repair. Here are some of the more reoccurring repairs I’ve encountered.

## Timpani

*The balance action pedal does not hold pitches and the drums won’t reach the desired pitches.* Most of the time, just getting the heads back into range will solve these problems. Loosen any pedal pressure adjustments, hold the pedal heel down to the floor and tune the drums to the following fundamental pitches: 32" = D below the bass clef staff; 29" = F; 26" = B-flat; 23" = D (an octave above the 32").

When these pitches are achieved and you’ve got the head in tune but the pedal still tends to ease forward (toe-down), release some of the tension by turning the tension control knob to the left. If the pedal tends to ease back (heel-down), add some tension by turning the control knob to the right. When you get it as balanced as you can, use the pedal pressure adjustment (lightly) for some extra holding power. As a reminder to the students, I like to mark the approximate tuning ranges at the 12:00 position on each drumhead with a black “Sharpie” (D–A; F–C; B-flat–F; and D–A).

*Squeaky heads during pedal movement.* Remove the head, clean the rim lightly with sandpaper, apply a little paraffin wax or add Teflon tape (replace or clean the head too), add a touch of Vaseline to the lugs, and replace the head on the drum.

## Snare Drums

*Choked and muffled snare drums.* For whatever reason (lack of a drumkey, perhaps?), most school snare drums seem to rely on the internal tone control muffler to raise the tension of the batter head. And most snare strainers are tightened to the max, with less than desirable results.

So, loosen the internal tone-control muffler, remove any cloth muffling strips, grease the lugs, and tune both heads to the desired setting. Next, set the snare tension adjustment screw to a

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halfway position of tightness and re-adjust the snare cord from *both* sides of the drum. Adjust the snare tension as desired, and finally (if needed) tighten the internal tone control to just touch the head, taking out any unwanted high overtones.

#### Tom-Toms and Bass Drums

Most of the time, I find these types of drums over tightened. Loosen the heads, grease the lugs, and tune them about one turn or so beyond “finger tightening.” If the heads are in good shape, this should achieve a nice warm “booom.”

While you’re at it, check out the bass drum stand for missing nuts and bolts and, if needed, clean out any foreign objects that may have passed into the drum via the vent hole. With proper performance technique, cloth strips or artificial mufflers should not be needed.

#### Cymbals

Make sure the cymbal stands have the necessary felt/rubber tube setup at the top of the stand. Cymbal straps that are found wadded up are usually in need of replacement. A quick fix would be to soak the straps, let them dry flat, and then retie onto the cymbals.

#### Keyboard Percussion

Check for bent posts that are rubbing against bars and, if needed, carefully straighten with pliers. Make sure all frame support struts are snugly fastened. Replace the bar or chime cord as needed.

#### Vibraphones

Lightly lube the resonator fan assem-

bly with WD-40. Adjust the damper bar so as to just touch and muffle the bars. If there are serious gaps, due to flattened felt under certain bars, either replace the entire felt or remove the damper bar assembly and treat with steam. This can often lift up the flattened part. Replace when dry and see if it makes a difference.

Check the damper bar adjustment area and make sure the proper spring and disk or wing nut assembly is intact; if not, replace with parts from your local hardware store or from the manufacturer.

#### Accessories

Be prepared to restring triangle clips, retie castanets, and recommend replacement of cracked or broken instruments, sticks, and mallets. Clean out and reorganize percussion cabinets or drawers, and label these if needed.

#### Drumset

Adjust the tuning of the drums as needed and check the setup for easy body movement around the drums. Have the students adjust the stool height so they can comfortably sit behind and play the snare drum and tap their feet. Then, while they are pretending to play the foot pedals, move the hi-hat and bass drum pedals to their established foot positions.

Next, while they are in a snare drum playing position, gently push their elbows forward and place the high rack tom under the sticks. Now move their shoulders to the right and place the middle tom under the sticks, then bring their elbows back while moving their

hands down to the floor tom and adjust drum height. Adjust the level of the toms so as to have a stick angle similar to the snare drum setup.

Cymbals can be set to slightly overlap the toms. The hi-hat height can be set to be about level with the high tom-tom. The idea here is to get an easy flow around the set without having to do a lot of unnecessary reaching.

## 2. FUNDAMENTAL PERFORMANCE TECHNIQUES

As percussionists, we all have our own ways of teaching performance techniques, and this article is not intended to be a rehash of a Percussion Techniques course. But I do want to point out some general concepts that we should constantly reinforce.

1. *Visualization and characteristic sounds of the instruments.* I want my student percussionists to pretend they are working sound effects for a movie or TV show. When they play the castanets, they need to visualize wild Spanish dancers. When they play a march, they should visualize people marching in a parade, and so on. When you do any fundamentals teaching, always stress visualization.

2. *Proper mallets and sticks.* Snare drum sticks should be heavy enough to produce a full sound on the drum. I recommend a 2- or 5B-type stick, and I ask students to save the “A’s” for drumset.

Keyboard mallets chosen by students are very often too soft. It’s very frustrating to see a student work up a difficult xylophone part and then never hear it because of too soft a stick. Stress the proper type of mallet for each keyboard





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instrument. For most school band/orchestra playing, I recommend hard plastic for the xylophone, brass for bells, medium to hard yarn for vibes, and medium hard rubber or yarn for marimba.

I've never heard a conductor ask for "less chimes." Chimes sound loud to the player, but that volume doesn't carry out over the ensemble and into the audience. Most times, I'll ask the student playing chimes to play one dynamic louder than indicated.

3. *Playing spot.* Again, this is something we may take for granted, but it needs to be reinforced. Remind students to keep their snare drum sticks and timpani mallets close together in the same beating spot. Have the mallet players split the middle of the bar and also play on the very edge of the "black keys" and not over the string/node. Having students really *listen* to their sound should help correct this in a hurry.

4. An unnatural playing position is one of the main hindrances to good percussion performance in a school setting. How we "address" an instrument makes a huge impact on how we play and sound. An open stance will offer more mobility when we play timpani, concert toms, or marimba. A snare drum or mallet instrument that is about belt high will keep our arms from stretching or compressing to reach the playing surface. Accessory instruments that are held up (when practical) in line with the music and the conductor are more fun to watch and sound better than when "hidden" behind a music stand.

When working with students, I have them pretend to play on an "air" marimba or snare drum. Chances are good that they will "place" that imaginary instrument at the proper height. If not, I'll ask them to drop their arms to their sides and then (while bending at the elbow) bring their forearms and hands up to almost parallel with the floor and move their hands up and down from the wrist. At this point I'll give them the appropriate sticks or mallets, bring the instrument to them, and adjust it for their position. If the keyboard instrument is too low or if the drum stand will not go high enough, a quick and easy fix is to place the wheels or stand legs on wooden blocks.

If students play in a more natural position and take the time to understand why they should adjust the instruments

to fit their personal height, the techniques we teach (stick placement, stroke, touch) will be easier for them to achieve.

### 3. SECTION ORGANIZATION AND SETUP

Make sure each ensemble has a section manager to keep things organized. This does not have to be a senior and/or the hottest snare drummer in the band. This person simply needs to have a good sense of organization and diplomacy. The manager's job is to make sure the section members have assigned parts and that they take care of their equipment.

I recommend setting up in five "work stations." Starting with the timpani (1) over by the low brass, I then have the bass drum and cymbals together (2), followed by the snare drum (3), accessory percussion (4), and keyboards (5). Each station has a music folder with a pencil inside. The parts in each folder have the folder number written in the upper left corner. This should help keep the same music in front of the same player every time—if they follow the system.

Besides a stand for music, each station should have its own music stand for use as a stick or small instrument tray. A carpet square or towel should cover these flattened stands to cut down on placement noise. A towel-covered table should be near the accessory station for small instruments, and if stands are not available for the pairs of crash cymbals, another covered table should be near the cymbals/bass drum station. Never put cymbals on a chair or the floor!

### 4. WHERE TO GET MORE INFORMATION

I give the teacher several catalogs from percussion manufacturers and mail-order companies, along with a list of my favorite method/etude books and videos. I try to pick books that cover the basics and are challenging but not overwhelming difficult. I also try to pick videos that are relevant and inspiring to school kids, and also entertaining. My book list includes at least one repair book and a college-type percussion techniques book. PAS information and applications are also left at the school.

There is also a wonderful organization called the Mr. Holland's Opus Foundation, which is dedicated to promoting instrumental music education nationwide by partnering with businesses, schools, and communities to provide new and refurbished musical instruments to quali-

fied schools and individual students. If you find yourself at a school that is in dire need of instruments or come across a student that cannot afford an instrument, but would greatly benefit from a donated instrument, check out their Web site for more details: [www.mhopus.org](http://www.mhopus.org).

For teachers that want some help but are having trouble locating a local percussionist, check out the PAS Web site, specifically [www.pas.org/Chapters/](http://www.pas.org/Chapters/). Click on United States and then the state of your choice. From there you should be able to contact your state chapter and get some leads on helpful PAS members in your area.

After you have presented these sessions, discuss with the teacher a time frame for follow-up monitoring of instrument repair or performance concerns. Then move on and share your expertise with another school in your area. Besides feeling good about giving something back to your community and helping kids, you'll enjoy the next school concert a lot more.

**Robert C. Snider** has been the National Tour Director for the United States Navy Band in Washington, D.C. since 1996. Previously he was a percussionist and later timpanist with the Concert Band and drummer for the Country Current. Snider was the Assistant Director of Bands and Percussion Instructor at the University of Wisconsin (Green Bay) prior to being selected for the Navy Band in 1981. He has performed as a soloist/clinician for the American Bandmasters Association, the Mid-West Band and Orchestra Clinic, the Western International Band Clinic, the American Band College, and at three PASICs. Snider has had articles published in *Band World* magazine and *Percussive Notes*, and he co-wrote the book *Percussion Section Techniques* with Steve Grimo (published by Meredith/Hal Leonard). He has also performed with numerous local symphony orchestras in Nebraska, Pennsylvania, Wisconsin, Virginia, and Maryland. PN



# Using the Metronome to Develop the Double Stroke Roll

BY CRAIG COLLISON

Performing double-stroke rolls evenly at all tempos is an important skill not only in snare drum performance but also in many other areas of percussion, including marimba. If you ask beginning or intermediate level percussionists to perform a long roll, going from “open” to “closed,” you will soon hear a difficult transition that occurs when they go from “one hand motion for one sound” to “one hand motion for two sounds.” This transition usually sounds bad because students cannot keep the space between the doubles even and put all of the emphasis on the first note of the double. This is difficult to fix by simply allowing the stick to bounce and letting the rebound take care of itself, so it is important to have an alternative approach to developing this technique.

We often tell students to use a metronome, but we don’t give them very good instruction on how to practice with the metronome. In teaching an etude I often have students double the setting on the metronome to a smaller subdivision. For instance, in a 4/4 piece they could use an eighth-note setting rather than a quarter-note setting. Using multiple subdivisions really helps them when they go on to perform in a drumline or any other ensemble setting.

The metronome can also be used for discipline and as a way to measure success as you increase the tempo goal each lesson. For the double-stroke roll I have successfully used the following exercise, which I combine with eighth-note subdivisions on the metronome, to overcome the transition problem described above.

The image shows two staves of musical notation in 2/4 time. The first staff contains two measures of eighth notes. The first measure has four notes, and the second measure has four notes. Arrows point down to each eighth note. Below the notes are the labels R L R L R L R L. The second staff contains two measures of double strokes. The first measure has two double strokes (RR and LL), and the second measure has two double strokes (RR and LL). Arrows point down to the first note of each double stroke. Below the notes are the labels RR LL RR LL RR LL RR LL.

I draw an arrow on each eighth note subdivision and have students stick these notes with their right hand. I start students at a slow tempo of about eighth note = 48 beats per minute. Using six-inch wrist taps on a drum pad, I have them play just the first measure of singles and emphasize that they should “cover up” the click of the metronome. I tell them that if they can’t hear the click, then they are exactly with the metronome. (This is a time when you can also discuss and demonstrate musical situations in which you may play ahead of,

behind, or right in the center of the beat.)

If certain students can’t successfully stay with the metronome on the sixteenth notes, I have them play with their right hand on the pad and their left hand on their pant leg. The left hand becomes much quieter and allows the students to more easily concentrate on “covering the click” with the right hand.

Once they can successfully play the single sixteenth notes with the metronome, I add the double-stroke measure. I emphasize that they must now cover the click with the first note of each right-hand double stroke. At a slow tempo the student is getting “one to one,” or one sound for each wrist motion. The goal is to return the second note of the double stroke to the same six-inch height as the first note of the double. I talk about an imaginary six-inch line that the tips of the sticks are creating above the pad. The goal is to play each note of the double with equal volume and equal space, while still covering the metronome click with the first double of the right hand.

Be careful, especially at faster tempos, that the students don’t totally stifle the rebound of the stick and allow the sound to become stiff. Show them how the natural bounce of the stick can be enhanced with a bit more volume on the second note of the double stroke. (I remember as a young student using copies of the “13 Essential Rudiments” on which the long roll had accents on the second note of the doubles.)

As students gradually increase the tempo, they will reach a point at which they will produce two sounds for each wrist motion, or “two to one.” This will start to occur at an approximate tempo of eighth note = 120. I emphasize a smooth transition from “one to one” to “two to one.” I still have them think about the “imaginary line” and bringing the second note of the double to the height of the first.

This concept of controlling the rebound has helped many of my students develop a nice sounding double-stroke roll. Developing this technique can be very helpful in rolling on snare drum and playing doubles on surfaces that give you very little rebound, such as marimba.

**Craig Collison** is Professor of Percussion at Arkansas State University. From 1997–98 he served as an assistant professor at Western Illinois University where he taught drumset and marching percussion. Collison was a member of the United States Air Force Concert Band in Washington, D.C. from 1985–96. He received his masters degree from the University of North Texas and his bachelors degree from Washington State University. Craig has studied with Alan Abel, John Beck, and Robert Schietroma, and he is a member of the PAS Education Committee.

PN

# Marimba—The Chameleon of Percussion

BY MICHAEL COLGRASS

The marimba is a mysterious percussion instrument. It can disguise itself in many ways, depending on the range and the sticks being used. To start with, it is really three instruments in one. The lower octave is sensual, especially when played with thick yarn or even large bass drum beaters. The top octave is almost like a xylophone when played with plastic or hard rubber. And the middle register is yet another instrument, mellow but incisive in character.

And the variety of colors and timbres the marimba offers makes it blend so well with other instruments that the listener is often challenged to identify the instrument playing, which makes it particularly useful for composers. For example, with low pizzicati the marimba can sound like a plucked string instrument. Played in the middle register with the harp it can sound almost like harp harmonics. The marimba can make magical contrapuntal blends by almost replicating the tone of such instruments as

alto flute, English horn, and solo cello, and can produce sharp, dry sounds that can match the timbre of violin pizzicati. With four hammers it can sound almost like staccato piano chords.

Further, these sound qualities and colors change depending on the stick the percussionist uses, and the marimba has a multitude of choices for different mallets. Starting at the top of the range, a player can use plastic, wood, hard rubber, or hard yarn to achieve sharp, xylophonic attacks. In the middle register, rubber and yarn will produce a more mellow effect. In the low range, thick yarn, or even small bass drum beaters, will bring out the rich, ringing quality of these larger, more resonant bars. This is why I call the marimba the chameleon of percussion.

As I became more aware of this great breadth of marimba colors, I started to use the marimba in my orchestration for orchestra and wind ensemble. And I started to think of ways I could mix the

marimba with other instruments in chamber music and duets. So I was especially intrigued when Toronto Symphony concertmaster Jacques Israelievitch's wife Gabrielle asked me to write a piece for violin and marimba for Jacques and his then 15-year-old son, Michael.

This commission also presented a problem. Gabrielle wanted a piece that would unite the players in an intimate way. Her request suggested to me using two instruments of similar range and color. I wondered how I could create a homogeneous piece for two instruments as different as violin and marimba, not to mention for players of such different levels of experience, one a beginning musician, the other a high-level professional. My first choice for matching a stringed instrument with marimba would have been viola or cello, to match the deeper range of the marimba and thereby create a more intimate connection. To me, the violin and marimba are unevenly matched in nature. The violin is lyric, the

Example 1

Misterioso (♩ = ca. 63)

Violin

Marimba

con sord.

large soft hammers

pp

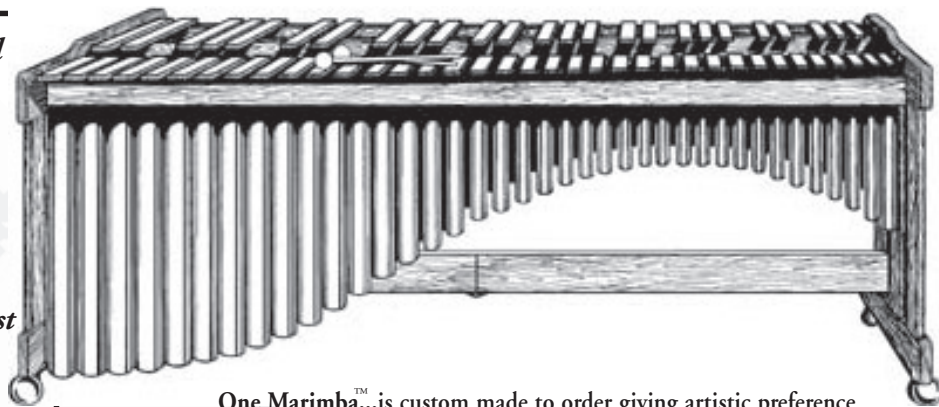
pp < p > pp

pp < p > pp



*"For me, when all is said and done, sound is the determining factor for marimbas. Although I've been impressed with the many improvements in design and construction of marimbas over the past few years, it is the sound of the Marimba One - rich, dark, open and sonorous - that sets it apart from other instruments. Marimba One's high level of professionalism and pursuit of excellence sets a benchmark that more percussion manufacturers should aspire to."*

Daniel Druckman,  
New York Philharmonic  
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marimba percussive. The violin has a warm tone throughout its register, whereas the marimba's warmest qualities are mainly in the deep register. How to match two instruments of such different character and color puzzled me at first.

So I decided to exploit the disparity of these two instruments by emphasizing the difference. This would create a more complex relationship between the two persona—at times harmonious, at times discordant, occasionally playful, but always communicating closely on some other-than-conscious level.

The work, called "Hammer & Bow," is based on a simple descending chromatic theme, which goes through various

phases and developments that reflect the mysterious and unpredictable mood changes of two people in a close relationship. To create these emotions I call upon a variety of violin effects—low register with mute, trilled octaves and thirds, tremolo, strumming chords, glissando and harmonics, playing at the fingerboard, and special bowings. With the marimba, I aim for a feeling of intimacy through use of resonant lower register chords with soft hammers, contrasting with strident, caustic attacks on the upper keyboard using hard sticks for explosive emotions. At times the two players are together, at times apart, but I am always conscious of the feeling of a pairing, a joining of voices, even at times the dis-

guising of one within the other.

It intrigues me when I can make two instruments weave in and out of each other and make the listener wonder which one is playing. I call this technique "invisible doubling," which I use in several places in "Hammer & Bow." An example of this occurs in the opening bars. See Example 1.

I also use a technique I call "non-unison doubling," as when two instruments play the same notes at the same time but not in the same rhythms. This gives the *illusion* of a doubling. See Example 2.

I exploit the marimba-as-a-multiple-instrument idea to achieve sudden contrasts, ranging from deep-throated lyricism in the low range to violent, caus-

Example 2



tic attacks at the top. See Example 3.

I think the low register of the marimba is especially beautiful. Rolling on the lowest bars with large, soft sticks, makes the bars ring, creating an almost uninterrupted long tone. A good marimbist, playing with thick yarn mallets, can almost

sing in the low register. See Example 4.

The marimba also has the power to be dramatic. See Example 5.

And it can provide a deep-throated, mysterious ostinato that sounds almost like a piano. See Example 6.

Because of the marimba's triple instru-

ment character, and its great variety of colors and timbres, it cannot only be disguised to become many other instruments, it can change the sound of other instruments when sensitively juxtaposed with them. That's why I have used the marimba often in my orchestral writing.

Example 3

Calmo (♩ = 42)

96 97 98 99

*p* soft hammers

\* all mordants use lower semi-tone

Explosive, angry (♩ = 56)

100 101

*fff* hard hammers

Example 4

più mosso (♩ = 69)

22 23 24 25

*p*

Example 5

88 89 90

*ff* *fp* *sim.*

Example 6



Subtly used, it can contribute a richness to an overall orchestral fabric unlike that of any other percussion instrument.

As composers become more aware of the special sound qualities of the marimba and its ability to enrich an orchestral texture, we may begin to see this beautiful instrument take its place along-

side the vibraphone and glockenspiel as a staple of the orchestra and wind ensemble percussion section.

"Hammer & Bow" by Michael Colgrass  
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Excerpts engraved by Dejan Badnjar. The recording of "Hammer & Bow" with Jacques and Michael Israelievitch is available on Fleur De Son Classics, FDS 57941. The score is available from Carl Fischer LLC, 65 Bleeker St., New York, NY 10012.

**Michael Colgrass** is a PAS Hall-of-Famer and Pulitzer Prize-winning composer whose musical career started as a percussionist and composer of percussion music. Although his orchestral and chamber works are played widely here and abroad, percussionists know him mainly for such works as "Three Brothers" and "Variations for Four Drums and Viola." Information on his compositions, workshops, writings and other activities can be found on his Web site, [www.michaelcolgrass.com](http://www.michaelcolgrass.com). **PN**



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# LAWRENCE UNIVERSITY



# Coming Back to Bach

BY ALISON SHAW

**A**t the end of a practice session, at the end of a long day, at the end of vacation time and other time away from the marimba, I come back to Bach. Bach's music has become a quintessential part of my language at the keyboard. I love to listen to it, I love to play it, I love to study it. I have not yet come close to playing it the way I would like to hear myself play it, and I have only dreamed of achieving the perfection in my craft that Bach so eloquently achieved in his.

Bach's music is perfect, yet it will forever be incomplete. Bach himself rarely considered a work finished. He composed using parodies of his pre-existing works, and he constantly transcribed them. He continuously modified his works, taking them through ever-evolving stages of compositional alterations with each performance or copying stage—sometimes he even continued to modify works already in print. Dynamics and articulations were often inserted as parts were copied, and sometimes, as the works were rehearsed. For example, his chorale prelude "An Wasserflüssen Babylon" BWV653 went through several versions, and in Bach's mind was never presented as a final version, only a stage in the evolution of the composition. Bach was a master of transcription and modification. Perhaps it is fitting, then, that instrumentalists of practically every classical genre continue to transcribe the music of Bach.

What does this have to do with marimba? I can only tell you what it means to me. It means freedom. It is this freedom to explore the voice of the marimba, using Bach's music as a vehicle, that has made me reach far beyond the idiomatic technical issues encountered in our standard marimba repertoire. While these standard marimba compositions are certainly an irreplaceable part of our craft, I can't help but think they have been composed with the technical language and the musical "voice" of the marimba in mind. It is for this reason that I think the study of transcribed music on marimba is an essential part of a performer's growth.

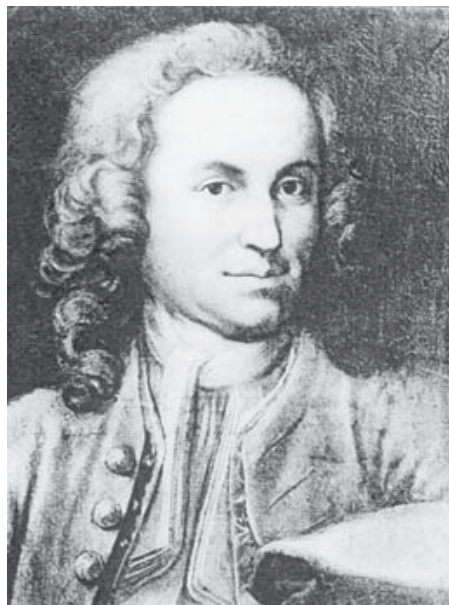
I also believe that the experience of studying transcriptions is more valuable

when I do the transcription myself as opposed to playing a published version. There are many fabulous transcriptions in print, and I certainly have benefited from playing some of these as well. However, the investigation of the musical and technical issues as I work out a transcription takes me into the "dark mysteries of the marimba keyboard," giving me insights I might not otherwise gain simply by playing someone else's transcription. To play music that was not conceived for marimba makes me consider new avenues of expression and technique.

To me, there is no better music to transcribe than Bach. Transcribing Bach's music has made me think about the marimba in so many new ways. How do I create the illusion of sustain and legato? How do I deal with voicing issues? How do I develop the mallet independence needed in order to execute Bach's counterpoint?

Choosing to study Bach and choosing to perform Bach are two separate issues. This is a very personal choice the performer must make. I study Bach on marimba because I believe it opens a door to better understanding, interpretation, and perspective on every other piece of marimba repertoire I play.

I choose to program Bach on recitals for



the following reasons. One, I love this music so much, I know with certainty that I will communicate emotion and expression to my audience. After all, if I can't find a way to connect with those who came to listen, why perform at all? Two, it might just be a link for understanding. Since our standard repertoire is contemporary, Bach might be the vehicle that helps a non-percussionist listener or a first-time listener understand the beauty and expression our instrument is capable of. Three, it challenges me as a player. When I program Bach on a recital, it is always the work that makes me the most nervous. The perfection of this music is so difficult to achieve that performing it sometimes makes me feel vulnerable and exposed. It reminds me of my place, yet it encourages me to look for a quality and statement in my performance that will be appreciated for its uniqueness.

Listen to the recordings of many of the great marimbists in our profession who have "come back to Bach." Listen to string players and orchestras, brass players, organists, pianists, and guitarists. You will find that this music transcends all genres and speaks genuinely to the individual musician in each of us. Read through some Bach if you have never done so. (The *Six Suites for Unaccompanied Cello* are a good place to start, as well as the *Sonatas and Partitas for Solo Violin*.) I guarantee that in this 300-year-old music you will find something new. Happy hunting.

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**Alison Shaw** is Assistant Professor of Percussion at Michigan State University, where she serves as coordinator of percussion studies and directs the percussion ensemble program. She is currently Acting Principal Percussionist with the Flint Symphony Orchestra, and she also tours and records with the New Columbian Brass Band, in which she is a featured soloist, and with the Brass Band of Battle Creek, where she serves as Principal Timpanist. Shaw serves on the PAS College Pedagogy Committee and is President of the Michigan PAS State Chapter. **PN**

# Douglas Howard on Symphonic Interpretation

BY JONATHAN WACKER

**D**ouglas Howard is Principal Percussionist and Assistant Timpanist of the Dallas Symphony Orchestra and Professor of Percussion at Southern Methodist University. Before joining the Dallas Symphony Orchestra in 1975, he held the same position with the Louisville Orchestra for one season. After completing a bachelor's degree at the University of Tennessee in 1970, Howard served three and a half years as timpanist and percussionist with the United States Air Force Concert Band in Washington, D.C.

A frequent PASIC clinician, Howard's skills as a teacher of percussion are widely recognized. He attended the University of Tennessee and Catholic University of America for his B.S. and M.M. degrees respectively and lists Michael Combs, Tony Ames, Alan Abel, Cloyd Duff and Charles Owen among his teachers.

**Wacker:** *Doug, we often hear that one performer or another has a particularly good or bad "interpretation" of a piece of music. What is interpretation in music?*

**Howard:** That's hard to put into words. First, we have to understand that there are various aspects to a musical performance. There is the purely technical aspect of correct rhythms and pitches, in terms of what appears on the page, but that is only



one part of a musical performance. It is pretty much expected in auditions that the player will play all of the notes and rhythms correctly. From there, the panel wants to hear the player get some meaning across in the music. The player needs to determine how to perform the part in a way that will best represent the musical ideas of the composer.

**Wacker:** *How does a musician go about developing this kind of an interpretation?*

**Howard:** Probably the most important thing the person preparing the performance can do is to get several recordings of the work and listen to what has been done with the piece before. By doing this, you will find differences in style that will help you develop an understanding of the piece and ideas on what you feel is right or wrong in a performance of that piece. You can then take these ideas with you and apply them to your own performance. In addition, listening to recordings of the work is probably the easiest way to find out what is going on in the orchestra around you and how to play your part so that it makes sense with the rest of the orchestra.

**Wacker:** *Is interpretation any more or less necessary for percussion instruments than the other instruments in the orchestra?*

**Howard:** I've always felt that there is a great latitude in percussion music for individual approaches to playing, perhaps more than is available in the other instruments. I guess that is why I enjoy performing as a percussionist. We have a great deal of freedom in deciding exactly how we wish to play our parts—from the great variety of sounds that we can obtain by using different instruments, to various ways of interpreting the specific notation. A cymbal part simply calls for "cymbals"; does that mean large, small, thick, thin, round, square? We, the players, have a lot of room for influencing the performance with our own feelings on what is right or wrong in how we play our part.

I have found that, in general, when I perform a part, the conductor usually goes along with my ideas on interpretation. That may not always be the case with the other instruments in the orchestra. If, however, the conductor disagrees with my interpretation, I am, of course, obliged to go along with his interpretation. I don't find that happening very frequently, though.

**Wacker:** *In the orchestral audition, how noticeable is the specific interpretation of the candidate?*

**Howard:** Candidates usually have the notes and rhythms right when they are to the point of playing before the committee. With that in mind, interpretation is everything. I tell my students that they should try to project the feeling of the entire orchestra's playing to the auditioning body by the way that they play the excerpt. Try to make them "hear" the entire orchestra playing in the way that you play your part.

Often, this may mean emphasizing some aspect of the music

that is not actually written in the part, but which comes across when listening to the complete orchestra. This too, is part of interpretation. To do this, it is essential that you know what else is going on in the music, and the best way to know that is by listening to the piece thoroughly and in various different recordings.

**Wacker:** *Would you include score study in excerpt preparation?*

**Howard:** Absolutely! If you study the score while you are listening to the piece, it makes it much easier to see the type of phrasing or dynamics or whatever it is that you are hearing in the recording. After hearing and seeing it in the score, it is easier to understand the idea, and then you can apply it to your own performance. Score examination, however, should be done while listening to a recording. By itself, reading the score won't give you a clear idea of what the part is supposed to sound like.

**Wacker:** *If you were looking at the cymbal part to the fourth movement of Tchaikovsky's "Symphony No. 4" for the first time, how would you approach performing it?*

**Howard:** The first thing I would do is get a recording and listen to see how the part has been played before. Following that, the first thing I notice in this piece is the fact that while the cymbals have an important role with a lot of playing at *forte*, *double forte*, and even *triple forte* in some places, all of the

*double fortes* are not the same. There are places where the cymbals are functioning to support the orchestra in somewhat of a tutti effect, and there are other places where the cymbals have a more soloistic role.

In the tutti sections, the player may want to underplay the dynamics written in the part in order to avoid sticking out with cymbal crashes that should be supporting rather than leading the orchestra. In the sections where the cymbals are more soloistic, the player may want to play out more than is indicated in the part to emphasize the soloistic nature.

Another thing that can be heard by listening to recordings and not perceived from the part is the duration of the cymbal crashes. Looking at the first few measures, we see that the cymbal crashes are written as eighth notes followed by eighth-note rests. It would be reasonable to assume that these should all be played as short crashes. Yet when we listen to the recording or look at the score, we see that the orchestra has a long note on the first entrance and then a short note at the fourth measure. The cymbal player needs to be aware of this and should perform the part appropriately, despite the fact that the part may be a bit misleading. This repeats in the fifth through the eighth bars and again later. It shows that all eighth notes are not necessarily the same. But without knowing the music, the student would have no way to know that the eighth notes should be played differently. (See Example 1.)

Another place in the cymbal part where we need to be care-

Example 1. Tchaikovsky, "Symphony No. 4," Mvt. IV. mm.1-10.

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ful with how we play our part is in the section leading up to rehearsal letter C. In the cymbal part, the dynamic marking is *double forte* for these eight measures. It is customary for the orchestra to make a *diminuendo* in the last measure leading up to the presentation of the new theme at letter C, which appears at the *pianissimo* dynamic level. If the cymbal player is not sensitive to what the rest of the orchestra is doing, he may well find himself playing too loudly. This would be obvious to the player if he had listened to a recording before going in to rehearsal. (See Example 2.)

Example 2. Tchaikovsky, "Symphony No. 4," Mvt. IV. mm. 85–108.



The interpretation of this section differs greatly from orchestra to orchestra. The score [Kalmus] shows no *diminuendo* at all for these eight measures. Many American orchestras include the *diminuendo*. Orchestras of the former Soviet Union, Tchaikovsky's native land, show no particular agreement either. The Leningrad Symphony makes the *diminuendo* whereas the U.S.S.R. Symphony makes no *diminuendo*, maintaining the *fortissimo* right up to the new theme at letter C, where the dynamic level is suddenly *pianissimo*.

Finally, on the last page of the part is the fast eighth-note section, which can be very challenging. Aside from the physical technique needed to play this part, the question for interpretation is where to choke or muffle the cymbals. The crashes go by at a fast tempo, and if you use large cymbals, you may not be able to move them quickly enough. At the same time, you need cymbals with a big sound. I would probably use a pair of 17" or 18" cymbals for the opening section of the movement where the large exposed crashes are, and I would likely change to a 15" or 16" pair for the last section with all of the fast crashes. This small pair must be relatively heavy because we don't want a small, thin sound.

The decision on where to choke the cymbals in the last section is mostly one of being practical. When I play this section, I try to choke all of the quarter-note rests and not the eighth-note rests. This helps me to keep the tempo from dragging. (See Example 3.)

**Wacker:** The xylophone part to the sixth movement of the "Hary Janos Suite" by Kodaly is frequently found on audition lists. What should players be aware of when they are determining an interpretation for this work? (See Example 4.)

**Howard:** In this movement, the xylophone and bells are duplicating the melody being played in the rest of the orchestra. The most difficult part of this section for me is the grace notes. Do we play them open, closed, or how? I think the important thing to remember is that since the mallets are doubling the melody, it is vital that the melody be clearly audible. We can't let the embellishment cloud the melodic line. If it is not played clearly this embellishment can do just that. To prevent that, I leave a small space between the B-flat eighth note and the beginning of the ascending embellishment.

This can be very hard to do. I approach it by playing the up-

Example 3. Tchaikovsky, "Symphony No. 4," Mvt. IV, mm. 278.



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Example 4. Kodaly, "Hary Janos Suite," Mvt. VI.



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beat eighth note (B-flat) where it is written and then putting the four-note embellishment on the last sixteenth note, leaving a small space between the two. If you practice this very slowly with a metronome and then gradually increase the tempo, it is not too difficult.

The last section of this movement is very loud, and frequently the xylophone part can't be heard at all. With that in mind, I see the xylophone as part of the overall texture of the orchestra and not as a soloistic voice. To support that, I just try to play loudly with a very big sound and in as relaxed a manner as I can. I come down with a relatively high stroke and try to maintain the continuity of this section while playing quite loudly and, of course, precisely. (See Example 5.)

Example 5. Kodaly, "Hary Janos Suite," Mvt. VI, Reh. no. 10.



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notes at one dynamic level and the unaccented notes at another, in a somewhat terraced style. When I play it, I prefer to place a slight crescendo into the accented notes. This phrasing can be brought out also in the way that it is stucked.

**Wacker:** *How does the sticking influence the phrasing of this solo?*

**Howard:** There are many interpretations on how this solo should be stucked in order to establish the proper phrasing. Some people feel that it should all be stucked with one hand; others prefer to stick the accented notes with one hand and the non-accented notes with the other. I prefer the latter because it allows me to influence the phrasing with my strong hand while getting consistent accents from the opposite hand.

**Wacker:** *What kind of snare drum sound do you think is appropriate for this piece?*

**Howard:** I like to get as "open" a sound as possible with this excerpt.

**Wacker:** *What do you mean by "open"?*

**Howard:** I like to think of it like a timpani. I want to get as resonant a sound as possible out of the drum. With that in mind, I usually tune it slightly lower than where I would normally tune it for concert-snare work. It allows the drum to ring a bit more. Now, some conductors like to have the drum tuned higher and with a slightly muffled sound. Of course, if the conductor requests it, that is what I have to do, but it is not necessarily the sound that I prefer.

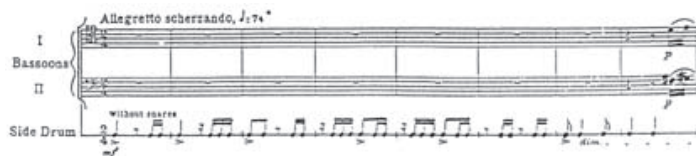
**Wacker:** *Finally, the snare drum part in the second movement of Bartok's "Concerto for Orchestra" appears so simple that it can be difficult to determine what Bartok had in mind. How do you approach performing this piece?*

**Howard:** I have found that this part is usually performed in one of two ways. One is rather strict, almost in a military style, and the other is a bit lighter, in an almost dancelike style. I prefer the dancelike approach to this excerpt.

Now, when I say "dancelike," I am not implying that the rhythm should be altered in order for it to "swing" or anything like that. Rather, I look at the light, almost humorous, style implied in the orchestration and apply that to the way I interpret the snare part.

If you listen to the piece, you will hear the bassoons playing what sounds like a folk melody with an almost dancelike quality to it. Since the snare solo is the introduction to this movement and this mood, it is appropriate that the snare should be played in a way that establishes the style. (See Example 6.)

Example 6. Bartok, "Concerto for Orchestra," Mvt. II, mm. 1–8.



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The snare part has room for phrasing also. If you look at it in a strict interpretation, you would likely read all of the accented

**Dr. Jonathan Wacker** is coordinator of the percussion area at East Carolina University in Greenville, North Carolina. He has worked as a percussionist with numerous symphony orchestras and has been house percussionist with the Harrah's and MGM casino orchestras in Reno, Nevada. As a drumset artist he has performed and recorded with Bobby Shew, Clark Terry, Diane Schur, Bob Berg, Rosemary Clooney, and Carl Fontana, among others.

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# Snares-Off is Crucial in “Gayne Ballet”

BY LEON KHOJA-EYNATYAN

I was listening to a recording of Aram Khachaturin’s “Lezginka” from his “Gayne Ballet” recently when I noticed that something was amiss. In that recording, the percussionist was playing on a snare drum with snares on, which is completely wrong. I want to share with you some observations—a “what is to be done,” if you will.

First of all, a *lezginka* (also spelled *lezghinka*) is a folk dance originating among the Lezgian people of the Caucasus. It is usually a male solo dance, often performed with a sword, but it can also be a couple dance. The male dancer, imitating an eagle, falls to his knees, then leaps up and dances with concise steps and strong, sharp arm and body movements. When the dance is performed in pairs the couples do not touch. The female dancer dances quietly as she watches the male dancer’s performance.

Secondly, why is the snare drum used

in the score? In this particular situation, the snare drum is used to substitute for the sound of a drum called a *dhol*. A *dhol* (or a *davul*, *dool*, *dowoul*, *doli*, or *dual*) is a double-headed, cylindrical shaped drum indigenous to the Caucasus. Made from pine, walnut, or willow, it is often painted.

The standard sized shell has a diameter of 33 cm (13”) and a depth of 30 cm (12 3/4”). A larger version of the same drum has a diameter of 49 cm (9 1/4”) and a depth of 37 cm (14 1/2”). The heads are made of goatskin. The *dhol* is most often played with the palms and the fingertips and may also be played with sticks or mallets. Once used during military campaigns, the *dhol* is now played in folklore ensembles and orchestras.

This instrument, as any other hand drum, requires a different playing technique: strokes in the center of the head, finger strokes at the edge, flick strokes, etc. Accordingly, all of these modes have to be kept in mind when playing the *dhol*—or its substitute! Thus, the palm stroke at the center of the head corresponds to a stroke with a stick at the center of the snare drum head. Ordinary palm strokes between the center and the edge of the head would correspond to the usual snare drum stroke at the normal playing position. The finger stroke at the edge of the head is to be substituted by a single stick rimshot on the snare drum.

Why then, did Khachaturian use such simple notation and why didn’t he write all these details and playing techniques with which he was well acquainted? He had the opportunity to explain to the musicians the requirements of the music and how to get the necessary sounds because the first performance

of this ballet (as well as other of the composer’s works), was done with the composer’s immediate participation.

All he wrote was:



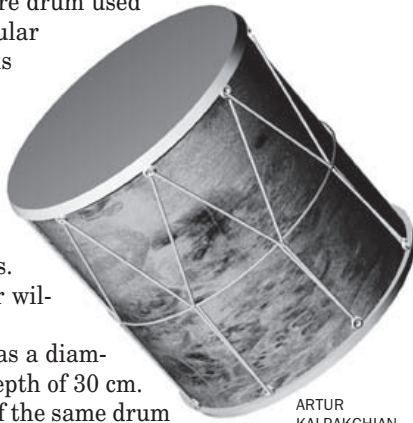
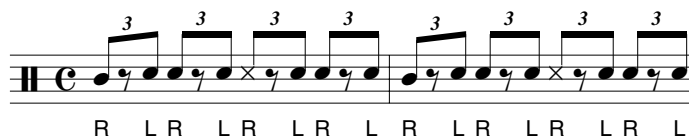
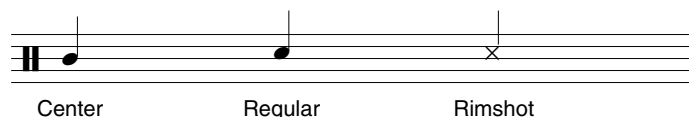
I encountered similar problems several years ago when I was a student at the Yerevan State Conservatory of Music in Armenia. During the first rehearsal, I was playing the part as written. The conductor was very dissatisfied with my performance, but he was unable to explain what was required of me. Finally, he called a retired percussionist who was known by the nickname “Rubich” to show me how I should play the part.

As Rubich started to play, I realized that he wasn’t playing what was in the part. He was using different types of strokes and different modes of drumming! After the rehearsal, Rubich told me that the music as written could not be used. “You simply have to play *lezginka*,” he said, adding matter-of-factly that Khachaturian asked him to play it like that when they had worked on the “Gayne Ballet” together many years ago.

Later, when I was playing with the Armenian Philharmonic Orchestra, I often had the opportunity to watch Harutyun Mkrtchyan play. He is the Principal Timpanist of the orchestra but has always played the snare drum when we would play the “Lezginka.” The different techniques he used made for a very powerful performance. In addition to using different types of strokes he would also use some modified rhythms.



If we use this rhythm and include the various types of strokes, we get the following:



ARTUR KALPAKCHIAN

## ORIGINS OF THE DHOL

By MICHAEL ROSEN

I found Mr. Khoja-Eynatyan's article about the Dhol from Georgia so provoking that I was inspired to do some further research into the origins of the drum and the name. I discovered that similar drums with similar names exist throughout Eastern Europe, India, the Balkans, and the Middle East. I gleaned these names from a book that I highly recommend by Sibyl Marcuse called *Musical Instruments: A Comprehensive Dictionary* (W.W. Norton & Company, New York). Anyone interested in world music should have a copy of this book for reference. Here then is a list of several other drums with similar names and likewar similar shapes:

**Dholi** (also Doul): A double-headed cylindrical drum from the Georgian capital city of Tbilisi with laced heads stretched over metal counterhoop. About 14" in diameter by 12" deep.

**Dhol** (also Dhola; Dholuk—a large Dhol; Dak—a large Dhol): a small barrel-shaped drum of India played chiefly by women. It has two heads laced together with thongs and is suspended from the player's neck, while only the left side is struck with a wooden stick. It is about 15" high.

**Dholaka**: A barrel-shaped drum from India, found all over the subcontinent, with the shell hollowed out of a single piece of wood. It has heads on both sides of the same size and is tensioned with laces passed through metal rings and tightened by wooden wedges.

**Dhak** (also Dhakka): A drum of Northern India of cylindrical shape with two laced heads played with sticks.

**Duhul** (also Dohol): A barrel-shaped drum of Persia with two laced heads.

**Daüli**: a modern drum from Greece played with a stick on one side and a switch (rute) on the other in the Turkish manner.

**Dawul**: A drum with two heads originally from the Turkish Janissary bands. It has two heads, one of which is struck with a drumstick and the other with a switch (rute). It is played in the Balkans as well as Turkey.

**Dabdaba**: A small drum played by the Berbers of North Africa.

**Damana**: Kettle drum of ancient Persia.

**Darabuka** (also Darbukat, Darbuka): Goblet-shaped drum of the Arab world made of clay or metal with a single head.

**Deblek** (also Deblet, Debuldek, Delbek, Dirimbekki and Dumbek): Darabukka-type hourglass shaped drum from Southern Turkey.

**Daulbas**: Small kettledrum of Bosnian and Serbian area of the former Yugoslavia.

**Dugdugi**: Friction drum of Southern India.

**Duggi**: drum of Northern India.

**Dukrah** (also Dumtek): Kettledrum of Afghanistan.

**Dumbelek** (also Dumbalak, Deblek): Small kettledrums from Turkey played in pairs.

At the risk of complicating things, here are some frame drums that begins with the D sound:

**Daki**: Frame drum from Orissa and India. The head is goatskin and it is suspended from the player's neck and played with slim sticks.

**Deff**: Frame drum with jingles played by women of Albanian heritage in the former Yugoslavia.

**Daf**: Single-headed frame drum of Persia and Turkey with jingles similar to the Duff of the Middle East.

**Duff** (also Dufuf): Generic name for a frame drum in the Middle East.

**Dahare**: Frame drum of the Caucasus.

**Dampha**: Octagonal frame drum of the mendicant monks of Bengal, India.

**Damphu**: Octagonal frame drum of Nepal.

**Dara**: Frame drum of Northern India.

**Dariya**: Frame drum of Afghanistan.

**Daare**: Frame drum of Bulgaria.

**Daira**: Single-headed frame drum from India.

**Dindlma**: Frame drum from India.

In addition, there are dozens of "Dh" sounding drums from the sub-Sahara of the African Continent. I'll save them for another article.

I would venture a guess that the words beginning with the D sound are onomatopoeic. The sound of a hand drum struck in the center sounds like "dum" or "doom" or "da," depending on the language, which led to the various spellings of the names of the drums. It is important to remember that the words for these drums are transliterations of the names in Sanskrit, Bengali, Persian, Hindu, Arabic, and numerous Cyrillic scripts.

To bring the subject closer to home: the word we all know so well, "drum," has its origins in these "dh" words. The original spelling of drum was *drom*, which is clearly meant to imitate the sound a drum makes when struck.

You can hear a lot of different *lezginkas* as there are many variations to the rhythms of a *lezginka*. Each percussionist should play his or her own interpretation and everyone improvises. Nobody plays just the written rhythm. It is also interesting to get to know the interpretation of the great Armenian percussionist Eduard Galoyan, who is Principal Percussionist of the Moscow Symphony Orchestra and author of method books for timpani and snare drum. As a native Armenian he feels the rhythm of the *lezginka* very well. He devoted a large part of his snare drum method to different drumming techniques used to get the authentic sound of a folk drum. One can find in his book his arrangement of "Lezginka" for xylophone, vibraphone, snare drum, bass drum, and piano. In his interpretation of the snare drum part he varies the rhythm and adds flams and double strokes.

Thus, a percussionist should play the "Lezginka" from "Gayne Ballet" with the snares off. And for a more "authentic" performance, it is necessary to know a few types of traditional rhythms and be able to vary them.

**Leon Khoja-Eynatyan** is an honors graduate of the Komitas National Conservatory in Yerevan, Armenia and Maimonides Sate Conservatory in Moscow. He is a former member of the Armenian Philharmonic Orchestra, Pekarksy Percussion Ensemble, and Moscow Modern Music Ensemble. He was co-founder of the Yerevan Percussion Ensemble, and founder (1991) and the first President of the Armenian PAS Chapter. Currently he is a faculty member at Levine School of Music and a free-lance musician in the Washington DC area.

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# Drumming, Health and the Internet

BY ROBERT LAWRENCE FRIEDMAN

The World Wide Web provides one of the richest resources for information on drumming and health. There are literally no boundaries to the knowledge available. Because the information comes from countries all over the world, perspectives are wide and perceptions are varied. From the scientific to the cultural, from individuals to corporations, from products sold to services provided, it's all available.

Though there are an amazing number of excellent Web sites available on this topic, I will highlight a few that caught my attention. (Note: This article is not intended to promote any of the Web sites mentioned; its purpose is merely to provide information pertinent to the area of health and drumming.)

## THE RHYTHM ARTS PROJECT

One of the more interesting Web sites is [www.traponline.com](http://www.traponline.com), which describes an organization called The Rhythm Arts Project (TRAP), which was founded by Eddie Tuduri, a professional drummer who has played with acts such as the Eagles, The Beach Boys, Rick Nelson, and Dwight Yoakum, among many others. Tuduri has played drums on 40 gold records.

On September 6, 1997, Eddie was body surfing when a wave forced him to the ocean floor and broke his neck, leaving him paralyzed. After being hospitalized, he was admitted into the Rehabilitation Institute in Santa Barbara, California and began attempting to grip a pair of sticks and play a drum pad. Eddie enlisted other patients to join him. Not only did he find that his attempts provided his hands with a workout, but he also found that others enjoyed drumming and benefited from it as well.

Based on this realization, he recognized the potential of the drum as an instrument of healing. Eddie further found that though drumming was fun, it was also demanding, thereby providing the patients with a feeling of self-worth and accomplishment.

In time, Tuduri founded The Rhythm Arts Project, which uses volunteers, in-

cluding drummers, percussionists, other musicians, and therapists, to facilitate the use of rhythm for health. Their approach centers on the drum circle to improve varying aspects of disability, among them loss of memory, speech, and "physical prowess." They have worked with everyone from stroke patients to cancer patients, from Alzheimer's patients to those with traumatic brain injury.

## BEAT FOR PEACE

Another very interesting Web site comes from the Starlight Cove Elementary Title I High School ([www.beatforpeace.com](http://www.beatforpeace.com)), an elementary school in Florida that uses drum circles as a vehicle to assist at-risk students. Originated by the school counselor and a music teacher, the program's goals for these students include learning to respect and cooperate with others and improving listening and communication skills. The program utilizes the World Music Drumming Curriculum, which can be found at [www.remo.com](http://www.remo.com).

## DJEMBE IRELAND

From Ireland comes [www.djembeireland.com](http://www.djembeireland.com), a commercial site that provides information on drum circles, drumming and health, and offers Mp3's, which can be downloaded. This site includes a specific link on "Drumming and Healing" and provides links to articles including "Therapy Session Teaches How to Drum Out Anger, Pain" (*Los Angeles Times*, 1999) to "Biofeedback Indicates Drumming Relieves Stress" (All One Tribe), among others. This site also includes an article on "Vibration and Healing" and cites the use of the drum by American Indians as a form of medicine.

## MUSIC FOR HEALTH

From the United Kingdom comes a Web site titled Music for Health ([www.mindinfo.co.uk](http://www.mindinfo.co.uk)), which is devoted to the effects of music in creating better health. This Web site (which also has a specific link for drumming and health and is rich with music therapy links) provides interesting activities for drumming and health

including the use of the drum to express an emotion or the memory of an important event in one's life.

This site also includes a description of the various effects of music on the mind and body and a discussion of numerous benefits achieved through drumming, such as entrainment, pain reduction, and the promotion of well being. It includes a comprehensive list of links to over forty other drumming sites, including Stomp UK Site, [Drumming.com](http://Drumming.com), and many others.

## REMO

One of the most extensive sites on drumming and health comes from Remo Belli's Web site ([www.remo.com](http://www.remo.com)), which provides a comprehensive list of articles on the use of drumming in the area of wellness. This company created a division called "HealthRhythms" that devotes itself to an exploration of the connection between drumming and health. HealthRhythms is headed by Dr. Barry Bittman, Christine Stevens, MT-BC, and Karl Bruhn and is based on Bittman's study of a form of drumming he calls "composite drumming" and its ability to boost the immune systems of normal individuals.

Interesting articles on drumming and health at this site include an article from Bittman called "Deep Within: Drumming as a Healing Strategy," "The Beat of Harmony—Drumming with Oncology Patients" from Stevens, and "Music Therapy as a Treatment for Substance Abuse" by Deborah Bradway, MT-BC, among many others.

There is also an area on this site devoted to the latest research on drumming and wellness. A further feature of the Web site is a list of past HealthRhythm articles, including "Drum Up Your Immunity," "Fighting Cancer?—Bang the Drum Joyfully," and "Beat the Blues—Drumming Circles are New Wave," and others.

## HEALTHY SOUNDS

A site that offers services in drumming and health is offered by Healthy Sounds, which provides a retreat called "Unity

With a Beat" ([www.healthysounds.com](http://www.healthysounds.com)). This retreat, presented by Barry Bernstein, Randy Crafton, and others, teaches rhythm-based techniques for professionals and laypeople alike, as well as relaxation exercises, creative movement, and various forms of instruction for drumming.

One of the many classes offered in this program is "Rhythm and Recovery," which teaches how drumming can be used as a metaphor for healthy relationships. Another is "Rhythm Sandbox" in which Bernstein presents the use of steady pulse, simple movements, and mnemonics to make playing music a fun, creative and accessible activity.

This site also includes over thirty links to other Web sites on drumming and health, including, [www.namt.com](http://www.namt.com) (index.htm), the site for the American Music Therapy Association. Healthy Sounds also provides links to various articles on drumming and wellness, including "Drumming to the Rhythms of Life" (*U.S. News and World Report*) and "Drumming for the '90s—More Than a Beat" (*New York Times*), among others.

#### ALL ONE TRIBE

All One Tribe Foundation ([www.allonetribe.org](http://www.allonetribe.org)) is a comprehensive Web site providing a plethora of articles and information on drumming and health. Articles available on this Web site include: "How to Facilitate a Managed Care Drum Circle" by Heather MacTavish, "Drumming and Wellness—The Beat Expands" by Mabry Doyle, and many others. This Web site features an on-line discussion, a community outreach area and the "latest news" on drumming and wellness.

#### OTHER SITES

John Yost's Rhythm Revolution Links Page ([www.drummingcircle.com](http://www.drummingcircle.com)) provides a plethora of Web sites on drumming and health, all with descriptions of the links.

About.com has an area on music therapy and drums. At this site, shamanic drumming, described as the use of the drum to create a powerful prayer and mystical journey device, is explored.

#### CONCLUSION

As evidenced by the various Web sites mentioned in this article, there is a wealth of information on the Web for anyone interested in the connection between drumming and health. I hope you will

find "surfing the Web" for sites on drumming and health as intriguing as I did. For most of us, the drum's ability to promote health is, to use a cliché, "the icing on the cake." However, for others who suffer from negative physical and/or physiological conditions, drumming may be a vital tool that can provide solace in addition to other therapies or on its own.

We are only beginning to understand the various ways drumming can help the body and psyche. If you are interested in this new and exciting field, check out these Web sites and be prepared for some enlightening ideas. Further searching may discover other valuable Web sites for drummers and percussionists. Should you find one not mentioned above that you like, please send it to us at the author's e-

mail below or [druminjuries@juno.com](mailto:druminjuries@juno.com) so we can make them available to others.

Who would have guessed that playing drums could have so many health benefits? What will they discover next? That the ability to play drums makes you more attractive to the opposite sex? Oh, yeah—that's old news.

**Robert Lawrence Friedman, MA**, author of *The Healing Power of the Drum*, psychotherapist, and President of Stress Solutions, Inc. ([www.stress-solutions.com](http://www.stress-solutions.com)), is co-chair of the PAS Health and Wellness Committee. He has appeared on *The Today Show*, *Fox News*, and the Discovery Health Channel sharing his philosophy of drumming and wellness. PN

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*James Lambert  
Percussive Arts Society  
701 NW Ferris Avenue  
Lawton OK 73507-5442 USA.*

*Note: Please provide current address or e-mail, contact information and price with each item to be reviewed. Whenever possible, please include a performance or rehearsal tape of ensemble music. Also, if possible, include a translation if text and CD liner notes are not in English.*

### Difficulty Rating Scale

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

### REFERENCE/RESOURCE TEXTS

#### Drum Rudiment Dictionary

Jay Wanamaker  
\$5.95

#### Alfred Publishing Co., Inc.

This 40-page reference guide provides basic information regarding the PAS 40 International Drum Rudiments. Jay Wanamaker organizes this guide with the following sub-headings: Seven Essential Rudiments; Roll Rudiments; Diddle Rudiments; Flam Rudiments; Drag Rudiments; and a final listing of PAS International Drum Rudiments.

The Seven Essential Rudiments include single-stroke roll, multiple-bounce roll, double-stroke roll, five-stroke roll, single paradiddle, flam and drag, which are listed in this



order for teaching presentation. The remaining topics follow the PAS divisions of the rudiments; however, Wanamaker includes summary solos that are approximately 16–32 measures in length. This guide is a valuable resource tool for intermediate percussion students and as a library reference for high school band directors.

—Jim Lambert

#### Ensayos Orquestales Para Percusion

Manuel Ramada and Roberto Soria  
\$21.00

#### Saga Impresores, s.l.

This collection, of which the translation of the title is “Percussion Orchestral Excerpts,” contains several solos based on symphonic repertoire for percussion along with basic study material that can be played for auditions or solo recitals. The solos, which are written for the early college level, are dedicated to people who have influenced percussion studies in Spain. The solos are

written for snare drum, timpani, xylophone, vibraphone, Latin percussion, and large and small multi-percussion setups. Each solo has both Spanish and English performance notes. It is a good book for students seeking additional material for orchestral study and performance.

—Lalo Davila

#### Metodo de Percusion

Michael Jansen  
Volumen 1: \$12.00  
Volumen 2: \$12.99

#### Saga Impresores, s.l.

This two-volume Spanish percussion method book addresses the study of snare drum (caja), timpani (timbales), keyboard (laminas), drumset (bateria) and ensembles (ensembles). Each instrument has been broken up into various sections consisting of technique (tecnica), exercises (ejercicios), duos (duets), short solos and ensembles. Volume 1, which is for beginners, emphasizes the importance of daily practice and contains a page dedicated to keeping a weekly track of practice. The exercises and solos in Volume 2 are at the intermediate level of study. These are among the first books I have seen that are entirely in Spanish. For those who desire learning proper pronunciations of musical terms in Spanish, these books are for you.

—Lalo Davila

#### Percussion: A Course of Study for the Future Band and Orchestra Director

Thomas Siwe  
\$32.50

#### Media Press

This 254-page text is retired Professor Siwe’s percussion methods syllabus and class-by-class schedule for 25 classes (including a draft of a final exam for the course). Topics include: I. Introduction; II. Basic Information; III. The Snare Drum; IV. Bass Drum; V. Cymbals; VI. Timpani; VII. Triangle; VIII. Tambourine; IX. Castanets; X. Small Wood Instruments; XI. Resonant Metal Instruments; XII. Mallet-Keyboard Instruments; XIII. The Drum Set; XIV. World Percussion;

XV. Marching Percussion; XVI. Care and Repair; XVII. References; XVIII. List of Resources, Methods and Ensembles; XIX. PAS Rudiment Chart.

There are detailed notes and discussion on each subject with Siwe’s suggested timelines for each topic. This comprehensive text is not bound, but rather is hole-punched for a three-ring binder and ready for adaptation for the college percussion instructor’s use in teaching percussion methods. It could also serve as a superb resource for the band or orchestra director who either did not have as well-organized a course content or who desires an intense review of this subject matter.

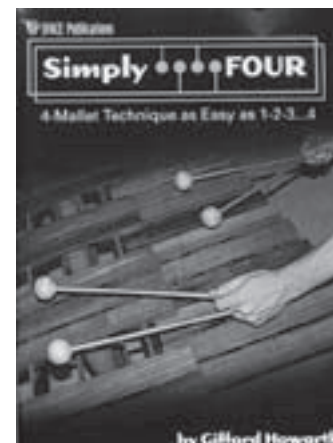
—Jim Lambert

#### Simply Four: 4 Mallet Technique as Easy as 1, 2, 3, 4 I-IV

Gifford Howarth  
\$25.00

#### Tap Space Publications

This excellent resource for percussion teachers is divided into four chapters: “The Stevens Grip,” “The Burton Grip,” “Technique Exercises” and “Etudes.” The book is very sequential, leaving virtually no question unanswered. Howarth’s chapters on grip are concise and will be valuable to percussion educators. The technique exercises are user-friendly, especially for the beginner, due to prompters reminding students about proper grip and stroke. The technique exercises are excellent warm-ups or chop builders for the intermediate, four-mallet





# PAS 2003 INTERNATIONAL PERCUSSION ENSEMBLE COMPETITION

**PURPOSE:** The purpose of the Percussive Arts Society International Percussion Ensemble Competition 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 2003 (November 19–22) in Louisville, KY. 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. 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.

## PAS 2003 INTERNATIONAL PERCUSSION ENSEMBLE COMPETITION

*(form may be photocopied)*

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 MEMBERSHIP 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, 2003. All materials (application fee, application form, student membership numbers, 3 cassette tapes/CDs, programs for verification) must be received by April 15, 2003.

player. The etudes address techniques employed in exercises; however, I wish there were a few more etudes included with concentration on double vertical strokes, single alternating strokes and one-handed rolls.

Howarth also includes appendices listing suggested four-mallet repertoire at the beginning through advanced-intermediate levels and mallet selection. Although I don't agree with some of Howarth's ratings of repertoire difficulty in the first appendix, it is very helpful to have a sequential listing of repertoire for four-mallet study and performance.

—Lisa Rogers

## SNARE DRUM

### Dragster

W. J. Putnam

**\$5.00**

**Kendor Music, Inc.**

As the title implies, this snare drum solo focuses on the development and execution of the drag, putting this basic rudiment through almost every conceivable sticking pattern. The solo starts with simple eighth-note patterns, gradually introducing various sixteenth-note combinations. By adding a smattering of flams, rolls and more syncopated rhythms, the work becomes increasingly difficult.

Two musical aspects that could enhance this work are used only sparingly: dynamic contrasts and accents. While there are a few dynamic changes in the opening, other contrasts will be left up to the performer's discretion. "Dragster" will challenge the talented snare drummer and would be appropriate material for private study and performance for solo contests.

—Scott Herring

### Kim

Askell Masson

**\$13.00**

**Editions BIM**

"Kim," a *ca.* seven-minute solo for snare drum, reflects the predilections of contemporary composers to treat the snare drum as a multiple sound source. In addition to utilizing several playing areas of the head as well as the rim and side of

the instrument, Masson requires the soloist to play on both the hub and thin peripheral area of a Gladstone-style pad placed on the batter head, strike the snare head with fingers, play with a brush in one hand and a stick in the other, and generate sounds by striking and rubbing sticks together as well as rubbing the head with a stick. A theatrical element is also exploited, as the piece begins with the soloist walking on stage while beating drumsticks together in the air (with foot stomps added for dramatic effect).

One section of the solo features contrapuntal writing in which the soloist executes an animated rhythmic pattern played with the right hand alone using a stick, while coordinating a left-hand accompaniment played with a brush.

Masson's experience as a composer and his familiarity with snare drum technique combine to create a valuable and distinctive solo work that measures up well to the best music written for concert snare drum.

—John R. Raush

### Southpaw

W. J. Putnam

**\$5.00**

**Kendor Music, Inc.**



This snare drum solo in 4/4 employs flams, rolls and assorted diddle patterns, and features both binary and ternary rhythms. There are a limited number of printed dynamic changes written, and those that are there present a gradual crescendo from the beginning to the end of the piece. Taking nearly four minutes to perform, the solo is ideal for the solo-ensemble contest. The sticking patterns that are writ-

ten will provide valuable experience and training for the medium to advanced snare drummer.

—George Frock

### Konzertstück For Snare Drum and Orchestra

Askell Mason

**\$40.00 (score and solo part)**

**Editions BIM**

How many concertos are there for snare drum and orchestra? Not many, so "Konzertstück for Snare Drum and Orchestra" represents a small gem among the concertos of the world. This ten-minute composition for full symphony orchestra is a showcase for the orchestral snare drummer. Basically there are flams, ruffs and rolls to be executed with precision and quality sound.

"Konzertstück" features rhythmic interplay between the solo snare drum and the brass, winds and strings. There are sections that function as a percussion ensemble with only percussion players, but mostly it is the orchestra performing as a percussion section with rhythmic exchanges between them and the solo snare drum. A cadenza at the end climaxes in an exciting ending. A mature snare drummer is required to perform the work.

—John Beck

### Prim for Solo Snare Drum

Askell Masson

**\$13.00**

**Editions BIM**

Written for and dedicated to Gert Mortensen, this seven-minute solo for snare drum is extremely challenging. It opens in 11/8 and is packed with nearly all of the advanced rudiments found in snare drum performance. Unusual colors include holding one stick on the head and changing the pitch by striking the stick with the other hand, moving toward and away from the tip. Other nuances include rimshots, rubbing one stick while having the other placed on the head, and playing with the snares on and off. Of particular interest is measure 57, which is written on two staves and requires strict rhythm with one hand while the other performs unmeasured rebounds. This challenge moves back and forth from hand to hand. Advanced students should take the challenge of performing this outstanding solo.

—George Frock

## KEYBOARD PERCUSSION SOLOS

### January Song

Steve Kastuck

**\$3.50**

**Ludwig Music Publishing Company**

"January Song" is a solo for the beginning, four-mallet vibist, who will need to make use of double vertical strokes and single independent strokes at intervallic distances of mainly fourths and fifths. Kastuck employs the vibraphone's motor throughout, but does not indicate a particular speed. Additionally, pedaling is left up to the performer. The key signature of five flats is a little "wicked" for the younger player.

The character of "January Song" is somewhat somber due to the openness of the fourths and fifths in a gentle, rocking 6/8 meter. "January Song" provides the performer with a challenging but accessible work with which to explore techniques and mechanics peculiar to the vibraphone.

—Lisa Rogers

### Crystal Light

Steve Kastuck

**\$3.50**

**Kastuck Percussion Studio, Inc.**

This short solo would be a good learning piece for a young vibes player. Three mallets are required to perform the composition; the right hand plays the melody with one mallet and the left hand plays a double-stop C and G with an occasional D throughout. There are no pedaling indications and no challenging measures; only the coordination between the harmony and melody would require some practice.

—John Beck

### Drifts

Steve Kastuck

**\$6.00**

**Music For Percussion**

This three-movement composition for vibraphone requires four mallets. There are no meter indications and the notation is graphic. Although there is a suggested tempo, the way in which the player interprets the graphic notation will vary from player to player. It is a laid-back type of solo, and each movement is approximately the same tempo with fermatas delineating a

pause between phrases. There are plenty of dynamics to make it interesting.

—John Beck

## KEYBOARD PERCUSSION ENSEMBLE

### Dunkler Herbst (Dark Autumn) III–IV

Manfred Menke

**\$11.40**

#### Manfred Menke

This solemn-mood mallet ensemble was written as a dedication to the twin-tower victims. It is scored for glock, vibraphone and three marimbas. (The bass marimba part goes down to a low G.) Technical demands will require three mallets for the vibraphone, and four mallets for the marimba II part. All the other parts can be played with two mallets. The harmonic writing includes major 7 chords, as well as major and minor 7ths and 9ths. The tempo indication is quarter note = 84. The composition takes just 2 1/2 minutes to perform, and the piece is to be played with great feeling. This is certainly a contrast to the rhythmic styles found in most percussion writing. Not too difficult, it is worthy for medium to advanced ensembles.

—George Frock

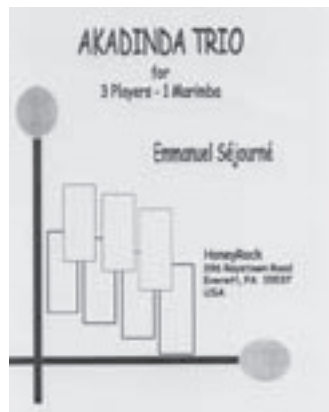
### Akadinda Trio

Emmanuel Sejourne

**\$15.95**

#### HoneyRock

Written as a mallet trio, this composition is to be played on a single five-octave marimba with each player using two mallets. The motives, described in the performance notes as “melo-rhythmic” lines, interlock to form interesting polyrhythmic textures. Although



the individual parts are not difficult by themselves, anyone familiar with this style is aware that extreme concentration is needed by each player.

The piece starts in 12/8, but the syncopations often deviate from the triplet feel that is normally associated with that meter. This should be fun to perform, and will be great to include on a recital or ensemble program.

—George Frock

### Losa

Emmanuel Séjourné

**\$15.00**

#### HoneyRock

“Losa” is a challenging vibraphone/marimba duet for two advanced performers who really must be in sync with each other. Inspired by Spanish flamenco music, this duo requires a low-A marimba and a standard vibe. Four-mallet technique is necessary for both performers. The composition is in ABA form with an extended introduction. Each performer has a solo lead of eight measures. The composition is largely a rhythmic study; however, there is enough melody in the A section to make this 3 1/2-minute piece quite memorable and appropriate for an advanced student or professional solo recital.

—Jim Lambert

## TIMPANI SOLOS

### Victory

Moses Mark Howden

**\$4.00**

#### Kendor Music, Inc.

“Victory” is a timpani solo for three drums. Based on a C major chord, the drums are tuned to G, C and E, and do not change throughout the work. The tempo is quarter note = 120 and the meter is 4/4. Built around a stately motive, the composition presents the motive in a variety of patterns. There are ample dynamics and articulations for interest. The solo takes just three minutes to perform and is appropriate for a contest.

—George Frock

### Call to Arms

Steve Kastuck

**\$4.00**

#### Kastuck Percussion Studio, Inc.

“Call to Arms” is a much more chal-

lenging timpani solo than is normally expected from a two-drum piece. Written at a quarter note = 116, the solo has numerous dynamic challenges as well as rapid sticking patterns between the drums. Meters include 4/4, 12/8 and 2/4. Kastuck challenges the soloist with the meter changes and on metric modulation. This will be excellent for a solo contest.

—George Frock

### Timpani Solo No. 1

Alice Henry

**\$4.00**

#### Kastuck Percussion Studio, Inc.

This *ca.* three-minute solo, ideally suited to the middle-school timpanist, is scored for two drums. It includes ample opportunities for the student to deal with challenges related to sticking and movement from one drum to the other (sticking suggestions are not provided). The solo also features rolls, interesting rhythms, and a generous offering of dynamic changes. The re-tuning of drums is not required.

Henry manages to work within the rather limited boundaries dictated by the maturity of the targeted age group to fashion a solo that provides a meaningful instructional tool for the teacher as well as an enjoyable performance opportunity for the student timpanist.

—John R. Raush

### Timpani Solo No. 2

Alice Henry

**\$4.00**

#### Kastuck Percussion Studio, Inc.

This solo for three timpani requires no tuning changes, and hard mallets are recommended to perform it. The tempo of quarter note = 104–126 makes some measures challenging depending on the tempo chosen. This is a busy solo in that there are no pauses or changes of tempo. The constant eighth- and sixteenth-note passages never stop, and the pitches of G-D-E are resonant notes that tend to build up after awhile. (This is not a negative comment, just an observation.) Close attention must be paid to dy-

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# 2003 PERCUSSIVE ARTS SOCIETY 30TH 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.

**2003 CATEGORIES: Category I:** Marimba Solo

**First Place:** \$1000.00 plus publication by HoneyRock Publishing  
**Second Place:** \$ 300.00  
**Third Place:** \$ 200.00

**Category II:** Percussion Ensemble (6–8 players)

**First Place:** \$1000.00 plus publication by Southern Music Company  
**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. PAS reserves the right to not designate a winner if the judges determine that no composition is worthy of the award(s).

**ELIGIBILITY AND PROCEDURES:**

- Previously commissioned or published (printed, audio or video) works may not be entered.
- Time limit for each category 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, 2003.

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

## 2003 PERCUSSIVE ARTS SOCIETY 30TH ANNUAL PERCUSSION COMPOSITION CONTEST

Name of Composition \_\_\_\_\_

Composer's Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Telephone Number (include area code) \_\_\_\_\_

Fax Number \_\_\_\_\_ E-mail Address \_\_\_\_\_

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

Signature of Composer \_\_\_\_\_

**2004 CATEGORIES: CATEGORY I** VIBRAPHONE SOLO **CATEGORY II** PERCUSSION QUARTET

namics; otherwise, if played in a resonant room the rhythm could become unclear.

—John Beck

**Storm King Mountain** IV  
Steve Kastuck  
**\$4.00**

**Kastuck Percussion Studio, Inc.**

This timpani solo for two drums offers the high school timpanist technical challenges (e.g., the execution of sixteenth-note patterns while moving rapidly between kettles) and musical challenges, such as the performance of quarter-note triplets, frequent dynamic changes, and the necessity to tune one drum up and down a step while playing. The solo is illustrative of pedagogically sound material that concentrates on the musical and technical expertise that is especially important in concert band and orchestral timpani performance, couched in the guise of a solo that is sure to appeal to the student timpanist.

—John R. Raush

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**MIXED INSTRUMENTATION**

**Start Dancing** V  
Zae Munn  
**\$18.00**

**HoneyRock**

Composer Zae Munn describes her chamber piece for viola and RotoToms as celebrating “the notion of moving beyond the study of something, to the actual doing of that something.” This nine-minute duet requires four RotoToms measuring 6”, 8”, 10” and 12.” It calls for the use of wood sticks, pencils played with the eraser ends on the drums, medium timpani mallets and fingertips.

The piece is characterized by great variety in texture and dynamics. A *fortissimo* opening quickly moves away to a softer passage, then to an abrupt change to *forte* for the opening theme. After a short transition, a second theme appears that gradually becomes more active and complex with double stops for the viola and thirty-second notes for the percussion. After a dynamic fade and a short pause, a slower canzona-like section begins, featuring the viola. The RotoToms play the role of rhythmic shadow, accompanying the viola softly using timpani mallets. The opening thematic ma-

terial returns, and after another transition, a new section begins that highlights the RotoToms.

This section contains changing meters as well as long sections of 7/16 and 11/16. After another fermata, a new section settles into a sixteenth-note ostinato in the RotoTom part, over which the viola plays a lyrical melody. The piece moves to a conclusion with a very interactive section, mostly in 7/16, and ends abruptly with unison rhythms.

“Start Dancing” will be an effective addition to any college percussion or viola recital. The imaginative and subtle writing makes it both educationally valuable for the student and delightful for the audience.

—Tom Morgan

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**DRUMSET**

**How to Set Up Your Drumset**

Dave Black

**\$4.95**

**Alfred Publishing Co., Inc.**

For a young, inexperienced percussionist, properly assembling a new drumset is a daunting task. Dave

Black’s concise guide to drumset assembly will prove to be a valuable tool for these percussionists. The text addresses every aspect of assembling the drumset, with clear step-by-step instructions and excellent photographs. Diagrams of each drum clearly label each part. The author has taken the care to include the small details that are critical to the proper set-up including bass drum and hi-hat pedals, angles of tom-toms, installation of heads and distance between drums. In addition he includes sections on choosing the proper sticks and mallets as well as care and maintenance. More young drummers would set up and play their drumkits properly if this text were included with every kit.

—Scott Herring

**How To Tune Your Drums**

Dave Black

**\$4.95**

**Alfred Publishing Co., Inc.**

After a careful examination of this 23-page, pocket-sized book, it is hard to quibble with its subtitle, which claims it to be “the most complete reference guide available” for providing basic information that drummers need to effectively and consistently tune their sets. The text addresses drumhead selection and obtaining the correct sound (e.g., selecting proper heads for styles such as concert, marching, jazz and rock), changing and tuning snare drum heads (using the cross-tension or clockwise systems), bass drum and tom-tom heads (with the cross-tension system), and the proper muffling of the instruments. All salient points are illustrated with a generous assortment of photographs and diagrams. Hats off to author Black and all who contributed to this publication for producing a resource guide from which students and experienced professionals alike can derive practical information.

—John R. Raush

**Drum Tuner**

**\$19.99**

**Maestro Innovations, Inc.**

For those who struggle with finding the right drumset tuning, this innovative CD may be helpful. *Drum Tuner* is simply a recording of snare drums, bass drums and tom-toms of various sizes. The idea is to use this CD as a guide to find the best tun-

ing for your drums.

The CD begins with advice on tuning and instructions as to how to use the CD. Then full drumsets with high, low and mixed tunings are played. Each drum size is presented with single head examples and then played with both heads ringing. The CD liner notes contain good information regarding general tuning procedures.

Inexperienced drummers will find this CD especially helpful for getting started with a good drum sound. What is missing is any discussion of musical context. For example, a jazz tuning is quite different from a rock tuning and the advice given here to “try muffling your bass drum slightly by placing a small pillow inside it” is not going to work in every musical situation. Perhaps the addition of drumsets recorded in a variety of different musical settings would be helpful.

Even so, the idea for *Drum Tuner* is a sound one, and being able to hear each head in isolation and then together will be helpful for many as they develop the art of drum tuning.

—Tom Morgan

**Killer Grooves** II-V

Various Artists

**\$24.95**

**Carl Fischer**

Publisher Sandy Feldstein has put together a great resource containing photographs, biographies and favorite grooves from 34 great drummers. Also included is a poster with pictures of all 34 drummers, including Ignacio Berroa, Terri Lyne Carrington, Gary Chaffee, Ndugu Chanler, Jack DeJohnette, Peter Erskine, David Garibaldi, Danny Gottlieb, Jeff Hamilton, Steve Houghton, Akira Jimbo, Rod Morgenstein, John Riley, Bobby Rock, Steve Smith and Dave Weckl.

Two pages are devoted to each drummer. The first page includes a picture, bio and a short explanation of the grooves or general thoughts about drumming. The second page presents the written grooves. Care has been taken to keep the notation consistent throughout the book, even though the material each drummer chose to include is quite varied.

This is a fun book to read and a wonderful way to introduce these players to students. Every drum



studio should have a copy in the waiting room and another one in the practice room.

—Tom Morgan

**Advanced Techniques for the Modern Drummer** III-IV  
Jim Chapin  
\$24.95

**Warner Bros. Publications**  
Jim Chapin's *Advanced Techniques for the Modern Drummer*, originally produced in 1948, is one of the all-time great drum books dealing with the concept of jazz drumset independence. How do you improve on that? You include a recording of Chapin narrating and playing the exercises (at several different speeds) on two CDs and re-release the book to a new generation. Warner Bros. has done just that in the latest reprinting of this classic text. For today's students who like to hear recorded examples of exercises and desire play-along tracks, this is a great way to introduce them to some basic jazz exercises.

—Terry O'Mahoney

**Drum Programming Basics** II-IV  
Lee Levin  
\$19.95

**Warner Bros. Publications**  
This instructional book/CD package is for the non-drumming novice drum programmer who needs to have examples of drum patterns from different musical styles (rock, country, swing, bebop, ballad, shuffle, jazz fusion, 12/8, and Latin) and understand how drum parts are generally constructed. The CD contains audio examples and MIDI files from the book.

Levin also offers practical advice about how to improve stock rhythm tracks and other useful information. The advice, however, is general and does not attempt to explain how to use specific hardware or software. Today's drummer should know at least a little about basic drum programming, so this book might also be useful to the "technologically challenged" members of the drumming community.

—Terry O'Mahoney

**Progressive Study of the Double Bass Drum Pedal; Technique, Independence, Coordination** IV-V  
Jacky Bourbasquet-Pichard  
Alphonse Leduc

For those drummers who use a double bass drum pedal or two bass

drums, this text will improve your skills. This book is divided into three sections: preliminary studies, interaction studies and applications (musical phrases). The exercises in the first section are various metric patterns between the feet, with backbeats on the snare drum and simple ostinatos on the cymbal. The second section introduces more linear patterns between the feet and hands. The final section gives the drummer a series of musical phrases or "grooves" that utilize the techniques introduced in the previous sections. Also included is a Foreword that provides instructions for how to use the text. For drumset artists looking to expand their performance potential with the double bass drum pedal, this text will be an effective springboard.

—Scott Herring

**Realistic Rock for Kids** I-II  
Carmine Appice  
\$12.95

**Warner Bros. Publications**



Rock drummer Carmine Appice has produced a 27-page beginning drumset book that resembles a kid's comic book. The print is very large and Carmine's caricature appears as a cartoon character that instructs the reader using dialogue bubbles (just like in the comic strips). Younger students may really appreciate this approach to learning such basics as eighth-note rock grooves, repeat measures and time signatures. Two play-along CDs complete the package.

—Terry O'Mahoney

**Ultimate Play-along Drum Trax** IV-V  
Billy Cobham  
\$19.95  
**Warner Bros. Publications**  
Whether you were a Billy Cobham

fan in the '70s or you are just discovering him, this new book and play-along CD set will be of interest to you. The book contains drum charts and play-along tracks for six tunes including "Torpedo Flow," "Stratus," "Red Baron," "On the Move," "Conundrum" and "Eleuthera." Each tune is presented on CD with Billy's drum part, which is an education in itself, and then without drums for the student to play along.

As one might expect, the tunes are in a fusion style and include funk, Afro-Cuban and swing. The written drum charts will challenge even the best readers. Each chart is introduced with Cobham's insightful performance notes. So often, music of this complexity does not seem to translate well into play-along material. However, Cobham's music, arranged here by Scott Stroman and performed by the London Jazz Orchestra, works great. This book will inspire any drummer who wants to work on time, groove, chart reading, fills and solo development.

—Tom Morgan

---

**PERCUSSION ENSEMBLE**

**Loose Change** III  
W. J. Putnam  
\$18.00  
**Kendor Music, Inc.**

This "body percussion" quartet uses the instrumentalists' body parts to produce sounds and rhythms. Performers are required to tap their feet, tap change in their pockets, hit their tummies, snap their fingers and clap their hands. It is written in four parts, but the composer states that it may be performed by any group of musicians in multiples of four.

After a brief introduction, the work develops into a groovy section of unison foot tapping, tummy tapping and finger snapping. The parts then become more independent, with interlocking sixteenth-note patterns. Later, the performers face each other for player-to-player hand clapping. After a brief section in 6/8, the work returns to 4/4, using syncopated rhythms passed up and down the ensemble, finishing with a flurry of hands and feet. "Loose Change" is a fun and entertaining work appropriate for

younger percussion ensembles.  
—Scott Herring

**Une Journee Avec Segolene Et Timothee** III-IV  
Guy-Jacque Borderieuv  
\$15.95

**Editions Henry Lemoine**  
This collection of four short pieces or movements is scored to be performed either as a duo of xylophone and percussion, or as a trio of xylophone, percussion and double bass, which can also be performed on a low-A marimba. The movements combine to present a tour of the circus if thought of as a program piece.

The percussion part is the most challenging, employing 19 textures including snare drum, toms, bass drum, three types of cymbals, and a variety of accessory instruments. Changes of meter are found in each brief movement. This composition can be an excellent training piece for young percussionists, and should go over well with audiences as well.

—George Frock

**My Bells** IV-V  
Bill Evans, arr. Steve Yeager  
\$20.00

**Windfall Music**  
"My Bells," composed by the famous pianist/composer Bill Evans, has been creatively scored for percussion sextet by Steve Yeager. Employing primarily metallic colors, Yeager has captured the sounds of church bells. Instruments include two vibes, bells, chimes, crotales, gong and triangle, plus a low-A marimba. The piece takes approximately seven minutes to perform and has an unusual form that appears to be intro/theme/B/C/variation of the theme/theme.

Keeping with the Evans style the chords are dissonant, yet rich in texture. Vibe 1 will need three-mallet technique, vibe 2 will need four-mallet technique, and the remainder of the parts can be performed with two-mallet technique. The publisher provides a CD to be used as reference.

—George Frock

**4 Inventions a 2 Voix** V-VI  
J. S. Bach; Adaptation Jean-Claude Tavernier  
\$10.95  
**Gerard Billaudot Editeur**  
Jean-Claude Tavernier has cre-



## PERCUSSIVE ARTS SOCIETY CALL FOR PROPOSALS PASIC 2003 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 2003, 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, 2003

Send application and abstract to: Scholarly Research Proposals  
Percussive Arts Society, 701 NW Ferris Avenue, Lawton, OK 73507

Additional information regarding the Scholarly Papers and  
Research Posters may be directed to Laura Franklin at:  
Phillil@brevard.edu or 828/883-2343.

### PERCUSSIVE ARTS SOCIETY RESEARCH PROPOSAL APPLICATION

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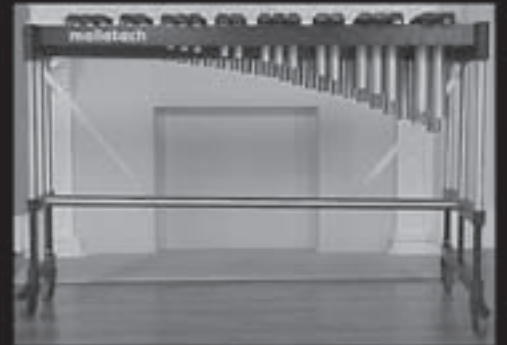
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actively adapted four of the J.S. Bach Inventions for percussion duo. Each percussionist employs five graduated pitches—either five graduated-pitch drums, five temple blocks, cowbells, small gongs or woodblocks. The inventions cover the motives of the original inventions and combine these with imitation, canons, and counterpoint between the players. Inventions I and IV are in common time, II is in 3/4 meter, and III is in 9/8. This collection will be great “fodder” for studio recitals, reading and ensemble training.

—George Frock

**Primitive Cosmos**

Jonathon Kolm

**\$42.00**

**HoneyRock**

This composition for ten percussionists won second place in the PAS 2001 Composition Contest. The instrumentation includes three marimbas, two vibraphones, xylophone, glock, five timpani and two multiple percussionists. Lasting approximately ten minutes, the work features driving rhythmic patterns with changing meters as well as rhythmic modulations.

Written in a classical arch form, fast/slow/fast, the work contrasts rhythmic figures with a lyrical, slow middle section. The timpani part performs an important solo-type role. This is definitely written for advanced players, but it is well worth the challenge.

—George Frock

**INSTRUCTIONAL VIDEO/  
DVD**

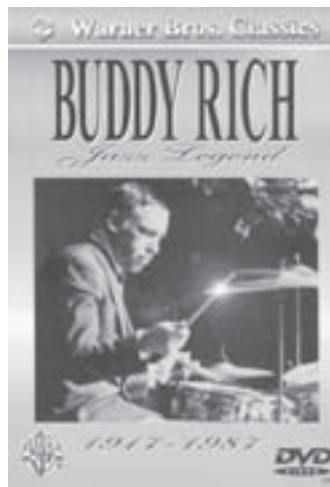
**Buddy Rich Jazz Legend**

\$39.95

**Warner Bros. Publications**

Narrated by Mel Tormé, this 147-minute DVD tells the story of Buddy Rich's life through numerous video excerpts of Buddy Rich from his early days until the late 1980s. It features family photos; interviews with Buddy himself and family members; video clips of Buddy with Tommy Dorsey, Artie Shaw, and his own big band; a historical timeline; and excerpts of the making of *Burning for Buddy* record and the Buddy Rich Memorial Scholarship Concert in 1989.

—Terry O'Mahoney



**The Commandments of R & B Drumming**

Zoro

**\$39.95**

**Warner Bros. Publications**

This instructional DVD is the video embodiment of Zoro's book that traces the historical development of rhythm & blues drumming (R&B) from its gospel and New Orleans roots through the music of Motown, soul, disco, rap, hip-hop, and the urban R&B sound of today. Zoro demonstrates classic tunes by such artists as the Meters, James Brown, Earth, Wind and Fire, and the Time. He discusses different styles of grooves, the application of ghost notes, the role of the hi-hat, and exercises to develop one's ability in this style. This is a great instructional and informational DVD for everyone interested in the development of R&B drumming.

—Terry O'Mahoney

**An Introduction to Musical Styles—Drums**

Ultimate Beginner Xpress Series (Lee Levin)

**\$19.99**

**Warner Bros. Publications**

Drummer/clinician Lee Levin shows the beginning drummer basic rock concepts in a 90-minute interactive series of DVD lessons. Using guitarist Tommy Anthony as an example student and verbal sparing partner, Levin leads the viewer through basic rock patterns, fills, blues patterns, ballad playing and funk rhythms (using on-screen graphic notation), as well as discussing basic drumset accessories and proper body position at the drumset. Other chapters discuss tempo, dynamics, reading music,

and rock listening recommendations. The novice drummer would like this (sometimes very humorous) “first lesson” video.

—Terry O'Mahoney

**Supernatural Rhythms & Grooves**

III-IV

Karl Perazzo and Raul Rekow

**\$39.95**

**Warner Bros. Publications**

Long-time Santana percussionists Karl Perazzo and Raul Rekow recreate their distinctive parts that made Santana's *Supernatural* record so memorable in this 90-minute instructional concert video and CD package. They, along with moderator Horacio “El Negro” Hernandez, demonstrate how they apply Afro-Cuban rhythms, techniques, and conga and timbale patterns to the pop genre. A play-along CD that features five tracks and loops allow viewers to replicate what they learn on the DVD. Performances from an all-star band really bring the musical examples to life. Percussionists who want to learn more about how to use Afro-Cuban techniques in pop music will want to check this out.

—Terry O'Mahoney

**PERCUSSION RECORDINGS**

**Amores**

Amores Grup De Percussio

**Amores Grup de Percussio**

*Amores* features the music of Llorenc Barber performed by the Spanish percussion group Amores Grup De Percussio. The compositions are “La Estimulante,” “Sensacion De Que La Musica,” “Tiene Muchas Cosas Que Decis,” “Verge Liliana,” “Flor Sin Tiempo,” “Deu Diu Deu Dins Del Dau” and “Pagine Amiques/Cupons Descompte.” Barber's music is quite substantial in its musical and percussion content. Each composition has become a staple of Spanish percussion ensemble music and has enjoyed many performances. Amores performs with musicality, excitement, and precision.

—John Beck

**The Art of Xylos**

Alex Jacobowitz

**Arte Nova Musikproduktions GmbH**

Alex Jacobowitz tours the world pursuing a career in a field he once

was told didn't even exist—that of a xylophone soloist. (“Xylophone” on this album refers to the family of instruments that includes the marimba. In fact, in the music heard on this CD, Jacobowitz uses the full range of a five-octave marimba to good advantage.)

The 14 tracks on this disc contain music from the baroque, classical, romantic, impressionist and contemporary periods, although only one track is devoted to music written specifically for the marimba—Paul Smadbeck's “Rhythm Song.” Most of the other 13 tracks contain literature from the orchestral and keyboard repertoires that has great appeal amongst the concert-going public. Included are the “Dance of the Miller” from “The Three-Cornered Hat” by Manuel de Falla; “Samuel Goldenberg and Shmuyel” and “The Old Castle” from “Pictures at an Exhibition” by Mussorgsky; J. S. Bach's “Chromatic Fantasy” and the “Chaconne in D Minor” from “Partita No. 2”; Couperin's “Les Baricades Misterieuses”; Debussy's “La fille aux cheveux de lin”; Satie's “Gymnopedie No. 1”; the “Adagio sostenuto” from Beethoven's “Moonlight Sonata”; Mozart's “Fantasia in D Minor”; Schumann's “Traumerei” from “Kinderszenen”; a traditional Jewish song “Firn di Mechatonim Aheim”; and, from the guitar repertoire, Francisco Tarrega's “Recuerdos de la Alhambra.”

Mallet percussionists will readily appreciate Jacobowitz's ability to control the subtle nuances of touch and movement that contribute to the phrasing and direction of the musical line, so admirably displayed in his inspired performance of Bach's “Chaconne.” At his best, Jacobowitz plays with an enthusiasm and conviction that can make the listener believe that this music was intended for the marimba all along. Perhaps that is in part attributable to a sixth sense that gives him the insight to choose music for performance that proves particularly amenable to the unique qualities of his instrument and that stimulates his musical imagination to the fullest. And that imagination is capable of turning out performances that can reveal an emotional energy in the musical score, unimpeded by any of the technical limitations imposed by his wooden-keyed instrument. One can

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only hope that on his next record Jacobowitz will include more of the excellent contemporary literature that has been composed specifically for the marimba.

—John R. Raush

**Badinerie: Classic Mallets Play Bach**  
Roland Härdtner

**EBS Records GmbH**

Many of J. S. Bach's keyboard, violin, cello and flute works have been arranged or transcribed for solo marimba and vibraphone. This CD, however, features the marimba and vibraphone not as solo instruments or with piano accompaniment, but clothed in rich orchestral settings provided by members of the Southwest German Chamber Orchestra Pforzheim. Listeners will appreciate the virtuosity of percussionist Härdtner as he joins the orchestra and violinist Michael Ewers in an ambitious musical undertaking.

Rolf Schwitter's arrangements for marimba or vibraphone and string orchestra adhere strictly to Bach's originals, and include the "Italian Concerto" (BWV 971); the "Air" from the "Overture No. 3" (BWV 1068); the "Siciliano" from the "Sonata for Flute and Piano" (BWV 1031); "Allegro" from the "Sonata for Flute and Figured Bass" (BWV 1933); and two choral movements—"Befiel du deine Wege" from the "St. Matthew Passion" and "Der Leib zwar in der Erden" from "Cantata" BMV 161. Rounding out the disc are settings of the "Violin Concerto no. 1 in A Minor" (BWV 1041) with string orchestra and basso continuo; a "Double Concerto for Oboe and Violin" (using vibraphone and violin with string orchestra and basso continuo), originally written for two harpsichords and orchestra; and the "Overture no. 2 in B Minor" (BWV 1967), played by vibraphone with string orchestra and basso continuo.

It would be interesting to learn what factors determined whether marimba or vibraphone would be the instrument of choice in a particular setting. Perhaps the fact that tonal decay is less rapid on the vibraphone resulted in the utilization of that instrument in slower movements, even in cases where, in the same work, the marimba is featured in the outer movements, as is the case in the "Italian Concerto" and the "Violin Concerto in A minor." The vibraphone would seem to

be the better choice when a legato line is needed, as in the "Air" from the "Overture in D Major", sensitively performed by Härdtner, who uses subtle rolls when necessary to spin a seamless melody.

While purists will continue to discuss the propriety of using instruments other than those that existed during the 18th century to perform Bach's works, it is unlikely that many modern ears will be offended by the juxtaposition of the sound of two 20th-century instruments and a baroque-like sonority. But it is very likely that, thanks to the musicianship of Härdtner and his colleagues, these Bach originals will be appreciated for what they are—musical masterpieces.

—John R. Raush

**Batucada Brasileira**

Escola Samba Mocidade

**Quiliton Imports**

This double compact disc set features the purest form of Brazilian samba school traditions through performances by the acclaimed Mocidade, which was founded 1957 and is considered one of the top samba schools in Brazil. Compositions featured on both discs are all written by C. Leao Filho. Instruments include surdos, caixas, tambourins, pandeiros, cuicas, chocalhos, agogos and reco-recos. If you are looking for authentic samba music performed at a mastery level, *Batucada Brasileira* is a good choice.

—Lisa Rogers

**Breath**

Stuart Saunders Smith

**Smith Publications**

When it comes to percussion music that is steps ahead of the norm, Stuart Saunders Smith's music comes to mind. Smith is a renaissance composer, always creating music that challenges the player and the listener. *Breath* features his compositions "Each Moment An Ending," "Blue Too," "...And Points North," "Links 11," "Breath," "Polka in Treblinka," "Thaw" and "Family Portraits: Cubba." The compositions vary from those featuring solo playing to ones involving percussion groups, a mezzo-soprano, trumpet and flute.

This CD represents the best of Stuart Saunders Smith. Each composition is expertly performed and covers a wide scope of musical

ideas, style and percussion sounds.

—John Beck

**Burnin'**

Miami University Steel Band

**Ramajay Records**

*Burnin'* features the Miami University Steel Band, Oxford, Ohio. Selections on the recording are "Let Your Feelings Show," "Mariella's Dance" and "Plenty Lovin'" by Ray Holman, "Versos pra Teresa" by Toninho do Inema and Jose Lins, "Burnin'" and "Sojourn" by Tanner, and "Heartland" and "Desert Wind" by Tom Miller. Chris Tanner wears several "hats" with this CD project. He is not only director of the group, but he is also co-producer, composer of two selections and performer. Tom Miller also composed two selections on the recording and assumed co-producer duties. Miller has an amazing way of writing for steel drums, very lyrical with cantabile melodic statements.

The performance by this band is stellar with excellent solos showcased on tunes such as "Sojourn." The mix and sound of the pans is excellent, thanks to Darren Dyke and Tom Miller. *Burnin'* spellbinds the listener; it is little wonder this CD is in its second printing.

—Lisa Rogers

**For Lack of Better Words**

Liam Teague and Robert Chappell

**Rhythmic Union Records**



*For Lack of Better Words* is one of the best recordings I have ever heard. The mastery of lead pan by Liam Teague is unmatched as well as the performing and compositional skills of Robert Chappell. Featured on the recording are classical arrangements, original compositions, and traditional Calypso music. Selections are "Allegro" by J H Fiocco, "Six Dances in Bulgarian Rhythm" by Bela Bartok, "Moto Perpetuo" by Niccolò Paganini, "For Lack of Better Words," "In One

Breath" and "Panoraga" by Chappell, "The Honeybee" by Liam Teague, "Triplets" by George Hamilton Green, and "Pan Dingolay" by Lord Kitchener. Chappell's marimba performance on "For Lack of Better Words" is worthy of note. I believe Teague even employs four-mallet technique on "The Honeybee."

The quality of the recording is excellent as the balance and sound of the lead pan with other instruments is amazing. *For Lack of Better Words* certainly lives up to the expectation of the recording's title. It is simply exquisite and inspirational.

—Lisa Rogers

**GHS**

Gambale/Hamm/Smith

**Shrapnel Records**



Drummer Steve Smith's 1970s jazz-fusion roots are showing. In the third release by GHS (the Gambale-Hamm-Smith Trio), they blast through eight high energy "in-your-face" tracks that rival the work of the Mahavishnu Orchestra and Tony Williams' Lifetime band of the 1970s. There is plenty of solo space for everyone and some very tight unison ensemble lines that show off the group's cohesiveness. Smith's powerful grooves and solo chops are the perfect complement for Frank Gambale's searing guitar and Stuart Hamm's fluid bass lines. This is fusion power-trio playing at its best.

—Terry O'Mahoney

**Improvised Thoughts**

Jerry Tachoir/Van Manakas Duo

**Avita Records**

*Improvised Thoughts* features the jazz mastery and compositional talents of Jerry Tachoir on vibraphone and marimba and Van Manakas on acoustic and electric guitars. This recording also features percussionist Tom Roady. Original composi-

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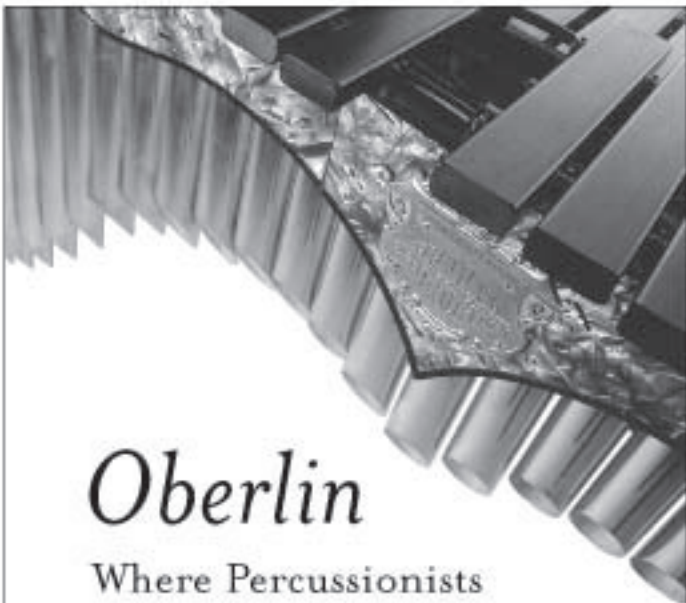
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— Michael Rosen, Professor of Percussion

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tions by the duo are "President on a Horse," "Township Square," "View from Mt. Olympus," "Echoes of a Dream," "Ba Safah," "Improvised Thoughts," "Glass House" and "Odyssey."

Tachoir and Manakas are impressive not only for their virtuosic solo skills, but also for their ability to play together so seamlessly. The selections range in character from reflective, somewhat somber to energetic and uplifting. A couple of selections that really "shine" are "President on a Horse" with its hint of a bluegrass style and "Glass House" featuring lyrical lines and a reflective nature.

—Lisa Rogers

### A Land of Drummers

#### Village Pulse

As the CD jacket explains, "A Land of Drummers" explores styles of traditional music still thriving in West Africa. Selections from six Village Pulse recordings visit master percussionists from the Firdu Fula, Wolof, Mandinka, Balanta, and Jola people." The 12 tracks are "Reuss," "Thie Bou Dienne," "M'Balax," "Men's chorus," "Chingo," "Lenjen," "Kimada," "Cisse," "Haye," "Jarawali," "Mansaba" and "Sibangol."

Unless you are familiar with West African language and music, the aforementioned African locations, people and music will mean little to you; however, listening to the CD will provide you with excellent enjoyment of the music, skills of the players, and an understanding that fine percussion playing does not always have to come from a percussion studio. These are excellent players who have grown up with the percussion playing of their village and perform it with expertise.

—John Beck

### Little World of Rhythm

#### Britain/Moore Duo

#### Cricket City Productions

Dan Moore and Mat Britain have again collaborated on a recording that reflects both creativity and their wit and humor. Moore primarily performs on acoustic marimba along with MIDI marimba and percussion. Britain performs on steel drums and percussion. They are joined by Matt Wilson on drumset on one tune, and vocalist Matt Grundstad on "So What." Included

on this CD are "Clock on the Wall," "The Songhunters," "Danger Alley," "Kaiso Counterpoint," "So What," "Ebenezer's Day," "Little World of Rhythm," "Duo Ritmo," "Well You Needn't," "Day in the Sun" and "I Got Rhythm." These 11 tunes create a diverse contrast of styles from Gershwin to Thelonius Monk to original compositions.

The quality of the CD is quite clear with no balance problems between the primary timbres of marimba and lead pan. "I Got Rhythm" is a straight-ahead recording of a standard, which follows several original improvisational tunes. "So What" demonstrates the duo's spontaneous energy, which they generate from each other. This is an unusual CD from uniquely qualified professional musicians who have forged a special timbral unity in their mix of pan and marimba.

—Jim Lambert

### Nangape

#### Yaya Diallo

#### Onzou Records



Nangape features African drumming, balafon and flute. The recording is reflective of the indigenous music of Mali and its healing powers. Nangape was first released in 1980; Onzou Records has reissued the disc. Selections are "Lobi a la Yaya," "Ivoirien," "Outeme," "Wassoulou" and "Nangape." "Ivoirien" and "Wassoulou" are my favorite selections, featuring Diallo's virtuosity on djembe. Nangape provides musical insight and spiritual healing for us all.

—Lisa Rogers

### Quiet Silence

#### Matt Jorgensen

#### Origin Records

In his sophomore recording as leader, Seattle drummer Matt Jorgensen demonstrates that he is a sensitive yet forceful player who



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supports the music but doesn't get lost in the background. He plays with a strong groove (both straight eighth note and swing), interacts well with the other musicians, and has a great cymbal sound. The nine tunes, a mixture of originals and jazz arrangements of songs by the Beatles, Radiohead and Burt Bacharach, sound fresh but somewhat retro due primarily to the use of the Fender Rhodes by Marc Seales. The Seattle jazz scene continues to foster great players and Jorgensen definitely falls into that category.

—Terry O'Mahoney

## Rhythms and Pulses From Around The World

Pete Lockett's Network of Sparks **ARC Music Productions** British drummer/percussionist Pete Lockett welcomes percussionists Simon Limbrick (England), Nana Tsiboe (Ghana), flutists Muhammad Ahsan Papu (Pakistan), and Joji Hirota (Japan) to join him in a celebration of percussion-based music from around the world. Lockett has extensive recording and touring credits in Europe but is relatively unknown in the U.S. (something that should change). On this recording he plays

drumset and an array of hand drums and percussion from almost every musical culture. Many of the tracks have a trance-like quality that allows the drummers to improvise at length. Each of the nine tracks combines musical and percussive elements of several musical traditions that blur the lines between pure folkloric music and original music.

—Terry O'Mahoney

## Rondino

University of Toronto Percussion Ensemble

## University of Toronto

When did chamber music for percussion begin? It is impossible to fix an exact date; the roots are too tangled in the subsoil of the avant-garde of the mid-20th century. One can, however, point to several crucial events, movements and compositions that delineate its growth. Perhaps the least known today, and less avant-garde than their predecessors, was the loosely-knit group of composers teachers and performers who were in dialogue yet never saw themselves as a movement. Among this group, representing the third-wave of serious chamber music for percussion, were Paul Price, Warren Benson, Jack McKenzie

and Michael Colgrass, and the least known among them was Terry Hulick.

Hulick went to Ithaca College in 1954 where he studied with Warren Benson. In 1959 he wrote "Rondino," which serves as the lynchpin for this CD and to this day remains unpublished. Full of verve and naiveté, it is a clever piece and played very well here. The instruments are clear and the balance is well-constructed. This piece deserves to be played more, and this performance should lead to a publisher and wider popularity.

It's a treat to hear Bob Becker play muted drum on his composition "Mudra," which is a compelling piece with clearly delineated sections of color change and always driving forward. Written to accompany the dance "Urbana Mudra" by choreographer Joan Phillips, the piece holds up well alone. Each return of the drum impels the piece forward at every entry. I have always been impressed by how Becker manages to integrate East Indian music with American rudimentary drumming. This piece is a most successful marriage of the two. In addition to being well-played the balance between stasis and movement makes this a com-

elling work.

The sounds are alive and vibrant in "Eight Categories" by Jo Kondo. The title is derived from the traditional Chinese classification of instruments by their materials and all are represented in this work including metal, stone, clay, skin, string, wood, gourds and bamboo. Kondo manages to carry the listener from one distinct sound to another in this well-crafted piece in a manner that seems to lack apparent form. Here are groups of sounds laid out for the listener to put together in a personal way.

A composer the order of John Cage has many profiles, not all of them visible at the same moment. Two works are well-represented on this CD: "Forever and Sunsmell" and "First Construction in Metal," neither of which is performed as often as it deserves to be. The tempo of "First Construction" is a bit slower than often heard but conductor Robin Engelman has managed to find a solid groove and each instrument is clear and distinct. The water gong is particularly well-played and audible. I also notice a distinct intention to intonation between the piano and gongs that is rare and a good touch. The piece is haunting, especially the middle sec-

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tion where the piano strings are played so effectively with metal. Dynamics are handled in a subtle, effective way. This performance deserves to be a benchmark for future performances, as much for its drive and clarity as its professional playing and excitement.

Soprano Ainsley McNeaney's performance of "Forever and Sunsmell" is lyrical and presented in a straightforward manner. The voice is rich and expressive, her diction on the e. e. cummings poem flawless.

Of "A Game of Bowls," composer John Beckwith says, "The game, mostly quiet and casual, incorporates clanging, spinning and tinkling sounds from anyone's kitchen laid out in a chart consisting of eighty squares." The sounds are pleasant and convincing while the pacing of the piece demands attention.

This is a well-produced CD from every aspect. The recording quality is excellent, the layout of the CD jacket is clear, the program notes are informative and the artwork on the cover is appealing. It is good to see each player's name attached to the instrument played. The playing is meticulous and the choice of in-

struments and mallets well-suited to the pieces performed. The playing on this CD is professional and it is a welcome addition to the discography of chamber music for percussion ensemble.

—Michael Rosen

#### **SRJO Live**

Seattle Repertory Jazz Orchestra  
**Origin Records**  
The Seattle Repertory Jazz Orchestra (SRJO), led by drummer Clarence Acox, carries the torch for the work of big band jazz masters such as Duke Ellington, Jimmy Lunceford, Charles Mingus and Count Basie. On this live recording culled from various venues, they play such classics as "The Happy Go Lucky Local," "The Maids of Cadiz" and "Caravan" with verve and style. Acox's playing really suits the style, and he sounds a bit like Mel Lewis and Sonny Payne. Composed of some of Seattle's best and most experienced jazz musicians, the SRJO might be considered a "Northwest Lincoln Center Jazz Orchestra." They really deliver the music with the same spirit and sound in which it was born.

—Terry O'Mahoney

#### **Same Time Twice**

Matthias Lupri

#### **Summit Records**

*Same Time Twice* features original jazz compositions by Matthias Lupri as well as the jazz stylings of Lupri on vibraphone. Selections include "Same Time Twice," "Song of Change," "Jade," "You Just Never Know," "Saucy," "Wish Song (prelude)," "The Wish Song," "Cathy's Tune," "After Hours" and "Release."

Noteworthy selections include "Saucy" featuring great soloing "chops" by drummer Gregory Hutchinson. "The Wish Song" provides ample opportunity for Lupri to showcase his soloing prowess on vibraphone, and "Cathy's Tune" features memorable solos by members of the group.

—Lisa Rogers

#### **Something Colorful**

Daniel Glass

#### **Very Tall Music**

*Something Colorful* is the latest offering from drummer/leader Daniel Glass. It is vibraphone/bass/drums trio that plays some very swinging straight ahead jazz with a fluid, translucent sound, thanks to the light but confident sound of vibraphonist Eldad Tarmu. Glass and

Tarmu shine during their numerous solo turns. It's great to hear a viable vibraphone trio playing a set of original tunes and jazz classics.

—Terry O'Mahoney

#### **Thoughts of...**

Chico Hamilton

#### **Koch Records**

Legendary jazz drummer Chico Hamilton is still swingin' at age 81 on this CD with a mix of jazz standards and originals. Known for using guitar as the chordal instrument in his group, Hamilton welcomes special guests (and band alumni) Joe Beck, Larry Coryell and Rodney Jones to share the spotlight, in addition to regular guitarist Cary DeNigris. Hamilton doesn't solo much but shows how to make the music groove.

—Terry O'Mahoney



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PAS/Remo, Inc. Fred Hoey Memorial Scholarship: One \$1000 scholarship will be awarded. Student must be an incoming college freshman during the 2003-2004 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.



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The following article, detailing the Origin of the Chimes, appeared as part of a marketing brochure of the Leedy Mfg. Co. for their "Cathedral Chimes" in ca. 1930. From the Edwin L. Gerhardt Collection in the PAS Library.

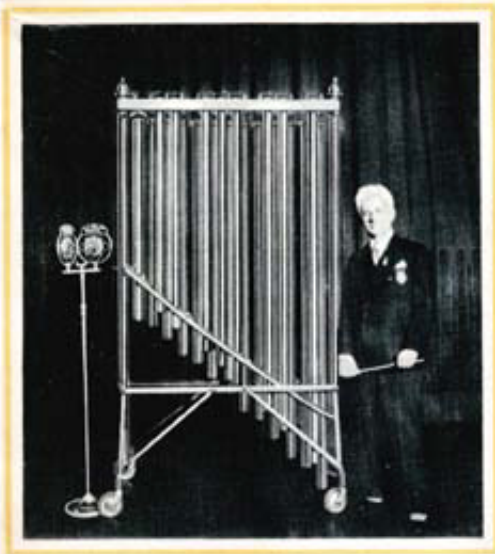
—Lisa Rogers and James A. Strain, PAS Co-Historians.

# The Origin of Chimes

THE origin of Chimes is one of the great mysteries in the history of musical instruments. Extensive research by authorities has never revealed the exact time and place of their invention. However, a few meager facts concerning them have come to light by way of crude stone carvings dug up in China after being buried for ages. In view of this authentic data, along with the known facts that the Chinese were the originators of printing, coins, paper and gunpowder, it seems not amiss to credit them with being the first to attempt to co-ordinate a series of musical tones more or less related—at least most music historians agree on this point. One writer of prominence (Edgar Stillman Kelly, in his book "Musical Instruments," published by Oliver Ditson Co., Boston, Mass.) mentions the Chinese Pien-ch'ing Chimes as being in use 5000 years B. C. and that they were built of a series of sonorous stone slabs (usually sixteen in number) suspended by animal gut from horizontal bars, the performer striking the slabs with a root mallet. These stone slabs were in time superseded by plain metal plates of different sizes to sound the tones of the then established Chinese scale. Still later, metal plates were either riveted or welded together into various shapes and these were the first bells. They were struck with a hammer, being without clappers or tongues. When the casting of molten metal was added to the many other Chinese inventions it was only natural that bells, in almost the same form that we see them today, should be among the hundreds of "first" articles that this (the Chinese) race gave to the march of civilization. Other nations of Asia adopted the making of both chimes and bells, using them as important factors in their religious rituals.



*The Chinese Pien-ch'ing  
(Stone Chimes) 5000 B.C.*



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Long before Caesar's time they appeared in Europe and Northern Africa. To quote Edgar Stillman Kelly, "Among the most remarkable proofs of ancient accomplishment in this field of activity is a finely modeled Assyrian bronze bell which was made eight or more centuries before the Christian era. Prehistoric hexagonal bells have been excavated in Iceland. During the Middle Ages bells were regarded almost as personalities and were believed to possess the power of averting calamities caused by the elements, and in a more practical way were rung to frighten away the Turks, who regarded them as their most dangerous foes. In China, bells of enormous size hang in the towers and doubtless are still used to drive away demons. In Peking alone there are seven, each weighing 120,000 pounds. But it is in Russia that the enthusiasm for bell building reaches its greatest height, the most remarkable and largest in the world being the "great bell," or Czar Kolokol (Emperor of Bells), which was cracked during the conflagration in the Kremlin—the interior being 22 feet in diameter and over 21 feet in height." It is a habit among the poets to write about "silver-toned chimes." This continued repetition has created a popular superstition that bells and chimes of specially sweet tones owe their excellence to the presence of a quantity of silver in their composition. The employment of silver would have precisely the contrary effect on the tone to that which tradition assigns to it, silver being in its nature too closely allied to lead to permit of its use.





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The late Larrie Londin was one of the world's leading session drummers. A musician with an adventurous musical spirit, he was a man who liked to share with others. That sharing continues through the PAS/SABIAN Larrie Londin Memorial Scholarship. Created to support promising young drummers with their drumset studies, the 2003 scholarship award total of \$3,000\* awaits the selected applicants, who will also receive a one-year membership to the Percussive Arts Society.

\*\$2,000 for drummers 18-24; \$1,000 for drummers 17 and under.

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- A) Complete and submit the application below.
- B) Include a 3-minute (maximum) video on which you demonstrate your ability to perform different drumming styles. (Standard VHS tape; print your name on the spine)
- C) Students aged 18-24 must be enrolled in, or apply funds to an accredited, structured music education program.

## OPTIONAL

- A) In addition to the video, an audio cassette of your performance
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- C) A supporting letter of recommendation verifying age and school attendance



Name: \_\_\_\_\_

Address: \_\_\_\_\_ City: \_\_\_\_\_

State/Country: \_\_\_\_\_ Zip/ Postal Code: \_\_\_\_\_

Phone: \_\_\_\_\_ School: \_\_\_\_\_

Grade Level: \_\_\_\_\_ Age: \_\_\_\_\_ PAS Member No. \_\_\_\_\_  
(if applicable)

Indicate one scholarship category only:  Larrie Londin (ages 18 - 24)  Larrie Londin (ages 17 & under)



### FREE CONCERT VIDEO

The first 50 2003 scholarship applicants receive a FREE video filmed at the Larrie Londin Benefit Concert in Texas! This action-packed 90-minute video features Will Calhoun, Chester Thompson, Dom Famularo, Hip Pickles plus bonus clips of Larrie Londin. Additional Note Service Music videos may be purchased from: 1-800-628-1528 Dept. SAB01; or online at [www.sabian.com](http://www.sabian.com)

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, 2003. Winners will be notified May 2003.

For additional information call PAS at (580) 353 1455

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## CARDS AND LETTERS FROM HARRY PARTCH TO EMIL RICHARDS, 1963-1974

From the Emil Richards Collection (1993-06-27)

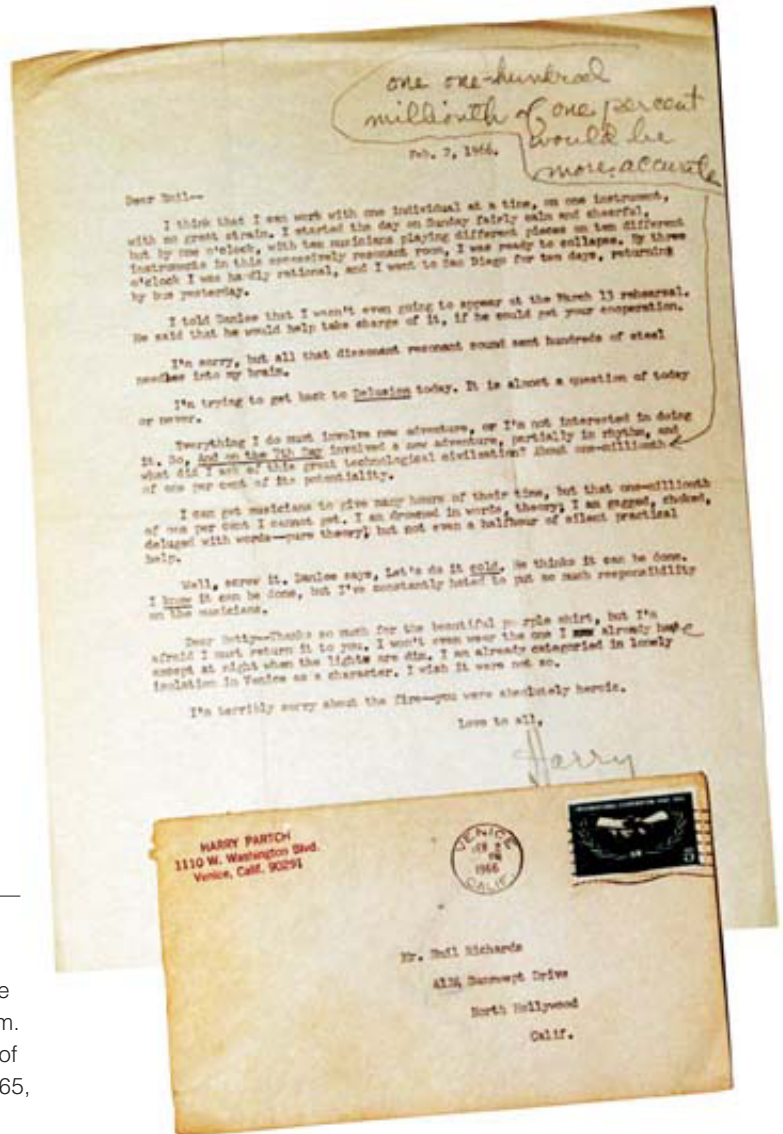
The twenty-six letters and cards Emil Richards received from Harry Partch between June 24, 1963 and July 31, 1974 provide valuable insight into the composer's complex personality. Written during the last decade of his life, this correspondence reveals Partch's struggles with depression, financial constraints, rehearsal and performance anxieties, and the frustration associated with his perpetual search for affordable housing and studio space that would provide some protection for his instruments.

He writes on July 24, 1964, "I left Petaluma on June 4, permanently. The walls were collapsing around me ... all I could do was pack and run. I am in a small cottage just south of Del Mar. It is very crowded ... instruments in every room, even the kitchen and bathroom." On October 23, Partch announces, "I am dismantling the huge instruments. What a relief! I hadn't realized before that the towering shapes, in that small room, were psychologically crushing me." By March 31, 1965, he says: "I am slowly—very slowly—sorting things for another move. When, or where to, I have very little idea."

Partch quotes from a letter written to Danlee Mitchell in the early spring of 1965: "I will never appear on another program. If you want to arrange one, and train people, and take care of instruments, and speak, okay. It is not for me." On July 4, 1965, he complains about a recent performance of his music on instruments requiring his constant attention: "Again, for the third time this year—a fragmented performance, fragments of instruments, fragments of compositions. Nothing complete. It is a little disheartening."

On January 4, 1974, eight months before his death, Partch writes to Richards: "I deeply appreciate the beautiful card and its even more beautiful sentiments, and the check. That \$25 is becoming almost a ritual, for 151-proof rum. But I accept it humbly. I have a couple of new doctors. So far they have found that I have an a-rhythmic heart and an a-symmetrical brain (which is why I walk funny). Almost anytime I expect to hear that I am a-musical (I've already heard that one)."

—James Strain, PAS Historian, and Otice Sircy,  
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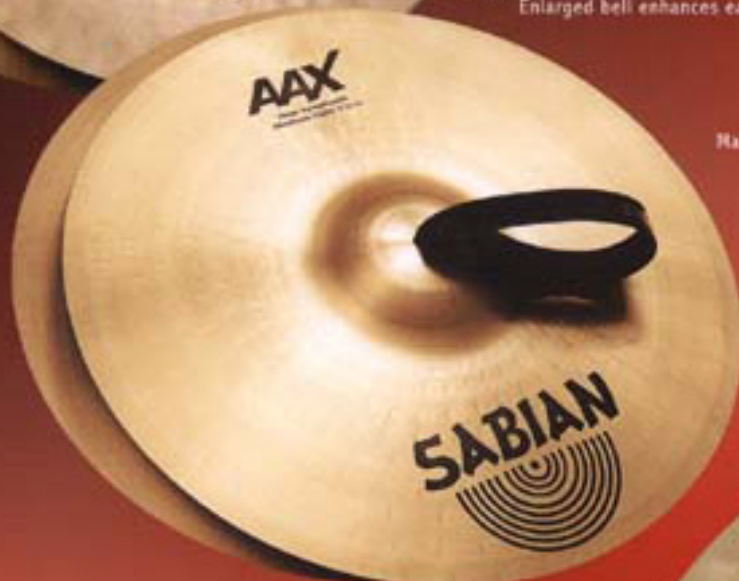
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