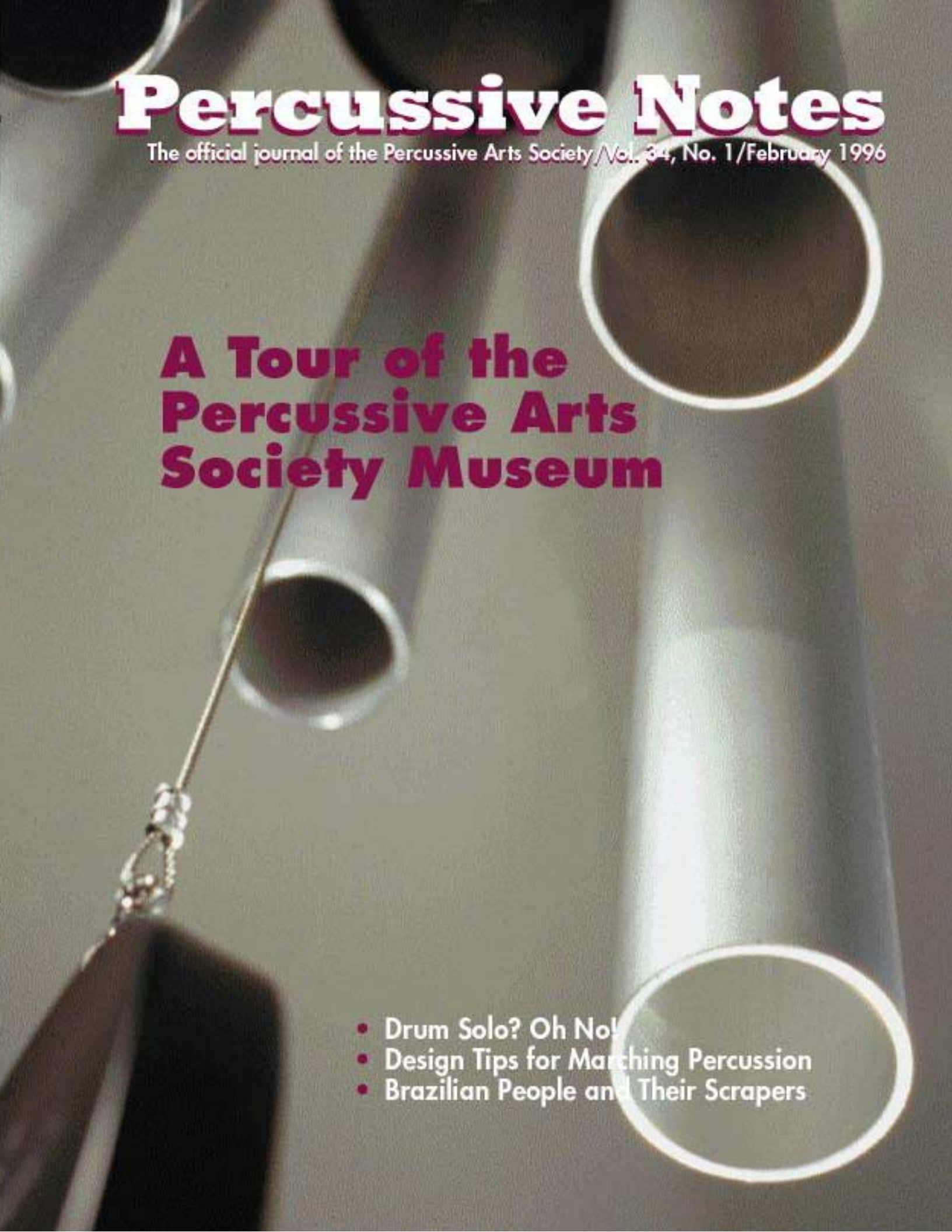

Percussive Notes

The official journal of the Percussive Arts Society/Vol. 34, No. 1/February 1996

A Tour of the Percussive Arts Society Museum

- Drum Solo? Oh No!
- Design Tips for Marching Percussion
- Brazilian People and Their Scrapers

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Percussive Notes

The official journal of the Percussive Arts Society • Vol. 34, No. 1/February 1996

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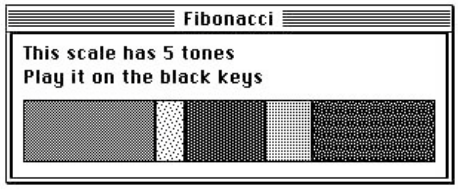

World Music Menu Reviewed, page 63

ON THE COVER: Perhaps the largest instrument in the PAS Museum is the 11-foot, 120-pound "Eroica" wind chime, donated by Gary Kvistad of Woodstock Chimes. Shown from underneath, this chime is precision-tuned to a pentatonic scale derived from the Japanese koto. / Photography by Shawn Brown

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Percussive Arts Society / Administration

Mission Statement

The Percussive Arts Society (PAS™) is a not-for-profit service organization. Its purpose is educational, promoting drums and percussion through a viable network of performers, teachers, students, enthusiasts and sustaining members. PAS™ accomplishes its goals through publications, a worldwide network of chapters, the World Percussion Network (WPN™), the Percussive Arts Society International Headquarters/Museum and the annual Percussive Arts Society International Convention (PASIC™).

PERCUSSIVE ARTS SOCIETY HALL OF FAME

(year specifies date of induction)

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

ERIC RETTIG

In addition to his position as conductor for the Concert Band at Brenham High School in Brenham, Texas, Eric Rettig is the percussion instructor for his district. Teaching percussion at all levels, Eric is an authority in guidance and inspiration for many up and coming percussionists. Recently, Eric expanded the all female cymbal line at the Brenham High School Cub Marching Band from five to eight players. With this expansion, he incorporated the brilliance and projection of Paiste Sounds. In his words, "The cymbals project great, which allows us to utilize lots of different sound colors and effects. These cymbals sound superb and the finish looks awesome on the field."

Mr. Rettig's product selection for the Brenham High School Cymbal Line:

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TIMOTHY K. ADAMS JR.

Timothy K. Adams Jr. became principal timpanist for the Indianapolis Symphony Orchestra (ISO) in 1991. Mr. Adams received his Bachelor's and Master's degrees from the Cleveland Institute of Music, studying with Cloyd Duff, Richard Weiner and Paul Yancich of the Cleveland Orchestra. Prior to joining the ISO, Mr. Adams played with the Florida Philharmonic and the Greater Miami Opera. He has also performed and recorded with the Atlanta Symphony and the Cleveland Orchestra. Most recently, Tim Adams became the timpanist for the Pittsburgh Symphony Orchestra.

Mr. Adams' Product Selection:

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18" Signature Symphonic Light
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13" Signature Dark Crisp Hi-Hat
18" Signature Full Crash
20" Signature Full Crash
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17" Signature Fast Crash
18" Signature Fast Crash
20" Visions Full Ride
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GORDON GOTTLIEB

Native New Yorker Gordon Gottlieb received his Bachelor's and Master's degrees from the Juilliard School of Music, studying with Saul Goodman, and currently teaches percussion there himself. Gordon plays extensively with the New York Philharmonic, the London Philharmonic, the Royal Philharmonic, as well as major opera, ballet and Broadway orchestras. Defining the "total" percussionist, Gordon has recorded with Keith Jarrett, Bette Midler, Tony Bennett, Michael Jackson and Sarah Vaughan, to name a few. He has also appeared on such film soundtracks as Fame, The Wiz, Beauty and the Beast, Aladdin, Interview With a Vampire, and many more.

Mr. Gottlieb's Product Selection:

17" Signature Full Crash (Suspended)
18" Signature Full Crash (Suspended)
20" Signature Full Crash (Suspended)
20" Signature Full Ride
18" Signature Symphonic Medium
19" Signature Symphonic Medium
20" Signature Symphonic Medium Heavy
20" 2002 Flat Ride
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JOE PORCARO

From jazz drummer to top film percussionist to teacher, Joe Porcaro exemplifies the driven percussionist. In his early 60's, Joe remains the top studio call drummer/percussionist for all of Hollywood's film soundtracks, working for such composers as Jerry Goldsmith, Lalo Schifrin, James Newton Howard and Elmer Bernstein. Along with his position as Co-Director of percussion studies at the Musician's Institute in Hollywood, Joe performs with his Jazz group "Calamari" which also features mallet virtuoso Emil Richards. Some of his recording credits include Jerry Mulligan, Roger Kellaway, Singers Unlimited, Toto, Pink Floyd, Barbara Streisand and The Rolling Stones.

Mr. Porcaro's Product Selection:

18" Signature Symphonic Medium
20" Signature Symphonic Medium
18" Signature Full Crash (Suspended)
13" Signature Dark Crisp Hi-Hat
20" Signature Dark Crash Ride w/ 8 rivets
20" Signature Mellow Ride
15" Signature Mellow Crash
14" Signature Fast Crash
18" 602 Medium (Suspended)
22" 602 China

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President's Report

By Garwood Whaley

HAPPY NEW YEAR! AS I WRITE this report, I am reflecting on the past three years of my term as president, which will conclude at the end of this year. I have truly enjoyed this position, and I am both proud of our many accomplishments together and overjoyed at the friends and colleagues with whom I have had the good fortune to work. Providing a forum for communication and education in the percussive arts has become a reality for PAS and, as an educator, witnessing this firsthand has provided me with the greatest joy of my presidency.

I consider myself very fortunate to have followed presidents whose hard work helped establish PAS as a vital musical organization. Although my closest associations were with John Beck and Bob Schietroma during the time I was a member of the Executive Committee, each of our past presidents played an important role in laying the foundation of what has become a strong and monumental edifice.

I have had the pleasure to see volunteerism at its finest as demonstrated by the many men and women who together make up the backbone of PAS. Regardless of the job, from instrument mover at PASIC to vice president, many of you serve willingly with no monetary compensation. I have learned a great deal about human nature and about the Percussive Arts Society. My life has become richer because of the valuable experiences that I have had in this unique position.

My sincere thanks to all who have supported me during the last three years: the Board of Directors, Executive Committee, past presidents, Lawton staff and the many editors, authors, chairpersons, committee members, convention staffs and members of the percussion industry who have given so much to our organization. Without your belief in me and your unending support of PAS, our many accomplishments would have been impossible.

We have come a long way in a relatively short time. Much of our recent success, I believe, is due to our positive attitude and feeling of self worth. We believe that PAS is a highly successful organization with wonderful potential, and not only is this true, but our belief increases the value of the society.

I encourage each of you to become more deeply involved with PAS and to do whatever you can to strengthen our society. I look forward to this coming year with enthusiasm and hope that I will have the opportunity to meet many of you at this year's convention. Please have a happy and healthy new year.

Warm regards,

Gar

PASIC '96 / Nashville, Tennessee—November 20-23, 1996

By Bill Wiggins, Host

AS I SIT AT MY DESK CONTEMplating this article, I cannot help reflecting on my experiences at PASIC '95 in Phoenix. Host J.B. Smith and his committee accomplished what each PASIC host seeks: an exciting, informative, smooth-running convention that leaves everyone who attended with a sense of satisfaction and time well spent. As a second-time host I know quite well that such a result does not come easily, and without much hard work and anxiety. Assembling, organizing and managing a Percussive Arts Society International Convention is a challenging undertaking, but one that is ultimately very satisfying. My congratulations to J.B. Smith, his excellent committee, the PAS staff, and all who contributed to making the event such a success. This attendee had a great time!

Now, on to Nashville. As has been previously announced, PASIC '96 will be held at the Stouffer Renaissance Hotel and the adjoining Nashville Convention Center, November 20-23, 1996. The complex is located in the center of downtown Nashville, Tennessee, on Commerce St. between 5th and 7th Avenues. This location has proved to be successful not only for PAS, but also for the American Federation of Musicians, the Tennessee Music Educators Association, and the National Association of Music Merchants (NAMM), who have used the site for their summer trade shows for the past several years. The Stouffer/Convention Center complex is close to Nashville's historic Market St. (Second Ave.)/Broadway restaurant and entertainment district, Ryman Auditorium, the Tennessee Performing Arts Center, and the as-yet unnamed Nashville Arena.

The PASIC '96 Host Committee and I, along with Steve Beck and the PAS Executive Committee, are well underway in the development of program plans and organizational details for PASIC '96. Many exciting program proposals have been received in the last few weeks, and soon we will be making program decisions. To all who have submitted proposals I want to assure you that your proposal is being carefully considered and evaluated to present the most balanced and interesting convention possible. We hope to bring you the most successful PASIC yet. Make plans now to attend PASIC '96 in Nashville. PN

REBOUNDS

HEARING DAMAGE

I have the June '95 issue of *Percussive Notes*, which has the article by Terry O'Mahoney on hearing damage. He mentions the audiologist Mike Williams a number of times, and I would like to contact Mike—preferably by phone, or by mail, if necessary.

I have had an earache for four months that just won't go away, and hypersensitivity to all sound in that ear now (like shooting pains down the nerve), brought on by listening to a live blues band performance (with earplugs *in*) on August 16.

I drum once a week at a hand-drum jam when I can, but now I can hardly bear to be anywhere near loud drumming—especially djembes, of which there are always two, sometimes three or four at our jam. I *always* wear foam earplugs at jams (ever since August). I am about to purchase earmuffs also (to wear both) but I don't know how I will be able to play then, feeling so "cut off." Maybe I can leave the right ear uncovered somehow.

The general MD I've been to can't find any obvious problem, and I can't afford to go to an ear doctor right now ($85+).

Maybe Mike can tell me if there's anything I can do (aside from the obvious avoidance of all loud sounds), or if this nerve pain—every day for four months—might be permanent, especially when any sound is close to that ear, even someone talking in my ear. Can you send his number or address? Thanks much!

Alison Price
Sun City Center, FL

Terry O'Mahoney replies: *Before audiologists can offer advice they have to thoroughly examine you to determine if the pain you are experiencing was caused entirely by exposure to loud sounds or if there is also a medical or physical problem. For that reason, you need to find an audiologist in your own area who can personally examine you. Good luck!*

PAS DIRECTORY

Voice: (405) 353-1455 [leave message between 5 p.m. and 9 a.m.]

Fax: (405) 353-1456 [operational 24 hours a day]

Questions about:	Contact:
Membership, PAS Clubs, PAS chapter business	Cheryl Copes
Billing	Sally Johnson-Dorsey
Articles/artwork for *Percussive Notes* or *Percussion News*, ad rates	Shawn Brown
PAS Museum	Linda Gunhus

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The Percussive Arts Society International Headquarters and Museum building as it now stands at 701 NW Ferris Avenue in Lawton, Oklahoma

THE PERCUSSIVE ARTS SOCIETY MUSEUM

"This is fast becoming the most important collection of percussion instruments in the world," says PAS president Garwood Whaley of the recently expanded Percussive Arts Society Museum in Lawton, Oklahoma.

Its collection spans the history of percussion from primitive to contemporary, from symphonic to rock 'n' roll. Nearly a third of the instruments in the PAS Museum came from L.A. studio percussionist Emil Richards, who donated many of his ethnic and world percussion instruments. Richards also helped the museum acquire a variety of drums and cymbals that belonged to the late jazz drummer Shelly Manne. Another major donor was the estate of Carroll Bratman, who owned Carroll Sound in New York, an instrument-rental service.

Adjacent to the museum is a reference library that contains solo and ensemble music for percussion, dozens of reference books dealing with percussion, back issues of various drum and percussion periodicals, a large collection of drum and percussion method books, CDs, tapes and vinyl LPs featuring prominent drummers and percussionists, and the archives of Frank's Drum Shop in Chicago, which includes vintage catalogs from a variety of drum manufacturers.

A recent acquisition is the Edwin L. Gerhardt Xylophone Marimba Collection, which consists of three instruments and over 2,000 78-rpm recordings of xylophone soloists, plus fifty Edison wax cylinder recordings (which predated vinyl records) and an Edison machine to play them on. The society plans to copy the 78-rpm and cylinder recordings to tape or CD in order to make them accessible to the public, as well as to preserve them.

Two young visitors examined a vibraslap during the open house ceremonies for the Grand Reopening of the museum in August 1995. The hands-on exhibit is a big hit with young and old alike, and includes not only accessory instruments but also an 11-foot wind chime, a set of steel pans, a snare drum, small mallet instruments, crash cymbals and timpani.

BY RICK MATTINGLY

PHOTOS BY SHAWN BROWN AND RICK MATTINGLY

(Left to right) Dr. James Lambert, Lawton Mayor Ted Marley, Lawton Chamber of Commerce Representative Barbara Moeller and Dr. Charles Graybill assisted PAS President Garwood Whaley and Vice-President Randall Eyles in the ribbon-cutting ceremony for the new expansion to the exhibit hall.

(Above) A view of the drum and keyboard exhibits. The hall extension is part of the new expansion.

(Below) A view of the hands-on and drum exhibits. This area was formerly the only space dedicated to exhibits; it filled up quickly.

Whaley is quick to praise The McMahon Foundation, a private charity organization located in Lawton, for the financial assistance that made the 9,000-square-foot PAS International Headquarters a reality. "The McMahon Foundation has supported us tremendously, not only in the initial building but also with the expansion and in getting support for the PAS from local arts and community leaders," Whaley says.

For its first two decades, the PAS was a gypsy-like society with headquarters located in whatever city the current president lived. In 1982, feeling the need to hire a staff to handle the society's day-to-day operations, the PAS began renting office space in Urbana, Illinois, where then vice-president Tom Siwe was a teacher at the University of Illinois. At that point, the society hired its first full-time administrative manager.

In 1989 the society was informed that its rent was being raised significantly. John Beck, who was PAS president at the time, asked several prominent members of PAS if they knew of any charitable foundations that might be interested in helping finance a permanent headquarters for the society.

One person he spoke to was Dr. James Lambert, a member of the PAS Board of Directors who was Executive Editor of *Percussive Notes* and a professor at Cameron University in Lawton. Lambert, who had made the acquaintance of Graybill, told Beck that The McMahon Foundation had given money to support a number of arts projects in Lawton, including the McMahon Memorial Auditorium and the Cameron Fine Arts Complex. The foundation had also given money to the American Choral Directors Association with which to build a headquarters in Lawton.

A view from the drum room into the keyboard and world percussion exhibits.

Rope Drum
The insignia on this drum indicates that it was used by the Royal Air Force Band. Prior to screw-tensioned snare drums, most drums used a rope tensioning system similar to this one. By sliding the leather pieces up or down the ropes, the tension on both heads can be adjusted simultaneously. Donated by Carroll Bratman

The drum room features Roy Knapp's drumset, a collapsible kit from the early 1900s, and an exhibit of various snare drums, displaying the evolution of their design and function.

Incorporated in 1940 by Eugene McMahon and his mother, Louise, The McMahon Foundation was established to "promote the well-being of mankind" in Comanche County, Oklahoma, which is where Lawton is located. According to Graybill, "Nearly all of their money came from oil in east Texas. Eugene died in 1945 and Louise died in 1966. There are no heirs, so the foundation—which is managed by seven trustees—owns all the oil rights and we receive income from those properties and from investments in New York City."

Since 1940 The McMahon Foundation has given over thirty million dollars to support a variety of Lawton-based civic and professional organizations, community service groups, schools and colleges, historical preservation groups, municipal improvement programs, public health and safety programs and fine arts organizations. "Mrs. McMahon was very interested in the arts," Graybill says. "So the foundation became interested in the fine arts at her personal request."

John Beck authorized Lambert to speak with Graybill on behalf of PAS, and Graybill was very receptive to the idea of helping the society establish a permanent headquarters in Lawton. Graybill suggested that the proposal would be especially attractive to the trustees of the McMahon Foundation if it included something that would benefit the cultural life of Lawton—a percussion museum, perhaps.

In January, 1990, Beck sent a letter to The McMahon Foundation requesting a financial grant to assist PAS in the construction of a headquarters and percussion museum in Lawton. Within a month, the foundation unanimously approved a 2-to-1 matching grant: $250,000 from The McMahon Foundation; $125,000 from PAS. The City Council of Lawton

Kundu
Used to accompany dance by virtually all tribes in New Guinea, the kundu is made of a single piece of wood with a lizard skin head. Donated by Emil Richards

was also generous, agreeing to lease the society a tract of land in Elmer Thomas Park for $1.00 per year for 99 years, with a 99-year option. The land is adjacent to McMahon Memorial Auditorium and to the Museum of the Great Plains—another McMahon Foundation-supported operation.

The Percussive Arts Society International Headquarters and Museum officially opened on August 8, 1992. When the structure was first completed, the museum took up 1,600 square feet of the building's total 5,000 square feet. But within two years, instrument donations to the museum had used up all available display space.

The McMahon Foundation was delighted with the attention the PAS Museum had brought to Lawton. Within its first two years the museum had welcomed visitors from thirty-four states as well as from Costa Rica, Malaysia, England, Germany, Canada, France and Australia. Furthermore, the PAS was ahead of schedule on paying off the original loan thanks to the generous support of the percussion community—from the largest manufacturers to individual members of the society. The McMahon Foundation therefore agreed to another 2-to-1 matching grant ($200,000 from The McMahon Foundation; $100,000 from PAS) to fund an addition to the museum that would include 2,000 square feet of display space and 2,000 square feet of storage space for instruments and archive materials.

The museum closed last November to allow for construction. This past August 5, a re-dedication ceremony of the PAS International Headquarters and Museum was held in Lawton. With the new addition, the museum now encompasses 3,600 square feet of space for displays and exhibits.

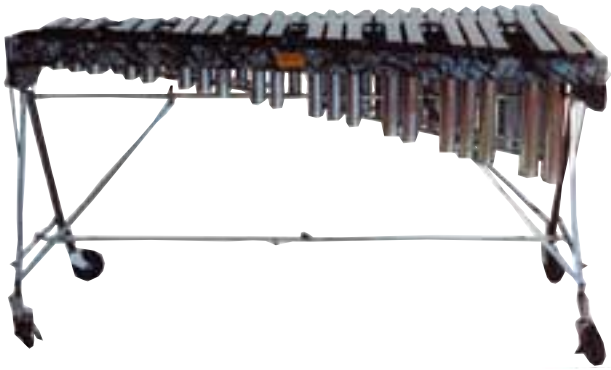
(Above and below) Views of the world percussion exhibit.

Joget Bun Bung
There is some evidence that the joget bun bung, a Balinese instrument, descended from the anklung. When the individual bamboo tubes were removed from their anklung frame and suspended, they formed a bamboo xylophone that was probably very similar to the joget bun bung. Donated by Emil Richards

Deluxe "Neo Classic"
Concert Grand Vibraphone
c. 1941
This vibraphone was designed and built by Clair Omar Musser for competition in the International Paris Musical Instrument Exhibition. It is the only one ever built and remains in excellent condition. Donated by Joel Leach

In March, 1995, Gar Whaley appointed Jim Lambert as the first Director of Public Relations for the PAS Museum. Lambert's duties have included organizing local support for the PAS Museum through two active committees: the PAS Museum Advisory Committee and the PAS Museum Ambassadors. Members of the PAS Museum Advisory Committee (Betty Graybill, Don Gaskins and John Womack) meet regularly with Lambert and PAS Executive Director Steve Beck to plan activities and publicity for the museum. In less than a year, these non-percussionist Museum Advisory Committee members have donated over one hundred hours of collective time to benefit the PAS Museum. The more than thirty members of the PAS Museum Ambassadors meet three times a year to provide grassroots support and feedback. Members of the PAS Museum Ambassadors served as hosts for the reopening of the expanded PAS Museum last August, and have promoted the PAS Museum at several meetings of local and statewide civic organizations. Future activities will include assisting with the March, 1996, Oklahoma Percussive Arts Festival and the July, 1996, PAS Board of Directors meeting at the PAS Headquarters.

Marimbanette
c. 1950
Though its range is that of a marimba, the sound and size of the marimbanette is more similar to a xylophone. It was designed as a practice instrument for students, and built by the Leedy Drum Company of Elkhart, Indiana. Donated by Carroll Bratman



King George Marimba
c. 1934–35
Designed by Clair Omar Musser and constructed by the J.C. Deagan Company, only 102 of these marimbas were ever made, all for use in the International Marimba Symphony Orchestra. The group toured Europe, but their intended concert for King George V, for whom the instruments were named, was cancelled.
Donated by Carroll Bratman

Hand Tuned Timpani
These drums are characteristic of the late 19th century timpani featuring copper bowls. They are tuned by turning the T-handle tension rods and originally featured calfskin drum heads. This pair of timpani were used by Marshall's Band of Topeka, Kansas. Loaned by James Strain

Lambert has also organized the distribution of PAS Museum brochures at Oklahoma state tourism centers, and developed radio spots advertising the Percussive Arts Society Museum, which air on public broadcasting radio station KCCU-FM, located at Cameron University. PAS Museum Ambassador Mark Norman, station manager of KCCU-FM, has offered to duplicate and distribute advertising spots to public broadcasting radio stations in Texas, Arkansas and Kansas, as well as Oklahoma City and Tulsa PBS radio stations.

Admission to the Percussive Arts Society Museum is $1.00 for persons 12 and older, and free to those 11 and under (when accompanied by an adult). The PAS Museum is open Monday through Saturday, 10:00 A.M. until 3:00 P.M.

Even some of those unable to travel to Lawton are able to view representative instruments from the PAS collection that are displayed each year at PASIC. The society is working towards developing other satellite exhibits that could travel to various sites around the U.S. and the world. A PAS Museum catalog is also in the works that will contain photos and historical information about instruments in the collection, as well as a compact disc featuring the sounds of the instruments.

And the collection continues to grow. "We are getting calls from museums, collectors and other interested individuals who have heard about the PAS Museum and are interested in giving us long-term loans of their instruments," says Whaley. "With our increased display space and our new storage area we are now in a position to accept all of the instruments that are coming in, and to better serve drummers and percussionists from around the world." PN

How to get here:

1 McMahon Auditorium
2 Museum of the Great Plain

Follow I-44 from the north or south as indicated on this map. Access Ferris Avenue from the north by traveling south on Business 281 (**Exit 39B,** 2nd St.) or from the south by traveling west on Gore Blvd. (**Exit 37**) then north on 2nd St.

Drummer–Yes! Musician–?

By Gary Hobbs

THE DRUMMER'S MAIN JOB IS TO PLAY TIME. ***Wrong!***

Do I have your attention? Good! The drummer's main job is to play *music*—just like all the other musicians. Drummers have been given the wrong information for so long that it's hard to turn our minds in the direction of playing as total musicians. Being aware of the time in a metronomic sense and playing the time comfortably are extremely important. But playing dynamically and knowing the form, phrases, bass line and melody are of equal importance.

Along with my playing responsibilities, I have the opportunity to adjudicate many jazz festivals and teach. One of the biggest problems I hear at these festivals is the failure of drummers to play in a musical context with the ensemble. Unfortunately, it's then "crash and burn" time, as we like to say. Following are some ideas that, if put into practice, will make you a musical drummer rather than just a timekeeper.

AWARENESS OF FORM

An "aware" drummer knows if the tune is a 12-bar blues, or is based on "rhythm changes" (chords built on the song "I've Got Rhythm"), or how many measures are played to complete the cycle of the composition. An example of "unawareness" is that young players too often will switch ride cymbals at non-appropriate places within the form, causing the critical listener (or adjudicator) to wonder if the drummer is really listening to the music being played. Let's explore this a little further.

You only want to switch rides at the beginning of the form, or at the bridge or B section. The form of "I've Got Rhythm" has 32 measures—eight measures of melody, eight of the melody repeated, eight measures of bridge, and eight of the melody repeated a third time. This structure is commonly referred to as AABA form. At first, you may have to count, but listen carefully to the bass and piano for clues as to where they are within the form. Soon you will be able to hear how the tune goes and can stop counting and play the music. Practicing as a rhythm section away from the band will aid your learning process, along with improving the section.

PHRASES WITHIN THE FORM

You must learn the concept of a smooth, forward-moving horizontal phrase in order to avoid the choppy and uncomfortable one-, two- or four-bar vertical-sounding phrase. If you have been taught to play a strong accent with bass drum and crash cymbal on the downbeat of each phrase, now is the time to begin to avoid that practice.

Here are some choices to consider:

1. Accenting the last 8th note of the previous bar is a good choice.
2. Accenting beat two of the new phrase is usually comfortable.
3. Try accenting the second 8th note or beat three or four.

Avoid the following:

1. Accenting both beat four of one phrase and beat one of the following phrase.
2. Equally uncomfortable is accenting both the "and" of four of one phrase followed by beat one of the next phrase.

Accenting any of the above beats *alone* is okay, but accenting them in tandem feels stiff and unmusical.

Way too often I hear the bass drum played on the downbeat of every other measure. This practice tends to take away from the smoothness of the phrases. Unless it's a country tune, never play beats one and three of the same bar on the kick drum. I feel the only time the bass drum should be played on all four quarter notes is when you are recreating the swing styles of the '30s and '40s. Benny Goodman's classic "Sing, Sing, Sing" sounds wrong without this bass drum ostinato. However, the music of Miles Davis, Chick Corea, Herbie Hancock and others will sound bottom-heavy and ponderous with strong "four on the floor." Some fine drummers feel this repeated quarter note on the kick is necessary, but I think they subscribe to the "felt but not heard" theory of bass drum playing.

While on the subject of repetition of patterns, as a musical drummer save your powerful, grooving and thunderous backbeats on the snare drum for the "shout" chorus of the tune. The same holds true for the "and" of beats two and four. Don't play them every measure.

If you play rhythmic figures on the snare and bass drums in the same manner as a tasteful piano player "comps" for a soloist, you will find that you are fitting musically with the rest of the band. The toms and cymbals should be approached in the same manner. Remember, rests are very important and should be used often.

THE TROUBLE WITH FILLS

So now you're playing smooth phrases within the form, hearing the changes, and helping the soloists create musical magic with perfect dynamic balance between all four limbs. But there is trouble four bars ahead; its name is "drum fill." All of a sudden, rational thought is canceled out by panic. Taste takes a holiday. Time? What's that?

What I hear too often is a shift from the time feel that was present throughout the tune to a tom-tom-heavy form of metric anarchy with crash-cymbal abuse and an out-of-control bass drum. *Time must be kept throughout the fill*. And the fill should feel as though it is part of what has come before and what will occur next in the music. The ride cymbal need not be abandoned during fills; it can be part of them. Two words tell this tale: Mel Lewis. Remember—less is more.

Fills must be stylistically correct—basically, a triplet feel for swing; 8th and 16th notes for Latin and rock. Let the music be your guide. Also, always aim the fills at the targeted rhythmic figure the ensemble will play at the end of the fill. This targeted pattern and time are of equal importance.

WHADDAYA MEAN "USE MORE DYNAMICS"? I'M PLAYING AS LOUD AS I CAN!

Well-written drum charts will tell the "reading" drummer much about the louds and softs of a given arrangement. But the ears of the "listening" drummers will tell them of the magic dynamic lines in the melody. Rule of thumb: Lines that ascend in pitch increase in volume; lines that descend in pitch will decrease in volume. This works. As the drummer, you rule the dynamic domain. Make your softs very soft and your louds very loud. The band will follow. It can be very exciting to go from zero to sixty in four beats.

Most of the information in this article is not startling or new. But I promise that if all of these suggestions are taken to heart and given high priority, the drums will at least sound musical and at best will lead the other musicians into "lands of musical milk and honey." Open minds and ears are your guides. PN

Gary Hobbs *spent two-and-a-half years touring the U.S. and the world with the Stan Kenton Orchestra and has also performed with such artists as Simon and Bard, Tom Grant, Bud Shank, Richie Cole and Eddie Harris. Hobbs also teaches in Vancouver, Washington and gives clinics. His latest CD,* Gary Hobbs—Low Flight Through Valhalla, *was recently released on the Chase Music Group label.*

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Drum Solo? Oh No!

By Steve Houghton

HAVE YOU EVER HAD TO TAKE A drum solo and suddenly you became a trembling mess? Your life flashes before you, you start sweating bullets, your mind goes blank and your whole body goes numb! While this may sound a bit dramatic, I've seen it happen all too often with players young and old. Those two words have struck fear in the hearts of countless drummers over the years—not to mention the numerous drum-solo jokes that have been told at our expense. (What do a sneeze and a drum solo have in common? Once you know it's coming, there's nothing you can do to stop it.)

I'm sure that most drummers, at one time or another, have received one of the following comments after a solo: Too loud! Too soft! Where's one? You're rushing! You're dragging! Can't hear the tune! Lost the form! Where's the hi-hat? Wrong style! Too long! Too short!

Obviously, this topic deserves to be looked at more closely, especially in the early development of a drumset player. Soloing combines many facets of drumming, such as technique, style and, oftentimes, reading. Also, in some solo situations, the form and length of a tune must be thoroughly understood and most likely memorized. Finally, solos can come in all styles, tempos and lengths—which makes preparation even more challenging, if not confusing.

Soloing is an art of drumming that is often overlooked. Many drummers are preoccupied with trying to develop quick hands and fast feet, or perhaps learning the latest groove of the week. I've found that it is very rare for a drummer to actually *practice* soloing. It is true that many go into their practice rooms and pound out a "free" solo, where they just play whatever they want for as long as they want. While this is surely fun and might give the chops somewhat of a workout, it won't prepare the player for the wide variety of solo situations that will be encountered in the real world. Therefore, a simple, organized practice routine focused on soloing is necessary and can yield tremendous musical results.

For example, "trading fours" (playing four bars of time, taking a four-bar solo, then playing time again) demands that the drummer not only play time in a certain style, but the solo must have a good feel, musical phrasing and, hopefully, melodic content. Trading solos with the band forces the drummer to keep track of the two-, four- or eight-bar phrases (the dreaded "C" world—*count*). One can quickly see how practicing different solo formats can develop many musical areas at once.

The art of soloing requires that several musical concepts be solidly in place, not to mention having the proper technique to execute your ideas. Understanding the following will enable the soloist to feel more comfortable and confident in any musical setting.

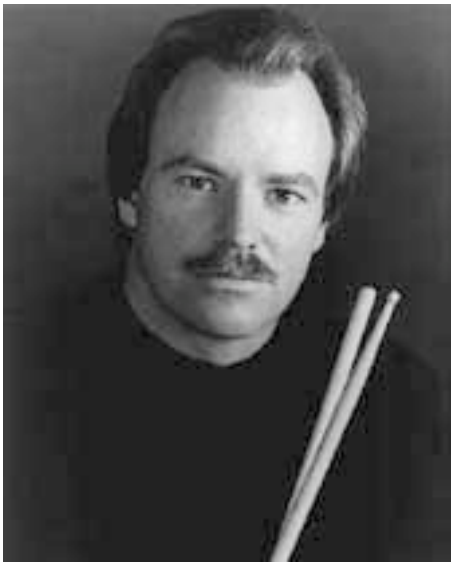
Counting: Many inexperienced players become lost in the phrase (lose "one") and stop counting when starting to solo. This results in not knowing when to stop soloing and start playing time again.

Stylistic Awareness: It is very important to thoroughly understand the style of the music being played so the solo relates. A good example of this would be understanding that swing music is based upon the triplet, and uptempo swing is based upon the 8th note.

Sticking Patterns: Young players' ideas are often hindered due to limited sticking patterns. The more ways one can get around the drumset or play a certain rhythm on a drum, the more interesting the solo will become.

Melodic Awareness: Many drummers are not aware of the melody and therefore don't reflect it in their solo. Learning and playing melodies on the drums is an important step in becoming a melodic soloist.

***Steve Houghton** has toured and recorded with jazz greats Woody Herman, Gary Burton, Freddie Hubbard and Toshiko Akiyoshi and is also recognized as a symphonic performer, teacher, author and composer. He has authored over twenty educational publications, including* The Contemporary Rhythm Section *(text and video series),* Essential Styles *(play-along series),* MasterTracks *(play-along improvisation series) and* The Ultimate Drumset Soloist *(CD with thirty solo formats). A respected jazz educator in the U.S. and abroad, Houghton frequently presents lecture-recitals, masterclasses, clinics and seminars to university and high school students.*



Form: The most common problem with the inexperienced player is not knowing the form of the tune (ABA, AABA, etc.). Remember—form determines the phrasing in a solo.

It is important for contemporary drummers to be able to solo in a variety of settings. They must not only be able to "trade fours" but solo over sophisticated forms as well. The following are some important solo formats:

Trading twos, fours, eights, etc. (all styles and tempos). This is the trading of solos between the band and the drummer. The sequence will usually be in even increments. When the drums aren't soloing, they are playing time behind another soloist.

Trading whole choruses. This involves a longer solo section and is most often used in a 12-bar-blues form where a horn player trades with the drums.

Soloing over the melody. The solo is based on the rhythm and shape of the melody.

Soloing over the form. A solo that reflects the form/phrasing of the tune; i.e., AABA, etc.

Soloing over kicks. Playing over and around a series of rhythm kicks or figures that the band plays (see page 17).

Soloing over vamps. Playing over a rhythmic ostinato.

Soloing over the harmonic rhythm. Playing a solo based on the rhythmic movement of the harmonies; i.e., two chords per bar, one chord for eight bars, etc.

Transition solo. Playing a solo that

starts in one style or tempo and makes a transition to another one.

Open solo—in time. One that has no phrase or form restrictions but keeps steady time.

Free solo. A solo that is completely free and can stand alone musically. This type doesn't adhere to time, form or phrase limitations.

Transcriptions. A written solo of another drummer, to be played like that drummer.

The goal is to become versatile, flexible and comfortable with each of these formats, as you never know what the solo requirements might be on a particular gig.

Following are several "kick" sections (see "Soloing over kicks") to practice. Remember, state the kicks in their basic form within a simple groove. After becoming comfortable with the pattern, experiment with different tempos and styles for the most benefit.

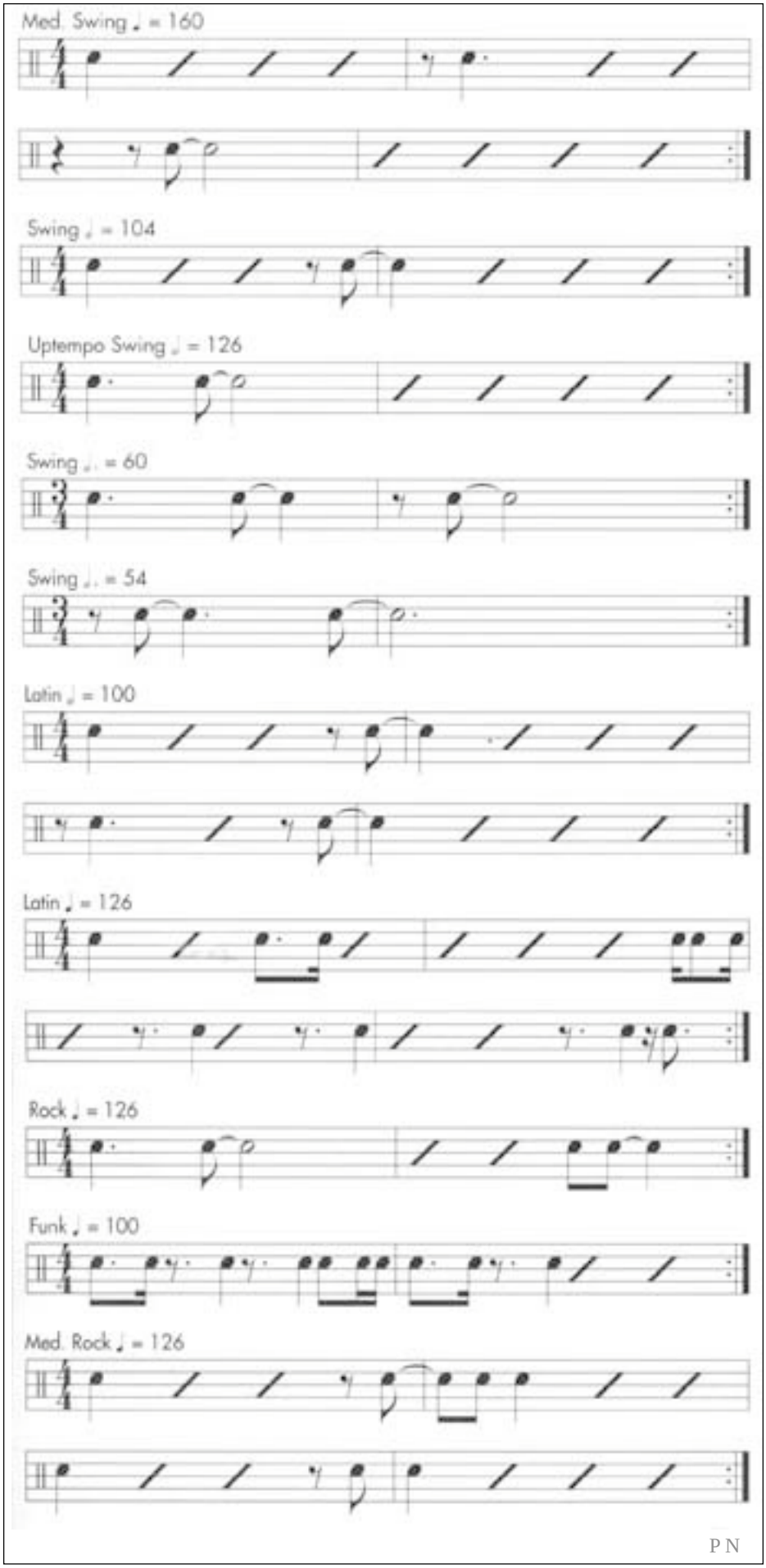
NOTE: It is a good idea to practice with a metronome to check your time and accuracy.

PRACTICE HINTS

If you were to work on a different solo format every day for a week, within two weeks a lot of ground would be covered. An important concept to remember with practicing is variety in terms of different tempos, styles and solo formats. This will ensure a confident, balanced, comprehensive approach to soloing.

We've all been dazzled by Buddy Rich, Dennis Chambers, Dave Weckl, Max Roach, Vinnie Colaiuta and Terry Bozzio, to name a few. You can be sure that all of them have one thing in common—they have spent a great deal of time perfecting their particular soloistic strength. And, all are striving to find their own solo voice and sound, to be unique.

Improvisation is really what our instrument is all about, so let your creative juices flow, try crazy things and fall on your face, practice with a purpose and a goal, learn more about and become one with the music. Most of all, have fun!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Latin ♩ = 126
Rock ♩ = 126
Funk ♩ = 100
Med. Rock ♩ = 126
PN

Design Tips for Marching Percussion—A Judge's Perspective

By Scott Koter

OVER THE LAST SEVERAL YEARS there have been significant changes in the way percussion is adjudicated in both drum corps and marching band competitions. In most band circuits, there is no longer a percussion specialist, only overall music adjudicators that look at *all* musicians from an Individual, Ensemble and Effect perspective. Drum Corps International recently adopted a new judging system that utilizes only one percussion judge; all the other music adjudicators consider both the brass and percussion in their evaluations. Some of these changes have brought about some frustrations and growing pains in the activity, but have, nonetheless, produced some of the most musically sensitive writing and performing that marching percussion has ever seen.

The purpose of this article is to clarify the role of the marching percussion section in the '90s, discuss common problems in percussion writing as they are perceived by most adjudicators, and focus on ways to produce a show that will have *any* evaluator taking notice of the way the ensemble is contributing to the effectiveness of the music.

BASICS / WARM-UPS / TECHNIQUE DEVELOPMENT

A strong fundamentals program is the first step in designing a solid percussion arrangement. All aspects of your writing should be covered in your basics program before the music is taught. Dynamics, odd meters, unusual rudiments and multiple-implement responsibilities should be introduced and rehearsed often if they are to be used in the show. The days of warming up in one style, at one volume, and at one tempo are long gone.

Here are a few ideas to consider as you prepare your ensemble for the written program:

1. Play exercises that accomplish certain goals and that are pertinent to your technical, stylistic and musical needs (e.g., utilize ride cymbal exercises if you are doing an all-jazz show). Don't just work on exercises that are fun to play or that sound cool.

2. Practice in the same environment in which you perform. Thought should be given to intervals, formations, stops and starts, as well as style (e.g., have the battery practice in sectionals at an extended interval if you intend to march them that way in the show).

3. Teach to an objective in every rehearsal. Tell the students what you want them to accomplish and *they will*. Let them know how the exercises relate to the music. In addition, make the percussion section members aware of how their parts relate to the winds in regard to phrasing and nuance (e.g., if the multi-tom line rhythmically parallels the mellophone line, instruct the students to listen for that and have them sing the part as well).

ARRANGING AND SCORING

The responsibilities of percussionists in any ensemble is still basically the same as it has been for decades: keep a steady tempo, create the correct style/idiom, and raise the music to new heights through the use of accents, colors and embellishments. Unfortunately, adjudicators often find that percussion sections abandon these basic goals to fill a quota of "spider rolls," "cheese dogs," "Shirley Murphy's" and other trendy rudiments. Percussion arrangers should write what is appropriate for the music while always considering the experience level of the group as well as the amount of time an organization rehearses.

DCI Hall of Fame member Dennis DeLucia has a method of assessing the quality of the written percussion book that is simple and effective. He once stated, "Try to imagine the music without the percussion section playing. Does it sound the same, worse or better?" Keep this question in mind when you conceive your own score. Judges feel that, for many groups, the music would actually sound better without the percussion for the simple reason that the melody could finally be heard! In addition, percussion scores are often perceived as dense and unmusical. Remember, evaluators are always more concerned with the appropriateness of the percussion writing than they are with the difficulty level.

Here are some thoughts to consider when creating a marching percussion score:

1. Remember that the role of the section is still to enhance and support the musical score.

2. Consider the number of voices in the group of winds you are accompanying (especially bands). Too many percussion voices layered on top of an already dense wind score create confusion for the listeners.

3. Utilize instrumentation that is appropriate for the experience level of the players as well as the style of music. You may not necessarily want to use the same instruments as your favorite drum corps if they play Stravinsky and your group is performing the music of the Rolling Stones.

4. Don't overuse any sound or rhythmic device; its effectiveness will diminish greatly.

5. Consider the role of the primary notes in snare and multi-tom writing. Too often the clarity or "feel" is lost when arrangers add too many flams, drags and rolls—especially for young players.

6. Write for and rehearse the group so that all percussion sounds blend within the sound of the winds. Percussion parts frequently tend to dominate.

7. Avoid excessive melodic doubling in the keyboards. Doubling often adds to intonation, phrasing and blend problems with the winds.

8. Understand that staging can drastically change how percussion sections are perceived by an audience. Some of the best writing is often altered or taken out due to a staging situation that hinders pulse, balance or style. Example: a particular section of music was intended to be full and the percussion parts were written densely with lots of accent counterpoint. The intent was to have the battery staged behind the winds. Unfortunately, the drill writer placed them in front and off to the side. Volume and pulse problems then existed that could not be rectified with limited rehearsal time. Even though the effect will never be the same, the parts must be thinned and softened.

CLOSING THOUGHTS

The ensembles that are generally viewed as superior by adjudicators are not just technically proficient; they are musically appropriate as well. A great section always understands its role as a supportive element. In addition, they are always able to enhance and raise the total musical score to a higher level. Successful writers are intelligent writers. They are constantly in communication with the wind arranger, band director and other instructors. They know their clients and the goals of the organization. The score is generally writ-

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ten at a difficulty level that allows the average player in the ensemble to communicate the music with ease.

Finally, keep in mind that changing the method by which percussion is evaluated in marching music does not necessitate the end for our unique activity. Even non-percussionists can appreciate the most subtle sticking variations if presented in the right place at the right time. Have confidence in knowing that throughout history the percussion section has kept marching pageantry at the cutting edge. PN

Scott Koter *is Supervisor of Music for the Kiski Area School District in Vandergrift, Pennsylvania, and was director of the nationally acclaimed Kiski Area Marching Band from 1985-1992. He has served as Percussion Caption Chairman for Drum Corps International since 1989 and serves on the Bands of America Contest Advisory Board. He has written for and been consultant to numerous drum corps and bands throughout the U.S. and Canada, and adjudicated hundreds of contests over the past fifteen years.*

Developing A Fundamental Curriculum For The High School Front Ensemble

By Kip Crowder

THERE IS A GOOD CHANCE THAT every percussion instructor has taught at a high school band camp where a significant percentage of the front ensemble, or "pit," is composed of students with limited knowledge of percussion fundamentals. In many high school pit percussion sections, the personnel consists of first-year students that have been "cut" from the field percussion section. In extreme situations, there will also be younger students from the color guard or wind sections who are having difficulty playing while marching. This ironic situation places students whose fundamental problems are coordination and pulse control into the percussion section!

Regardless of the actual number of student members in the pit, it is fair to say that a mallet-percussion background is often lacking or completely absent. The modern high school pit encounters several roadblocks that inhibit technical and fundamental skills. These obstacles could be easily overcome if rehearsal schedules were adjusted for long-term goals instead of going for the simple "quick fix" to survive through marching season.

Time spent in rehearsals during the preseason band camp is the best opportunity to strengthen mallet techniques and fundamentals of sound production. In many cases these concepts are not sufficiently addressed. Often, high school pit sections have only two goals at band camp: to learn their show music and to find a shady place to accomplish goal number one. The focus is almost completely on repertoire with almost no attention paid to whether or not the music will be heard.

In addition, the front ensemble is usually required to attend nightly drill rehearsals with the rest of the band. While the marching members are "cleaning" drill sets, time on task is limited in the front ensemble. They are subjected to long periods of standing behind their instrument and waiting for the opportunity to play.

All of the above factors, including the quality of personnel, reinforce a negative stereotype. The students' self esteem and their feeling that they are making an important contribution to the band are effectively diminished. Furthermore, by focusing a majority of attention on learning as much show music as possible in a week, the more inexperienced players are forced into the habit of rote learning, which can be the most counterproductive effect of all. The students may indeed memorize a sequence of notes, but the show tunes will be the only music they will ever be comfortable playing on their instruments. Once marching season is over, it is back to square one.

The week or two spent at band camp is the best time to stress basic mallet-keyboard fundamentals with minimal attention devoted to the arduous process of memorizing an entire show. At no other point during the marching season will you have as much time to focus on fundamentals. The pit ensemble is the only section that can afford this luxury since they have no drill responsibilities. They could, therefore, utilize any marching rehearsal time to their advantage, both during band camp and after-school practices. In most cases, the first real performance, albeit a ballgame or competition, is at least a month from the end of the pre-season camp. As the first performance draws closer, emphasis can shift to playing the show music.

Knowing this, the percussion instructor should set the camp's musical goals in terms of fundamental accomplishments. This is not to say that one should overlook performance requirements entirely. Clearly, there will be certain sections in any show where the pit voice will be needed. Rehearsal schedules should incorporate these passages predominantly when considering the playing goals for the week. It makes more sense to focus on fundamentals and a few "solo" sections when considering a week-long lesson plan rather than starting with the opening chart on Monday and hoping to be able to play the closing production by Friday.

The benefits of stressing fundamentals are two-fold. First, there is the obvious advantage of building a stronger section filled with performers who are comfortable with playing together and employing proper technique and listening skills. Pit members will be more comfortable with the motions required to move around their instruments and, in turn, be able to play with confidence and a richer quality of sound.

The second, and perhaps most important, benefit of this type of curriculum development is the switch in educational focus. Students move from the short-term, product-centered goal of memorizing a few songs in a limited period of time towards a pedagogical style concerned with the processes required to execute any new music on a mallet-keyboard instrument.

When these fundamental practices are an important part of a pit's rehearsal time, they can also build a foundation for the concert season and beyond. In a concert setting, you will have players that understand their way around the keyboard and can therefore learn music more efficiently. If attention is consistently paid to technical skills throughout the year, there is the chance that you will retain students in the section who can model these skills effectively for younger students. This can be quite helpful in situations where there is only one percussion instructor who needs to spend a majority of camp time with the battery section.

Finally, by setting goals with members of the pit that are similar to those of the rest of the band, you are helping to build a sense of pride through responsibility among the members. Instill the notion that their voice is an important part of the marching ensemble's sound. The only way to be heard clearly and articulately is to have solid foundation in mallet technique.

Consider long-term goals that develop musicianship when constructing lesson plans. Allowing the pit ensemble to stagnate for the ten to sixteen weeks of marching season without learning any new music hinders their growth as musicians. Inexperienced players will quickly gain momentum with a steady diet of sight-reading and fresh technical drills, both during and after band camp.

Include sight-reading in every group lesson. Flute and clarinet method books, for example, can provide additional access to music in different ranges, styles and musical periods. Woodwind and brass chamber pieces can be used as well as mallet ensembles to teach principles of cohesiveness and musicianship. Method books like *Instructional Course for Xylophone* by George Hamilton Green, *Mallet Control* by George Lawrence Stone, *Master Technique Builders for Vibraphone and Marimba* by Anthony J. Cirone

and *Modern School for Xylophone, Vibraphone and Marimba* by Morris Goldenberg serve as excellent sources for technical drills and etudes.

Inspirational teachers that made the most impact on my development were the ones that not only stressed fundamentals but also took the time to make sure I understood what I was accomplishing by focusing on an individual technique. They would ask questions like, "Why do we do this exercise?" and "What fundamental should you work on to execute this passage?" Understanding the purpose of an exercise is an essential motivation factor; otherwise, you are just going through the motions in order to use up the allotted rehearsal time. Although many instructors may stress fundamental exercises, they often assume that their students understand the purpose and are actively engaged in the critical thought processes that are necessary to make a technical exercise work to their advantage.

A successful long-term curriculum requires vision, discipline and patience. Maximize the time spent in pre-season rehearsals by requiring a variety of skills from all of the pit personnel. Incorporate daily segments of sight-reading and technical drills to improve musicianship and attitude. The more planning and preparation that goes into each rehearsal, the more effective your curriculum will be. PN

Kip Crowder *holds a Bachelor of Music Education degree from Middle Tennessee State University, where he studied under Lalo Davila and was selected Phi Mu Alpha Province Performer of the Year in 1992. He was a member of the Spirit of Atlanta Drum and Bugle Corps in 1988 and 1991. Crowder serves an instructor/arranger for several prominent high school drum lines in the Southeast and is currently a graduate teaching assistant at the University of Kentucky, where he studies with James Campbell. He also serves as a teaching assistant for the Bands of America World Percussion Symposium.*

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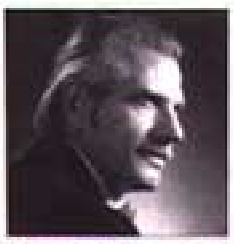

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1996 Percussive Arts Society Percussion Ensemble—Call for Tapes

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

Awards Three percussion ensembles will be invited to perform at PASIC '96 in Nashville. Each ensemble will be featured in a showcase concert (no less than 45 minutes in length) on separate days of the convention.

Eligibility Ensemble Directors are not allowed to participate as players in the group. All ensemble members (excluding non-percussionists, e.g. pianists) must be members of PAS and currently enrolled in school (PAS club membership will suffice). This will be verified when application materials are received. Ensembles who have been chosen to perform at PASIC may not apply again for three years.

Procedures 1. Send a non-edited tape (cassette only) to PAS, P.O. Box 25, Lawton, OK 73502-0025. Tapes should be approximately 30 minutes in length demonstrating literature that you feel is appropriate. The tape should include only works that have been performed by the ensemble during the past calendar year. Include program copy for verification. All compositions and/or movements of music must be performed in their entirety. Tapes will not be returned. Scores may be included (optional) to assist the evaluation process. Photocopies without the written permission of the copyright holder are not allowed. Scores can be returned only if a prepaid mailer is included.

2. The tapes and scores (optional) will be numbered to insure anonymity. The tapes will then be evaluated by a panel of judges.

3. Invited groups are expected to assume all financial commitments (room, board, travel) organizational responsibilities and to furnish their own equipment. One piano will be provided 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.

1996 Percussive Arts Society Percussion Ensemble—Call for Tapes

(form may be photocopied)

Category: ❒ High School ❒ College/University

Ensemble's Name _____

School Name _____

Ensemble Director's Name _____

Address _____

City _____ State _____ Zip _____

Ensemble Director's PAS Membership Code Number _____

Telephone Number (include area code) _____

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

On a separate page list ensemble members and their PAS Membership Code Numbers. **Please include $25 Contest Application Fee**; make checks payable to Percussive Arts Society.

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

Signature of Ensemble Director _____

Deadline is April 1, 1996. All materials (application fee, application form, cassette tape, programs for verification, optional pre-paid return mailer, and optional scores)) must be postmarked by April 1, 1996.

Teach the Children: A Report from the Other Side

By Lilian Friedberg

"WHERE DID YOU LEARN THAT?"

When I first brought my West African drums and lore to a predominantly African-American community in the Midwest, everyone, myself included, was skeptical. Understandably so: I am white. And female. 5'1", about one hundred pounds.

I have been trained, though, to play the Drums of the Malinke by top African professionals in the field, amongst them Famoudou Konate, one of the most renowned djembe masters in the world. For nearly thirty years, Konate toured the world as first soloist for "Les Ballets Africaines," one of Africa's premier performing groups. I studied intensely with Konate and members of his ensemble for many years in Europe and in Africa.

"Still," I say to myself, "I know only enough about this musical tradition to know how much I don't know," and am always careful to remind my students that the real "experts" on African drumming are in Africa.

One day, shortly after I'd begun my first class teaching children aged eight to thirteen, a couple of their mothers dropped in at the end of the session. The children impressed them with what they'd learned. One of the mothers asked a child, "Where did you learn that?" and winked at me.

The child answered, "Famoudou Konate."

His mother was bewildered. The name wasn't familiar.

"Tell her who Famoudou is," I said softly, stricken somehow with a quiet elation.

"The teachers are watching," I said to myself, and smiled.

JOHN OUTLAW

Lilian Friedberg teaching the children at Luxton Park in Minneapolis

"CAN YOU HEAR THE DRUMS IN THE UNIVERSE?"

A boy of about eight years of age asked me once, "Can you hear the drums in the universe?"

"Very good question," I assured him, "Yes. You *can* hear the drums in the universe! What does that mean? Who's listening?"

A quiet suspense fell over the class.

"Well," I prompted, "who's out there in the universe?"

The child who'd posed the question answered, "God?"

"Yes. 'God' is listening," I said and told him I thought he was pretty smart. "That's why we practice the drums, to make them sound good for 'God.' But not just for God. If you can hear the drums in the universe, where else can you hear them?" I wanted them to think. And to know. "Don't you think they can hear your drums in Africa?"

They nodded in unison. Their eyes were glued to some far-off place I couldn't see myself. Not as they saw it, anyway. "And if they can hear yours, don't you think you could hear theirs if you listened hard enough?"

I needn't say more. They'd been listening all along. I'd only taught them to believe their ears.

Incidentally, the child who asked the first question and answered the last had been labelled "Learning Disabled" by the public school system.

"READING THE RULES"

Six broken hides, four shattered shekeres, two dozen Vic Firth 12A drumsticks and three bottles of Ibuprofen into my career as an inner-city elementary-school teacher of African drums, I realized I would have to establish some rules for conduct in my classes.

But kids don't necessarily like rules. And neither do I, so I knew I needed to keep it simple. I wracked my brain for a way to say all that need be said regarding classroom etiquette. The first day of the new class, I posted the following "Rules for Conduct":

1. Do not talk or play the drums when the teacher is talking.
2. Pay attention.
3. Follow directions.
4. Do not beat the drum, drum the beat.

In less than five minutes, I elaborated verbally on the rules, just to be sure they were clear. "Okay. Number one. Does everyone here know who the teacher is?"

"You are." The answer was obvious.

"Am I the only teacher in the room?"

They weren't quite sure.

"Who's my teacher?"

"Famoudou," they said.

"Well, who's Famoudou's teacher?"

I walked over to the big *doundoun* drum and began playing it. "This," I raised my eyebrows, "is a teacher." I went around the circle of drums. "So is this, this.... The drum is the teacher; we are the students. We are *all* students of the drum. So, we don't talk when the teacher is talking."

"Rule number 2. Is that clear. Pay attention?"

"Yes," they nodded in unison.

"What are you paying attention to?"

"You."

"Yes. What else?"

I knew they knew the answer, but were afraid to say it. So I said it for them: "The drums. Pay attention to the drums and, above all, to each other. You need to listen to each other in order to sound like one drum. If you don't listen to each other, you will never sound like one drum."

They were getting antsy. "Follow directions, that's simple enough, isn't it?"

Of course, I was pretty sure they were

all wondering what could be meant by the fourth rule. Don't beat the drums? This was drum class! How could I possibly expect them *not* to beat the drums?

"Ha," I challenged them playfully. "Do not beat the drums; that's a hard one." I explained that I didn't beat the drums. "I pull sound *out* of the drum, I don't beat the sound into it." I demonstrated my minimal-movement technique. "The sound is in the drum, not in my hand or my stick."

I let it sink in for a second before I went on. "You never hit the drum," I said. "You stroke it. It's almost as though you're tickling it, making it giggle."

As if on cue, a few of them giggled and grinned. I smiled, "Do you understand the second part, 'drum the beat'?"

"Yeah," one of them squinted his eyes in a stupid-question look. "The drum beat."

"The heart beat," another one said.

"You guys are pretty smart," I said. "You're both right. The drum beat. The heart beat. The beat of the earth. Of the universe even," I gestured widely, then proceeded to pass out sticks and drums. I try to stay off the subject of the universe unless they bring it up themselves.

And they were about to.

Needless to say, both my vocal chords and my central nervous system fared better in the second session of the class. This time I let my fingers do the talking and my drum speak the peace. PN

Lilian Friedberg *is an internationally acclaimed performing artist specializing in the West African Malinke drum traditions. She is also an author whose works, in German and English, have appeared in* Percussive Notes, Public Art Review, Trivia: A Journal of Ideas, Race Traitor, Off Our Backs, Feminismus und Wissenschaft *and elsewhere. Translations from the German include* The Goddess and her Heros *as well as contributions to the anthologies* Utopos—Kein Ort *and* Manner Mythos Wissenschaft. *She currently lives in St. Paul, Minnesota, where she teaches African drums and lore in schools throughout the region.*

Brazilian People and Their Musical Scrapers

By Carlos Stasi

MUSICAL SCRAPERS, ALSO called musical rasps, are found all over the world. The same basic idea of rasping a rugged surface to produce sound is remarkably widespread. This process is present in nature—in the sound-producing apparatus of many insects, and in many human activities spanning different cultures and historical periods. We will look at how scrapers are constructed and how they serve as important religious, ritual and entertainment instruments in many cultures.

This article is a brief study of musical scrapers among particular groups of Brazilian people, based on several personal visits to different Brazilian states between 1990 and 1994. Larger than the continental United States, Brazil has diversely different regions. This article covers mainly the Northeast, Central and Southeast regions of the country (see map).

Brazil has a huge diversified musical tradition. Among several influences, the most important are the Portuguese and African. Portuguese is the language spoken throughout the entire country. All the religious festivals described here are Catholic. Some of the examples are unknown to most people—even some of those living in the same state or region where a given example is found.

NADIR ROVARI AND HIS CREATIONS

I was introduced to the musical rasp by my uncle Nadir Rovari. I received my first *reco-reco* (pronounced "hecko-hecko"), the generic term for scrapers in Brazil, from him in 1983. After he returned from the countryside to live in São Paulo, one of the largest cities in the world, I had the opportunity to work with him for seven years, until 1990, as he developed and constructed musical rasps.

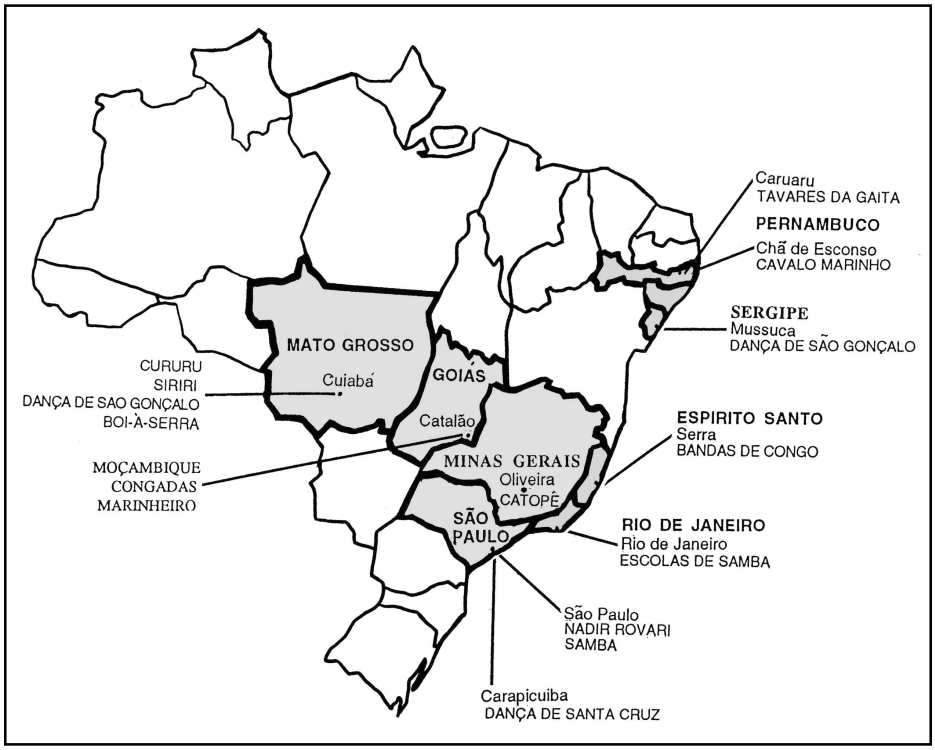
During this period he developed much of his technique of instrument building and sense of sonority for musical scrapers—a preference for a less-hard and "nasal" sound that, at first, may seem to be incompatible with scrapers. I later realized that several traditional groups have similar preferences. They achieve the sonority by making longitudinal splits in the body of a bamboo instrument.

Nadir Rovari worked mainly with bamboo and was reluctant to use sophisticated tools and machinery. He believed that sound quality and timbre would be changed by mechanical uniformity. His handcarving was based on the use of a small saw and knife (Photo 1).

We spurred each other on. His production increased as my interest in different aspects of these musical instruments from around the world grew—studying, composing and also performing several solos, duos and ensemble pieces.[1]

JACOB GELWAN

Photo 1. Luthier Nadir Rovari building a bamboo *reco-reco*, with a small saw and knife.



Spending all those years together led me to a singular way of relating with scrapers, which has been extended to different areas of study and levels of involvement. After he left I continued what we had started, creating a center dedicated to the study of rasps, which is named *RECO-Centro de Estudos de Raspadores*. Also, I began to visit those people who are the source for the material presented here.

My first trip was to the state of Espírito Santo in December 1990, where I knew people who used the scraper called *casaco*. After many contacts by phone and letters I

CARLOS STASI

Photo 2. Members of *Banda de Congo Konshaça*, with a *tambor* (left), *casaco* (center) and *cuíca* (right). City of Serra, state of Espírito Santo

was advised to visit the city of Serra, where the festival to *São Benedito* (Saint Benedict) is celebrated. I arrived there and immediately fell in love with the festival and the *Banda Konshaça*. Since then I have visited Serra almost every year, even in periods when festivals were not being celebrated.

BANDAS DE CONGO OF THE STATE OF ESPÍRITO SANTO

On December 24 at approximately 5 A.M., we were in the *alvorada* (literally dawn), a performance that announces the beginning of the festivities to the very celebrated black saint in Brazil, *São Benedito*, in the city of Serra. One can hear the fireworks, church bells and the brass band *Estrela dos Artistas*. The *Banda Konshaça* begins to play and travels through the streets "waking up" the city. In Serra this festival lasts for four days.

The *Banda Konshaça* is a *Banda de Congo*, the most typical musical group in Espírito Santo. The *Bandas de Congo* features indigenous Brazilian, African and Portuguese elements. In Serra, they accompany the procession for *São Benedito*, including the pulling and lifting of a mast[2] and ship through the streets.

The ensemble is formed by several drums (*tambores*, *repiques* and one *bumbo*), a metal shaker (*ganzá*), a triangle (*triângulo*), a friction drum (*cuíca*) and scrapers (*casacos*) (Photo 2). The *casaco* is made from a specific wood in which a resonance chamber is carved. One or more pieces of bamboo with ridged surfaces are attached. The *casaco* is unique among Brazilian scrapers in that it typically has a representation of a human head carved on the top of the instrument!

Several *Bandas de Congo* participate in the festival. The most traditional is the *Congo Folclórico São Benedito da Serra*, led by the legendary Antonio Rosa, who created the *Associação de Bandas de Congo da Serra* (ABC Serra) in 1986. The ABC Serra is the official association of *congo* groups. Rosa has had a great influence on the activities within the festival.

On the other side of the city is the headquarters of *Banda Konshaça*, a band created in 1982. The bulk of all my work with this festival is based on this band.

Konshaça is a good paradigm among the *congos*. Its existence creates communal solidarity for its members, with social activities throughout the year. In addition there is a children's division within the group. *Konshaça* leaders José Carlos Miranda and Paulo Duarte share with Antonio Rosa the philosophy of not accepting commercially produced drums. *Konshaça*'s drums are tuned over small fires before the performance. During the performance drummers carry scraps of newspaper with them. This allows them to build a fire on the spot, during the procession, to keep their drums in tune. In addition to the fires, there is a special wax applied to the

CARLOS STASI

Photo 3. *Catopé* members with *ganzals* with paper flowers. City of Oliveira, state of Minas Gerais.

drumhead that helps keep the drums in tune, even in the rain!

Tourism and political elements have a great influence on the festival, and traditional groups are overwhelmed by the continuing encroachment of commercialism. An example of this process is the increasing popularity of bringing TV and radio artists from other capitals to perform at the festival. While a great deal of money is being paid to these artists and the production itself, the *Bandas de Congo* struggle to survive and remain active, a process that leader José Carlos describes as a "cultural flattening."

The feeling of being a *congo* player, as well as a devotee of *São Benedito*, is very well expressed in Paulo Duarte's song:

"...Eu vim de muito longe
Prá louvar São Benedito
É meu santo protetor..."

which translates to:

"...I came from very far
To praise Saint Benedict
My protective saint..."

CATOPÉ OF MINAS GERAIS

Until 1993 I was certain that scrapers were not very common in the state of Minas Gerais, another state of the Southeast region. One day, accompanied by a colleague, ethnomusicologist Alberto Ikeda, I was visited by Matusalém Silvério, a person from Minas interested in the traditional manifestations of his city, Perdões. I was extremely surprised when he showed me some photos of dozens of people playing long scrapers. He told me that the photographs were of a *catopé* group. It became very clear that, if I wanted to see and know more about rasps in Brazil, I would have to go in person to many of those places, since there was not sufficient published information available. A short time later we traveled together to the city of Oliveira.

Catopé is a non-dramatic cortege that accompanies several processions for different Catholic saints, moving in a platoon form in two parallel lines, with a lead drummer/singer and accordion players between them. *Catopé* impressed me with its number of performers and non-discriminatory policies in regard to age and sex.

In Oliveira I stayed with the group *Catopé de Santa Efigênia*, the original group of Mr. Mazuca. The *Catopé de Santa Efigênia* (whose name denotes the saint to be honored, Santa Efigênia), is formed basically by members of the same family. This specific characteristic helped to introduce and establish women as performers, in a context that was previously not possible. There are few instances around the world in which women play these instruments. Due to the kinship in this case, it is now commonplace that women are performers in several ensembles in the city.

Instruments used in *Catopé* are the *tamboril*, a small square drum played by the lead singer that controls rhythmic changes, accordion, *caixas* (drums) and the scraper called *ganzá* or *ganzal*.

The *ganzal*, made by a plant similar to bamboo, is normally long enough to be supported on the shoulder of the performer. There are no notches on the upper part of the instrument. A paper flower specially made for the festival is attached to the top (Photo 3). The instrument is split with several longitudinal cuts, providing the preferred "nasal" sound.

Catopé has a march rhythm, *marcha*, for walking and moving from one place to another, and another rhythm, faster and more energetic, presenting several choreographed dance movements. *Catopé de Santa Efigênia* impresses with its agility and energy. In his home full of relatives and children who start participating in the *Catopé* very early, Lourival—the lead singer of the group—explained that *Catopé* groups are seen with superstition by the community. This is due to the fact that they are believed to have the power to cast spells over people.

On the streets groups perform very close to each other. Sometimes one cannot differentiate between two groups performing simultaneously!

MOÇAMBIQUE AND OTHER GROUPS IN CATALÃO, STATE OF GOIÁS

In October, a huge street market is created for the celebrations to Nossa Senhora

CARLOS STASI

Photo 4. *Reco-recos* with springs in *Moçambique* group of Geraldo Dias and Gabriel da Silva. City of Catalão, state of Goiás.

do Rosário, in the city of Catalão, state of Goiás. Several groups participate to praise the Catholic saint, with the lifting of a mast and banner. Groups in the procession are the *Congadas*, *Catupés*, *Vilão*, *Marinheiro* and *Moçambiques*.

In Catalão I was welcomed by Gabriel da Silva, the "General," coordinator of all groups in the festival, and leader (with Geraldo Dias) of a *Moçambique* group.

Moçambique dancers use the very common metal rattles attached to their shins, producing sounds while performing dance steps. Depending on the region in Brazil, dancers use sticks to perform several choreographed movements, while striking the sticks in rhythm with the music.

The *reco-recos* used in *Congadas*, *Marinheiro* and *Moçambique* groups in Catalão have springs attached to several different materials such as wood boxes and metal (Photo 4); or even scraps collected in scrap iron depots, like the one used by performer Francisco Gonçalves in a *Marinheiro* group (Photo 5).

CARLOS STASI

Photo 5. Francisco Gonçalves, from a *Marinheiro* group, plays a *reco-reco* made by scraps. City of Catalão, state of Goiás.

THE CURURU AND OTHER DANCES OF THE STATE OF MATO GROSSO

After two years of trying to find someone to help me with Mato Grosso traditions I received a phone call from Mr. Luiz Marques, a president of the AFOMT—Associação Folclórica de Mato Grosso (Folklore Association of Mato Grosso)—and a performer of great knowledge working to preserve popular tradition in the region. In August 1993, on a short visit before I left the country, he received me in his house. His village is part of Cuiabá, the capital of the state that, like other cities in the region, had its origin in cruel organized expeditions sent to the region to capture Indians and obtain precious metals in the early eighteenth century.

Luiz Marques impressed me with his interest in promoting the culture in which he was involved. He showed me instruments, introduced me to luthiers and musicians, and organized a performance inviting people from the region.

The scraper called *ganzá* is used in several dances. The *ganzá* is made of taquara, a plant similar to bamboo. Its ridged surface covers all sides of the wood, and some longitudinal splits are also made to avoid a muted sound. It is rasped with a piece of a rib bone of a cow or ox; sometimes, as a substitute, a plate rasped with a fork or spoon is used.

Some of the Mato Grosso festivals in which the *ganzá* is used:

Cururu—a men's dance with songs, sometimes defiant songs, in duets. This *Cururu* differs a great deal from other *Cururus* performed in other states. Its themes range from religious to political issues.

Siriri—a dance in pairs presented in many variations, in lines or circles. It is performed on several occasions, such as carnival, religious parties, anniversaries and other social gatherings in mainly rural areas.

Boi-à-Serra—the local variation of the festivals based on the importance of cattle,

CARLOS STASI

Photo 6. Erivaldo's family dressed to perform the *São Gonçalo* dance. Mussuca village, state of Sergipe.

which has reached mythological proportion. It is performed in the carnival.

Dança de São Gonçalo—a dance celebrated in honor of the Portuguese saint São Gonçalo.

Musical instruments used in the *Cururu* and *Dança de São Gonçalo* are the *viola de cocho*, a wooden five-stringed "guitar" created in the region, and the ganzá. For the other dances a *mocho*, a wood bench-like instrument covered with animal skin and struck with two wood sticks, is added.

DANÇA DE SÃO GONÇALO IN MUSSUCA, STATE OF SERGIPE

While on a bus to Laranjeiras, I was asking for information about a group I had heard about in São Paulo, my home thirty-two hours (by bus) away from there. Fortunately, someone pointed to a person in a seat opposite me. He was Erivaldo, a member of a family that participated in the dance of São Gonçalo in Mussuca (Photo 6).

Through Erivaldo's infinite kindness, I was introduced to his family, members of the community and the group. At that time, January 1993, they were participating in the festival organized by the Laranjeiras' prefecture, which also includes ensembles such as the *Bacamarteiros de Carmópolis* and *Taieiras*.

Some people believe that São Gonçalo, the Portuguese saint, used to play with the *viola* (guitar-like instrument) to distract prostitutes in his community who, once attracted to the dance, would abandon their sinful life. The appearance of this dance in Brazil dates to the beginning of the eighteenth century. Due to its "indecent" aspects, it was prohibited by vicars and Europeans, but that could not keep it from spreading to many regions of the country.

São Gonçalo is a saint that provides marriages. The *Dança de São Gonçalo* is also performed to *pagar promessa*, to accomplish and keep one's word for the occasion of a promise made for healing or other intentions, to "pay" for a grace, a supernatural gift, received.

In the village of Mussuca, a former *quilombo*, a refuge of slaves escaped from sugar cane plantations (*engenhos*), the group of São Gonçalo is a very specific one, formed exclusively by men who perform dressed as women. There are several other variations of this dance in Brazil, depending on the region. A musical group formed by two *violões* (guitars) and two *cavaquinhos* (four-string ukelele-like instruments) is set in front of dancers. A dancer, dressed as a sailor (it is believed that São Gonçalo was a sailor), plays the drum *caixa*. Two lines of dancers are formed and the first dancer of each line plays the scraper called *querequexé*, an instrument made by taboca—another plant similar to bamboo, with longitudinal splits. Nowadays the group receives support of the prefecture of Laranjeiras, which provides, for instance, their costumes. At the same time, several activities (other than those performances in the festival organized by the official institutions) are realized in the community environment, with no influence of commercial elements. After a few days in the region I headed north to the state of Pernambuco.

CAVALO MARINHO, STATE OF PERNAMBUCO[3]

I arrived in Pernambuco to visit friends I had met in other musical situations. I didn't know about the calendar of festivities in the region and I had come from festivals in the South, in the states of Espírito Santo and Sergipe. Being hosted by percussionist Jediel Dutra, we went to see a rehearsal of another friend's band, Eder Rocha, who was a member of a new movement mixing rock with traditional Northeastern music, presenting it in population centers such as São Paulo. In his house I met Sergio Veloso, a performer whose work also included the research of the *rabeca*, a bowed instrument in the region. He told me about the festival of *Cavalo Marinho*, throwing me in another fantastic and mythical celebration, in a performance extending for countless hours, in another completely distinct region of the country.

Pernambuco is a melting pot of rhythms and musical styles like *bandas de pífanos*, *maracatu*, *frevo*, *cantoria*, etc. The *Cavalo Marinho* is a local variation of the festivities spread in the entire region, celebrating the cattle cycle, with the death and resurrection of an ox. It is a popular festival—a drama including music, dance and poetry. Different groups present several variations on the structure of the drama, the method of dance, and also play the music. This kind of festival developed first in the regions of *engenhos de açucar* (sugar cane plantations) and cattle farms in the Northeast region, in the last decades of the eighteenth century. It has a very deep social significance, presenting common figures of the rural work and region. It glorifies the agility, strength and bravery of the ox.

The *Cavalo Marinho* performances last all night long, and I visited members and saw a performance by the group of *Mestre Batista*, the group of which Sergio was a member. The group of *Mestre Batista* is from Chã de Esconso, Aliança, and we travelled in the back of an open truck surrounded by costumes. An impromptu was performed by the group, which was just a small demonstration of the performance they would present in the city of Itaquitinga. The tempo of the music of this group is quite fast, with vigorous dance movements. An ensemble, called *banco* (literally the bench used by musicians to sit in a specific and functional place to perform) included the *rabeca* (a violin-like instrument); a *mineiro*, a metal shaker with seeds, whose performance is very fast and difficult; a *pandeiro*, a tambourine that leads the ensemble, played at an extremely high technical level by the legendary Mané Deodato; and two *bajes*, scrapers made from taboca. Musicians perform on the bench, in front of which the drama is presented.

Other types of *baje* are made with a spring attached to a wood surface (Photo 7), depending on the region. The *baje* made

SERGIO VELOSO PRODUCTIONS

Photo 7. A *baje* used in the *Cavalo Marinho*. Ferreiros, state of Pernambuco.

by taboca has a different shape. It has a ridge surface in spiral form (the spiral goes around the piece of taboca). Like other examples throughout the country, the piece of taboca has longitudinal splits offering a specific sonority required by these ensembles. The *baje* is scraped with a hard piece of wood and the ensemble's rhythm is reinforced by the striking of ox's bladders full of air. These are played by the very important clown-like characters named Mateus and Bastião.

During my visit to the region I was told by Sergio about a specific musician and luthier who specialized in scraped instruments. Since my uncle, I had never heard about a similar person, so I traveled to the city of Caruaru, looking for Tavares de Gaita.

THE MUSICAL SCRAPERS OF TAVARES DA GAITA

Gaita had been living in Caruaru since 1944. Caruaru is very famous for its street market and the unique *bandas de pífanos*—traditional bands formed of wood flutes and percussion instruments. Tavares da Gaita, a former cobbler, is a performer-composer. His nickname denotes the instrument that has made him very famous in the region, the *gaita* (harmonica). Based on his intense creativity and musicality he creates rasps in forms inspired by his dreams and day-to-day activities. Inspired by sounds of nature his scrapers take the form of knives, fish, genitalia, etc. He had so many things to show me that I told him I would look for a place to stay in the city until the next day. He promptly offered a room in his house, where he kept finding box after box of scrapers, the number of which, until that moment, he had no idea was so large. Materials he used included bone, plastic, metal, bamboo, different types of wood and coconut shell. Photo 8 shows Tavares da Gaita with some of his creations in his house.

I left hoping for the time that I could "digest" everything I had seen. I visited three other states, returning again to Mussuca to visit friends.

DANÇA DE SANTA CRUZ IN CARAPICUÍBA, STATE OF SÃO PAULO

São Paulo is one of the largest cities in the world. It is a huge metropolis with around seventeen million people and is a synonym for work and money, but the myth of prosperity often turns out to be just that—a myth. It is a magnet for immigration, and in addition to a great number of people of Italian, Spanish, Portuguese and Lebanese extraction, as well as immigrants from the Northeast, the city also contains the largest Japanese community outside Japan.

The *Dança de Santa Cruz* (Dance of the Holy Cross) in Aldeia de Carapicuíba presents the first element imposed by the European Jesuits on the aboriginal people, the symbol of the Cross. The term *aldeia* itself denotes the specific kind of village formed to bring people together, and Jesuits used this form of social organization to convert Indians to the Catholic religion. The author Eduardo Escalante describes: "Carapicuíba was an aldeia of Guaianases Indian that, under orientation of Jesuit priests, plowed the earth, learned the Portuguese language and European habits, accepted the Catholicism...."

There is an old tradition of fixing a cross in front of a house, which is still in use in Carapicuíba. In this village, a circular devotional dance and singing (repeated several times) is performed to the several crosses, ornamented with flowers and leaves. A final dance, called *zagaia*, includes a farewell until the next year, and the paying of homage to several people involved in the festivity. This festival takes place from May 1 to May 4, in addition to other parts that take place in September and April. The dance performed on May 4 lasts until the following morning, with several interruptions between each cross' salutation.

The music ensemble is formed by *violas* (five-double-string guitar-like instruments), *pandeiros* (tambourines), *reques* (scrapers) and *cuíca* (a friction drum). The scraper consists of a gourd with a piece of a serrated hardwood adapted above it. It has large teeth, probably the largest among all other scrapers in Brazil.

Performance of this dance and preservation of many other traditions in Carapicuíba is connected with a specific family of the region, the Camargo family. During my visits, the master of the group was Ataliba Camargo, who generously supported me in my work. Like several other religious festivities in Brazil, the *Dança de Santa Cruz* includes a pilgrimage; a *quermesse*, a party with several stalls selling food, drinks and other things; auctions; the lifting of a mast; procession; Mass and the *alvorada*, fireworks that take place very early in the morning, announcing and inviting people for the commemoration. Also, as in other popular celebrations, modern sound systems are used for announcements, advertising and commercial music.

Tourism has increased a great deal for many of these festivals, with support of official institutions such as prefectures (in Carapicuíba the party became part of the official calendar in 1972). In the process, traditional groups—the origin and the elementary reason for these celebrations—have been overlooked on many levels. At times when visiting the festival one cannot hear the group performing, only the commercial music played at a greater volume on loudspeakers. In these modern days, the polemic continues on many levels. Escalante also comments: "As if 'the road crossing the village' was not sufficient, the bus company thrust a pole [a bus stop sign] just on the side of the principal cross...."

São Paulo, like Brazil itself, is full of

CARLOS STASI

Photo 8. Tavares da Gaita and some of his rasps. City of Caruaru, state of Pernambuco.

surprises. In this big city it is hard to experience moments of fun and excitement without being exposed to roughness or violence. Traveling through downtown, approaching *Carnaval* time (Carnival), one can listen to the most famous Brazilian musical style performed by huge ensembles roaring like the big city itself. It is an *Escola de Samba* rehearsal. The ground shakes and I go to visit the companies producing those musical instruments—among them, the modern metal *reco-reco* with springs.

METAL RECO-RECO AND SAMBA

Scrapers with springs are quite common in Brazil. Examples include springs attached to a wood surface, bamboo, a tin can (see Photo 9), car hubcaps and other materials. They are precursors of the modern *reco-recos* that began to be produced in the early '70s. Among companies like Gope and Quirino, the Contemporânea Instrumentos Musicais is the most representative one still involved in the process of developing the metal scraper with springs. The owner, Miguel Fasanelli, who patented the instrument in 1968, says "the original was the bamboo with 'teeth' or even a board...everything was attached to pieces of wood, car hubcaps... anything...you made a hole and attached the springs...."

CARLOS STASI

Photo 9. A performer and his scraper made with a tin can and springs. City of Perdões, state of Minas Gerais.

CARLOS STASI

Photo 10. Metal *Reco-recos* with different mechanisms to hold springs. Instrument on the right has a metal plate attached above its surface.

This modern metal *reco-reco* is used in different musical styles, but was originally created to play *samba*, due to the increase in volume of some specific ensembles, such as the *Escolas de Samba* (samba schools), sociocultural institutions that parade at *Carnaval* time.

Samba has many variations and *Escolas de Samba* perform the *samba-enredo*, a *samba* with a central theme ranging from nationalism and mythology to satire or protest, around which the parade is presented, illustrated by floats and costumes. At present, in Rio de Janeiro, it is normal to see an *Escola de Samba* parading with five thousand members including a *bateria*—a drum section with around five hundred drummers.

The first *Escola de Samba* was created in Rio de Janeiro in 1928. As a musical style, *samba* was born there in the early twentieth century, with its roots in other musical forms. *Carnaval*, also celebrated with different musical styles throughout Brazil, has its roots in similar festivals in Europe.

The metal *reco-reco* has one, two or three springs attached to a body that can have either an aperture or a flat surface under the springs. Since the samba sounds of the metal *reco-reco* are a mixing of strike and rasp, instruments with the flat surface are preferred, due to the instrument's ability to produce a sound considered to be more desirable for samba. Different mechanisms have been designed to hold springs. A byproduct of this is that the springs, depending on the mechanism, are different distances from the surface of the *reco-reco* (Photo 10). If the springs are close, it is easier to hold the instrument and use the muffle technique to control the springs' resonance. This is accomplished by using the thumb of the hand that holds the instrument (Photo 11). This technique is required for samba playing, and is even more apparent in contexts other than the *Escolas de Samba*. Around 1989-90 a metal plate was attached above the metal surface, offering a different timbre (see instrument on the right side of Photo 10).

ART HIRAHARA

Photo 11. Author demonstrates muffle technique used to control springs' resonance in samba music.

A NEW AND DIFFERENT APPROACH

In 1993 I took one of those instruments that had gone out of production due to the great distance from the springs to the surface, and adapted it for myself. Since the springs were quite a distance from the body of the instrument, they had great resonance and produced harmonic sounds. I also adapted three specific springs to different pitches. Among other things, several *samba* melodic lines, like those originally played by the different *surdos* (large drums) can be played. Other techniques make it possible to spin the instrument in the air while playing specific rhythmic phrases and all these techniques and sounds were used in a ten-minute solo titled *Xavier Guello* (1993/94).

CONCLUSION

This article has described some particular Brazilian groups of people and their musical scrapers. More than twenty different names have been given to these instruments in Brazil (Di Stasi, 1993), and they can be found in all regions of the country. This article is part of an extensive project involving ongoing research and musical performance of musical rasps around the world, which have been serving as an important way to express life in many cultures.

Inexplicably, they have provided a valuable thread for me, tying together different aspects of my life such as traveling and meeting people. Naturally, it seems that I have inherited my uncle's love for scrapers. I travel and live together with all those people I described here, sharing experiences through religion, day-to-day existence and our *reco-recos*.

END NOTES

[1] Part of this project was the creation of *Duo Experimental* with percussionist Edson Gianesi in 1988, to develop techniques and a specific musical notation for rasps, resulting in a method of playing.

[2] In several Catholic festivals in Brazil, the banner of the saint being praised is attached to the top of the mast. It shows that the saint is present at the party and the devout life. At the moment of lifting the mast, people make their supplications and requests.

[3] Part of the work presented is based on the research of Sergio Veloso.

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Carlos Stasi *is a percussion performer and composer who is professor at the São Paulo State University-UNESP, and also co-director of its Percussion Ensemble (Grupo PIAP). In 1988 he created* Duo Experimental *with percussionist Edson Gianesi, developing several techniques of playing and a specific musical notation for scrapers. In 1990 he created RECO-Centro de Estudos de Raspadores, which concentrates on several areas of study concerning scrapers around the world. He received his MFA in World Music from CalArts in 1995.*

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Miki's *Time for Marimba*

By Paul Campiglia

MINORU MIKI, A JAPANESE composer, was born on March 16, 1930 in Shikoku.With several family members being accomplished musicians, Miki was influenced toward a life in music. At age twenty, he began to study piano and harmony at the Tokyo Geijutsu Daigaku (National University of Fine Arts and Music). From 1951 to 1955 he studied composition under the direction of Ifukube and Ikenouchi.

In 1953, Miki won second prize for his orchestral work *Kokyoteki sangakusho* (or *Trinità sinfonica*) in a Japanese radio competition. He continued to compose works for European orchestras while making a living composing for documentary and educational films.

In the 1960s, Miki composed choral music and music for traditional Japanese instruments. The Tokyo Liedertafel performed an entire concert of his choral works in 1963. Miki organized the Ensemble Nipponia, which received the government-sponsored Arts Festival Prize for performances of his works for traditional Japanese instruments. Appointed Japanese general secretary of the ISCM (International Society for Contemporary Music) in 1972, Miki led the first of several European tours of the Ensemble Nipponia.

Having mastered the techniques of European art music, Miki also succeeded in developing sensitivity to instrumental timbre. As Miki continued to compose, he departed from European tradition and explored original techniques for Japanese instruments. Miki has written music for koto virtuoso Keiko Nosaka, as well as marimba virtuoso Keiko Abe.

It was for Abe that Miki wrote *Time for Marimba* (1969). It has entered into the standard repertoire among marimba soloists. The piece is A-A'-B-A" in form, and follows traditional serial-composition methods such as the manipulation of a restricted interval cell or set. This accounts for most of the sounds heard in the piece. The A and B sections each have their respective rows and inner form (see Example 1). The A section contains extensive repetition with dynamic alterations, while the B section follows theme-and-variation form. The author contends that, although the work follows serial method, there is a strong perfect-fourth relationship between subsections and entire sections that creates the implication of tonal centers.

The intervallic relationships between the six-tone sets used in all three A sections are the same except for the transposition to the tritone of the second six-tone set (see Example 2). Miki's use of specific intervals (major seventh, major third, minor third, minor second) and the fact that the second six-tone set is a transposition to the tritone of the first creates symmetry among the row forms (see *Note of Example 2).

The composition opens with the first six-tone set of P1 (see Example 2) in a quintuple rhythm without accents, which lends rhythmic stability and an ostinato effect (see Example 3). Only when the six-

Example 1

Overall Form—Modified Ternary Form

Sections	Subsections
A–(m 1-16) (CBE♭GEA♭, FF#AC#B♭D)	A–(1-6) A –(7-16)
A'–(m17-28)	A' –(17-22) A' –(23-28)
B–(m 29-52) (FEF#CGE♭DAB♭A♭BC#)	B –(29-35) B –(36-39) B' –(40-51)
A" –(m 52-54)	Last system acts as a coda.

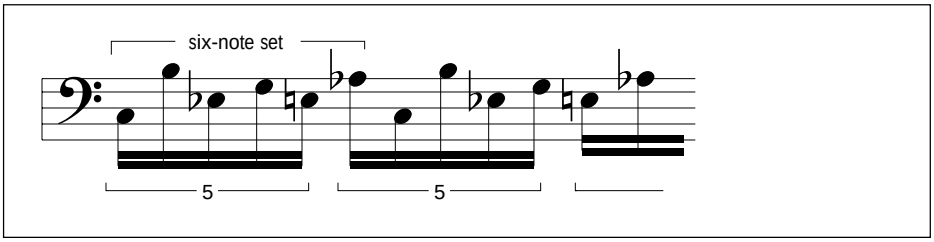
Example 2 *

Tone Row Chart (Sections: A, A', A")

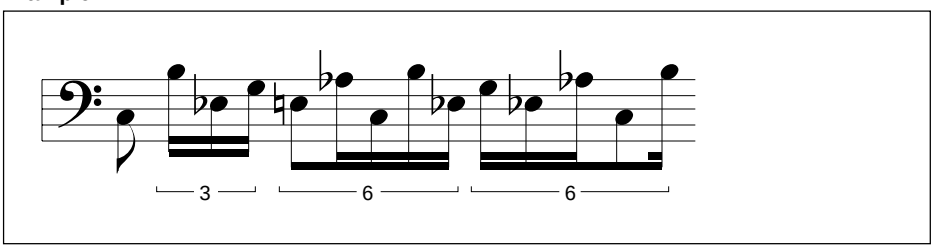
P1	C	B	E♭	G	E	A♭	F#	F	A	C#	B♭	D
P2	C#	C	E	A♭	F	A	G	F#	B♭	D	B	E♭
P3	A	A♭	C	E	C#	F	E♭	D	F#	B♭	G	B
P4	F	E	A♭	C	A	C#	B	B♭	D	F#	E♭	G
P5	A♭	G	B	E♭	C	E	D	C#	F	A	F#	B♭
P6	E	E♭	G	B	A♭	C	B♭	A	C#	F	D	F#
P7 *	F#	F	A	C#	B♭	D	C	B	E♭	G	E	A♭
P8	G	F#	B♭	D	B	E♭	C#	C	E	A♭	F	A
P9	E♭	D	F#	B♭	G	B	A	A♭	C	E	C#	F
P10	B	B♭	D	F#	E♭	G	F	E	A♭	C	A	C#
P11	D	C#	F	A	F#	B♭	A♭	G	B	E♭	C	E
P12	B♭	A	C#	F	D	F#	E	E♭	G	B	A♭	C

* **Note:** The prime row underlined above is symmetrical, giving an inversion of the tone sets every six rows. This also creates more similarities between rows (Duplets +, Triplets o), as shown by the various groups of encircled notes.

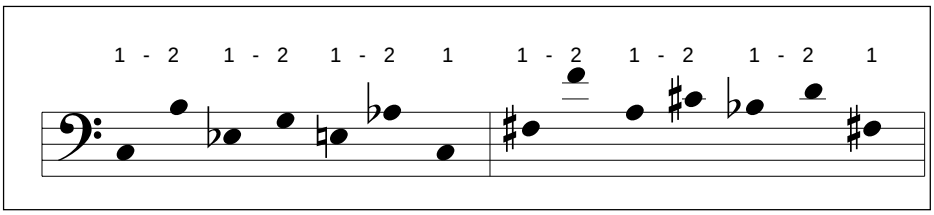
Example 3



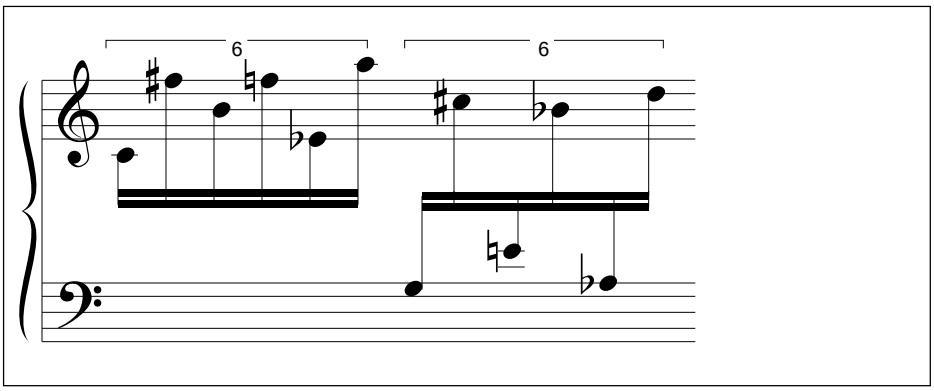
Example 4



Example 5



Example 6



tone set is placed in a sextuplet rhythm does the composer use syncopation or acceleration, causing rhythmic contrast (see Example 4). It should be noted that the six-tone set can be subdivided 2-2-2 because of the contour of the row (see Example 5).

The first transition from the first to second six-tone set of P1 is characterized by the overlapping of notes from each set (4, 5, 6, 7, 8). Notes 5, 6 and 8 (up a perfect fourth) become notes 9, 10 and 11. This contains the first evidence of a strong perfect-fourth relationship within the piece. These notes add continuity to the transposition. An octave displacement section forms a new line in measure four. A compressed transposition at the end of measure five to the second six-tone set of P1 in measure six places the set two octaves higher than the original set. A virtuosic, multi-liner passage of all twelve tones (alternated one tone from each set) stated twice forms a short transition to the codetta section (see Example 6). There is extensive use of the quintuplet rhythm in the codetta section. The first appearance of chords sets up a transition to the B section. The chords can be classified as III[2] using a Hindemithian analysis (chords omitting the tritone and containing seconds or sevenths).[1]

The A' section essentially repeats the A section in notes and rhythms. The only differences are dynamic change and a transition to the B section. A strong perfect-fourth relationship occurs in measure twenty-two that acts as a cadence at the double bar. The codetta of the A' section

acts as a transition to section B. Extensive use of the altered row of P10 disintegrates the stability of the A section.

The B section contains a completely new row (shown in Example 7) appearing up a perfect fourth from the first tone of the A-section row. The composer links the sections together mathematically with the relationship of tempo marking in the A section (quarter note = 53) to the theme in the B section (fifty-three notes in length). This section follows theme-and-variation form and contains six variations. The use of melodic shift in voice, rhythmic alteration, texture change and augmentation characterize these variations. In measures 46-51, the top voice of the chordal section contains notes from P1 in a retrograde fashion, while the bass line displays P1 from the A section until B disappears preparing a return to A.

The A" section states the original six-tone set, up two octaves from A. This section, an incomplete statement of A, contains octave displacement and dynamic alteration. The last system acts as a coda stating a retrograde-like return to the first

Example 7

Tone Row Chart (Section B)

P1	F	E	F#	C	G	E♭	D	A	B♭	A♭	B	C#
P2	F#	F	G	C#	A♭	E	E♭	B♭	B	A	C	D
P3	E	E♭	F	B	F#	D	C#	A♭	A	G	B♭	C
P4	B♭	A	B	F	C	A♭	G	D	E♭	C#	E	F#
P5	E♭	D	E	B♭	F	C#	C	G	A♭	F#	A	B
P6	G	F#	A♭	D	A	F	E	B	C	B♭	C#	E♭
P7	A♭	G	A	E♭	B♭	F#	F	C	C#	B	D	E
P8	C#	C	D	A♭	E♭	B	B♭	F	F#	E	G	A
P9	C	B	C#	G	D	B♭	A	E	F	E♭	F#	A♭
P10	D	C#	E♭	A	E	C	B	F#	G	F	A♭	B♭
P11	B	B♭	C	F#	C#	A	A♭	E♭	E	D	F	G
P12	A	A♭	B♭	E	B	G	F#	C#	D	C	E♭	F

tone of P1, a perfect fourth below the first tone of the B section row. The author maintains that Miki uses traditional form and perfect-fourth relationships to add a traditional tonal element to the primarily serial-based work.

In performing Minoru Miki's *Time for Marimba*, great attention must be given to dynamics and rhythm. The composer states on the score: "without accent except be specified." [sic][2] Careful execution of each note is necessary, for the author suggests it is the composer's intent to create stability within the quintuple rhythm. Miki states: "soft sticks (hard at *fortissimo*)."[3] The author maintains that two-tone mallets should be used, providing the performer with the ability to play at both ends of the dynamic spectrum.

ENDNOTES

[1] Greg Murray, "Time for Marimba: An Analysis," *Percussionist* 16 (No. 2, 1979): 67.

[2] Minoru Miki, *Time for Marimba*, (Tokyo: Ongaku No Tomo Sha, 1969), 1.

[3] Ibid.

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EVELYN GLENNIE ON *TIME FOR MARIMBA*

How should a marimbist approach Time for Marimba *by Minoru Miki?*

I went over *Time* with Keiko Abe almost nine years ago, and her approach was entirely performance-based. I think, however, that marimba players should stay away from the instrument at first, digesting the score through the eye, working out the structure and visualizing some of the mechanics. It is necessary to understand the spacing and grouping of notes rhythmically before pulling them wherever you choose in interpretation. Every note is genuine in this piece, and it is important not to take anything for granted.

Do not rely on listening to recordings! That is not to say that there are not some wonderful recordings available, but it is important to have an individual interpretation. Working on *Time for Marimba* is an ongoing process and continual performance will enhance the long-term growth of its musical interpretation.

What is the biggest challenge playing Time?

I do not think that *Time* is hard to play as far as the mechanics go; what is difficult is keeping the musical continuity and the mood, which is wonderful. Although it is a Japanese work, the overall mood and structure are very Western. The use of dynamics, utilizing the sound of the hall and mallet choice are also very important. I would recommend two-tone mallets, but the player should experiment.

—Paul Campiglia

Life After School: The Business of Music

By Arthur Lipner

PICTURE THIS: NO RENT TO PAY; instruction, instruments and practice rooms easily available; free concerts of all styles of music; bands that will read through your original compositions free of charge; lots of musicians to talk to and perform with; staff to book gigs and organize tours for you; and most importantly, knowledge, progress and experience are the goals, while making money to survive takes the back seat.

Sound like a dream come true? Sounds like a university school of music to me!

The truth is that when we're in college, because of so many other complex changes that are occurring in our lives, many of us don't stop to acknowledge how easy and focused things can be (or were).

It's not necessarily that the music school environment is a sheltered one, but many of life's demands are—by design—not present. This allows us to focus, as clearly as possible, on the learning experience. However, that same design ends up holding back in a few key areas that prove to be fundamental to successfully competing—and surviving—after graduation. It's those very areas that I've spent the last fifteen years discovering.

GRADUATION...

After I graduated from college, having moved to a new area, I was in for an enormous surprise. I was trying to get gigs but everyone had them already. And it seemed that no one was willing to give up work that was paying their bills just because I was a good player and a nice guy. I knew that "right place at the right time" bit, along with "you need a break" and "you need to get a foot in the door." Of course I knew what I needed, but it wasn't coming to me. The only sure way I knew to have what I needed was to go get it.

What was I looking for? I simply wanted to survive as a player or teacher. But what no one told me in music school was that, in order to do this, I had to start my own business.

A lot of music-major graduates that I know end up in a field unrelated to music by the time ten or so years elapse. Of course, this situation is not unique to musicians. Perhaps the main reason is that, like so many fields, there are not enough quality employment situations to sustain the number of qualified graduates. Or, even if there are, these opportunities don't present themselves at the right time or in the right sequence.

There are a myriad of other important reasons why music-degree graduates end up somewhere else. Those include the general quality of graduates, along with economic/demographic/geographic variables. But, most importantly, there exists a mixed bag of skills that are essential for survival in the business world—such as personal focus, discipline, determination, resourcefulness and a general business sensibility. It's hard to learn these in the class or practice room.

You can start working on these skills by taking maximum advantage of the college environment, and by accepting the fact that each of us, individually, is the *only* one responsible for the success or failure of our careers.

I'm sure you've considered the possibility that there may be at least a brief period between graduation and the time you get that first steady income. If you're planning on ending up with a symphony gig or school teaching job after graduation, all of the discussion below will still apply. You're still in your own business.

THE BUSINESS WORLD

A full-time freelance musician or teacher is actually a small-business owner. The product is your talents and expertise. You are your own boss, and the hours are up to you. So are all the other qualities of a successful business, including promotion, quality control, reliability, equipment and professionalism. Here are a few thoughts designed to help you consider how to run your business.

Teaching: By graduation quite a few of us have already done some private teaching. But how seriously have you taken this? Have you advertised for students? Have you created curriculum outlines? Are your methods and lesson procedures the best possible? Could you raise your prices and not lose any income?

Have you considered that you may be able to make a full-time living from teaching privately? How will you determine if this is actually possible for you? Try contacting local schools for students, doing a free clinic at a high school, or calling other teachers for referrals. If you truly want more students, do everything you can until you have the volume you need.

Promotion: Every company spends money on promotion and/or marketing. The amount is usually expressed as a percent of the total receipts for a year. No business can function unless people know that your product exists. In other words, if you want to make a certain amount during your first year of business, you'd better plan on spending something to make that money—unless you're really good at playing the lottery.

Some obvious basics are business cards and letterhead stationary. Other essentials include a good quality answering machine (don't miss the call for "the big gig") and a computer. Teachers and players must spread the word about themselves by making phone calls, placing ads, mailing literature, sending tapes and bios, etc.

What will you send out? Always make sure that you have materials *on hand* (tape with printed insert card, photo and biography). Every musician *must* have a demo tape that sounds as good as possible. If you are out of tape dubs and have to wait

Arthur Lipner *is a jazz vibraphonist whose recent recordings,* The Magic Continues *and* Liquide Stones, *have earned rave reviews. Lipner's book* Places to Visit, *published by MalletWorks Music, is a new text for beginning and intermediate jazz vibraphone and contains transcriptions of his solos. Lipner performs regularly in the U.S. and Europe, and he is an active clinician for Ludwig/Musser.* Percussive Notes *welcomes Arthur as the new Contributing Editor for vibraphone and jazz.*

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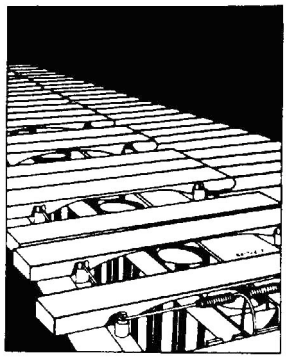

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Over the next year, malletech will be providing product updates such as the one that appears below. We hope these help you to better understand what sets malletech apart. Knowledgeable percussionists are our best customers.

Product update #1
Looks Aren't Everything (a short course in mallet technology)

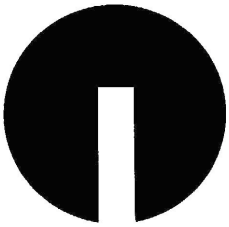
Now that some of our competitors' mallets are beginning to look like malletech® (we're flattered!), it's time to set the record straight about some of the technology that sets us apart. Just because a mallet looks the same, doesn't mean it will sound the same, be as durable, roll as smoothly or feel as good to play with. Looking something like a malletech® doesn't even guarantee that the heads will stay on.

As most every percussionist has experienced at one time or another, plastic and rubber mallet balls are difficult to glue. (For a good reason, glue containers are frequently made from the same materials as mallet heads — the glue doesn't stick to the container very well!) For the percussionist, the consequences of this unfortunate chemistry are sometimes embarrassing: mallet heads flying off at the most inopportune moments, clicks and tics.

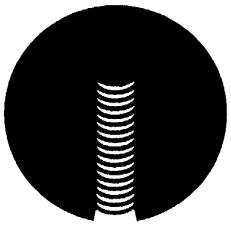
While it has always been extremely rare for a malletech® mallet head to come off (according to our dealers, we have the lowest return rate in the business), we are not resting on our past laurels.

For more than a year, malletech® has quietly been introducing a new method of attaching mallet heads to handles. Now that this system is in place, it's time to brag a bit:

Before it is glued onto its handle, every marimba, xylophone and orchestra bell mallet head, has screw threads tapped into the hole in the ball.



Old plain drilled hole



New internally threaded gripper hole

In addition to providing a strong mechanical grip that prevents the head from coming off, these spiral grooves inside the ball more than double the surface contact area of glue to mallet head. In the rare event that the head does loosen up, all the player has to do is hold the handle while tightening the head about an 1/8 of a turn.

In conjunction with this new process, malletech® has also added a new glue to its wide arsenal of adhesives. We have not had a single pair of mallets made with this new process returned for loose heads, clicks, or tics.

Constant technological improvement, such as the way we attach our mallet heads to our handles, is just one of the reasons the greatest keyboard artists in the world design and perform with malletech® mallets.

malletech® mallet heads: now screwed and glued. They cost more. They're worth it. They sound better. They last longer. They feel better. They're at the forefront of mallet technology. Guaranteed. Period.

Write or call us for a catalog, or to make an appointment to visit our new custom manufacturing facility and showroom.

three days (or worse, make an awful copy on two cassette decks you have at home), it'll end up costing you sooner or later. Reorder when you're down to five tapes—not zero—so you always have a few. Update these materials regularly.

Let's say I'm a bandleader looking for someone to play in my society band, and three people of equal musicianship send me materials. Person A has submitted a tape with smeared handwriting, a typed biography and no photo. This package goes in the garbage. Person B has sent a laser-printed letter, but the tape sounds awful; it's normal bias, and I'm not told the total length nor when the music was recorded. Person C's package arrives. It's a glossy folder with a laser-printed letter on logo stationery. The tape insert card was done in a print shop (what a hip-looking font, too!), tape sounds clean, and it's short (that's fine—I need only ten minutes of properly edited music to get the idea). Moreover, it arrived Priority Mail, which tells me that spending another buck on postage was meaningful. This person knows the deal; they're experienced, professional and detail-oriented. This is the one I'll call for the job.

One important rule of thumb about sending materials to people: If the material was unsolicited (i.e., you sent something but that person never asked for it), don't be surprised if you get no response and the person doesn't take your call. Why should he or she? You want something from them. Try not to waste your time and effort dealing with too many of those things or individuals that are way beyond your reach.

But what about "reaching for the stars" or "there's always room at the top"? Of course. So what's the answer? You decide. Achieving a balance with these important concepts is essential for your success—and peace of mind.

Telephone: Having good phone chops in this business is a must. Get your list of calls together before you start. Put the dog in the basement ("Gee, I really want the gig—and my barking, distracting, unoffice-like dog agrees!"). Get used to spending solid periods of time on the phone (one to two hours per day). Keep a phone record of anyone you're in touch with.

Be sure to organize your thoughts before you talk. Speak intelligently and articulately; don't talk "hip" to the wrong person. And don't forget to listen. As the saying goes, there's a reason why we have two ears but only one mouth.

Projects: I always keep a list of ongoing projects. I rank these by level of importance and how time-sensitive they are. Projects like composition are more long-term and ongoing. Preparation for an important concert or filling in dates on a tour I'm taking are more urgent. This list gets rewritten regularly as projects come and go.

Practice: Keeping your chops and repertoire growing will always be essential. Try alternating two different practice schedules. Change them every six weeks or so after the items are played proficiently and up to tempo. These days, my practice time—particularly in the non-winter months—is extremely precious. I barely have enough time to work on the music I'm performing, recording or composing. I've thus found that the ability to use practice time efficiently is invaluable.

Taxes: Utilize the tax advantages of self-employment. The office use of your home, business use of your car and purchase of all kinds of things can be deducted to save you bucks. Did you know that your business could actually lose money and you wouldn't owe taxes in a given year? Check with an accountant on this subject.

CLOSING TIPS

Here are my fortune-cookie suggestions.

1. You must be disciplined. Give your talents and hard work the best shot at paying off.
2. Organize practice time, and do it.
3. Keep good files. Any phone number or single sheet of paper you may need in the future is worthy of its own file.
4. Don't censor ideas you have (musical or business) because you think they're off-the-wall or farfetched. Follow through; either there's a payoff or you'll learn from your mistakes.
5. Model your moves after someone else's who has been successful at what you're trying to do. What did that person do when he or she was in your situation? Sure, times have changed, but still...
6. Situations often arise that are actually masked opportunities. Part of a successful business mentality is the ability to see the potential value (good or bad) of a situation before you get into it. Will that part-time job in a music store introduce you to areas of the industry you wouldn't have seen otherwise? Will doing a copywork job allow you to run into a new group of people in your locale? Will playing in a rehearsal band for no money pay off in other ways?
7. Talk candidly with friends and past teachers. If you've relocated or you simply don't see these people often, pick up the phone and call. A part of all of us is rooted in our experiences of the past. In fact, what happened during all of the yesterdays is what got us to today. You can use those yesterdays as a learning tool—and a source of energy and inspiration. PN

The Nuts and Bolts of Auditioning

By Stacy Loggins

THE AUDITION PROCESS HAS tortured many musicians through the years. The process is even more grueling for percussionists due to the vast number of instruments in the percussion family. There are countless questions about the audition process that can only be answered by someone who has taken an audition. In this article, I will concentrate primarily on two different audition areas: auditions for professional ensembles and collegiate auditions.

ENSEMBLES

The first topic of concern is the audition for the ensemble. The ensembles that will be discussed here include professional orchestras, bands and chamber groups. Two questions must be answered in the beginning: When is the audition and what is required to audition?

Many professional orchestras require correspondence by letter in order to get audition requirements. Once you have written to the ensemble, they will send the audition list and other details. Many require a resume and an audition tape. If so, they will be specific about what must be on the tape and when it has to be received in order to be considered. This is when decisions should be made about preparation time. Is there enough time to prepare? You have to set realistic goals and know your limitations.

You need to learn everything you can about the specific group you are auditioning for. Once you have the audition list, get the music. Some groups will send you copies of the music with the list or tell you where to find it, but many will not. Most orchestral excerpts can be ordered from a music store. If the job is for a professional band, the music is usually made accessible by the group; i.e., they will send copies or say on what pages excerpts can be found in certain percussion books.

Listen to recordings of the music on the list. Get recordings by the group you want to be a part of as well as recordings by other groups. If the audition is for the Chicago Symphony or a particular U.S. military band, get their recordings. Study the percussion excerpts, phrasing, interpretations and nuances that stylistically and musically set the percussion section apart from other sections. If recordings are not available, study recordings by other noteworthy groups.

It is also an asset to have a teacher help with the music. Hopefully, you will be studying with a teacher already, but if not, taking lessons with someone can greatly help your playing. Remember, time must be allowed to learn and make changes in the music. Don't wait until a week before the audition to take a lesson; you have to have time to apply what you have learned.

It is very important to study the audition list carefully. Many lists indicate what measure numbers they want to hear in certain pieces. If measure numbers are not indicated, the whole piece must be learned, not just the most popular excerpts from the piece. A good example is the xylophone part from *Porgy and Bess* by George Gershwin. The excerpt from this piece that appears in Morris Goldenberg's *Modern School for Xylophone, Marimba, Vibraphone* is popular, but there are other difficult passages throughout the piece that could also be required at the audition.

For some auditions, you may be asked to play a prepared mallet piece of your own. This mallet piece should not only show off your talents, but it should relate to the job for which you are auditioning. For example, playing a difficult four-mallet marimba piece for a band or orchestra audition may not be as effective as an advanced two-mallet piece, because there are few four-mallet parts in the literature. On the other hand, playing a four-mallet piece for a percussion ensemble audition is appropriate. Choosing a xylophone rag, a movement from a concerto or even an etude could also be a good choice for a percussion ensemble audition. Remember, the selected music should be advanced enough to show talent, but never so advanced that the piece cannot be performed well.

While learning the pieces before the audition, you need to decide what instruments you are going to use. Instruments are usually provided, but personal instruments are encouraged if possible. Obviously, it is almost impossible to bring a marimba on a plane, so you have to be realistic. Snare drums, tambourines and triangles are the easiest to bring. If you do not possess these instruments, you will have to use the ones provided.

Some groups would rather hear the audition played on their own instruments. In order to gain confidence playing on instruments other than your own, practice the music on different instruments. Play the xylophone parts on a different xylophone or a marimba. Play the snare drum parts on other snare drums. This will help ease the problem of playing on unfamiliar instruments.

For timpani parts you need to make sure you know what drums are going to be available at the audition. Are they professional-model timpani such as Ringers, Hingers or Walter Lights, or are they student-model drums? If at all possible, practice on drums similar to the drums at the audition. If you have no access to them, take some lessons from a teacher who owns some. Find a way! This may seem trivial, but it is important, especially if there are tuning changes.

COLLEGIATE AUDITIONS

In this section I'll comment on undergraduate and graduate-level admission auditions, and auditions for scholarships and teaching assistantships. Most admission auditions will also be used for scholarship consideration and/or teaching assistantships. Though many of the principles from the previous section can and should be applied to this section, there are differences in some approaches to collegiate auditions.

The first order of business is to contact the school and inquire about audition information. Like ensemble auditions, some schools have repertoire lists and some schools do not. In either case, there are choices to be made. What pieces should be played? How long should they be? What instruments should be used?

Generally, solo auditions need not be lengthy. The applicant should demonstrate an advanced ability in the three basic areas of percussion: snare drum, mallets and timpani, though in many instances, a strong foundation in drumset is required as well. A minimum of two snare drum pieces, one mallet solo and one timpani piece should be performed. However, I suggest that two keyboard and timpani solos be learned in case more material is necessary. The pieces should be musically and technically challenging, but not beyond the player's ability to perform them well. For scholarship and teaching assistantship consideration, the pieces should be advanced. It should be noted that advanced is a subjective term, and what is advanced to a senior in high school is not advanced to a senior in college or a graduate student. Therefore, pieces should be chosen

depending on the applicant's level of ability.

For snare drum, one rudimental solo and one concert (orchestral) solo should be learned. A command of both styles should be demonstrated. The rudimental solo should contain open rolls, syncopated rhythms, accents and an assortment of rudiments: flams, drags, diddles, etc. Concert solos should contain varying degrees of dynamics and closed rolls. Both pieces must be musical, not simply notes and rhythms. The pieces need not be lengthy, only long enough to show a command of the instrument; between one and three minutes per piece is plenty.

Choosing a mallet solo can be a difficult task for many. Applicants for undergraduate admission may choose a two-mallet solo or a four-mallet solo to perform. This will depend on the level of the player and both are acceptable. However, an audition for graduate school, scholarship or teaching assistantship usually includes at least one four-mallet solo.

If only one mallet piece is performed, it is usually on marimba. If more than one mallet piece is to be played, one should be on marimba and the other may be on xylophone or vibraphone. A performance on a mallet instrument other than a marimba can be used to show versatility. Again, good choices for the two-mallet solos are rags or mallet concertos. These pieces, however, require an accompanist, and this may present a problem for a live audition. Either the accompanist must come with the applicant, or one will have to be provided. A private teacher should be consulted in choosing audition music.

There are a few guidelines for the length of a mallet solo. If it is too short, the panel will want to hear another, and if it is too long, the panel will stop the applicant at an appropriate place in the music to save time. The whole piece should probably not take more than ten minutes, even if there are movements. If more material is necessary, then an additional solo may be appropriate. Regardless of the selection, the piece should show superior musicianship.

Care must be taken when selecting a timpani piece. The piece should be written for as many drums as the player can handle sufficiently and must be musically rewarding, containing such traits as dynamic variance, good form and a sense of direction. A piece written for five drums may not be appropriate because the audition site may not have five drums. The school should be consulted about instrument availability, and the player should know what type of drums will be at the audition. The piece should be of a moderate length (just a few minutes), and the player should show good technical and musical ability on the instrument. Again, a teacher should be consulted for specific pieces to play.

For other instruments such as drumset, the applicant should be prepared to play a variety of styles. They could include various Latin styles: samba, cha-cha, bossa nova and rumba. Additionally, rock and jazz styles should be prepared. In most cases drumset will not have to be played, and this will be known if the school has been consulted about the audition. Multiple percussion pieces are usually poor choices for auditions because of the instru-

1996
VIBRAPHONE SOLO CONTEST
sponsored by the Percussive Arts Society

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PURPOSE: To encourage a higher level of artistic expression for Vibraphone performance practice. The contest is designed to select four finalists to perform at the 1996 PASIC in Nashville, Tennessee.

AWARDS: All four finalists will receive free PASIC registration, and all participants must be members of PAS.

PROCEDURES: The contest is for students who are 16-25 years of age on April 1, 1996. Each soloist is to present a program of no longer than 20 minutes in length. The solo(s) must be selected from the following:

1. Six Poems (mvt. 4-5) ..... Robert Stright
2. Trilogy ..... Tim Huesgen
3. Mirror from Another ..... David Friedman
4. Solace ..... Ed Saindon
5. The Beach Street Years ..... Bill Molenhof
6. Morning Dove Sonnet ..... Christopher Deane
7. Reflections ..... Lynn Glassock

Each student is to furnish scores of the music for judging purposes. Photo copies will be accepted only with a letter of approval from the publisher. Scores will be returned with a pre-stamped mail packet. Each contestant will forward a non-edited cassette to PAS (see address above). Tapes and scores will be numbered to insure anonymity. The Contest and Audition Procedures Committee will have the responsibility of selecting the finalists to be invited to PASIC 1996 for a live performance contest. Each contestant will be expected to assume all costs pertaining to the event including travel, room-board, etc.

Application Fee: $15 payable to PAS. Deadline: All entries must be postmarked by **April 1, 1996**

Name _____ Address _____

City _____ State _____ Zip _____ Phone _____

School _____ Age _____ Check one: ❒ High School ❒ College

ments they require. Some smaller multiple pieces might work, but most take too much time for set-up.

For many auditions it is possible to send a tape in lieu of traveling to the audition in person. Many cannot afford to go to the audition in person or prior commitments do not allow them to leave. If a tape must be sent, it should contain the same material as a personal audition, or of a recent recital. However, it should be noted that if at all possible, an audition should be taken in person.

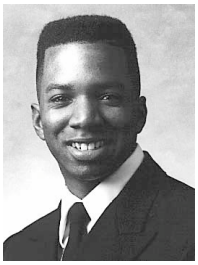
THE AUDITION

Now the time comes for the audition itself. The audition must be treated like a miniature recital. You have to be professional and a good appearance is necessary. Even though most preliminary ensemble auditions are behind a screen, finals are usually in the open, and the initial goal is to get to the finals. A good appearance shows the audition panel how seriously the audition is being treated, and says something about the character of the player. You should also be prepared to answer questions about your background, availability dates, etc. Applicants for teaching assistantships may also be required to teach a lesson at the audition.

The order in which the pieces are performed can make a difference at the audition as well. If given a choice, play the piece that you are most comfortable with first. This may help you relax and boost your confidence. Remember, being musical is the most important consideration at the audition. Chris Williams, principle percussionist of the Baltimore Symphony says, "The technique should be there; I listen primarily for musicality." Members of the panel want to hear something in your playing that will set you apart from the others.

Finally comes the subject of nerves. Many become so nervous during an audition that they perform pieces poorly that they otherwise perform well. Instead of being nervous, you would rather be anxious. Anxiety is common and may help give that extra edge to keep you at the top of your game.

Here are some suggested ways to help with nervousness. Audition as much as possible; the experience makes it easier. Use a tape recorder when preparing. For many it is difficult to play while being recorded because the tape is unforgiving. It catches everything and helps show what specific areas in the music need the most work. Have a colleague listen and critique a mock audition. Pretend that the audition is actually taking place and the colleague is the panel. This can help with two issues: playing in front of someone, if that is a problem, and practicing as if there is only one chance to perform each excerpt or piece. A mock audition can be performed alone as well. Simply move from instrument to instrument playing each piece only once without stopping, again allowing only one chance to perform the music. Hopefully, some of these ideas will help the next time you prepare for an audition. P N



Stacy Loggins *is a percussionist with the United States Navy Band in Washington, DC. Originally from Las Vegas, Nevada, Loggins has degrees from Cameron University in Lawton, Oklahoma and East Carolina University in Greenville, North Carolina. He is an active performer, adjudicator and clinician on the East Coast.*

Authentic Performance Practice in Rossini Opera

By Nicholas Ormrod

GIOACCHINO ANTONIO ROSSINI was born in Pesaro, Italy, in 1792 and died in Paris, France, in 1868. As a student at the Conservatory in Bologna he was known to have been a champion of the music of Mozart and similarly came to prominence at an early age. In his early twenties he was made director of the *Teatro San Carlo* in Naples and composed some thirty-six operas in just nineteen years, culminating with *Guillaume Tell* in 1829. Then, at the age of just thirty-seven, he retired; for the remaining years of his life he never wrote another note of opera.

One wonders what prompted this cessation. Was he "burnt-out" or just lazy? As one of the most popular writers of his day, he certainly was not short of money and therefore could lead a life of leisure for forty years.

As percussionists we are left with a strange legacy from this man. Rossini's use of percussion ranges from the mundane (e.g., *Il Viaggio a Reims*, 1825) to the innovative (e.g., *La Gazza Ladra*, 1817). However, he also left us with some extraordinary problems to solve. In modern critical-edition scores a multitude of questions arise as to what the original percussion requirements were and what the contemporary performance practice was.

There is much evidence to support the speed with which Rossini rushed off his scores. When running out of staves on the page, he made much use of *spartitini*—a type of orchestral part in appendix, where the full score reads *al fine* on the appropriate stave and the extra part (or parts) was gathered in a "mini-score" at the end. Thus an inevitable amount of shorthand was used in the original manuscript, which now needs to be deciphered. This is apparent in both nomenclature, distribution of parts and notation. Unfortunately, the percussion parts sometimes seem to have had less time spent on them than the rest of the instrumentation, and they are often relegated to *spartitini*.

When presented with an orchestral part of some of the operas, it is difficult to ascertain what is original and what is editor's choice. Therefore, presenting an authentic performance of these works takes a lot of preparation.

In order to clarify some of these problems, it is worth looking at a couple of scores in depth. Two particularly troublesome operas are *L'Italiana in Algeri* (1813) and *Il Barbiere di Siviglia* (1816).

L'ITALIANA IN ALGERI

The *opera buffa* in two acts, *L'Italiana in Algeri* (The Italian Girl in Algiers), with a libretto by A. Anelli, was first performed in Venice in 1813. It was to mark the beginning of Rossini's conquest of the opera houses of Europe.

The edition of *L'Italiana in Algeri* from the *Fondazione Rossini Pesaro* (ed.: Cagli, Gossett and Zedda: 1981), contains comprehensive notes concerning all the various problems that confronted the editors throughout the score. The particular issues of the percussion writing are dealt with at length by Azio Corghi in a learned and amusing article. Unfortunately, this preface is not printed in the percussion parts and is only available in the full score and in Italian. Percussionists are therefore largely unaware of what it is possible to do with the written part.

It is more than likely that the confusion over Sistro/Sistri *is due to Rossini's lack of continuity regarding his spelling!*

Corghi comments that "to restore the score to the author's intentions has meant, first of all, having to free it from the incrustations and tone/timbre overlays which took place in the nineteenth century. A different thickness of orchestration was determined by the addition in the score of timpani...and by the particular color of the *Banda Turca*. The critical edition shows that Rossini's orchestra was no different in 'sound' from that of Mozart."

With regards to the timpani part, the main issue is the *stretta* (concluding section in a faster—or gradually accelerating—tempo) of the Act One Finale. The original manuscript has a *spartitini* containing a timpani part that is not always included in older editions. It is generally held that this is a slightly later addition (possibly for a Milan performance of 1814), indicating that Rossini either changed his mind about the instrumentation or had such bad experiences with the percussion section (as will be explained later) that he chose to replace them with timpani. Whatever the reason, there is every justification in using the part in the mini-score as there are no indications to the contrary in the composer's hand.

There are three major problems concerning the percussion parts found in the composer's signed copy of *L'Italiana in Algeri*. References to percussion instruments are found in the following places: (1) the Overture, where the manuscript, together with nearly all contemporary copies, reserves a stave for percussion bearing the description *Gran Cassa e Banda Turca*; (2) the *stretta* of the Act One Finale, where Rossini had thought of using the *Banda Turca*, but then changed his mind; (3) the *Quintetto*, where in the author's manuscript there is a stave entitled *Catuba*, but no musical part appears on it.

Concerning the first point, in the Overture, what did Rossini expect to hear when he wrote what appears to be a shorthand in *Gran Cassa e Banda Turca*? A percussion section? If so, what instruments?

In spite of the enormous success of "Janissary" fashions and "Turkish music" at the start of the nineteenth century, the information we have on the *Banda Turca* is rather vague. It would seem fairly obvious that what is intended is a percussion section made up of the instruments seen in contemporary paintings, especially of military bands. What is not so obvious is which of these instruments made their way into the opera house orchestra and how they were used.

When the *Banda Turca* or Janissary bands are mentioned in musical reference books, various instrumentations are proffered. Willi Apel gives the following composition: "bass drums, cymbals, triangles, military glockenspiel, Turkish crescent" (W. Apel, *The Harvard Dictionary of Music*, Cambridge, 1951). A longer list is supplied by James Blades: "a full Janissary band could include a number of bass drums, numerous pairs of cymbals, small kettledrums, triangles, tambourines and one or more Turkish crescents" (J. Blades, *Percussion Instruments and Their History*,

Dean Witten
Freelance Percussionist

Jonathan Haas
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London, 1970). The *Banda Turca* is described by Tintori as consisting of: "Tamburi, Gran Cassa, Piatti, Triangolo e Mezzaluna (half-moon)" (G. Tintori, *Gli Strumenti Musicali*, Torino, 1971).

Neither this information nor that to be found in pictorial evidence is sufficient to reconstruct with any precision the constituent components of the *Banda Turca* in *L'Italiana in Algeri*. Corghi, therefore, cites a number of documents that he researched in an effort to better understand how these parts were performed in Rossini's time.

At the Teatro la Fenice in Venice, a document contained in the theater archives dating from 1825 lists the members of the orchestra with a note on their relative merit. Six instruments are listed under percussion: Timpani, Gran Cassa, Tamburo "rulante," Piatti, Campanella and Sistri. These appear to be entrusted to specific performers, some of whom are described as either "incompetents," "drunks" or "those that never play"! Little wonder then that Rossini changed his mind about the difficult *stretta* of the first act Finale and struck out the part for *Banda Turca*, perhaps as early as 1813.

"Incompetent" and "drunken" performers in the percussion section there may have been, but at least we know there were several of them in Venice. Similarly, in Milan there is evidence that in at least one of the performances of *L'Italiana in Algeri*, the percussion part met with significant expansion. Within Rossini's signed copy, there appears at the end of the second act a bound *spartitini*, showing a part for Cassa. This part is for the entire opera and is dedicated to "Signor Piazza and fellow musicians." Thus one can read Banda Turca for Cassa, as Rossini was obviously addressing a section headed by S. Piazza. (At the end of the mini-score Rossini added a few other comments, some of which are very amusing: "Please cheer up your fellow players together with the Maestro"!)

In the archives of the Teatro alla Scala, Milan, is a contract dated from July 1, 1824 to March 20, 1830, with a "List of Orchestra Members" relating to it. S. Piazza heads a group of four players (Piazza, Panziati, Tanzi and Goda) described as *Banda nell 'orchestra*. This would appear to be the percussion section, and Piazza's greater remuneration (shown in the document) suggests that he was the principal player, justifying the dedication in the *spartitini*.

Further evidence of multiple performers can be found in the mini-score, which alternates the instructions *solo piano* and *tutti forte*. Unfortunately, no clue is given as to what these players played either in terms of instrument or music. One has to presume that the players all played the same notated part on different instruments, accounting for the scathing remarks made by Berlioz in his book on orchestration and his other contemporary writings. Although he admired some aspects of Rossini's skill as a composer, orchestration was not one of them. Berlioz comments on "that infernal bass drum" pounding senselessly on the accented beat of each bar (H. Berlioz, *Grand Traité D'instrumention et D'orchestration*. Paris, 1844).

The choice of instrumentation for the *Banda Turca* must have been left up to a combination of conductor, players and what was available. The fact that Rossini indicates in the *spartitini* that a single performer plays in the quiet sections, suggests that the "noisier" instruments (such as cymbals and triangle) would leave the bass drum on its own at these points. This is a fashion that continued in Italian opera through to Verdi (1813-1901), who simply wrote for Gran Cassa assuming it signified bass drum and cymbals unless Cassa sola was indicated.

In point three above, the term *Catuba* in the *Quintetto* is extremely confusing, not least because it has no music written for it in the original manuscript! Italian language dictionaries agree in suggesting that the *Catuba* is a percussion instrument, but give differing definitions. Corghi refers to a definition of "bass drum if the term is singular (*Catuba*) and cymbals if the term is plural (*Catube*)." According to some it is usually used in bands and originates from the south of Italy. Tintori gives the following definition: "ancient term for bass drum, from the Greek *Katadoupeo*" (G. Tintori, *Gli Strumenti Musicali*, Vol. II). To complicate matters further, *Catuba* can also be translated as

"percussion instrument usually consisting of brass cymbals" (*Tutto-Dizinario Enciclopedico*, ed. Instituto Geografico De Agostini, Novara, 1965).

Interestingly, Corghi cites an organ register called *Catuba* appearing on instruments built around 1830, which are supposedly in the style of a *Banda Turca*. This confusion, as to whether it is a separate instrument or a generic term, appears to be deep-rooted. In fact, in the overture to *La pietra del paragone* (1812), Rossini lists a *Catuba* as one of the instruments of the *Banda Turca*. Therefore, it could be argued that in the *Quintetto,* he was trying to distinguish between the *Gran Cassa e Banda Turca* found elsewhere and a separate instrument at this juncture. This makes a good case for *Catuba* translating as cymbals, though historical (in Rossini) and musical (at this point in the score) justification of a part for *piatti sola*, is tenuous.

It would seem that the best way to interpret *Catuba*, in this instance, is as another term for *Banda Turca*. As Corghi states: "It would appear to imply both bass drum and cymbals, but would not rule out the use of other percussion instruments." Rossini was not clear about its use and therefore one is left free to use whatever seems appropriate, or whatever one can negotiate with the maestro, or nothing at all—as there is no music in the composer's score for it!

To conclude, the possibility of a completely accurate authentic performance of *L'Italiana in Algeri* is remote. All that can be done is to discuss with the maestro the possibilities of using a full *Banda Turca* of bass drum, cymbals and triangle (with the option of tambourine and Turkish crescent) in the overture and the finale of act one. The controversial *Catuba* part in the *Quintetto* is also worth pursuing as a bass drum and/or cymbal part, if the conductor is adventurous. What is more important is the effect that this thinking has on other *Banda Turca* parts in Rossini. Any or all of the other operas with similar percussion writing can be given the same full-section treatment. Think of the employment opportunities!

IL BARBIERE DI SIVIGLIA

The questions encountered in *L'Italiana in Algeri* regarding the *Catuba* have a parallel in the similarly perplexing nomenclature issue encountered in the opera *Il Barbiere di Siviglia*, where there is an ongoing debate regarding the part designated to the *Sistro.*

The *opera buffa* in two acts, *Il Barbiere di Siviglia* (The Barber of Seville), with a libretto by C. Sterbini, was first produced in Rome in 1816. It has been described as Rossini's "masterpiece...ranks with Mozart's *Figaro* and Verdi's *Falstaff* among the supreme examples of Italian comic opera" (D. Grout, *A History of Western Music*, London, 1960). It is one of the last examples of its genre and helped Rossini to begin "his triumphal progress across the stages of Europe" (F. Blume, *Classic and Romantic Music*, London, 1972).

The opera is scored for an orchestra including *Gran Cassa* (assuming *Gran Cassa e Piatti*, as previously discussed) and *Sistro.* The fundamental issue raised is: On what instrument should the part for *Sistro* be played? There are arguments for several different percussion instruments, including triangle, tambourine, sistrum and orchestra bells.

First, one should consider what the argument is for an instrument of determined pitch. In the preface to the Riccordi (1969) edition, Alberto Zedda comments on the problem of "ascertaining whether the *Sistro* (or *Sistri*) is an instrument of determinate or indeterminate pitch." However, he does nothing to answer his own incertitude, merely clouding the issue by providing two

parts—one pitched, the other not.

The composer's manuscript has the *Sistro* notated on different places on the stave throughout the score, but this does not necessarily mean that Rossini was writing for different pitches. No key signature is given and the composer did have a tendency to write percussion parts in differing positions on the stave. In fact, the manuscript of *L'Italiana in Algeri* sees the *Gran Cassa e Banda Turca* stave in a mixture of treble and bass clef and the pitch changing between "c^{2}" and "c^{3}."

However, Rossini could have been referring to an Italian tuned percussion instrument called the *Sistro*. James Blades refers to a document entitled *Modo facile di suonare Il Sistro, nomato—il Timpiano* (G. Paradosi, *Method for playing the 'sistro', called the 'timpiano'*, Bologna, 1695). "On the original title page is a black and white sketch of a xylophone with 12 bars…Today, sistro defines a series of small mushroom-shaped bells…An instrument of the latter type, was left at the Royal Opera House, Covent Garden, by the Italian Opera Company in the early part of the century" (J. Blades, *Percussion Instruments and Their History*, London, 1970).

The instrument described above can best be imagined as a tuned bell-tree. With this in mind, a glockenspiel (orchestra bells) is sometimes requested by conductors, who proffer various ideas at to what should be played on it. I have encountered reports of everything from reiterated single notes to a "coloratura" solo!

If one considers the *Sistro* an instrument of indeterminate pitch, what is it? It could be the sistrum, an instrument of Greek origins, the name apparently deriving from the Greek *seistron*, translating as "thing shaken." This ancient instrument is known to have had equivalents in many cultures, but is generally thought of as comprising a metallic, lozenge-shaped frame, supporting rods adorned with jingles. When shaken by its handle, the instrument produces a rattle similar to that of a headless tambourine.

If Rossini was thinking of this instrument, it is hard to imagine why he would have written for it in the way he did. To produce any kind of dynamic contrast on it is near impossible and subtlety is out of the question. (I speak from experience!) It has been known for the maestro to request a tambourine (with or without head) as a substitute, which could be musically justified by the setting of the libretto. Historically, this is a problem, as Rossini did not specify the tambourine in his percussion sections. Indeed there is no mention of a tambourine in the archives of *Teatro alla Scala* Milan, or *Teatro la Fenice*, Venice, quoted earlier in this article.

The most logical unpitched percussion instrument to correlate with the *sistro* is the triangle. At the time of writing *Il Barbiere di Siviglia* it is quite likely that Rossini would have expected to hear a triangle with metal rings attached to the horizontal bar—an appendage that claims the triangle as a descendant of the sistrum. These not only jangled slightly but also partially dampened the triangle, giving the instrument a darker, less sibilant quality. This is probably the reason why the famous early uses of the triangle in the orchestra (e.g., Mozart's

Die Entführung aus dem Serail [1782]; Haydn's "Military" Symphony No. 100 [1794]) require the player to play rapidly repeated notes, a reminder of both the instrument's history as timekeeper and also its lack of sustain. The *sistro* part in *Il Barbiere di Siviglia* is written in a similar fashion, consisting mainly of repeated 16th notes.

It is worth noting that four years after *Il Barbiere di Siviglia*, in the little known opera *Ermione* (1819), Rossini scored for triangle and wrote for it in an identical fashion to that of the *sistro* (repeated 16th notes). However, by 1825 Rossini was writing for the triangle in an altogether different manner. The frequently performed overture from *Guillaume Tell* (1829) and the less commonly encountered *Il Viaggio a Reims* (1825) incorporate triangle parts with quiet rolls that could not be performed on a jangling, ring-laden instrument. Therefore, it would be reasonable to conclude that Rossini's earlier works were scored in the knowledge of the original ringed triangle, and that as fashions changed he wrote for the "new" unadorned instrument. Thus, through the operas of Rossini, we can see the instrument complete its metamorphosis from sistrum to triangle.

It is discernible from the information available that there were two separate instruments in concurrent use, the *Sistro* (pitched) and the *Sistri* (unpitched). The evidence from the archives of *Teatro la Fenice*, Venice is enough to substantiate this conclusion. Included in the orchestra list of 1825 is both *Campanella* and *Sistri*. The *Campanella* (bells) obviously refers to a tuned percussion instrument—maybe the *Sistro*. The item *Sistri* would seemingly refer to triangle, under the assumption that there is no *Triangolo* listed and their opera repertoire from this era would have required one.

The editor of the Riccordi score, Alberto Zedda, should have been aware of the differentiation between *Sistro* and *Sistri*. Instead he offers them in his foreword as nomenclature options. As has already been stated, Rossini was not overly careful in his score-writing. A distinctly desultory attitude can be detected, especially in the percussion parts. It is more than likely that the confusion over *Sistro/Sistri* is due to Rossini's lack of continuity regarding his spelling! As so often happens, a slight slip of the pen ends in hours of puzzlement.

For an authentic performance of *Il Barbiere di Siviglia*, it would seem perfectly reasonable to assume that the *Sistro* part should be played on the triangle. It simply complements the rest of its *Banda Turca* colleagues, but unlike a score such as *L'Italiana in Algeri*, has its own part—thus engendering consistency with the triangle in *Ermione* and constituting a percussion section common to most of Rossini's output.

As a concluding point, I have heard this *Sistro* part played on orchestra bells, and to my taste it sounds awful! For Rossini it is idiomatically incorrect. PN

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Timpani: Basic Sound Production

By Duncan Patton

IN THIS ARTICLE I WILL TRY TO HELP develop a proper understanding of timpani sound. Then I will go on to describe a method to develop a technique built around achieving the best possible sound on the instrument. It is not easy to explain subtle concepts of sound and technique on the printed page. The following series of exercises are included both to clarify the ideas I present as well as to provide beginning exercises for students. I have written this in the hope that students, teachers, and professionals may find these ideas and exercises useful and informative.

TIMPANI SOUND

The sound of the timpani consists of a distinct attack that begins the sound and is followed immediately by a sustained tone or after-ring. The attack is the sound of the mallet striking the drumhead; the after-ring is the sound of the vibration of the head. The attack may be hard or soft, bright or dark in tone color, and short or broad in length. The after-ring may be strong or weak compared to the attack, short or long, bright or dark, and have varying degrees of pitch clarity.

Different combinations of these factors produce different types of sounds. The sound produced will depend upon the mallet, particular instrument, head condition, room acoustics and technique. Musicians use a wide variety of terms for describing the different types of sound. Following is a description of the terms I have found to be most useful in discussing timpani sound.

STACCATO AND LEGATO

In music, the terms staccato and legato generally refer to the way in which notes are separated or connected. On the timpani, by playing a series of strokes with hard attacks and weak after-ring one creates a feeling of separation, or a staccato effect; by playing a series of strokes with soft attacks and strong after-ring, one can create a sense of connectedness between notes, or a legato effect. This can be achieved through the use of a hard mallet for staccato and a soft mallet for legato. It can also be done by altering the technique—thus the staccato stroke and the legato stroke. I should clarify, however, that for a true staccato on the timpani it is necessary to muffle between strokes; for a true legato the composer would probably call for a roll.

TONE COLOR

"Bright" and "dark" are terms commonly used to describe the tone color of musical sounds. These terms refer to the mix of partials, or harmonics, in the overall sound. A bright sound has more partials in the high-frequency range and a dark sound has more partials in the low-frequency range.

Here is an exercise to demonstrate the difference between a bright and dark timpani sound.

1. Set a pitch in the normal playing range on a timpano.
2. Using a small, light mallet, play a *forte* stroke about two inches from the rim. This is a bright timpani sound.
3. Using a large, heavy mallet, play a forte stroke about five inches from the rim. This is a dark timpani sound.

You may hear terms like "brilliant," "sunny," "French" and even "tinny" to describe what I call a bright sound. Terms to describe a dark sound might include "mellow," "ominous," "Brahmsian" or perhaps "dull." It is not useful to think of bright or dark timpani sounds as good or bad but only as appropriate or inappropriate to specific musical situations.

PITCH

For a sound to be perceived as having a pitch, it must have a dominant fundamental tone, possibly with strong lower overtones present, such as the fifth and octave. Noise is a more complex sound with a dense blur of tones and partials that prevent any one pitch from predominating. The sound of the timpani is a combination of pitch and noise. It is never as pure a tone as that of the vibraphone or clarinet, for example. The type of stroke used on the timpani will result in more or less pitch in relation to noise in the sound. Most timpanists strive to produce a sound with as present and focused a pitch as possible at all times and describe this type of sound as clear, melodic or beautiful.

UNDERSTAND THE TECHNIQUE

In building a technique, I recommend beginning by developing the legato stroke. One can think of the ultimate legato timpani sound—a sound with the maximum volume and duration of after-ring in relation to the impact sound—as being the whole sound of the instrument. Other types of sounds are modifications of the legato sound achieved by taking something away. A more staccato sound has less tone following the attack; a brighter sound lacks some of the low partials; a darker sound lacks some of the high partials.

It is important for the player to hear and get to know this legato sound to fully understand the possibilities of the timpani. Approaching the instrument with sensitivity and an understanding of the drums' ability to vibrate and sound sets the player on the right course of understanding playing as a process of producing carefully selected quality sounds, not merely striking the drum mechanically at the right time.

The legato stroke is more difficult to learn than other strokes. Anyone can pick up a stick and hit the drum, but learning to get the maximum vibration from the instrument takes much more time. The legato stroke is widely used in orchestral playing, and perfection of this stroke is one of the keys to achieving a good timpani roll.

DEVELOPING THE LEGATO STROKE

The goal here is to get the timpani head to vibrate at its maximum capacity with as gentle an attack as possible. Approach these exercises with an open mind and a feeling of discovery and exploration. You will be observing the interaction between your hands, the mallet and the timpani head, while listening to the sound you produce.

At each practice session you should pose the question to yourself: "What is the most tone I can get out of this drum?" The answer may be different each day. Bit by bit, as you continue practicing, you will inch closer to finding the maximum tone. It may take several months of steady prac-

tice to absorb these ideas and for the proper technique to become habitual. It is important to go beyond a mere intellectual understanding and get to the point where your hands "understand" the technique.

PRELIMINARY EXERCISES

I have found that the type of stroke that can set the head vibrating to its maximum capacity is one in which the stick is able to move with the maximum amount of freedom. This occurs when the stick simply falls to the drumhead and then bounces up. If you do not inhibit the fall and rebound of the stick in any way, the head will be free to vibrate in the most natural way.

Exercise 1:

a. Hold the stick one or two feet over the drum, parallel to the head. Position the stick so that, when you drop it, the mallet head will hit the beating spot (three to four inches from the rim).

b. Drop the stick.

c. Listen for the tone you have made (ignoring the extra noise of the stick falling).

Exercise 2:

a. Repeat Exercise 1 with this change: Position your other hand so that, when the stick falls, its handle will land on your middle finger, where you normally grip the sticks, at the same time as it hits the drumhead.

b. Listen for any change in the sound.

c. Observe how the stick wants to bounce up. (Integrating this natural rebound into the technique is critical to achieving a great sound.)

BUILDING THE TECHNIQUE

So far we have observed and learned how the stick interacts with gravity and the resistance of the drumhead. We have also heard what a free, resonant tone sounds like. Now we begin building the playing technique around this natural movement.

Exercise 3:

a. Repeat Exercise 2, but this time do everything with the same hand. Be sure the stick still falls freely.

b. Observe how quickly your hand must move to stay ahead of the stick.

c. Observe the acceleration of the stick as it falls.

Exercise 4:

a. Now begin with the stick held in a vertical position.

b. Give the stick a slight push with your thumb so that it tips over your first finger and falls to hit the drum in the proper playing position. (This is now beginning to look more like a normal stroke.)

Exercise 5:

a. Repeat Exercise 4, but now let the middle or forefinger stay in contact with the stick as it falls. (Do not slow down or inhibit the motion of the stick in any way.)

b. Observe that, after the initial little push, the thumb need not be involved with the stroke at all.

LIFT

The natural rebound of the stick will not return it all the way back up to its starting position. We need to help it the rest of the way up by lifting. It is important to refine the lift for two reasons. First, for an efficient technique it is important to be able to return smoothly and quickly to your starting place for the next stroke. Second, helping the mallet along a bit in its rebound seems to improve the pitch focus and overall resonance.

In lifting, it is important not to disturb the natural bounce of the mallet that makes up the first part of the upstroke. Your hand needs only to learn to match the speed and motion of the rebound and extend it back up to the top of the stroke. The complete upstroke should look like an exact mirror image of the downstroke. The angle and path of the stick and the motion of the hand and fingers should be smooth

and continuous, exactly like the downstroke. Be careful not to get a hitch or break between the bounce and the lift of the stick. If your hand is really in sync with the natural rebound, you can complete the lift with only one finger in contact with the stick.

After practicing Exercise 5 along with the lift described above, you should be producing a big, resonant, sonorous timpani sound. To get comfortable with this stroke, the hands need only get used to the motion and sensations involved. In this process the hands simply learn what the stick wants to do in relation to gravity and the drumhead. Do not try to control the sound, just let it happen. You could think of this as letting the drum teach the hands how to play.

APPLICATION

In order to apply this legato stroke in actual playing situations we must develop it further in two ways. We must be able to move faster to play rolls and to streamline it a bit to be able to play with rhythmic precision.

THE ROLL

As I mentioned earlier, the legato stroke is used in playing rolls. In order to speed it up to that point, two modifications must occur. First, we will need to maintain constant contact with all the fingers (including the thumb) throughout the stroke. Second, the height of the stroke will decrease and vertical arm motion will stop, leaving the action to the wrist and fingers only.

Exercise 6:

Play alternating strokes at about sixty per minute.

At first, even at this slow pace, most people have trouble maintaining the same good quality of sound attained previously. This is actually a coordination problem. You can no longer devote complete attention to each stroke. You may want to slow it down more and practice until the stroke starts to become automatic.

Exercise 7:

Very gradually increase the speed.

In initially presenting the legato stroke I encouraged you to have as little contact with the stick as possible (one finger only). As you speed up you will have to hang on to the stick. The hand must find a way to grasp the stick gently enough so that it can still bounce off the head as freely as possible. Try to grip the stick with as much of the soft, fleshy parts of your fingers as possible. Listen closely to the sound you produce as you increase speed. If the sound becomes harder or less resonant, slow back down and try again.

Also notice how much better everything works if you eliminate vertical arm motion as you speed up. Whether you play with a French grip using a rotating forearm or an overhand position using an up-and-down wrist motion, the wrist and fingers can provide all the power you need. The only exception to this might be when playing a huge *fortissimo* roll.

EFFICIENCY

To develop a more efficient stroke, which will help you play precisely in rhythm, we must look at how the stroke is initiated. I have encouraged you to start with the stick rather high and, with just a gentle push from the thumb, complete the stroke by allowing gravity to do most of the work. Now try beginning with the arm lowered (but the wrist cocked), and compensate by pushing harder with the thumb. You can still release your grip on the stick by the moment of impact, completing the stroke with only one finger in contact with the stick. You should be able to achieve virtually the same resonant tone you did previously. If you are playing a faster passage, you will need to maintain your grip on the sticks as you did for the roll, with a soft, loose touch.

It is important to begin the stroke from an up position. One bad habit to avoid developing at this point is that of using an upwards preparation stroke before the downstroke. If you begin in the down position and then go up to begin the stroke, you will have a tendency to play late. It is useful at this stage to practice playing very simple, slow etudes along with a metronome. Can you lock in precisely with the click without tightening up or changing the sound in any way?

The legato stroke is the fundamental building block of a technique built around achieving the best possible sound on the timpani. Once you perfect this technique you can learn to create other types of articulations and different tone colors while maintaining a good sound. PN

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A Sequencer Primer, Part II: An Evaluation Tool

By Angelo L. Miranda Jr.

IN THE LAST ARTICLE (*PN*, OCTOBER 1995) we introduced some basic concepts that demonstrated how MIDI sequencers have potential as a valuable teaching tool for the studio percussion teacher. Based on evidence provided from past research, we showed how presenting "highlighted" models with cassette recorders can be an effective means for teaching applied music (Bandura, 1977; Puopolo, 1971; Rosenthal, 1984). We transferred this concept to the MIDI sequencer and discussed how, with their unique characteristics, sequencers may prove to be more effective and efficient in instrumental instruction. In this article we'll examine event lists in more detail, discuss evaluation and look at some representative analyses.

MEASURING AND EVALUATING WITH SEQUENCERS

Warren George (in Hodges, 1980) mentions that the terms evaluation and measurement imply "careful and systematic observations...made of the attribute(s) in question under standard conditions...measurement in education is concerned with establishing 'how much' of something an individual has and whether this amount of that something is more or less than other individuals. Evaluation is then concerned with whether this amount is of sufficient magnitude to allow for a reasonable degree of success in subsequent endeavors" (p. 292).

Measurement activities can play an integral role when teaching with a MIDI sequencer. The resulting list of MIDI events generated by the MIDI sequencer provides the timing data from which evaluations of student performances can be made.

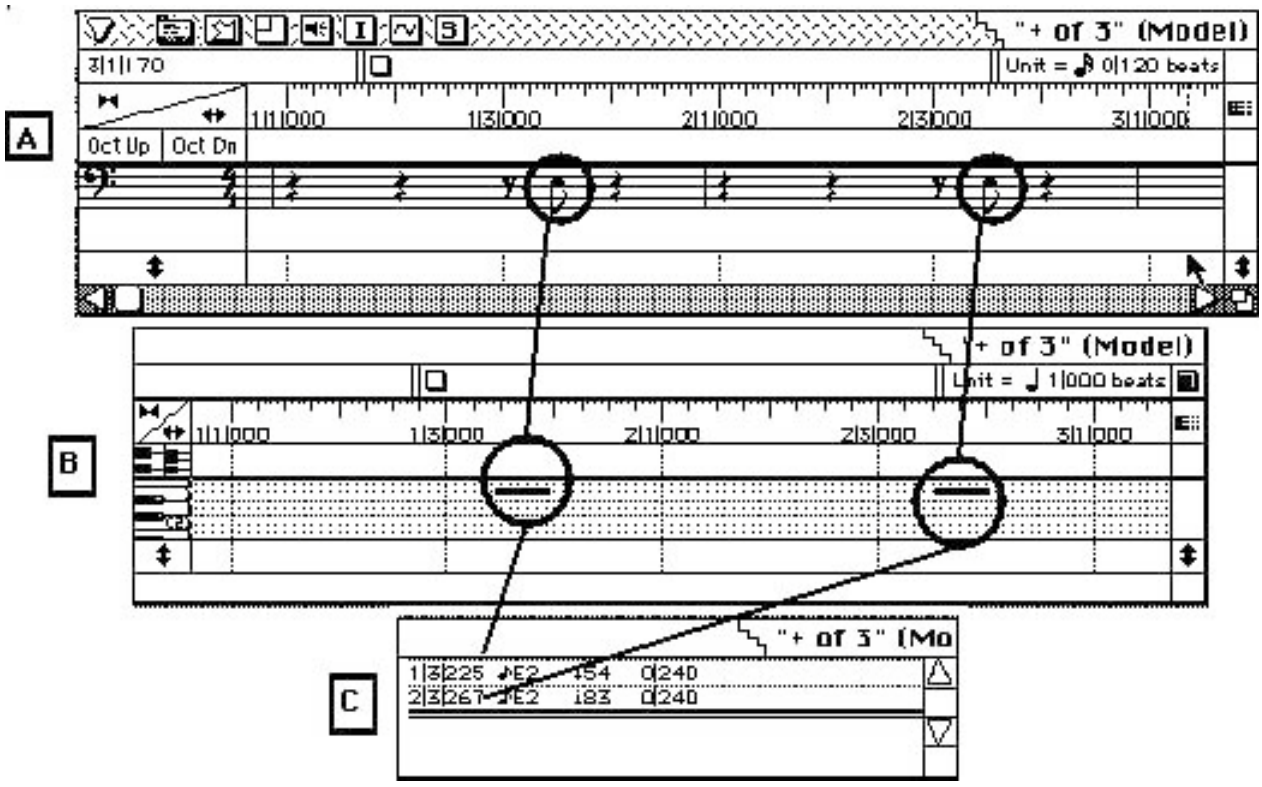
Salmon and Newmark (1989) point out in their article "Clinical Applications of MIDI Technology" how MIDI offers four advantages for analyzing performance skills: "First, it is capable of recording timing information with a high level of resolution. Second, it can record data pertaining to multiple variables, including timing, pitch, and key velocity. Third, it can record data concerning a wide range of motor skills, ranging from finger tapping to performances of large-scale compositions. Finally, it offers flexible feedback of performance data, with options that include live playback, score transcription, and statistical analyses" (p. 30).

They also point out that sequencers have the "potential for analyzing—in great detail—technical aspects of musical skills that differ(ed) markedly from one individual to the next" (p. 27).

The use of MIDI sequencers to collect psychomotor data offers a solution to what Warren George (1980) identifies as a measurement problem: "that musical performance is not a static event, but takes place through time...requiring continuous judgments with little, if any time for reflection" (p. 334).

Another applied music problem challenged by this approach is highlighted by William Whybrew, cited by Abeles (1973, p. 246): "One of the main difficulties in the evaluation of a complex behavior such as music performance is that the measures employed are typically subjective judgments based on irregular and uncontrolled observations."

Example 1. An 8th note played on the "and" of 3 for two consecutive 4/4 bars. Letters A, B and C represent the three different types of sequencer event lists for the same notes.



PERFORMANCE MEASURES

Sequencer-related evaluations can consist primarily of event-list correlations made between initial and follow-up performances of the same or similar rhythmic material, including pre-test and post-test examinations. In the study cited earlier, Salmon and Newmark observed elapsed time, note durations, note overlap and key velocities.

For percussionists, rhythmic accuracy and timing observations would make ideal measurement parameters. With sequencers, an abundance of event-list data can be propagated just from practice recordings and activities, offering the percussion instructor a very wide range of diagnostic possibilities. For example, control of dynamics, including accents, and the various levels of kinesthetic control needed to execute accelerandos and ritards may also be examined.

Also, observations of stick impulse velocities may help track levels of motor development between the hands of students (striking area localization). Alternating strokes and concurrent strokes between right and left hands can easily be checked for regularity in time and velocity. This may prove useful in multiple percussion or drumset teaching in which coordinated synchronous and asynchronous movements between the limbs are frequently needed to execute a flow of composite rhythms.

For instructors interested in making event-list calculations, statistical measurement skills are not needed; computations can be kept at a basic level. It is possible, however, that researchers could extend event-list analyses towards higher levels of measurement, as in the Salmon and Newmark study where MIDI data was translated into ASCII code, then entered into a specialized software program for statistical analysis.

Learning to read and interpret sequencer-generated event lists is key to implementing the sequencer as an applied music evaluation tool. Example 1 provides three instances of real-time and step-time event lists.

In letter C, the note played in the first measure is early by 15 ticks (240 minus 225). In measure 2, the note is late by 27 ticks (267 minus 240). These values may be perfectly acceptable depending on the instructional situation (for example, the discrepancies may have been greater prior to instruction). Notice the difference in dynamic value between the first and second notes; the first event was played *piano* (54), the second, *forte* (83). Letter A is the notation-editing list and B is the graphic editing list for the same events (see Example 2).

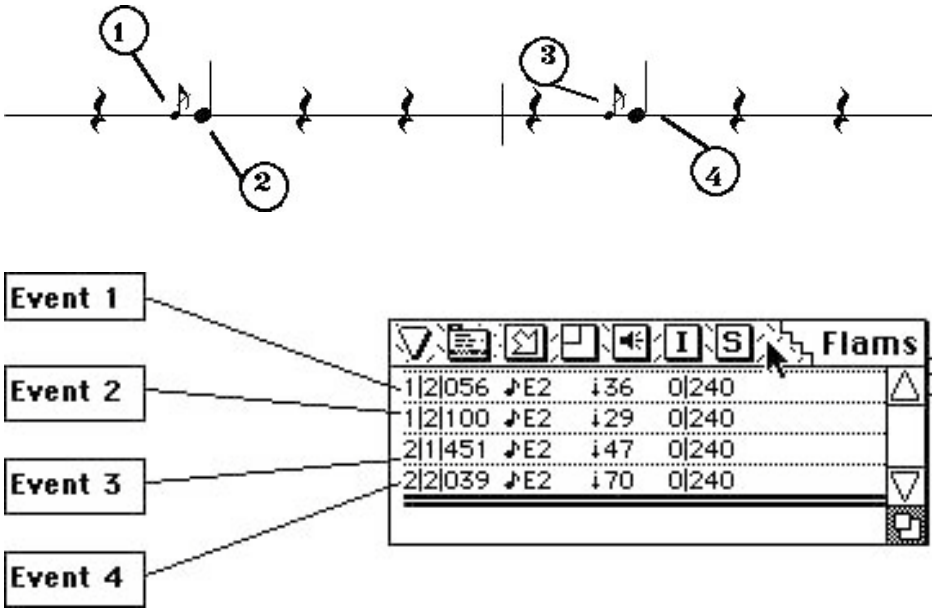
Event 1—The start-time of 1/2/056 shows the entrance of the grace note for the closed flam to be 56 ticks *after* the second beat.

Event 2—Indicates the note following the grace note as being struck 44 ticks afterward (100 minus 056). Notice how the velocity field indicates that the grace note is louder than the note itself (36 >29) instead of vice versa.

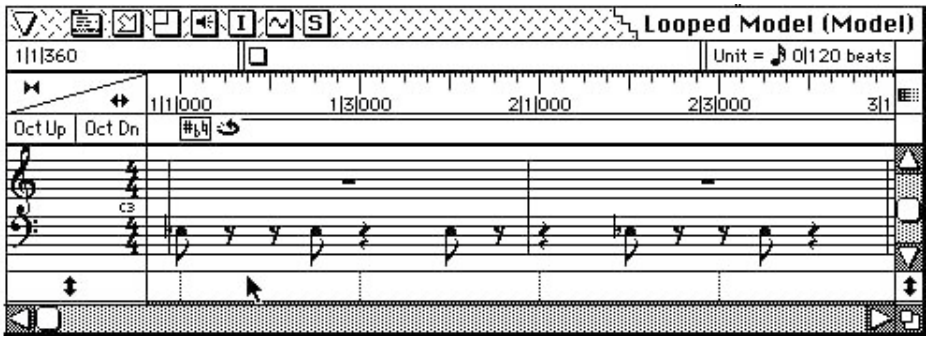
Event 3—In measure two, the open flam, the grace note was executed early, 29 ticks before the second beat (480 minus 451).

Event 4—Shows a dynamic of 70 compared to event 3's dynamic of 47. In other words, the second stroke of the flam is louder than the first—as it should be.

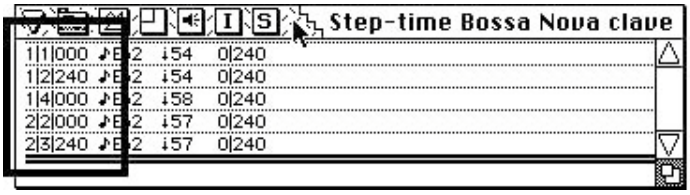
Example 2. This is an event-list interpretation of open and closed flams played on the second beat of two consecutive 4/4 bars. Closed flams can almost sound like a single stroke if executed properly. Open flams may sound like 64th, 32nd or even 16th notes depending on the tempo and other factors. The degree of separation between strokes can easily be seen in the start-time field.

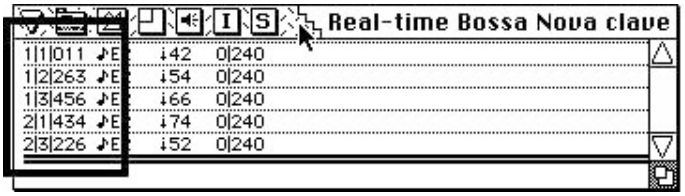


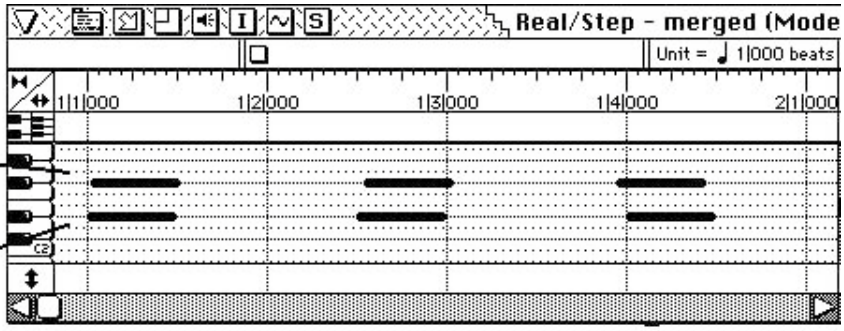
Example 3. Bossa Nova clave, step and real-time.



Alphanumeric event listings

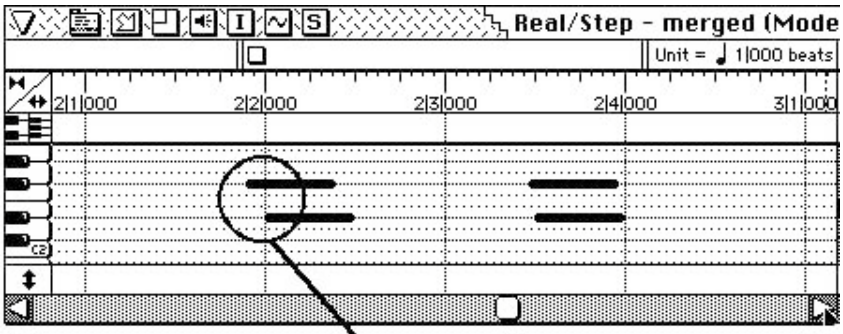






Merging real & step tracks into one allows for easy visual comparisons

Merged Tracks



Early or late strokes can easily be seen in the Graphics window. The alphanumeric event will display the degree of lead or lag.

Early in a program of instruction, event lists can be used to (a) provide an overview of a student's abilities, (b) point out general problem areas or, (c) simply confirm what was heard.

The following are recommended strategies for analysis:

1. correlating pre-test and post-test performances to a model standard; 2. correlating model data with student data for particular exercises; 3. examining initial student real-time data against all subsequent data from the same or similar exercises for tracking student progress; 4. comparing student performances to a known and demonstrative "stylistic" standard.

SAMPLE ANALYSES

Two representative examinations are introduced to demonstrate diverse applications of event-list analysis as applied to student performances. The writer worked with step-recorded exercises that represented a "perfect" model and served as absolute reference points. Student real-time recordings served as relative reference from which to gauge progress.

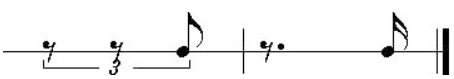
Analysis 1. Most student discrepancies and improvements can usually be confirmed with a simple listening. However, in the following example, a segment taken from a student's pre- and post-test recordings sounded identical. This prompted further investigation.

To examine this phenomenon, a segment (two measures) of a student's pre- and post-test performance was isolated. Each note was contrasted against its corresponding note in the step-recorded model. By using the step-recorded model as the reference, difference values were computed for each note of the post/pre-test segment. The paired difference val-

EVALUATION NOTES

Models that are initially recorded in step-time by an instructor represent in the event list an "exact" level of performance not to be expected of students. As marker points however, step-recorded event lists offer ideal reference points.

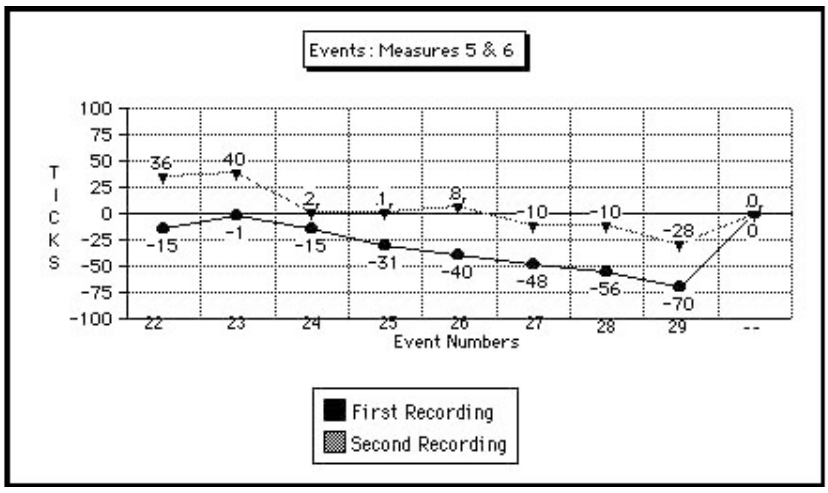
At the "tick" level, error tolerances in rhythmic timing need to be clearly defined and understood by the instructor. As a general rule, when correlating student performances to a step-recorded model, notes may be considered in error if, in performance, they exceed their range of rhythmic resolution to the point of being mistaken for another note of near approximate value. For example, it is common for beginning percussion students to play off-beat 8th-note triplets more like 16th notes.



In practice, these discrepancies can sometimes be subtle and difficult to hear; however, event lists display them very clearly. For rhythm and timing purposes, a model's "start-time" field, when examined and correlated to a student performance, provides the means to evaluation. Assessment procedures are determined by the individual instructor and the particular needs of the student.

LEVELS OF EVALUATION

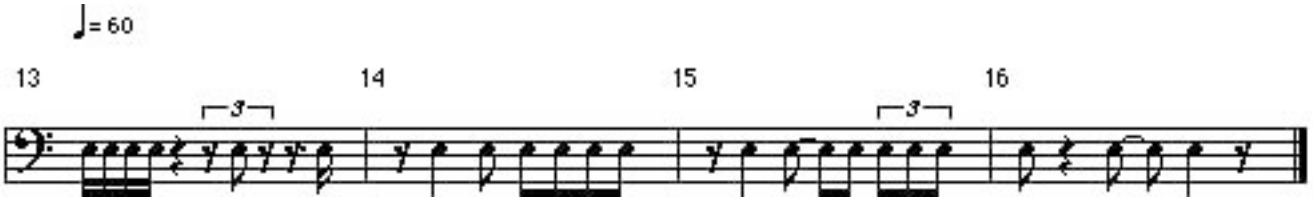
Depending on the program of instruction, evaluations can be made in various ways and at different or combined levels. The previous examples illustrated a "note" and "phrase" level of analysis. For clinical level diagnostics, event lists can be used for more in-depth investigations and be made more expansive by observing event-list data over a period of time.



ues were entered into a spreadsheet program (Clarisworks 2.0), then plotted on an x-y coordinate graph for comparison.

This strategy posed a new option for inquiry—the possibility of utilizing graphs to analyze event lists. While an aural monitoring of the student pre- and post-test playback indicated no difference, the graph presentation reveals an otherwise undetectable improvement in rhythmic accuracy. This highlights a clear advantage gained by observing sequencer event lists made apparent from a statement by Colwell: "In the classroom it is nearly impossible for the teacher to correct all the errors, and this is especially true where the learning situation is performance-oriented.... No one's ear is acute enough to hear all the errors..."(1970, p. 16).

Analysis 2. This analysis examines event lists from two student performances of an exercise. One was performed with an accompanying playback model, the second was performed without an accompanying playback model. For illustrative purposes, the selection is presented with the standard notation score, the real-time alphanumeric event listing of the actual student performance, and a bar graph displaying both performances.

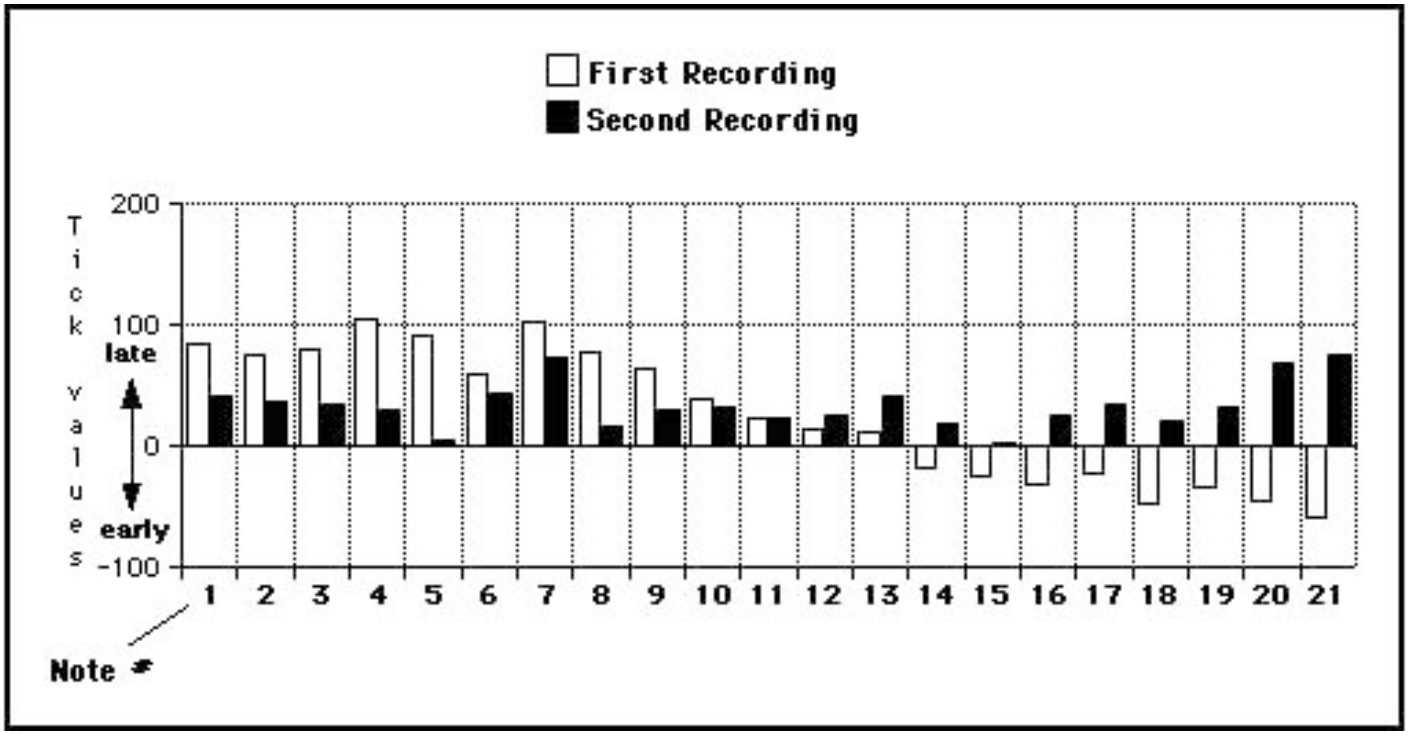


With playback model.

12|4|062 ♪C4	0|253
13|1|084 ♪C4	0|110
13|1|194 ♪C4	0|123
13|1|319 ♪C4	0|143
13|1|464 ♪C4	0|264
13|3|250 ♪C4	0|255
13|4|421 ♪C4	0|253
14|1|342 ♪C4	0|255
14|2|317 ♪C4	0|225
14|3|064 ♪C4	0|215
14|3|279 ♪C4	0|220
14|4|022 ♪C4	0|228
14|4|253 ♪C4	0|255
15|1|252 ♪C4	0|249
15|2|221 ♪C4	0|257
15|3|216 ♪C4	0|231
15|3|449 ♪C4	0|165
15|4|137 ♪C4	0|134
15|4|273 ♪C4	0|172
15|4|447 ♪C4	0|264
16|2|195 ♪C4	0|258
16|3|182 ♪C4	0|264
16|4|419 ♪C4	0|248
17|1|416 ♪C4	0|249

Without playback model.

12|3|257 ♪C4	0|244
12|4|023 ♪C4	0|262
13|1|041 ♪C4	0|113
13|1|156 ♪C4	0|115
13|1|275 ♪C4	0|115
13|1|390 ♪C4	0|274
13|3|165 ♪C4	0|266
13|4|403 ♪C4	0|276
14|1|312 ♪C4	0|278
14|2|255 ♪C4	0|255
14|3|030 ♪C4	0|241
14|3|271 ♪C4	0|229
14|4|023 ♪C4	0|243
14|4|266 ♪C4	0|267
15|1|282 ♪C4	0|274
15|2|259 ♪C4	0|264
15|3|242 ♪C4	0|262
15|4|026 ♪C4	0|166
15|4|195 ♪C4	0|142
15|4|340 ♪C4	0|168
16|1|031 ♪C4	0|264
16|2|309 ♪C4	0|271
16|3|316 ♪C4	0|271
17|1|062 ♪C4	0|272
17|2|013 ♪C4	0|255



What is apparent from this illustration is how all the notes in the second recording (black bars) appear in the late region of the graph (0-100 ticks). This could be an indication that the student always waited to hear each note of the model first before executing it. It could be inferred that, while the sequenced models proved pedagogically useful, there is the possibility that a student can rely too much on a model. This type of analysis strategy with sequencers may also prove useful for observing ensemble performance behavior where, for example, one particular instrumentalist may be leading or lagging the first-chair player in particular passages of music.

CONCLUSION

In these articles, a framework was established that demonstrated how MIDI sequencers have a practical potential in applied pedagogy. As a playback tool, MIDI sequencers allow for a myriad of ways to present musical models with options for controlling tempo, dynamics, time referencing and more. As a recording tool, it has the capability for accurately capturing student performances and providing a volume of feedback data directly related to the performance. Event lists permit the examination of isolated performance elements and suggest the possibility for establishing performance norms.

By incorporating the MIDI sequencer into the percussion studio as an instructional tool, a means is provided for evaluating student performance and tracking progress. MIDI sequencers' extended capabilities for controlling recording and playback time make them valuable to all instrumentalists, but particularly useful to percussionists.

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PN

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World Music Menu: Version 2.0 for Windows and Macintosh

By Norm Weinberg

THE WORLD MUSIC MENU PROGRAM DOES ONLY ONE THING, but it does it very well. It allows you to play music that is not represented by the twelve notes of the scale Western ears are most familiar with. As you know (whenever you hear players who are out of tune), there are many notes "in the cracks" of the piano keys. In essence, the twelve notes of the chromatic scale are only one of many possible tuning systems that can be used in music. And while some of these tunings many be foreign to our ears, many are quite beautiful.

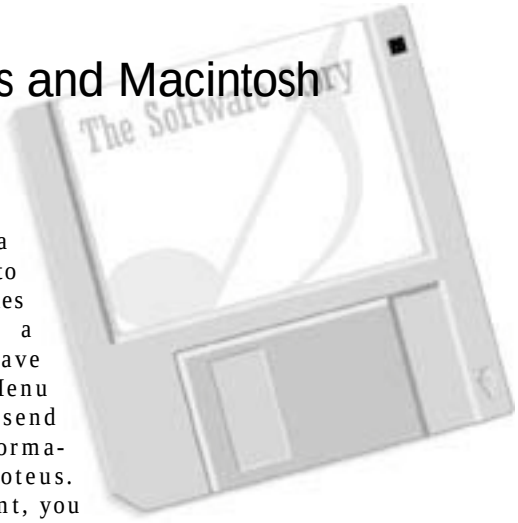
In Equal Temperament—the tuning system currently in use by most of the Western world—the octave is divided into twelve equal parts. This tuning system was invented in the eighteenth century, and is the reason why we can play music in all twelve keys and have each key sound "in tune." But in nature, pitch is based upon interval ratios. For example, the octave is a 2:1 ratio—if the pitch A equals 440 vibrations per second, the octave above should be 880 vibrations per second. The perfect fifth (according to the early Greeks, who did a great deal of research on this subject) should be the ratio of 3:2. The major third is the ratio of 5:4 and the perfect fourth is the ratio of 4:3.

In 1885, Alexander Ellis invented a tuning scheme that defines the distance between each half-step as being 100 cents. If we use this system (and we do), then the distance of a major third is 400 cents, but with pure ratio tuning, the distance should be 386 cents. In other words, a piano's major third is sharper than a "pure" major third. Several other intervals that are common to our ears are actually slightly out of tune compared to their pure ratios.

Many composers have explored the flexible worlds of alternate tuning. Lou Harrison, Harry Partch and Wendy Carlos are just a few composers who have invented their own scales or written music in scales derived from other cultures. The fact is, there are several methods of dividing an octave into various parts and intervals, and Equal Temperament is only one of the possibilities. World Music Menu allows you to explore many of these alternate tuning systems.

GETTING IT TO WORK

My test system included a Macintosh IIci computer, an Opcode Studio 4 interface and a Proteus 1 sound module. Installing World Music Menu couldn't be easier. Simply double click the icon labeled "Install WMM," tell the software which serial port your MIDI interface is on and then select a synthesizer. I had the program up and running in less than five minutes.

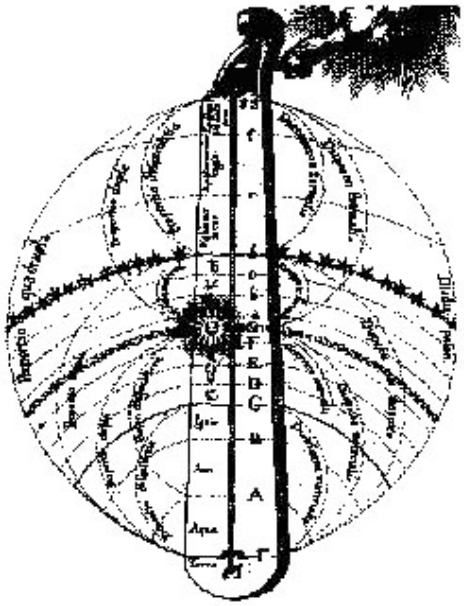


After installing, it was a simple matter to go into the Scales menu, select a scale and have World Music Menu automatically send the proper information to the Proteus. From this point, you can play with the new scale's tones from a keyboard, percussion controller, or even have your sequencer drive the sound module. Everything worked just as it should.

THE SCALES

World Music Menu's scales are divided into nine groups: Greek, Indian 1, Indian 2, Mesopotamian, Asian, Balinese, Middle Eastern, Mathematical and Blue. Each menu selection includes several scales. For example, the Greek menu offers Ptolemy's Diatonic, Pythagoras' Lydian, Ionian, Dorian, Hypolydian, Aeolian, Old Phrygian, Pythagoras' Phrygian, Ptolemy's Malakon, Ptolemy's Tanalon, Mixolydian Harmonia, Archytas' Enharmonic, Didymus' Enharmonic and Olympos. In all, there are over one hundred scales that cover just about every tuning system you've ever heard or read about.

Illustration 1. The opening screen of World Music Menu by Robert Fludd, showing the hand of God tuning up the World Monochord.



By using this program, I've been able to explore alternate tunings, increase my own perception of minor pitch alterations and aurally illustrate these differences to my students.

THE RATIOS

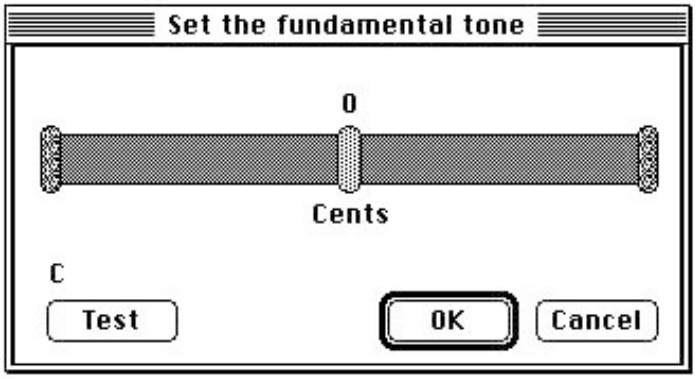
The manuals devote a good portion of their contents to an explanation of ratios and how certain scales are formed by constructing them from mathematical ratios. This is presented in an easy-to-understand manner, but if you wish, you can ignore the ratios and just listen to the tones that a scale produces. For example, here are some ratio tunings of scales included in World Music Menu:

Shree (from Indian 2 menu)
1/1, 25/24, 5/4, 45/32, 3/2, 25/16, 15/8, 2/1
Ishartum (from Mesopotamian menu)
1/1, 256/243, 32/27, 4/3, 3/2, 128/81, 16/9, 2/1
7 Liu (from Asian menu)
1/1, 9/8, 81/64, 729/512, 3/2, 27/16, 243/128, 2/1
Slendro 5 (from Balinese menu)
1/1, 8/7, 4/3, 3/2, 7/4, 2/1
Blues 2 (from Blue menu)
1/1, 7/6, 15/12, 4/3, 3/2, 7/4, 15/8, 2/1

OTHER GOODIES

Once a new scale is sent to a synth, it is played either by using only the white

Illustration 2. The fundamental tuning slider is adjustable in one-cent increments over a two-octave range.



keys (for seven-tone scales), only the black keys (for five-tone scales) or all twelve keys. When using five- or seven-note scales, the other keys are "blanked out" and play only the tonic note for the scale. A feature called "test play" is located in the MIDI menu; selecting this command automatically plays one octave of the current scale.

For simplicity's sake, each seven-tone scale starts and ends on C, and each five-tone scale begins on C-sharp. This can be modified by changing the fundamental tone of the scale. As shown in Illustration 2, the fundamental tone can be fine-tuned by increments of one cent (one hundredth of a semitone) by clicking on the end points of the slider. If you click in the grey area, the fundamental changes by a half-step. This new tonic will take effect the next time you select a new scale.

You can also modulate or transpose a scale "on the fly" by hitting one of the number keys on the compu ter's keyboard. These two options allow you to play the Dorian scale from any tonic pitch center and from any key. For example, you could play E Dorian by playing the notes from C to C (transposing) or from E to E (modulating).

At any time, hitting the space bar on the computer keyboard alternates between the last two scales selected. This makes it very easy to quickly compare the sound of two different tunings. The "stacking scales" command is even more versatile. This allows you to stack up to twenty-four scales, which can then be cycled through with the touch of a button (the page-up or page-down keys). If you hit the home key, you'll go to the top of the stack, and the end key takes you to the bottom of the stack. This feature could be useful during live performances. In addition, World Music Menu lets you map MIDI information to these functions. For example, hitting a certain MIDI key, pedal or other controller can be programmed to cycle through the stack.

FINAL NOTES

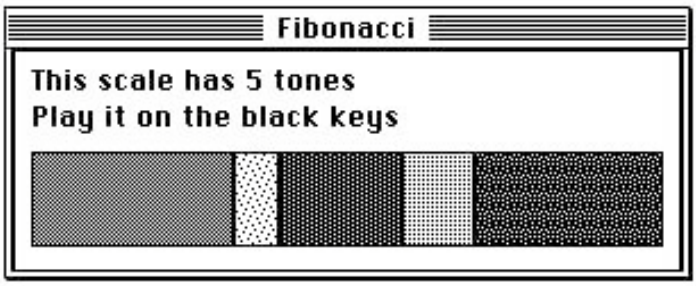
This is a fascinating program. Those interested in world musics can use this program to tune synths to authentic-sounding scales. Composers may become inspired by the beauty of certain scales, and performers can use World Music Menu to create some interesting and unique melodic and harmonic textures.

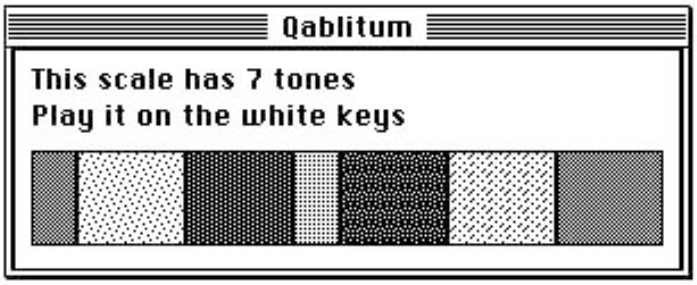
I've often tried to explain timpani tunings to my students. Most experienced timpanists know that a perfect fifth may not always be "perfect"—that a D-natural as the root of a chord may be a different pitch than a D-natural acting as the third of a chord, depending on which instruments are playing in the orchestra. By using World Music Menu, I've been able to explore alternate tunings, increase my own perception of minor pitch alterations and aurally illustrate these differences to my students.

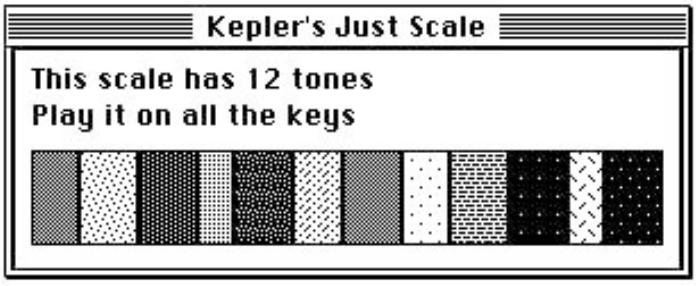
PROS

This program could not be any easier to use. There is mention in the manual that future versions of the program will include even more scales, and the ability to "roll your own" scales. World Music Menu comes with a sixty-nine-page user's manual and a forty-page booklet on tuning; both were written by Stephen Nachmanovitch and both are excellent.

Illustration 3. The visual representation of tones in three of World Music Menu's scales. The Fibonacci scale, found in the Mathematical menu, has ratios of 1/1, 5/4, 21/16, 3/2, 13/8 and 2/1. The Qablitum scale, in the Mesopotamian menu, has ratios of 1/1, 256/243, 32/27, 4/3, 1024/729, 128/81, 16/9 and 2/1. The Kepler's Just Scale, also found in the Mathematical menu, has ratios of 1/1, 135/128, 9/8, 6/5, 5/4, 4/3, 45/32, 3/2, 405/256, 27/16, 9/5, 15/8 and 2/1.







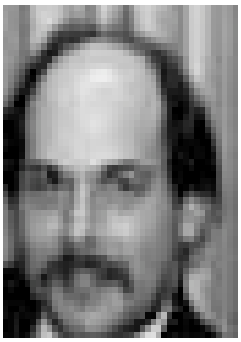
CONS

Here is a very minor gripe: the manuals are poorly bound. After my first look through the user's manual, I was the proud owner of several individual sheets of paper that kept falling out of the cover.

Also, the small number of synths supported may keep this program out of the hands of many musicians, but that is not a fault of the program or the programmers. In order to have altered tunings, the synth must support this feature in its design. Most newer synths are including the capability for altered tunings, and future versions of the program should support them.

World Music Menu: $99.00
Free Play Productions
P.O. Box 265
Pacific Palisades, CA 90272
(310) 459-8614
FAX: (310) 459-8801
E-Mail: 76310,1406@compuserve.com

System requirements for the Macintosh version include System version 6.0.7 or above (System 7 is recommended), a Macintosh compatible MIDI interface and one of the following supported synthesizers: E-Mu Proteus (any model); Yamaha VL1, SY99, SY77, TG77, TX81Z, DX7II or TX802; Kurzweil K2000 or K150. PN



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Development of the Marimba Ensemble in North America During the 1930s

By David P. Eyler

THE GROWTH IN POPULARITY AND usage of the marimba during the early twentieth century gave impetus to the development of the marimba ensemble in North America during the 1930s. The marimba was introduced to the United States by touring ensembles from Guatemala and Mexico performing the music of their native country, transcriptions of orchestral and piano works, plus original compositions and arrangements of popular music from the United States. Like the xylophone, the marimba also became popular as a vaudeville instrument, in part, because "it attracted to it entertainers who realized its visual rather than its musical possibilities."[1]

Noted author Frank MacCallum states that "about 1910 marimbas were first made in the United States."[2] The J. C. Deagan Company in Chicago produced the *nabimba*, their version of the Central American marimba, between 1910 and 1918. Concerning the construction of that marimba, Gordon Peters states the following:

> These first American instruments had tapered metal resonators in which [an] animal membrane had been mounted. They had an adjustable mechanism that held the membrane and permitted compensation for humidity effect. These humidity fluctuations, however, were greater than anticipated, and only fifty models were built.[3]

Hope Stoddard is of the opinion that the marimba's popularity was given impetus at the 1915 World's Fair in San Francisco.[4] This is where the Hurtado Brothers Royal Marimba Band of Guatemala performed for an extended engagement and increased the popularity of the marimba greatly (for more on the Hurtado Brothers, see *Percussive Notes*, February 1993, pp. 48-54). From this point forward, the marimba and xylophone jockeyed for a position of favor among performers and entertainers alike. This conflict between the xylophone and marimba resulted in a "compromise instrument called the 'marimba-xylophone' in which...the lower register...was tuned in octaves like a marimba; the upper register...tuned in fifths like a xylophone."[5]

Between 1915 and 1920, the Deagan Company built marimba-xylophones with ranges of three to six octaves. MacCallum notes: "The period from about 1910 to 1920 was the most glorious for marimba manufacture. At that time the finest were made though they lacked the refinements of tuning introduced later."[6]

Two other important companies involved in the manufacture of bar-percussion instruments at this time were the Mayland and U. G. Leedy Manufacturing Companies. The latter produced its first chromatic resonatorless xylophone in 1895, and made instruments with resonators beginning about 1905.

Instruments of the marimba-type became increasingly popular and gained recognition as production by these manufacturers grew. Around 1922, the Majestic Marimba Band, Music Lovers' Marimba Orchestra, and Nathan Glantz and his Marimba Band (Hollywood Marimba Band) produced recordings, while a year later, the Joseph Samuels' Xylophone Novelty Orchestra, Joseph Knecht's Dance Orchestra, and the Azuley Blanco Marimba Band also became popular. By 1925, the list of marimba ensembles performing on record and stage was lengthy.

It was during this period that the first group of prominent United States marimbists appeared:

> Red Norvo with his orchestra centered around his marimba provided some of the most thrilling jazz of the 1930s. The Green brothers, William Dorn, Eddy Rubsam, Sam Herman, and Harry Breuer in the East, and Ralph Smith and Dillon Ober in Chicago helped to bring the instrument into prominence.[7]

About 1924 another marimbist became important as leader and namesake of the Harry Breuer Trio. Harry Breuer made his debut in 1921 in New York City. He, along with Joe Green and William (Billy) Dorn, was a featured marimbist with the Yerkes Jazzarimba Orchestra. A fourth marimbist, Eddie Rubsam (Billy Dorn's cousin), was later added along with strings, three saxophones and a rhythm section consisting of piano, tuba, drums and banjo, for the orchestra's performances on Columbia Records and club dates in the New York City area. The name of the group was changed to the Flotilla Orchestra for an engagement in a New York City night spot known as the Flotilla Restaurant.[8]

Another source of contribution to the growth of the marimba ensemble was radio. Experimentation in radio broadcasting had begun as early as 1910, when Lee DeForest produced a program starring Enrico Caruso from the Metropolitan Opera House in New York City. However, it was not until November 2, 1920, when station KDKA of Pittsburgh broadcast a combination of election returns interspersed with recordings, that radio broadcasting began on a large scale, bringing a tremendous variety of entertainment into the American home.[9] Because of the radio's increasing popularity, it actually contributed to a decline in the phonograph industry. Sales of sheet music, which had previously been a big business, dropped as music broadcasting "replaced the piano as home entertainment."[10]

Eventually, three principal networks evolved in the United States: NBC, CBS and ABC. During the 1920s and '30s, marimba and xylophone players performed on radio both as soloists accompanied by the station orchestra or dance band, and in xylophone and marimba ensembles playing the popular music of the day.

During the latter part of the 1920s, Harry Breuer was one of the most popular xylophone artists to appear on the air. In 1927, he played lead xylophone in a marimba band broadcasting via NBC radio and under the direction of David Grupp. The marimbists in this group included Eddie Rubsam, Irving Farberman and Billy Paulson.[11] The programs usually consisted of light concert pieces, novelty piano numbers such as Felix Arndt's (1889-1918) "Nola" (1913), as well as popular dance tunes. In that same year, Breuer performed on the "Roxy and his Gang" radio program, broadcast coast-to-coast over the NBC network each Monday evening. This program, known as "Radio's First Great Entertainment Success," originated from the Roxy Theatre and featured the Roxy vocal and instrumental soloists, who appeared regularly at the Roxy Theatre, together with the Roxy Theatre Symphony Orchestra conducted by Erno Rapee.[12] Later, when the Radio City Music Hall opened, the Roxy's Gang programs were presented every Sunday

morning from the Music Hall broadcast studio, also on the NBC network.

During 1927, 1928 and 1929, Harry Breuer and Sammy Herman were featured as a xylophone duo with B.A. Rulfe and the Lucky Strike Hit Parade Orchestra on NBC. Sammy Herman was a member of the NBC staff for many years playing for scores of major radio programs including Abe Lyman's "Waltz Time" with Frank Munn, Paul Whiteman's "The Old Gold Hour," and the "Manhattan Merry-Go-Round," on whose theme he was featured. George Hamilton Green was also very active in performing on numerous radio programs in the New York City area. Harry Breuer directed a marimba quartet that was featured on CBS radio broadcasts around 1930 and 1931. These programs would always consist of popular dance tunes.

Latin-American music was also popular, as evidenced by the broadcasts of Celso Hurtado and his Marimba Typica Band. The group performed over as many as twenty-eight stations during Sunday morning programs in 1934.[13] Jose Bethancourt, nephew of Jousis Bethancourt (a famous marimbist in Guatemala and then later in New York City), became staff musician at the National Broadcasting Company facilities in Chicago. He inspired many North American marimbists through his teaching and performances as a featured soloist. Bethancourt's repertoire centered around transcriptions of violin, piano and orchestral music.

Before the advent of "talking" pictures, instrumentalists, including xylophonists and marimbists, were employed to accompany silent films. In 1926, a marimba band appeared in *La Fiesta*, one of the first Vitaphone Prologues by Warner Brothers that introduced sound to the public.[14] In the film *Tropic Holiday*, copyrighted by Paramount Pictures on July 22, 1938, the San Cristobal Marimba Band played most of the musical score. Reg Kehoe and his all-girl marimba band were used in movies (titled "movie shorts") that were shown to United States troops in Europe during the Second World War.

In recent movies about the 1920s and '30s, marimbas and xylophones are included. One example is the Universal-Ross Hunter Pictures' movie entitled *Thoroughly Modern Millie* (1967), in which one of the leading ladies, Carol Channing, dances on top of a marimba pretending to "tap" out a melody on the bars.

By the 1930s, marimba bands had gained in popularity as evidenced by their frequent appearances at state fairs, dance and club engagements, conventions, and in radio, television and vaudeville shows. The marimba band formed and directed by J. Reginald Kehoe of Reading, Pennsylvania, typifies the many groups that flourished during this period. Beginning his teaching career in 1920, Reg Kehoe organized his first "all-girl" marimba band in 1930. Teaching each of the women to play the marimba, Kehoe gradually developed a complete show routine that combined singing, dancing, acrobatics, skits and performances on the accordion. His wife, dancer Fern Henry Kehoe, directed all of the dance routines and participated as a member of the band throughout its thirty-two year history.

Reg Kehoe and His Marimba Queens became one the most popular groups from Lancaster County, Pennsylvania, giving more than 4,000 performances during its thirty-two year existence while "appearing in such places as the Steel Pier and the [Hamid's] Million Dollar Pier at Atlantic City and at scores of fairs."[15] Commencing on August 13, 1938 with the "Taneytown Fair" in Carroll County, Maryland, the band began performing on the state-fair circuit, which eventually led them from Maine to Florida and later to the Midwest. In addition to these and numerous local engagements, the band performed on Broadway with Jackie Gleason, made two extended tours of western Canada, played for various radio programs and appeared on programs with such names as Benny Goodman, Paul Whiteman and the Dorsey Brothers.[16]

The first recordings of Kehoe's band were glass records made in October of 1941 from an engagement at WBT Radio in Charlotte, North Carolina.[17] These recordings included some of the most popular numbers from the group's repertoire, such as William "Count" Basie's (1901-84) "One O'Clock Jump" (1938), Cole Porter's (1891-1964) "Begin the Beguine" (1935), Vincent Youmans' (1898-1946) "Tea for Two" (1924), Lester Lee's (1905-56) "Pennsylvania Polka" (1932), Larry Clinton's (1909-85) "Study in Brown" (1937) and Jimmy McHugh's (1894-1969) "On the Sunny Side of the Street" (1930). At one point, Kehoe, known as the marimba king of the eastern seaboard, was asked to evaluate the reason for the band's great success and popularity. He replied, "It's smart, good-looking girls, who can play real good music and, at the same time, display good figures and bare legs."[18] The band was eventually "driven off" the circuit with the increasingly high cost of travel and the advent of rock 'n' roll music. The group's final performance was given in April of 1962.

By the mid-1930s, hosts of other ensembles of the same type were in existence throughout the United States. The variety show became extremely popular during this time. The Royal Collegians Marimba Band of Milwaukee, Wisconsin, directed by Damon H. Shook, was formed in 1930. The versatility of this ensemble, typical of many such vaudeville novelty marimba bands, is evidenced by the following statement:

> That the marimba band is one of the most popular musical ensembles today, both because it is a deviation from the conventional and because of its all-embracing appeal, is proved by the sensation that the Royal Collegians Marimba Band creates wherever it plays. Made up of high school and college students who were taught and are directed by Damon H. Shook, every member plays saxophone and at least one other instrument with the result that the organization besides being a marimba band is a saxophone band and a dance band as well, and plays concert, radio, theatre, and dance engagements the year around. [This] band is made up of twelve instrumentalists who live in Milwaukee and vicinity and uses four solo xylophones, three accompanying mellorimbas [*sic*], three obbligato marimbas, one Monarch bass marimba, and one Grand marimba—all Leedys. Organized five years ago and is steadily gaining in popularity with ever-increasing demands for its services.[19]

Jack Kurkowski's Xylophone Band of Richmond, Indiana, was formed in 1933. This thirteen-member ensemble, also known as Jack's Xylophone Band, included boys and girls between the ages of eleven and eighteen. Each member

doubled on some other instrument or participated in a specialty act. The group, which was taught and directed by Kurkowski, performed in vaudeville shows, chautauquas, state fairs, on radio, and for convention engagements for about eight years, and were constantly in demand.[20]

Arlene Stouder and Her Marimba Band originated in Bremen, Indiana, a town which is just south of South Bend. This band, popular in 1939 and 1940, played numerous radio, dance, and club engagements in Northern Indiana.

The manufacture of marimbas and their sales in local music stores tremendously increased during this same time, prompting the need for private instruction and resulting in the formation of marimba ensembles. The popularity of the marimba in 1940 is evidenced by the following:

> It would have surprised no one if the decline of vaudeville had been accompanied by a similar decline in marimba popularity, but never has any instrument experienced a swifter and more dramatic rise in popularity... marimba sales to dealers by one manufacturer alone have increased 318 percent in the past six years—and the sales curve is still going up. Startling too, is the fact that there were no temporary "dips" in this curve in any of the past half-dozen years of economic depression and recession setbacks. Each year showed a startling increase in sales over the year preceding it.[21]

In many instances, purchasing an instrument from a local dealer entitled the buyer to free lessons by a qualified instructor. As part of this "lesson-plan selling promotion," marimba ensembles were also initiated. A prime example was the Summerhays Music Company of Salt Lake City, Utah. Beginning their marimba sales in 1938, the company sold seventy-eight instruments the following year with as many as thirty marimba students receiving instruction at one time. The Salt Lake City Marimba Symphony was formed, sponsored by Mr. H.B. Summerhays, and included thirty-one marimbists who performed for the local community on public concerts and radio broadcasts.

In Wheeling, West Virginia, the C.A. House Company had twelve children from ages five to nine enrolled in its children's marimba ensemble, while the Kansas City Toy Symphony included seventy-five "tiny tots" in its group, many of them playing marimbas. The latter ensemble performed four concerts at the Golden Gate International Exposition in San Francisco during June of 1939, the same period that the Hurtado Brothers Royal Marimba Band of Guatemala was performing there.[22] In the small town of Elyria, Ohio, Wagner's Music Store had an eleven-member ensemble consisting of students of all ages, while the Jenkins Music Company stores in Oklahoma City and Bartlesville, Oklahoma, had notable

success with young-member groups directed by Ray Smith and Ruth Bourquin, respectively. Charles Watts, with the Charles E. Wells Company of Denver, Colorado, organized and directed both a junior and senior marimba orchestra selected from pupils enrolled in the Wells studio.

Eastern Pennsylvania was a hotbed of marimba activity during this same period. Participants in ensembles from Allentown, York, Lancaster and Lebanon played a major role in the Musser marimba movement during the 1930s. James Betz, a marimba teacher in Allentown, organized marimba and xylophone ensembles of as many as fifty performers at once.

Other notable ensembles included the Drum Shop Marimba Band in Phoenix, Arizona, founded in 1931, and the Wichita Marimba Band, which began the following year. Smaller ensembles, such as the Rosewood Marimba Trio in Baltimore, Maryland (1938), and the Dutton Marimba Trio, organized around 1940 and based in Chicago, were numerous throughout the United States.

Large-scale stage productions were also common at this time, and the marimba played an important role in them. In Washington, D.C., the Homer L. Kitt Company, in cooperation with Charles Newton (the Deagan eastern sales representative) and the Earle Theatre, sponsored a marimba and dance revue in conjunction with the world premiere of the film, *Mr. Smith Goes To Washington*. For this 1939 production:

> ...the Kitt Company rented sixteen marimbas to the theatre and, in a few weeks, taught the theatre's permanent line of chorus girls a marimba routine which brought enthusiastic applause from the audience. The resultant publicity, worth thousands, created so much interest in the marimba, and convinced so many people that anyone can learn to play in a short time, that the Kitt store quickly sold the sixteen marimbas which had been rented to the Earle Theatre for the show, and then ordered more and kept right on selling them.[23]

With the decline of vaudeville and touring stage shows, those who had studied and performed in the early xylophone bands and marimba ensembles, such as Vida Chenoweth, Burton Lynn Jackson and Jack Conner, continued to concertize on the marimba. Meanwhile the next generation of performers was training at college campuses across the country like the Eastman School (Rochester) and Northwestern University (Chicago). The tradition continues as these students—such as Gordon Stout and Leigh Howard Stevens, among others—have become teachers of a new generation of marimba soloists and ensemble performers.

END NOTES

[1]Vida Chenoweth, "The Marimba Comes into its Own," *Music Journal*, Vol. 15 (May-June 1957), p. 12.

[2]Frank K. MacCallum, *The Book of the Marimba* (New York: Harper & Row, 1969), p. 31.

[3]Gordon B. Peters, *The Drummer, Man: A Treatise on Percussion*, rev. ed. (Wilmette, IL.: Kemper-Peters Publications, 1975), p. 153.

[4]Hope Stoddard, "Xylophone, Marimba, Glockenspiel, Vibe," *International Musician*, Vol. 51 (October 1952), p. 25.

[5]John Richard Raush, "Four-Mallet Technique and its Use in Selected Examples of Training and Performance Literature For Solo Marimba" (DMA treatise, University of Texas, May 1977), p. 101. The tuning of the overtones, either by fifths or octaves, is the main difference between xylophones and marimbas.

[6]MacCallum, *Book of the Marimba*, p. 31.

[7]Stoddard, "Xylophone, Marimba, Glockenspiel, Vibe," p. 25.

[8]Personal letter from Harry Breuer, Brightwaters, New York, March 9, 1982.

[9]A milestone in radio broadcasting took place in 1916 when David Sarnoff, then a contracts manager to the American Marconi Company, "recommended that transmitting stations be built for the purpose of broadcasting speech and music and that 'a radio music box' should be manufactured for general sale." Kenneth Reginald Sturley, "Golden Age of Broadcasting," *Encyclopedia Britannica*, 30 vols (Chicago: Encyclopedia Britannica Inc., 1982), p. 427. With his miraculous idea, Sarnoff succeeded in making the radio a household utility. Marion Klamkin, *Old Sheet Music* (New York: Hawthorne Books, Inc., 1975), p. 124.

[10]Ibid.

[11]Billy Paulson, a very fine marimbist, was the xylophone soloist with the Arthur Pryor Band in the late 1920s and early 1930s. During the 1940s and '50s, he was very active in New York as a studio musician playing on top radio programs, such as the *Telephone Hour*, and on early television programs such as the *Hit Parade* and the *Kate Smith Show*, among others.

[12]Jeffrey E. Bush, "Interview with Harry Breuer," *Percussive Notes*, Vol. 18, No. 3 (Spring-Summer 1980), pp. 52-53.

[13]"Marimba Typica Band; Throbbing Latin-American Music," *Radio Stars Magazine* (April 1934), p. 70.

[14]John Kobal, *Rita Hayworth* (New York: W.W. Norton & Co., 1977), p. 34.

[15]"Reg Kehoe, Marimba King, Dead at 76," *Intelligencer Journal*, 11 February 1978, Lancaster, Pa., p. 2.

[16]Jack Brubaker, "Marimba Reunion," *New Era*, 16 April 1982, Lancaster, Pa., p. 18.

[17]"Marimba Vets Recall 'Old Days'," *Sunday News*, 25 April 1982, Lancaster, Pa., sec. A, p. 4.

[18]"Final Curtain-Call for Moose Jaw's Big Evening Grandstand Performance," *Moose Jaw Times-Herald*, 10 July 1943, Moose Jaw, Saskatchewan, p. 1.

[19]"Royal Collegians Marimba Band," *Leedy Drum Topics*, Vol. 1, No. 25 (December 1935), p. 24.

[20]"Jack's Xylophone Band," *Leedy Drum Topics*, Vol. 1, No. 27 (January 1939), p. 6.

[21]"No Sales Ceiling in Sight! Dealers Everywhere Are Converting 'Hot' Marimba Opportunities into Added Profits," *Piano Trade Magazine* (April 1940), p. 20. The J.C. Deagan Company placed an advertisement on the same page suggesting that dealers turn their sales efforts to the marimba and other mallet-played instruments because "one dealer in a moderate-sized western city...stepped up [marimba] sales from $120 to $5,600 in a single year."

[22]For more information on the Hurtado Brothers please see David P. Eyler, "The Hurtado Brothers' Royal Marimba Band of Guatemala," *Percussive Notes*, Vol. 31, No. 3 (February 1993), pp. 48-54.

[23]Ibid, p. 22. PN

Dr. David P. Eyler *is Director of Percussion Studies at Concordia College, Moorhead State University and North Dakota State University, where he directs the Tri-College Percussion Ensemble and Marimba Choir. He earned his degrees from Louisiana State University, Ohio State University and Frostburg State University. Eyler is Timpanist of the Fargo-Moorhead Symphony Orchestra and has been Principal Percussionist of the Baton Rouge Symphony Orchestra. Eyler's compositions and arrangements are published by Ludwig Music, Music For Percussion, PerMus Publication and Pioneer Percussion, and his articles have appeared in* The Instrumentalist, Percussive Notes, *and* The Percussionist.

Selected Reviews of New Percussion Literature and Recordings

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Difficulty Rating Scale

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

KEYBOARD PERCUSSION

Black Key Etude, Op. 10, No. 5 **III**
Chopin
Arranged by Linda Maxey
$10.00
Southern Music Co.
1100 Broadway
P.O. Box 329
San Antonio TX 78292

Linda Maxey's arrangement of this Chopin piano etude is an excellent piece for the intermediate mallet player. It requires two-mallet technique, fits comfortably on a four-octave instrument and includes a piano accompaniment. As is common with her published works, Maxey has included preparatory exercises devoted to techniques that are found within this arrangement, which is extremely helpful to teachers as well as students. In addition, this arrangement is excellent for working with intermediate students on mallet placement on the "black keys" or accidental notes.

—Lisa Rogers

Vibraphone Virtuosity Volume One **IV**
David Kovins
$17.95
Warner Bros. Pub. Inc.
265 Secaucus Rd.
Secaucus NJ 07094

David Kovins' book is made up of a series of two- and four-mallet studies that deal with common problems facing vibraphonists today. They are written in a variety of musical styles, each one focusing on one or two aspects of vibraphone performance. There is an emphasis on phrasing and dynamics throughout, as well as techniques unique to the instrument including pedal dampening, mallet dampening, hand or finger dampening and dead strokes. Each etude is preceded with a short verbal introduction explaining the important aspects with which the player must be concerned. Suggested stickings are included for difficult passages.

The book is designed for the intermediate to advanced student; however, the short preface does go over the basics, explaining grip and dampening notations. Also included is a short section of warm-up exercises. This book is a good addition to the pedagogical literature for vibraphone. Although some of the pieces may be musically uninspiring, many students will find this to be a very helpful volume.

—Tom Morgan

The Kudu **V**
Thom Hasenpflug
$8.00
M Baker Publications
SMU Box 752510
Dallas TX 75275

This highly programmatic work for solo marimba depicts the daily life of a kudu, a type of antelope found on the plains of Africa. The work employs a low-E marimba and follows somewhat of an ABA format. The A sections are rather free and unmetered; the B section is quite rhythmic and metered. The performer must be well-versed in all facets of four-mallet technique. The piece employs traditional double vertical rolls, ripple rolls and one-handed rolls. In addition, single independent strokes and single alternating or double lateral strokes are used in combination with double vertical strokes throughout. *The Kudu* is a captivating and inspiring work that can be enjoyed by all. It is recommended for recitals at the advanced undergraduate or graduate level.

—Lisa Rogers

Six Bagatelles for Solo Marimba **VI**
Thom Hasenpflug
$22.00
M Baker Publications
SMU Box 752510
Dallas TX 75275

Six Bagatelles is a collection of short works for a 4 $^{1}/_{3}$-octave marimba (low A). The pieces are loosely structured around the traditional bagatelle, a short dance-like selection that is normally combined in a larger set of dances. Hasenpflug has arranged these bagatelles in a variety of settings to musically challenge the advanced marimbist as well as potential audiences.

The titles of the six bagatelles are "The Outer Ring," "Gigue," "Distant Calling," "Samba," "Two" and "Endgame." Hasenpflug offers performance notes for each movement giving the performer instruction on stylistic considerations. All of the bagatelles are under four minutes long, and each is technically and harmonically demanding. The performer is required to play extended one-handed rolls as well as make quick shifts in register. A key to this music is the composer's emphasis on rhythm and characteristic features. Hasenpflug avoids traditional harmony and melody as he finds expression through developing stylistic features, rhythms and shapes. *Six Bagatelles for Solo Marimba* is an advanced composition for the experienced concert marimbist. It would be suitable for faculty and graduate recitals.

—Mark Ford

Variations on a Theme of Handel **VI**
Mauro Giuliani
Transcribed by Rebecca Kite
$12.00
Morning Sky, AQEI Publishing
P. O. Box 19021
Minneapolis MN 55419

Rebecca Kite's transcription of Giuliani's guitar work, which is based on a popular theme by Handel, is an excellent addition to the marimba literature. This transcription employs a low-E marimba and is printed on one side per page to avoid page turns. The print is clear and legible with Kite's stickings also indicated. *Variations on a Theme of Handel* requires advanced four-mallet technique, and the performer must be well-versed in double vertical strokes, single independent strokes, single alternating or double lateral strokes, and triple lateral strokes. I highly recommend this transcription for the advanced marimbist.

—Lisa Rogers

KEYBOARD PERCUSSION ENSEMBLES

Air **III**
Bach
Arranged by J. Michael Roy
$10.00
JMR Percussion Publications
346 High Ridge Rd.
River Falls WI 54022

The "Air" from Bach's *Orchestra Suite No. 3*, frequently referred to as the "Air on a G String," may be one of the few selections from the Baroque era that will even be recognized by a high school student. Roy's arrangement for a septet (bells, vibraphone, three marimbas, chimes and string bass or bass marimba) makes it possible for those students to enjoy it firsthand. The piece offers an excellent opportunity for teaching phrasing, the definition of articulatory patterns and the utilization of legato rolling techniques in the interpretation of its expressive melodic lines.

—John R. Raush

Kansas City Rag **III**
James Scott
Arranged by J. Michael Roy
$5.00
JMR Percussion Publications
346 High Ridge Rd.
River Falls WI 54022

This moderate-tempo, two-and-a-half minute rag in D-major is scored for two marimbas, but the first part may be performed on xylophone if desired. Most of the melodic material is assigned to Player 1, and the second marimba part provides a steady 8th-note, vamp-style accompaniment. The second part is written in both treble and bass clef, and a low-A marimba is required. Both players will also need to hold four mallets throughout the work. This should be an interesting and entertaining rag for the advanced high school or young college student.

—George Frock

Sonata No. 6 **III-IV**
Beethoven
Arranged by J. Michael Roy
JMR Publications
346 High Ridge Rd.
River Falls WI 54022

This trio arrangement of Beethoven's *Sonata No. 6* (Opus 10, No. 2) is scored for three marimbas (Marimba I may share with Marimba II but requires a 3 $^{1}/_{3}$-octave instrument). The lively 2/4 fugue melody will challenge the players with its tempo (M.M. = 136), modulations and musical requirements. No four-mallet playing is required and the melodic lines flow very easily due to their small intervallic leaps. This is just the type of piece with which to teach aspiring musicians the nuances of musical balance and phrasing. Its short duration (approximately two minutes) makes it an excellent contest or program piece for the intermediate ensemble.

—Terry O'Mahoney

The St. Louis Rag **IV**
Tom Turpin
Arranged by J. Michael Roy
$5.00
JMR Percussion Publications
346 High Ridge Rd.
River Falls WI 54022
J. Michael Roy's duo arrangement of *The St. Louis Rag* would serve as a wonderful addition to any undergraduate or graduate program or recital. This duet is written for two marimbas; however, the Marimba I part can be played on either a 4-octave marimba or standard xylophone, and the performer must have a good sense of ragtime style and facility with double stops. The Marimba II part must be performed on a 4 1/3-octave instrument and requires four-mallet technique. The Marimba II performer must be experienced with double vertical strokes with varying intervals, single independent strokes, and single alternating strokes.

—Lisa Rogers

Scherzo **IV**
Mendelssohn
Arranged by J. Michael Roy
$10.00
JMR Percussion Publications
346 High Ridge Rd.
River Falls WI 54022
Probably the most important aspect of arranging music for marimba ensemble is the selection of material that can be effectively realized by this unique medium. The piano repertoire has long provided the inspiration for transcriptions and arrangements for solo marimba works and, in Roy's adaptation of Mendelssohn's "Scherzo" from *Three Fantasies, Op. 16*, also proves to be an excellent source of literature for a marimba quartet. The work is less than two minutes in length. It should, however, prove to be a scintillating and rewarding two minutes for four college-level marimbists, who must be capable of hammering out the rapid scalar and broken chordal patterns found in Mendelssohn's brilliant, virtuosic scoring for the piano.

—John R. Raush

Frutta Fresca **V**
Kai Stensgaard
$15.00
Marim Percussion
H.C. Lumbyes Vej 53
5270 Odense N
Denmark
This duet for marimba and vibraphone is a real workout for both performer and listener. It begins in 4/4 time with contrasting chromatic melodies for each instrument. The composer sets up rhythmically complex ostinatos, establishing a mood that is frantic and, at times, disjointed. A soft 6/8 section near the middle of the piece features the vibes in a long solo passage that is an effective change of pace. The marimba joins with an accompanying pattern, and later the two instruments play unison rhythms. The original melodic patterns return, and the piece draws to an exciting conclusion.

It is difficult to say what style this piece represents: There is the use of repetition, creating a minimalistic quality, and there is some use of polyrhythms. Four-mallet technique is required. A good performance of this duet will require two percussionists with a high level of musicality.

—Tom Morgan

MULTIPLE PERCUSSION

Renouveau 10 Fantasies **IV-V**
Michel Mathieu
$23.50
Editions Robert Martin
Selling agent Theodore Presser Co.
1 Presser Place
Byrn Mawr PA 19010-3499
Renouveau is a collection of compositions for solo multiple percussion, duets, trios, and one composition, *Clatambaga*, which is scored for seven to eight players. Most of the solos are scored for three pitches and one bass drum played with a pedal. *Roul Rythm* is scored for two drums, bass drum and cymbals and can be performed as a duet or as a solo with the cymbal parts played on hi-hat. *Clatambaga* is scored for vibraphone, marimba/xylophone, bass guitar, drumset, four toms (two players) and guiro/congas. The marimba and vibe parts require four mallets and the vibe part has chord symbols. The print is clear and easy to read, but the absence of instructions will require some study and experimentation regarding the setup and even the number of players. This is an excellent collection for the advanced student.

—George Frock

PERCUSSION ENSEMBLE

Huh! What? **I-II**
Ward Durrett
$22.00
Band Music Press
1001 Mohawk Rd.
Wilmette IL 60091
Here is a two-and-a-half minute quartet without instruments—only hand claps, knee slaps and foot stomps are used. It uses simple 16th-note rhythms, standard compositional techniques, and only a few dynamics. Although scored for four "players," each part could be doubled or even quadrupled to accommodate a large class or ensemble. This ensemble would be suitable for general music classes or younger ensembles without requiring a great deal of rehearsal time.

—Terry O'Mahoney

Bubble Gum Fritters **III**
Jeff Rettew
$13.00
IKQ Percussion
16 N 6th St.
Denver PA 17517-1302
Bubble Gum Fritters is a three-movement duet that includes a small multiple-percussion setup for each player. Some of the instruments used are: tambourine, tom-toms, snare drum, suspended cymbal, crash cymbals and floor tom. The total performance time is approximately five minutes. The score and parts are precisely marked with large rehearsal letters and measure numbers throughout. The first and second movements, "Valse" and "March," work on characteristics of the waltz and march styles. The third movement, "Vis-A-Vis," helps young performers with shifting meters such as 13/8 to 5/4 to 3/4. Overall, *Bubble Gum Fritters* is a wonderful teaching piece for junior high or high school students in their exploration of chamber playing.

—Lisa Rogers

Hungarian Dance No. 5 **III**
Brahms
Arranged by Jeff Rettew
$17.60
IKQ Percussion
16 N 6th St.
Denver PA 17517-1302
This setting of the Brahms *Hungarian Dance No. 5* is scored for eight players including marimba, xylophone, bells and chimes, plus a battery of snare drum, bass drum, cymbals and four timpani. The keyboard-percussion parts are playable with two mallets, and the mallet changes are indicated by diagram or pictograms. The marimba part doesn't go below D, so a student-model marimba is sufficient. The snare part follows much of the melodic motives and calls for singles, rolls and flams. The timpani part has one tuning change, which is clearly marked. The print is large and clearly-presented. This arrangement is definitely worth the time to prepare, and audiences should enjoy it.

—George Frock

Simply, 'Gifts' **III**
Jeff Rettew
$27.30
IKQ Percussion
16 N 6th St.
Denver PA 17517-1302
This percussion ensemble for eight players is based on the Shaker hymn "'Tis a Gift to be Simple." The instrumentation includes bells, xylophone, marimba, chimes, snare drum, suspended cymbal, bass drum and four timpani. A 4-octave marimba is needed to perform the marimba part. All mallet parts employ two-mallet techniques. The snare drum part employs rolls and flams, and the timpani part includes a few pitch changes. The score and parts are precisely marked with large rehearsal letters throughout. I highly recommend *Simply, 'Gifts'* for high school or advanced junior high percussion contests or concerts. This level of percussion ensemble helps to bridge a void in available literature.

—Lisa Rogers

Trepak From The Nutcracker Suite **III**
Tchaikovsky
Arranged by Murray Houllif
$12.00
Kendor Music
Main & Grove Sts.
P.O. Box 278
Delevan NY 14042-0278
In this arrangement for a percussion septet, "Trepak" is scored for two mallet percussionists playing xylophone (or marimba) and bells (or vibes) and snare drum, bass drum, tambourine, suspended cymbal and timpani. After an initial statement of the familiar melody, two percussion interludes are featured. In the second of these the mallet players switch to tom-tom and woodblock. This two-minute arrangement can be per-

formed by a middle school or high school ensemble.

Publications such as this make possible the highest goals of percussion education by providing material that is valuable for teaching purposes while also giving our youngest students an opportunity to familiarize themselves with representative literature from the art music of the West.

—John R. Raush

Who Let The Cows Out? III-IV
Charles Humfeld
Arranged by J. Michael Roy
$20.00
JMR Publications
346 High Ridge Rd.
River Falls WI 54022
This mallet ragtime tune for nine players features a decided "cowboy" motif. It's a lighthearted tune meant to be performed with a certain amount of tongue-in-cheek (the players at one point yell "Moo"). Scored for bells, xylophone, three marimbas (Marimba I may share with Marimba II, but a 4 1/3-octave instrument is required), vibraphone, piano, bass and percussion, its innocent-sounding melody includes some syncopation, a few 32nd notes and octaves in the marimba part. One marimba player is required to read bass clef; the piano part primarily accompanies the mallets with a bass/chordal part (except for a few scalar passages); the percussion part only uses three cowbells; and no four-mallet playing is required. At three-and-a-half minutes (M.M. = 88), this would make an excellent work to include on a band program (to give the mallet players a workout) or on a good intermediate-level ensemble program.

—Terry O'Mahoney

Explosions IV
J. Michael Roy
$25.00
JMR Percussion Publications
346 High Ridge Rd.
River Falls WI 54022
Explosions is a five-minute work scored for eight percussion players. Except for the suspended cymbal part played by Player 7, the sounds employed are drum and wood textures. The work opens in cut time (half note = 104), which eventually moves to 4/4 meter (quarter note = 144). The section has an interesting climax filled with changing meters and counter-rhythms between the players. The rhythmic figures and dialogue make for interest for the players and audience alike. Concentration and attention to "ensemble" playing will be necessary to obtain clarity and precision of this work. All parts are clearly marked and edited. This is certainly suitable for a good high school ensemble and young college group as well.

—George Frock

Improvisation and Canon for Three Two-Tone Telephone Books IV
Ward Durrett
$22.00
Band Music Press
1001 Mohawk Rd.
Wilmette IL 60091
The contents of telephone books have occasionally inspired composers of popular music; however, Ward Durrett has probably come up with the first piece that actually uses phone books as instruments, a concept that would have impressed John Cage, no doubt. In this brief piece for a trio of percussionists, Player 1 uses hard mallets and plays a small book of 50 to 150 pages; Player 2 performs with medium mallets on a book of 700 to 1000 pages; and the third player utilizes large bass marimba mallets on a large directory of 1800 to 2500 pages. The books are opened with approximately two-thirds of the pages on one side. Each book generates two "tones" as both sides of the opened book are struck. Players 1 and 2 are given improvised solo opportunities. The brief piece can be readily performed by intermediate level students.

Staging possibilities are numerous. For example, a performance "in full formal dress with valets bringing each phone book on stage in cases, placing kneeling towels on the floor for each player" is described in the accompanying notes (as if the fertile imagination of a percussionist needs prompting!).

—John R. Raush

Lion Tamer Rag IV
Mark Janza
Arranged by J. Michael Roy
$20.00
JMR Percussion Publications
346 High Ridge Rd.
River Falls WI 54022
This ragtime composition is scored for a large ensemble of bells, xylophone, three marimbas (one must be a 4 1/2-octave), vibraphone, piano, bass and drumset. Most of the melodic lead is written for the xylophone, with supporting material assigned to the other keyboard instruments. The parts are clearly presented with no page-turn problems. This is a terrific setting of a ragtime-style composition and is playable by a good high school or young college ensemble.

—George Frock

Out Of Space—Out Of Time IV
J. Michael Roy
$25.00
JMR Percussion Publications
346 High Ridge Rd.
River Falls WI 54022
Drawing inspiration from a line of poetry by Edgar Allen Poe ("From a wild weird clime that lieth, sublime, Out of Space—Out of Time") and using a four-note motive "e-d-g-a," based on Poe's first name, this seven-and-a-half minute ensemble piece is written for a septet, scored for three mallet players, timpani and three percussionists. Utilizing a variety of devices, including an interesting rhythmic scheme of 2+2+3+2/8, Roy keeps his ensemble alert and his audience engaged. This publication measures up to the highest standards for ensemble literature at the high school level and is worthy of consideration by those who work with older students as well.

—John R. Raush

Sacrificial Dance IV+
J. Michael Roy
$38.00
JMR Percussion Publications
346 High Ridge Rd.
River Falls WI 54022
Sacrificial Dance is a welcome addition to percussion ensemble literature for nine players. The instrumentation includes xylophone, marimba, vibraphone, piano, five timpani, bongos, log drums, maracas and bass drum. The notation and notes in the preface are extremely clear with regard to performance practice. The work is approximately ten minutes in duration. Precise ensemble playing will be the most critical element of this work due to shifting meters and complex rhythms such as two against three, two against five, etc. A section of note begins at letter D with the passing of melodic material among the keyboard instruments. Later, Roy employs an improvisational section that climaxes to the vision of a "sacrifice" at measure 202.

—Lisa Rogers

March to the Scaffold V
Berlioz
Arranged by Harold Farberman
$28.50
Cortelu Publishing Co.
271 Central Park West
New York NY 10024
Harold Farberman has created a very ambitious percussion ensemble arrangement of *March to the Scaffold* by Hector Berlioz. Along with the original percussion parts and the obvious keyboard percussion parts substituting for the pitched instruments of the orchestra, Farberman has added other percussion instruments such as metal pipes, button gong, sizzle cymbal, RotoToms and bongos, to name a few. Four-mallet technique for the marimba, vibraphone and glockenspiel, and the difficult double-stopped passages make for fairly challenging keyboard parts.

The transcription, while staying faithful to the original composition in terms of form and melodic content, definitely changes its overall character due to the different timbres of the percussion ensemble. Even so, this arrangement is well conceived and will provide percussionists with a rare opportunity to perform music written by one of the great masters of the Romantic era.

—Tom Morgan

With Joy in His Heart V
David Mancini
$20.00
Kendor Music
Main & Grove Sts.
P.O. Box 278
Delevan NY 14042-0278
David Mancini has provided the percussion ensemble repertoire with another outstanding composition with his octet featuring solo drumset. This ten-minute composition, dedicated to Louie Bellson, reflects Bellson's comprehensive drumset personality. Opening with a gentle jazz-waltz featuring the vibraphone, Mancini's composition makes a transition into a samba (don't we all remember Mancini's *Suite for Solo Drumset*?) before concluding with (what-else?) an uptempo, driving swing section in the style of many of Bellson's feature drumset solos. The percussion accompaniment is standard in its seven-person setup: 1—vibraphone; 2—marimba; 3—orchestra bells, xylophone; 4—chimes, bongos, agogo bells; 5—timbales, tamborim, finger cymbals, bell tree; 6—4 tom-toms, 2 triangles, suspended cymbal; 7—4 timpani. Mancini creates clever, compositional dialogue occurring among the seven percussionists—as well as between the seven percussionists and the drumset soloist. This exciting, three-part form for percussion ensemble would be appropriate for a group of advanced high school percussionists or for a solid college percussion ensemble.

—Jim Lambert

Echoes From The Gorge **VI**
Chou Wen-Chung
$30.00
C.F. Peters Corp.
373 Park Avenue South
New York NY 10016

Echoes From The Gorge is a 20-minute percussion quartet divided into 13 sections: "Prelude," "Raindrops On Bamboo Leaves," "Echoes From The Gorge," "Autumn Pond," "Clear Moon," "Shadows In The Ravine," "Old Tree By The Cold Spring," "Sonorous Stones," "Droplets Down The Rocks," "Drifting Clouds," "Rolling Pearls," "Peaks and Cascades" and "Falling Rocks and Flying Spray." Each section, although short, is complex and requires understanding of both new music and technique. There are 53 different percussion instruments needed to perform the composition, some of which are to be authentic such as xiaogu (high Chinese tomtom) and Chinese daha cymbals, to name a few. There are five pages of instructions ranging from notation to notes on performance. Since each section is *attacca* and has a notation relationship to the previous section, a conductor is not necessary to perform the work—although one would help to keep the performers together.

Echoes From The Gorge is a difficult composition for college or professional percussion quartet. Chou Wen-Chung has left no stone unturned in terms of composing a work that depicts the moods and sounds of each section as described by the title. Although the performer would be confronted with many pre-rehearsal obligations such as gathering the instruments together and making racks for them, the end result of a good performance would be rewarding.

—John Beck

MARCHING PERCUSSION

Percussion Discussion, Vol. 1—Master Edition
Dennis DeLucia
$10.00 Master Edition w/cassette
$10.00 student book
Row-Loff Productions
P.O. Box 292671
Nashville TN 37229

Marching percussion has long needed a practical method for teaching and performing its concepts—wait no more! Dennis DeLucia's *Percussion Discussion*, Vol. 1, provides music educators and their students with a logical and comprehensive method for teaching percussion technique, music reading, ensemble warm-ups, arranging, rehearsal techniques and much more. Each of the instruments you would find in a contemporary marching percussion section is explained in detail from a technical foundation to tuning. The text is well organized, clearly illustrated, fun to read and packed with useful exercises, cadences and an exciting percussion feature. Although the music and technique development exercises in this method/textbook are directed toward beginning to intermediate marching percussionists, the method should be *required* text for every serious band and percussion educator.

—James Campbell

MIXED INSTRUMENTATION

Two Sides of a Coin **VI**
Nick Ramliak, Jr.
$12.50
M Baker Publications
SMU Box 752510
Dallas TX 75275

Two Sides of a Coin is a charming duet for marimba and B-flat clarinet in two movements. The first movement is appropriately titled *Heads* and the second movement is *Tails*. A 4-octave marimba is necessary to perform the work, and an advanced four-mallet player is needed for the marimba part. The print is very clear and legible with the entire "transposed" score used; therefore, the performers can watch both parts for reference. Both *Heads* and *Tails* rely on imitation, retrograde and inversion of motivic material.

—Lisa Rogers

Vier Fantasiestuck **VI**
Rudolf Kelterborn
$37.50
Bote and Bock
Selling agent: Theodore Presser Co.
1 Presser Place
Bryn Mawr PA 19010-3490

Vier Fantasiestuck is a duet for violin and marimba. The marimbist also plays suspended cymbals, antique cymbals, woodblock, four bongos and triangle. There are four short movements to the composition, each one quite different from the other. The difference comes mainly from the compositional style as well as the combination of marimba and percussion. Generally, a feeling of improvisation prevails throughout the first three movements, while the fourth movement settles into a rhythmic 16th-note pattern. For the most part, the violin and marimba do not have to be absolutely together, yet in several places in each movement it is important that they be synchronized.

Vier Fantasiestuck is a fine composition for violin and marimba. Its four movements, although short in length, will provide the players with a challenge both musically and technically, and the audience with good, listenable music. It would be excellent for either a violin or percussion recital.

—John Beck

INSTRUCTIONAL VIDEOS

Mastering the Art of Afro-Cuban Drumming
Ignacio Berroa
$39.95
DCI Music Video
15800 NW 48th Ave.
Miami FL 33014

This is an excellent introduction to the exciting rhythmic patterns unique to Afro-Cuban music. While the main focus is on the adaptation of Afro-Cuban rhythms to the drumset, the original patterns for conga and timbales are also discussed and demonstrated. The video features Ignacio Berroa, who is a veteran of the Dizzy Gillespie Quintet and a master of both Afro-Cuban and jazz drumming. A short pamphlet that includes written examples of the rhythmic patterns is included with the video.

Berroa begins by making the point that listening and absorbing this music is the only way to obtain the correct feel. He then de-mystifies the clave, demonstrating both the Son clave and the Rumba clave in their 2:3 and 3:2 forms. He then shows how the clave is used as an organizing principal for many different rhythmic feels, including the rumba, bembe, abakwa, danzon, son montuno and songo. One of the most important points revealed by Berroa is that there is no such thing as "the songo pattern," but that songo is more of a concept allowing much individual expression. Berroa plays several songo patterns, and the renowned percussionist Changuito discusses his innovations to the songo and performs as well. This video is informative and very enjoyable to watch. The explanations are clear and the musical demonstrations are marvelous.

—Tom Morgan

PERCUSSION RECORDINGS

All That Jazz
Joe Kienemann Trio
$15.95
Miramar Records
200 2nd Ave. W
Seattle WA 98119
This Munich jazz piano trio (Joe Kienemann—piano, Thomas Stabenow—bass, Aldo Caviglia—drums) delivers a recording of mostly jazz standards with great fire and enthusiasm. Kienemann plays very much in the style of Monty Alexander and Oscar Peterson, Stabenow is an accomplished time player and soloist, but Caviglia provides the spark and drive with his excellent sense of time, great brush playing, and melodic solo style. Caviglia demonstrates his understanding of the many styles required of accomplished jazz drummers. His smooth yet rhythmically active brush playing, excellent samba feel and great ride-cymbal work are all on display here. His four-bar solos and extended solo sections show his elegant melodic and motivic sense. He even demonstrates his grasp of second-line drumming.

If comparisons must be made, Caviglia plays in a style similar to Louis Nash or Carl Allen and plays with great joy and flair. Overall, the CD is a straight-ahead swinging recording with only one drawback—the funk tune "Fun Fair" does not stylistically fit the rest of the recording. This, however, is only a minor flaw and should not let anyone wishing to hear a great jazz record be discouraged.

—Terry O'Mahoney

Liquide Stones
Jack DeSalvo/Arthur Lipner
$15.00
Tutu Records
Max-Simmermann Str. 2
8130 Starnberg
Germany
There is nothing like the intimacy of a duo for true improvisational interaction. *Liquide Stones*, featuring guitarist Jack DeSalvo and vibraphonist/marimbist Arthur Lipner, is an exploration of the many sonic possibilities available to that combination of instruments. Except for "Twelve Tone Tune" by Bill Evans, all of the compositions were written by either DeSalvo or Lipner. Several of Lipner's tunes can be found in his book *Solo Jazz Vibraphone Etudes*. The eclectic repertory is impressive, and the two musicians seem to have developed a special ability to communicate effectively using a wide variety of musical vocabularies. Most of the selections sound very spontaneous, as though recorded in one take, and yet it is clear that much preparation went into each of the performances.

—Tom Morgan

Carlos Chavez Chamber Works
La Camerata (Panamerican Chamber Players)
and Tambuco (Mexican Percussion Quartet),
Eduardo Mata, Conductor
$15.95
Dorian Recordings
8 Brunswick Rd.
Troy NY 12180-3795
This recording includes several of Chavez's most important works for percussion, including *Tambuco*, *Toccata* and *Xochipilli*. The percussion instruments used in the recording are exact reproductions of original instruments requested by the composer. The recording quality is excellent and all instruments sound wonderful! It is interesting to note that, in a letter by one of the percussion quartet members, a statement is included about this being the last recording made by Maestro Mata before his death on January 4, 1995. This is a "must buy" compact disc recording for every percussionist.

—Lisa Rogers

Composition No. 174
Anthony Braxton
$15.95
Lee Records
The Cottage
6 Anerley Hill
London SE19 2AA
England
This disc is devoted exclusively to a "composition for ten percussionists, slide projections, constructed environment and tape." Braxton's composition involves the listener in an imaginary expedition through the mountain regions of "Alvaland," a sonic, three-dimensional world, exploring the "terrain of the music." The audience is kept abreast of the journey with a script ("Welcome to Baker's Mountain, people...The friendly traveling musician is asked to come and experience our facilities and tour through the mountain region of our fair province...") delivered by members of the ensemble, over a background of tape/percussion sounds. This script, reproduced in the notes accompanying the disc, at times gets covered on this recording, which was made on the occasion of a live performance by the Arizona State University Percussion Ensemble, conducted by J.B. Smith.

This CD obviously represents only one part of an interdisciplinary production. The auditory experience with the accompanying text whets one's appetite for the complete package.

—John R. Raush

Conversations in the Language of Jazz
Harry Skoler
$15.00
Brownstone Recordings
P.O. Box 163
Greendale Station
Worchester MA 01606
This new compact disc by clarinetist Harry Skoler is quite unique. Skoler takes advantage of the combination of clarinet with vibraphone, bass and drums to make thirteen jazz standards and two originals shine. This disc features Ed Saindon on vibraphone, Roger Kimball on bass and Tim Gilmore on drums. Skoler and company include such standards as Benny Goodman's "Stompin' at the Savoy," Bernstein's "Somewhere" and Richard Rogers' "The Sweetest Sounds." Also included is Skoler's "Treasures" and Saindon's title track, "Conversations in the Language of Jazz." In this age of fusion and MIDI, Skoler's clarinet finds home base on each of these tracks. His interpretations and solos take the listener back to the heart of jazz.

Saindon, the Assistant Chairman of Percussion at the Berklee College of Music, is featured throughout the recording as well as in duets with Skoler. Saindon's solos are expressive and his vibraphone accompaniment gives Skoler's clarinet a springboard of rich harmonies. If you think clarinet and vibraphone don't mix well, *Conversations in the Language of Jazz* will change your mind. Anchored by Kimball's and Gilmore's solid playing, Skoler and Saindon have produced an excellent CD.

—Mark Ford

Insights
Kalani
$15.95
Interworld Music
67 Main St.
RD 3, Box 395A
Brattleboro VT 05301
Kalani, former percussionist for New Age artist Yanni, has produced a recording that is more exotic sounding, but no less polished, than the music of his former employer. Drawing inspiration from Afro-Cuban and South American musical traditions, Kalani writes strong melodic songs that prominently feature percussion.

The recording clearly fits in the New Age/world music category, but contains a slightly more authentic, raw edge—perhaps due to the artist's chosen instrument. The music is very groove-oriented (often including a drumset backbeat) and often features flute, steel drums and wordless vocals. The use of violin on several tracks lend an ethereal quality to the music. All of the musicians (primarily L.A. studio players) deliver strong performances and solo well when required to do so—particularly Tom Miller on steel drums. Kalani features himself only a few times, usually within the framework of the song, but shines on djembe at the end of "Lights Around Me." The recording also includes salsa-based, funky Latin, 7/8 Brazilian-sounding and Andean-influenced tunes.

—Terry O'Mahoney

Krin
Brad Dutz
$15.95
Interworld Music
67 Main St.
RD 3, Box 395A
Brattleboro VT 05301
A vast array of percussion instruments are featured in this recording of Brad Dutz's original compositions. Dutz makes extensive use of multi-layered percussion ostinatos (overdubbed by him) as his basis for almost all of the tunes on the recording, and performs on numerous exotic instruments, occasionally adding other instruments (e.g., bass clarinet, guitar, voice, bass) when not performing the melody on some mallet instrument.

The compositions reflect many musical influences and draw upon combinations of these influences to create seemingly familiar, yet distinctively original, musical works. Many of the pieces are not so much compositions as improvised "mood pieces." The recording runs the musical gamut from free music to ECM, loosely jazz-influenced and contemporary classical music performed atop shifting percussive textures. Dutz demonstrates his accomplished mallet and percussion skills throughout the recording. His familiarity with authentic musical forms is clear and Dutz stays true to the spirit of the music by not attempting to commercialize it. This is recommended for the world music enthusiast interested in music with shifting percussion textures and a wide variety of percussion instruments.

—Terry O'Mahoney

Modern Classics
Claire De Luxe
$15.95
Hohner Verlag
D-78647 Trossingen
Württemberg
Germany
You will be in for a surprise when you first listen to this CD featuring the German percussion ensemble Claire de Luxe playing classics such as Gershwin's *Rhapsody in Blue* and *An American in Paris*, Debussy's *Clair de Lune*, Saint-Saëns "The Swan" from *Carnival of the Animals*, Grieg's *Piano Concerto in A Minor* and Rimsky-Korsakov's *Flight of the Bumblebee*, all arranged by Rafael Lukjanik, who also plays xylophone and vibes on the disc. These are "arrangements" in the most liberal sense of the word. Some are reminiscent of the big band era, when "classics" were subjected to various popular interpretations as, for example, a section of the Grieg concerto done in a boogie-woogie style.

As Lukjanik gives free rein to his fertile imagination, the arrangements on this disc usually transcend the popularly-styled versions of bygone days. For example, in a kind of musical smorgasbord, we hear the introduction to *Scherazade* and allusions to *Pictures at an Exhibition* in the group's finale—a madcap romp through *Flight of the Bumblebee*. Lukjanik owes a huge debt of gratitude to the other musicians on the disc: pianist Thomas Lorey (most notably in *Rhapsody in Blue* and the Grieg concerto) and string bassist Katharina von Held (featured on the cello solo in "The Swan"). Percussionist Armin Heislitz and drumset player Oliver Gernand round out the versatile supporting cast.

The disc will make entertaining listening with your friends—especially if those friends are knowledgeable enough about music to appreciate the imagination and wit of these arrangements.

—John R. Raush

Pan Man
Panama Steel
$14.99
Audio Arts
c/o Mark Ford
109 Azalea Dr.
Greenville NC 27858
Pan Man is an excellent steel drum band recording to add to your library. In addition to the perfect balance of the steel pans in this recording, vocals are added to such familiar tunes as "Hot, Hot, Hot." The members of Panama Steel are connected with the East Carolina University Percussion Program and its director, Mark Ford. The pans used in this recording are lead pan, double seconds and cellos, and were built and tuned by Ellie Mannette. Other selections on this recording worth special note are: "Bob's New Shoe" by Mark Ford and "Doh Wine" by Colin Lucas and Mark Ford. Bravo!

—Lisa Rogers

Percussion Plus
Prague Percussion Project
Amy Lynn Barber, Artistic Director
$15.95
Amy Lynn Barber
Rotag Ve Suahu 33
14700 Praha 4
This interesting new CD made in the Czech Republic is significant for several "firsts." It is the Prague Percussion Project's first CD (a second is purported to be forthcoming shortly) and is also the first recording of the works of the five Czech composers featured on this disc: Zdenek Lukós, Lubas Fiser, Sylvie Bodorová, Marek Kopelent and Karel Husa. The founder and artistic director of the project, Amy Lynn Barber, is an American percussionist and musicologist who has been professor of percussion at the Prague Conservatory, has attended Boston University and the University of Massachusetts, and has a DMA degree from the Hartt School of Music.

The music on this disc offers a menu notable for its variety. Lukas' *2 + 2* is written in an engaging and witty style, and effectively exploits the sonorities of alto sax, bass clarinet, marimba and vibes, masterfully performed by percussionist Barber and woodwind specialist Petr Sinkule. Bordorová's *Ventimiglia* features Miroslav Kejmar's solo trumpet and includes lively gypsy-inspired rhythms that elicit exciting responses from an accompanying percussion sextet. The most dramatic music on the disc is provided by Fiser's *Istanu* in which an ancient Sumerian text is passionately chanted by reciter Jana Hlavácová with alto flute and percussion quartet accompaniment. Kopelent's *Canto Intimo* exploits the intimate sonorities of flute and vibraphone. Fittingly, the CD ends with *Three Dance Sketches for Percussion* by Czech composer Karel Husa, whose music needs no introduction to audiences in the United States—although his most famous work, *Music for Prague 1968*, was not performed in his homeland until 1990.

It is a great pity that only two of the works heard on the disc—the Kopelent and Husa—are currently published. The others would be eagerly welcomed by percussionists in this country. Based on the quality of music and the performances on this CD, this reviewer can't wait for the Prague Percussion Project's next release.

—John R. Raush

Portrait
Kjell Samkopf
$15.95
Qualiton Import Ltd.
2402 14th Ave.
New York NY 11001

Norwegian composer/percussionist Kjell Samkopf displays his interest in environmental sounds and numerology in each of the five compositions featured on this recording. Using recorded everyday sounds as both a backdrop and source material, Samkopf employs numerological principles to determine form, melody and, occasionally, rhythmic aspects of his pieces.

Self Portrait 1984 is written for solo percussionist and tape. Samkopf begins with an angular marimba melody accompanied by household sounds (e.g., the hum of a refrigerator, traffic), then builds in complexity to an extended section containing percussion statements over a synthesizer ostinato. The piece slowly resolves into a calming vibraphone melody before closing. *Invention #3* (for flute and solo percussion) begins with a three-note motive, builds into a percussion statement with flute melody, dissolves into a forlorn flute passage, and then features a flute/percussion exchange before returning to a modified opening statement. *Solo Piece for Snare Drum* is probably the most traditional of the compositions, yet is not very traditional at all. Using graphic score notation and relying on the performer's individual interpretation, Samkopf uses a series of small motives (to be repeated at the performer's discretion), sound directives and dynamic suggestions that dispel the listener's notions about the normal constraints of a snare drum solo.

December 11, 1984, commissioned by the Norwegian Culture Council, uses everyday sounds that represent the Norwegian culture (a magazine being crumpled, electronic watch alarm, radio, the sound of coffee being poured and consumed) as a backdrop for a vibraphone statement based on a specified scale. *Tokke Kraftwerk February 22, 1987* uses the sounds associated with Norwegian power stations. Using "found" instruments and sounds at the power station, Samkopf creates an ethereal piece that uses the ambient sound of a piccolo resonating in the station and the machinations of the turbines. Samkopf demonstrations his technical prowess on snare drum in *Solo Piece for Snare Drum* and understanding of contemporary classical composition throughout the recording. This is recommended for contemporary solo percussion aficionados.

—Terry O'Mahoney

The Shattered Mirror
Michael Udow
$15.00
Equilibrium, Ltd.
9200 Stoney Field Ct.
Dexter MI 48130

When the history of twentieth-century percussion music is finally written, the role played by academia in the creation of a viable repertoire will need to be assessed. Many composers who have made valuable contributions to the literature have been afforded the opportunity to be creative while enjoying the security of teaching positions. And, at times, contributions have come from the pens of percussion teachers themselves, although these are often not substantive works that will be long remembered. This, however, is not the case with Michael Udow's contributions to the repertoire. He is something of a *rara avis* amongst percussionists—a performer and pedagogue who also displays a fecundity of imagination and a flair for composition. This CD showcases his compositional talents in five works (one, *Rock Etude #7*, is a collaborative effort with bassoonist-pianist-composer Bill Douglas). The other four works are *The Shattered Mirror: A Percussion Drama*, a work of large dimensions, *Bog Music I. II. III.*, *Timbrack Quartet* and *A Bird Whispered, Your Children are Dying*, performed by Udow and members of the University of Michigan Percussion Ensemble.

Udow's music is eclectic and draws on a variety of tonal resources. He proves adept at portraying contrasting sonic landscapes, from peaks of passionate intensity, such as the opening measures of *The Shattered Mirror* and the virtuosic outbursts in *Bog Music*, to hypnotic, trance-like valleys, such as the chant-like marimba solo in *A Bird Whispered, Your Children are Dying*. The rhythmic orientation of this music seems to reflect a great deal of inspiration from non-Western cultures and never seems far removed from music for the dance. The music on this disc speaks directly and simply, and elicits an emotional response from the listener—which, of course, can be said about any good music.

—John R. Raush

Signature Series Presents Steve Houghton
Steve Houghton
$15.95
Bluemoon Recordings
209 E Alameda Ave.
Suite 101
Burbank CA 91502

To be a great jazz drummer requires that one be a musical colorist able to interact with the soloist as a supportive accompanist while simultaneously providing a comfortable and inspiring groove. On this, his debut solo CD, Steve Houghton exemplifies those essential aspects of drumset playing. Always dynamic, but never obtrusive, Houghton is showcased as part of three world-class trios—one featuring guitarist Larry Koonse and bassist Tom Warrington; another with vibist Emil Richards and Warrington; and a third with pianist Billy Childs and bassist Marc Johnson. Also featured are saxophonist Rob Lockart, Tim Hagans on trumpet and Andy Martin on trombone.

Styles range from the straight-ahead bebop "Stop-Start" by Lee Morgan to Billy Childs' "Dreams," which has a more subtle, implied time feel. In every setting Houghton plays wonderfully, making it obvious why he is such a sought-after drummer. Particularly impressive is his sensitive brush work on Bill Evans' "One for Helen." This is not a CD full of flashy drum solos, but it does contain some very musical drumming. While this is not meant to be an educational project, it should be required listening for drumset students as an example of what sensitive musicianship is all about.

—Tom Morgan

Solo Drum Music
Terry Bozzio
$15.95
Slam International
P.O. Box 6629
Woodland Hills CA 91365-6629

Extracted from the video series entitled *Melodic Drumming and The Ostinato*, this CD features Terry Bozzio in a series of 11 drum solos. Bozzio makes good use of the multitude of sounds available from his drumset as he demonstrates enviable phrasing independence between his four limbs.

Many of the solos are reminiscent, in concept, of Max Roach's tune *The Drum Also Waltzes*, in their use of solos accompanied by bass drum/hi-hat ostinatos. Bozzio distinguishes himself, however, by using different patterns and unusual time signatures as the basis for his solos. *Hypnotique*, for example, uses a 12/8 bass drum/hi-hat pattern while *Mogoli* uses an interesting 7/8 Afganistani pattern. He adds a new twist in *Zapateado* when he solos with his feet against a hand ostinato and in *A Series of Left Handed Remarks* where he pits his left hand against a right-hand ostinato. Bozzio also paints soundscapes in *Cante Piatti* (Italian for "cymbal song") and *Mirror Image* through his use of cymbal colors, subtly shifting tom patterns and use of rubato.

All of the solos are well-executed, thematically constructed works. Most derive their inspiration from Latin, rock or African sources. Bozzio's four-limb independence, grasp of odd phrasing (quintuplets, septuplets), great melodic sense and obvious technical prowess should endear him to listeners of extended drum solos.

—Terry O'Mahoney

Song and Dance
Rhythm and Brass
$16.99
d'Note Classics
3405 Birch Ct.
Rowlett TX 75088

Rhythm and Brass is an ensemble of six musicians—one who is percus-

sionist David Gluck. The remaining five musicians are essentially a brass quintet—although they also double on other instruments (i.e., flügelhorn, piano and euphonium). This CD features several well-known and several not-so-well known compositions: Khachaturian's "Suite" from the ballet *Gayanne*, Scheidt's *Centone No. V*, Leonard Bernstein's *Dance Suite*, Chick Corea's *Children's Songs* (numbers 11 and 6; arranged by Gluck), David Gluck's *Nicole*, Daniel McCarthy's *American Dance Music* (commissioned by and for Rhythm and Brass) and an arrangement of George Gershwin's *Summertime*. Reflecting particular virtuosic performance are Gluck's xylophone playing on Corea's *Children's Song #11* and his clean, jazz-phrasing on marimba on Corea's *Children's Song #6*. Both of these Corea songs are accompanied only by piano. Equally appealing is Gluck's versatility on drumset on his original 3/4 jazz-waltz-ballad entitled *Nicole*, which sounds like a solid chamber jazz sextet with mature improvisation. Daniel McCarthy's *American Dance Music* is similar to a Bernstein-esque chamber jazz suite, with five movements entitled: "unsquare dances," "latina," "serenade," "jazz" and "rokit"! This CD reflects a very clean sound and showcases young, mature musicianship from all of the performers: Wiff Rudd and Bob Thompson, trumpets; Alex Shuhan, horn and piano; Mark Kellogg, trombone; Charles Villarrubia, tuba; and David Gluck, drumset, percussion, and mallet percussion.

—Jim Lambert PN

1995 PAS Composition Contest Winners

Reviewed by Mark Ford

THE ANNUAL PAS COMPOSITION contest for 1995 focused on two categories: vibraphone soloist with percussion ensemble, and solo percussionist with tape. The judges for the vibraphone solo category were J.C. Combs, Wichita State University; Arthur Lipner, jazz vibist; and David Long, Mary Washington College. For the solo percussionist compositions the judges were Otto Henry, East Carolina University; Thom Hutcheson, Middle Tennessee State University; and Jack Stamp, Indiana University of Pennsylvania. The winners of each category received cash awards as well as a guaranteed publication of their work.

Congratulations to the 1995 winners and everyone that participated in the contest. Below are short reviews of each of the winning compositions.

VIBRAPHONE SOLOIST AND PERCUSSION ENSEMBLE

First place: *Quartz City* by David Johnson

Written for soloist and five percussionists with instrumentation including two marimbas (one low-F), congas, bongos, crotales, woodblocks, bass drum, log drum and various cymbals, this complex work is in one movement and lasts approximately fifteen minutes.

The music begins with a slow chorale-like statement with the vibraphone freely stating motivic ideas in between fast 32nd-note runs. The tempo gradually increases as the rhythmic structure of *Quartz City* becomes solidified. Johnson incorporates repeated 16th-note double stops in the ensemble to set off the vibraphone statements. At some of the louder sections the projection of the vibraphone may be compromised with thick ensemble writing. Therefore, attention to proper mallets for the vibraphone in combination with a sensitive ensemble performance would be required for balance. The middle section of *Quartz City* features an attractive blend of rhythmic percussion with randomly interjected statements by the solo vibraphone and one of the marimbas. After this builds to a *fortissimo* climax, the composer inserts a calm and lyrical section before the ensemble takes over with a section reminiscent of earlier material. Johnson includes a short vibraphone cadenza before the piece gradually fades away.

Quartz City is an interesting composition for upper-level university percussion ensembles. It requires an advanced vibraphonist, and four-mallet performance is required of the marimba players. The composition would require considerable rehearsal, but the time spent would be worth it.

Second place: *Alma Sagrada* by Stephen Lima

This composition also incorporates two marimbas with extra percussion instruments to back up the solo vibraphonist. Beginning with an offstage bass drum ostinato, which continues throughout the work, the composer sets up the crux of the piece as the ensemble enters at a faster tempo over the bass drum. Although *Alma Sagrada* is not a minimalist work, the juxtaposition of ostinatos is an important compositional feature. Lima's selection is appropriate for a college ensemble and an advanced vibraphonist. The ensemble parts range in difficulty from intermediate to advanced and the duration of the piece is eight minutes.

Third place: *Bunyip* by Robert Cossom

Cossom concentrates mainly on non-pitched percussion such as congas, bongos, woodblocks, bass drum and "toys" for the five ensemble members in the opening of *Bunyip*. A timpanist is also required and Cossom incorporates two marimbas for melodic contrast in the middle of the composition. *Bunyip* shifts from clean and concise writing to rather thick and complex statements as the vibraphone leaps over changing rhythmic structures. This work is designed for a university-level percussion ensemble and would be suitable for any concert program.

SOLO PERCUSSIONIST WITH TAPE

First place: *South of Jupiter* by Thom Hasenpflug

This ten-minute powerhouse by composer Thom Hasenpflug is written for a rather small percussion setup consisting of marimba, snare drum, bongos, suspended cymbal, mounted doumbek, tambourine and vibraslap. *South of Jupiter* would be easy to set up and practice with the tape via headphones.

The music is based on two simple motivic ideas: "a 'march' type figure and a Latin fill pattern." The accompanying synthesizer/computer-generated tape has a variety of sounds that listeners will recognize from popular music: drums, keyboard patches, Latin percussion instruments and a host of special effects. Beginning with tambourine, the percussionist starts the work by interacting with a bass-line groove. The music then becomes more complex as a four-mallet marimba part is introduced and the development moves farther away from the original bass line. The bongo, snare drum and cymbal help to create excitement as *South of Jupiter* progresses abruptly to an unexpected soft ending.

Overall, Hasenpflug writes well for this percussion setup using idiomatic technical requirements and clear tape cues. *South of Jupiter* would be a fine choice for any undergraduate or graduate college recital.

Second place: *The Final Precipice* by Jeffrey Peyton

Written for five timpani, the timpanist opens the work with fast 16th-note passages over a driving tape introduction. There are many pitch and mallet changes as the music winds its way to a slower, ethereal middle section. Gradually, *The Final Precipice* gathers steam for an explosive ending. Peyton's ten-minute composition is original and would be challenging for an advanced timpanist. *The Final Precipice* is a radical departure from traditional timpani solos and audiences will enjoy its exciting character.

Third place: *Edge (Corrugated Box)* by Bruce Hamilton

Unlike the above selections, Hamilton uses a larger percussion setup including a variety of drums, cymbals, tam-tam, "toys" and a vibraphone. This work is fifteen minutes of intense drama with most of the performance on toms, snare drum, bongos and bass drum while the vibraphone (two mallets) serves as relief and contrast. Reading the percussion part is easy, but the tape cues have been written in by hand, making ensemble coordination difficult at first. *Edge (Corrugated Box)* is a demanding selection intended for an advanced performer. Players who attempt this selection may feel like they are "living on the edge." PN

1996

PERCUSSIVE ARTS SOCIETY

23rd 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.

1996 Categories:

Category 1: Marimba (Low A) with Piano Accompaniment
- First Place: $500.00 plus publication by Studio 4 Productions
- Second Place: $250.00
- Third Place: $100.00

Category II: Steel Drum Ensemble (Concert Style, No Transcriptions or Arrangements)
- First Place: $500.00 plus publication by Panyard, Inc.
- Second Place: $250.00
- Third Place: $100.00

Efforts will be made to arrange performances of the winning compositions at a future Percussion Arts Society International Convention or other PAS sponsored events.

Eligibility and Procedures: Previously commissioned or published works may not be entered. Compositions should be between 5 and 15 minutes in length. Total duration of piece should be stated on manuscript. Compositions must be original (no transcriptions or arrangements) and should be in the "Concert" rather than the "Pop" style.

Clean, neat manuscript is required. Composer must send 4 copies of score. Composer's name may appear, but it will be deleted for judging purposes. All entry copies become property of PAS.

The difficulty of the composition is left to the discretion of the composer. High artistic goals should be coupled with realistic demands to allow for performance at the university level. Instrument demands should also be limited to those commonly found at the university level.

PAS reserves the right to NOT award prizes if the judges determine there is a lack of qualified entries.

Application Fee: $25 per composition (non-refundable), to be enclosed with each entry. Make checks payable to the Percussive Arts Society.

Deadline: All materials (application fee, application form and manuscript(s) must be postmarked by April 1, 1996.

For further information and complete details, contact: PAS, P.O. Box 25, Lawton, OK 73502-0025, (405) 353-1455.

1996 PERCUSSIVE ARTS SOCIETY
23rd ANNUAL PERCUSSION COMPOSITION CONTEST

(form may be photocopied)

COMPOSER'S NAME _____

ADDRESS _____

CITY _____ *STATE* _____ *ZIP* _____

TELEPHONE NUMBER (include area code) _____

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

SIGNATURE OF COMPOSER _____

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PN

HISTORICALLY *speaking*

John Calhoun Deagan

By Hal Trommer

One of the most recognized names in the field of mallet percussion is that of the J.C. Deagan Company. Hal Trommer, a longtime employee of the company, compiled an extensive chronology of the company, which was never published. The following information is a brief summary of his chronicle, including a few additional facts obtained from further research and conversations with the grand-daughter of the company's founder.

—Jim Strain, PAS Historian

JOHN CALHOUN DEAGAN, FOUNDER OF the J.C. Deagan company, was born in England in 1852. Musically inclined, he was trained from childhood on clarinet, earning recognition as an outstanding concert clarinetist and soloist by age twenty. He excelled in mathematics, astronomy, Egyptology and—most importantly—the budding science of acoustics. He became an ardent student of German physicist Hermann Helmholtz's doctrine on acoustics published in 1862, entitled *On The Sensations Of Tone As A Physiological Basis For The Theory Of Music*. He attended a number of Helmholtz lectures propounding the new theories of tone phenomena during the celebrated physicist's frequent scholarly visits to England in the 1870s.

In 1879, Deagan emigrated to the United States, settling in St. Louis. He quickly established himself as a musician, performing in theaters, open air concerts and celebrations.

Deagan produced his first musical instrument in 1880—a set of "J.C. Deagan Musical Bells." According to the family story, when a theater orchestra in which he performed introduced a glockenspiel for a novel tonal effect, his sensitive ear was offended by the discordant sounds from the bars. Deagan offered to improve the instrument based on his study of the Helmholtz principles. He ground and filed the steel bars until they were balanced in tuning throughout the scale range, and to improve tone projection, he applied physics in designing the method of mounting the bars to the support frame.

When he returned the instrument to the theater, the improvement was conspicuous and the "musical bells" became a featured and unique sound of the orchestra. The success of this first scientifically designed mallet-percussion instrument spread among drummers and leaders of other bands and orchestras and, within months, he was devoting most of his time between playing engagements to the manufacture of orchestra bells.

In 1888, Deagan turned his attention to another instrument growing in popularity—the xylophone. Not only did he apply his now widely recognized tuning expertise to the tone bars, he also replaced the dull-sounding, easily-splintered maple blocks with tone bars of tropical rosewood, chosen after lengthy research for its brilliant, crisp response and durability. He designed a floor rack convenient for standing players, mounted the tone bars in standard piano-key arrangement with accidentals bars overlapping the natural-scale bars, and installed tubular brass resonators under the tone bars for maximum sound projection. The J.C. Deagan Xylophone, the first true xylophone of orchestral quality, was thus created.

On June 24, 1893, J.C. Deagan, his wife, Sophia, and their seven-year-old son, Jefferson Claude, left St. Louis by rail for Los Angeles, continuing to San Pedro. In September, they moved on to San Francisco, where he continued to perform as a clarinetist and manufacture bells and xylophones. On September 18, 1897, the family moved again to Chicago. By October 1, J.C. Deagan Musical Bells was in operation at 358 North Dearborn Street. The following November, manufacturing shop space was rented at 2419 Wabash Avenue. By mid-1899, Deagan had obtained numerous patents, copyrighted his first catalog and begun steady advertising in entertainment publications in the U.S. and England.

In 1904, J.C. Deagan Musical Bells constructed a two-story factory building at 2157 North Clark Street at Grace Street (later renumbered 3808) and began hiring workers to increase production of instruments to meet an escalating demand. One new employee hired for maintenance work in early 1905 was a young German lad from Wisconsin named Henry J. Schluter, whose alert, curious and hardworking nature soon caught the attention of J.C. Deagan, who assigned him to learn tuning. By this time also, the founder's son, J. Claude (now 20), was made general plant manager. In 1908, J. Claude married his secretary, Ella Smith, creating a strong family business.

Also during this time, John Calhoun Deagan began to accept invitations to lecture on acoustics in universities and before groups, beginning what would become a personal, world-wide campaign to establish A=440 (at 70-72 degrees) as the international standard for musical pitch. His untiring effort would not prove fruitful until 1917, when A=440 pitch was officially adopted by the American Federation of Musicians for the U.S. and Canada, with the U.S. Bureau of Standards also adopting A=440 for all military and federal music organizations in 1922.

In 1911, Deagan acquired ownership of a new five-story elevator building with clock tower under construction at Berteau and East Ravenswood Avenues. When occupied in 1912, advertisements stated it to be "the largest musical instrument factory in the world."

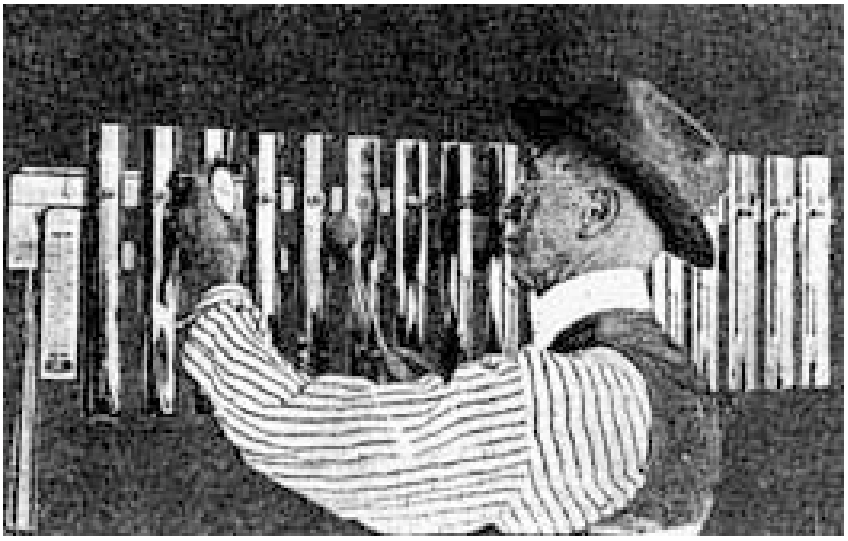
Through his frequent and far-ranging lecture and consulting activities, John Calhoun Deagan earned a reputation as "the world's greatest acoustician and highest authority in matters pertaining to pitch." Between 1914 and 1916, the company reached its maximum level in the diversity of products—the 1 1/4-inch thick catalog of the period listed more than a thousand separate catalog numbers of manufactured products, about forty percent being alternate instruments tuned in either low or high pitch. [See *Percussive Notes Research Edition*, Vol. 24, No. 3/6 (March/September 1986).]

On April 14, 1916, J.C. Deagan, Inc. became the new official name of J.C. Deagan Musical Bells. Incorporated in the state of Illinois on April 14, officers of the corporation were John Calhoun Deagan, president; J. Claude Deagan, vice president; and Ella L. Deagan, secretary. Also this year, J.C. Deagan designed and manufactured the first tubular tower bell instrument having large diameter, thick-wall brass tubes sounded by powerful electric solenoid strikers activated

from a piano-type key console that could be played by any skilled organist.

In 1924, the untimely death of J. Claude Deagan resulted in Henry J. Schluter becoming general factory manager in addition to being chief acoustical engineer. In 1926, John Calhoun Deagan (now 74) and wife Sophia moved their place of residence to Hermosa Beach, California. He retained the title of president, but his daughter-in-law, Ella L. Deagan, assumed operational direction of the company.

Churches and church donors, impressed with Deagan Tower Bells as a means to expand their ministries, provided a constant backlog of orders at the Deagan factory. The mallet-played instruments were also undergoing rapid sales growth during the "roaring twenties." Melvin L. "Deacon" Jones, sales manager of the mallet instrument division, prepared a series of fourteen self-teaching lessons written by various professional percussionists. Called "The National School Of Vibracussion" and supplied free with Deagan instruments in a national promotion, the self-teach lessons encouraged thousands of people to learn to play xylophones and marimbas at home, generating a popular fondness for musical percussion instruments.



J.C. Deagan in his laboratory giving a set of Deagan Master Tuners a final tuning test.

Two major achievements finalized by Henry J. Schluter in 1927 would bring John Calhoun Deagan from California to Chicago for a preview of the innovations. One was the perfection of harmonic tuning of xylophone and marimba tone bars in the low to middle registers—"Quint Tuning" for xylophones in which the sounding partial one and one fifth octaves above the fundamental was tuned, and "Octave Tuning" for marimbas and marimba-xylophones in which the sounding partial two octaves above the fundamental was tuned. Impressed, J.C. Deagan ordered all Deagan xylophones and marimbas henceforth to be tuned to the new standard and applied immediately for patents on the tuning procedure. He was equally pleased and impressed by a second development, the first Deagan Vibra-Harp, whose aluminum alloy bars used a motor-driven pulsator to create a variable-speed vibrato effect. The design drew on the earlier Deagan aluminum-bar Song Bells and the large pipe organ vibrato-harps, hence the name chosen for this instrument.

Before John Calhoun Deagan died in 1932, he would witness the full maturing of his firm. Ella Deagan now became president with her son, John C. "Jack" Deagan, as vice president. As vice president, Jack Deagan gave his major attention to the development and promotion of the tower bell line.

As demand for small-scaled bells, xylophones and marimbas for coin-operated music machines (for years a sizable part of Deagan production) declined, Deagan percussions for the pneumatic theater and church organs (bells, xylophones, marimbas, harp-celestes, organ Vibraharps and organ chimes} reached their highest development and greatest popularity. Fast-response electric solenoid striker-damper actions were developed for the extensive line of Deagan organ chimes to replace less efficient pneumatic and electric magnet mallet actions. The new electric actions adapted chimes for use with the new electronic organs being developed in the 1930s.

The widespread interest in tower music led Deagan engineers to develop a lower-cost tower music system so that more churches and institutions might offer music programs from their belfries. Advances in electronics enabled Deagan carillon engineers to develop a new tower bell instrument in 1947 called the Celesta-Chime. This was the first Deagan electronic carillon, an instrument of 25-note scale range having slender metal tone rods tuned by a patented five-point harmonic process developed by Schluter. The carillon was playable from an organ console, electric keyboard console, or automatic devices. The modern carillons offered a variety of automatic programming, such as worship peals, Angelus, funeral tolls, and musical selections played daily at preset times with no more attention than periodic changing of music rolls to vary the program.

Hal Trommer's chronology ends with the decade of the forties. J.C. Deagan, Inc., however, continued to thrive under the leadership of Jack Deagan, being wholly owned by him, his mother (Ella Deagan) and his sister, Jayne Deagan Evans. In 1978, the company was purchased by the Slingerland Company, then sold to Larry and Sandra Rasp (Sanlar Corporation) in 1984. Today, J.C. Deagan glockenspiels and chimes are marketed by the Yamaha corporation based on the trademark and patented designs of the "Grand Old Man" of musical percussion instruments. Deagan tower bells and chimes continue to ring throughout the world as an enduring tribute to the genius, inventiveness, and musical contributions of John Calhoun Deagan. PN

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Signature — Signature of Guardian (if contestant is under 18 years old)

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2. Performance must be three minutes or less. Performance must include a drum solo, but may also include demonstration of time-keeping ability. Solo only also acceptable. Accompanying audio cassette, CD, DAT, sequencer or drum machine may be used to demonstrate time-playing ability or style. Real-time electronic drums/triggering okay. No live musicians other than the featured drummer may be used. No overdubbing allowed.

3. VHS video cassette tapes only. No audio cassettes, reel-to-reel, DAT, microcassettes, Beta, etc. Tape must contain only the performance (three minutes or less) with no speaking or other musical recordings.

4. Only one entry per student. Send only one copy of the video tape.

5. Mark tape with last name only. Complete and send entry form with tape in one package. Missing or incomplete forms or packages will disqualify the entry.

6. Entry must be postmarked no later than April 1, 1996 and must be received by PAS no later than April 10. PAS is not responsible for entries lost in the mail or delivery service.

7. Tapes become the property of PAS and will not be returned. Keep master copy for your records.

8. The PAS selection panel will determine the 10 finalists. Chad Smith will choose the final winner. All contestants will be notified by mail by July 15, 1996.

9. Void where prohibited.

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