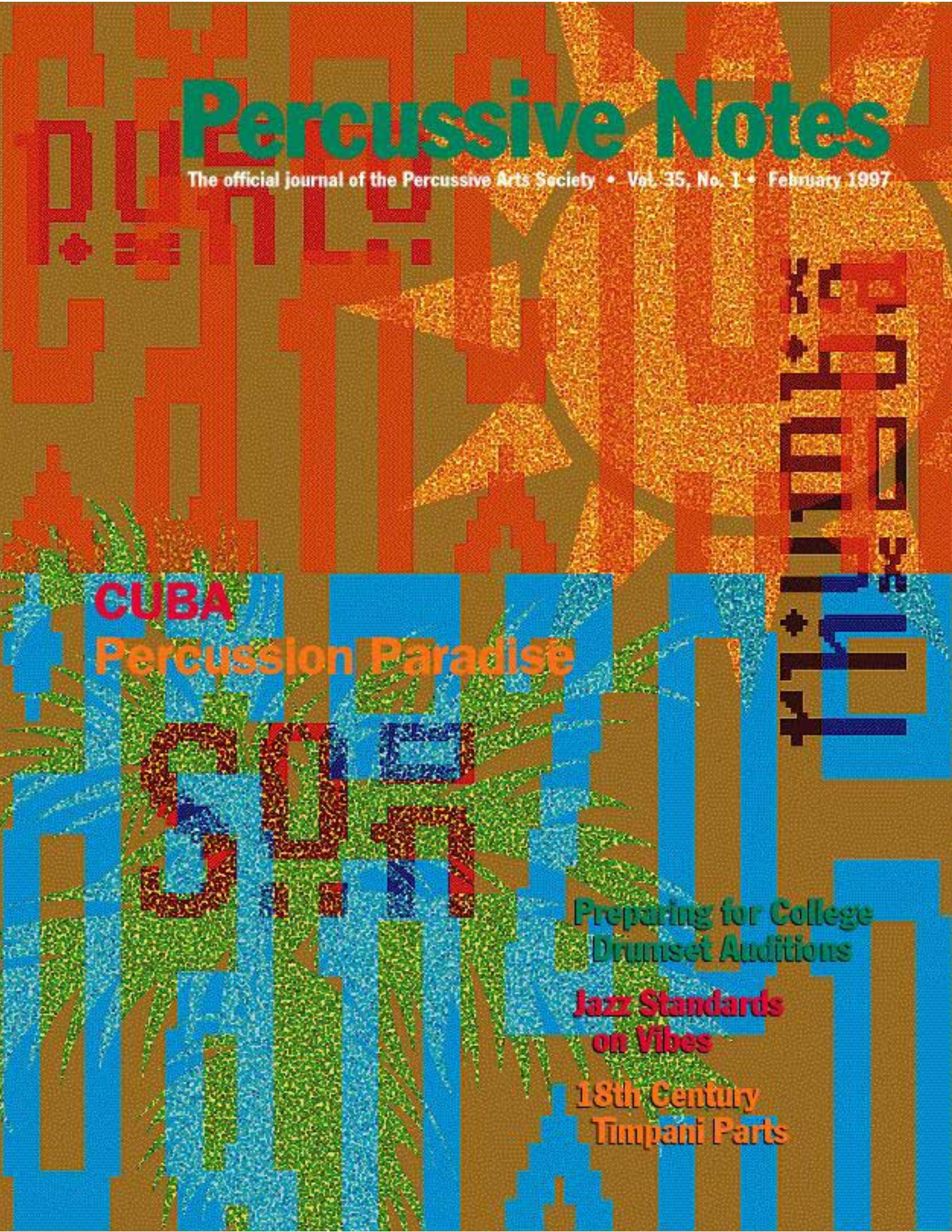
Percussive Notes

The official journal of the Percussive Arts Society • Vol. 35, No. 1 • February 1997



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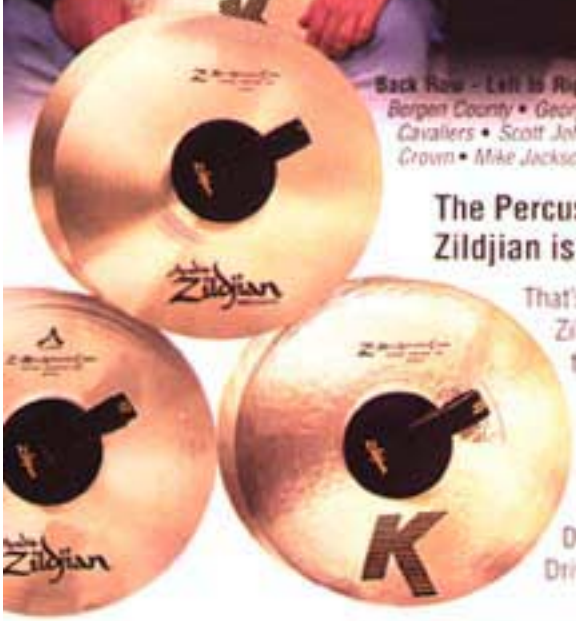

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COLUMNS

COVER STORY

DRUMSET

MARCHING

WORLD PERCUSSION

EDUCATION

KEYBOARD

SYMPHONIC

TECHNOLOGY

RESEARCH

PERCUSSIVE ARTS SOCIETY HALL OF FAME

(year specifies date of induction)

Keiko Abe, 1993
Henry Adler, 1988
Frank Arsenault, 1975
Elden C. "Buster" Bailey, 1996
Remo Belli, 1986
Louis Bellson, 1978
James Blades, 1975
Carroll Bratman, 1984
Harry Breuer, 1980
Gary Burton, 1988
John Cage, 1982
Jim Chapin, 1995
Vida Chenoweth, 1994
Bobby Christian, 1989
Michael Colgrass, 1987
Alan Dawson, 1996
Cloyd Duff, 1977
Vic Firth, 1995
Alfred Friese, 1978
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Billy Gladstone, 1978
Morris Goldenberg, 1974
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Sammy Herman, 1994
Fred D. Hinger, 1986
Richard Hochrainer, 1979
Milt Jackson, 1996
Elvin Jones, 1991
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Roy Knapp, 1972
William Kraft, 1990
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William F. Ludwig II, 1993
William F. Ludwig, Sr., 1972
Joe Morello, 1993
Clair Musser, 1975
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Charles Owen, 1981
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Edgard Varèse, 1980
William "Chick" Webb, 1985
Charley Wilcoxon, 1981
Armand Zildjian, 1994
Avedis Zildjian, 1979

PAS ADMINISTRATION

FROM THE PRESIDENT

Success Ahead for New PAS Leadership

BY GENARO GONZALEZ

IN MY FIRST MESSAGE AS PRESIDENT OF the Percussive Arts Society, I would like to begin by expressing that I am deeply honored, and consider it a privilege to serve PAS as its President. I am especially excited to be serving PAS as President at a time when we are enjoying so much success. This success is due in large part to the hard work and dedication to the percussive arts of our past leaders, including our past presidents and officers, Board of Directors, committee chairs and members, chapter presidents and officers, industry personnel and our office staff. Due to the efforts of these individuals we now have an efficiently run headquarters and museum building that is completely paid for, outstanding publications, growing PASIC conventions and a growing membership.

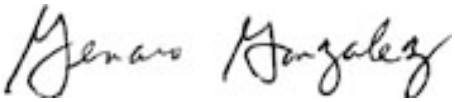
As I am writing this message, it is not only the beginning of a new year, but the beginning of new leadership for PAS.

Congratulations to the members of the new Executive Committee including Bob Breithaupt—1st Vice-President (President Elect), Jim Campbell—2nd Vice-President, Jim Coffin—Secretary, Mike Balter—Treasurer, Garwood Whaley—Immediate Past-President, and Randy Eyles—Executive Director. This Executive Committee consists of dedicated, caring professionals who will be working closely together to raise the Percussive Arts Society to new heights of excellence. My thanks to Immediate Past-President Gar Whaley, who has been especially helpful in the transition to our new Executive Committee.

Congratulations are also in order to the newly elected members of the Board of Directors including Mike Balter, Bob Breithaupt, Jim Campbell, Jim Coffin, Mark Ford, Neil Grover, Rich Holly, Steve Houghton, Lloyd McCausland, Michael Rosen, Kay Stonefelt, Garwood Whaley and Doug Wolf. The PAS Board of Directors is a working board. Board members will be giving countless hours of their time "getting their hands dirty" doing the work that benefits all PAS members.

In the summer of 1996, the Executive Committee and the Board of Directors met at our Headquarters and Museum in Lawton, Oklahoma in the first ever Summer Summit to brainstorm the future of PAS. Many important topics were identified as goals to be addressed by the 1997 Board of Directors. The topics that were identified by the Board as being the most critical to the future success of the PAS included (1) PAS staffing, (2) international activities, (3) state chapter activities, (4) improving and expanding WPN/Internet, (5) PASIC related topics, (6) developing and expanding the PAS Museum, (7) developing outreach programs, (8) expanding scholarships, (9) developing the PAS Library, (10) establishing ongoing commissions, (11) PAS building improvements and (12) several miscellaneous items. As you are reading this article, the Board of Directors is already hard at work accomplishing these goals.

It's an exciting time to be a PAS member. We should all be proud of our organization as we strive for continued success. As I conclude this message, I marvel at the many achievements of the past years that have brought the Society to where it is today, and I look forward to working towards the accomplishments of the future.



PERCUSSIVE ARTS SOCIETY PRESS RELEASE

PAS announces two new scholarship programs

PAS announces the Larrie Londin Memorial Scholarship and the Fred Hoey Memorial Scholarship awards. To apply for either scholarship send PAS an application form (available from PAS), a three-minute video and a 100- to 200-word essay explaining how the scholarship would be used (college, summer camp, special course, private teacher, etc.); and why you qualify (financial need is *not* a consideration). All application materials must be in the Lawton, Oklahoma PAS office no later than June 2, 1997. Winners will be contacted around June 16, 1997.

Larrie Londin Memorial Scholarship eligibility: For ages 18–24 (scholarships up to $1,000), the student must be enrolled in a School of Music at an accredited college or university. For ages 17 and under (scholarships up to $500) there are no special requirements.

Fred Hoey Memorial Scholarship eligibility: Student must be an incoming college freshman during the 1997–98 academic year enrolled in the School of Music at an accredited college or university. Student must demonstrate knowledge and playing ability on Drums (snare and/or drumset), Keyboard Percussion, Timpani, Latin (bongos, conga, timbales), and Handheld Percussion. One $750 scholarship will be awarded.

HOW TO REACH THE PERCUSSIVE ARTS SOCIETY: VOICE (405) 353-1455 [leave message between 5 p.m. and 8 a.m.] • FAX (405) 353-1456 [operational 24 hours a day] • E-MAIL percarts@pas.org • WEB http://www.pas.org • HOURS Monday–Friday, 8 A.M.–5 P.M.; Saturday, 10 A.M.–6 P.M.; Sunday, 1–6 P.M.

FROM THE PASIC HOST

Selections in Progress for PASIC '97 Events

BY THERESA DIMOND

THE SIGHTS AND SOUNDS OF PASIC '96 are still echoing in my ears as the final artistic decisions are being made for PASIC '97. The '97 planning committee has the unenviable task of preparing an even better and more exciting event than Nashville. This will truly be a hard act to follow. Kudos to Bill Wiggins, Steve Beck, Randy Eyles, Karen Hunt, the PAS staff and all who made PASIC '96 in Nashville a success.

The venue for PASIC '97 is the Disneyland Hotel and Convention Center in Anaheim, California. The bulk of the activities will take place in the Disneyland Convention Center. The Marina Ballroom, Grand Ballroom and Embassy Ballroom all hold in excess of 1,200 people. For more intimate clinics the Avalon and Coronado Rooms hold 280 participants. Some activities will take place directly next door at the beautiful 725-seat Disney Pacific Ballroom. The Orange County arena has been procured for the Marching Band Festival. This is a gorgeous facility that will make this an exciting event for audience and participants alike!

The Pacific Symphony, the orchestra of Orange County and the third largest orchestra in California, is programming an exciting percussion event for our convention participants. The program will be on Wednesday, November 19 and repeated on Thursday, November 20. The concert will be held at the beautiful 10-year-old Orange County Performing Arts Center (OCPAC). Ticket prices will include the concert, transportation to the center and a post-concert reception for soloists and PAS members.

The Atrium Concerts are slated to take place on the Marina, directly outside the convention facilities. This prominent and central location will be perfect for featuring local and student talent while enjoying some California sunshine.

Exhibitor packets are available now. If you are a manufacturer, music store, instrument builder, publisher or school that would like to exhibit please contact the PAS office in Lawton to get information at (405) 353-1455. Exhibit space sold out in 1996, so reserve your space early!

The 1997 local planning committee is currently poring over the many fine suggestions for masterclasses, clinics and performances. The depth and diversity of the proposals is truly astounding! We have enough talent to fill three weeks of convention slots. Stay tuned for more specific program information in *Percussive Notes*. With all that has been put forth, this promises to be an exciting convention indeed. PN

Annual membership in the Percussive Arts Society begins in the month dues are received and applications processed. Eighty percent ($40) of dues are designated for subscription to *Percussive Notes*. • *Percussive Notes* (ISSN 0553-6502) is **printed in the USA** at Johnson Press of America, Inc., Pontiac, IL and is published six times a year: February, April, June, August, October, and December by the Percussive Arts Society, 701 NW Ferris Ave., Lawton, OK 73507; telephone: (405) 353-1455. Periodicals postage paid at Pontiac, IL and at additional mailing offices. Annual subscription rate: Professional/Enthusiast—$50, Library—$50, Student/Senior—$30. • **POSTMASTER: Send address changes to: *Percussive Notes*, P.O. Box 25, Lawton, OK 73502.** • Correspondence regarding change of address, membership, and other business matters of the Society should be directed to: Percussive Arts Society, P.O. Box 25, Lawton, OK 73502; telephone: (405) 353-1455; fax: (405) 353-1456. • Editorial material should be sent to: Rick Mattingly, *Percussive Notes*, P.O. Box 25, Lawton, OK 73502 (U.S. mail) or 701 NW Ferris Ave., Lawton, OK 73507 (delivery service). • Advertising copy, negatives, insertion orders, etc., should be sent to: *Percussive Notes*, P.O. Box 25, Lawton, OK 73502 (U.S. mail) or 701 NW Ferris, Lawton, OK 73507 (delivery service).

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®).

CONTRIBUTORS TO THIS ISSUE

Chet Falzerano is a drum historian who is author of *Gretsch Drums: The Legacy of "That Great Gretsch Sound,"* published by Centerstream. He co-authored chapters in *Guide to Vintage Drums* by John Aldridge (Centerstream) and *Star Sets* by Jon Cohan (Hal Leonard). Falzerano's articles have been published in *Modern Drummer*, *Percussive Notes*, *Not So Modern Drummer*, *Old Drummers Club* and other publications.

Tim Heckman holds an M.M. in Performance from Ithaca College and a B.A. in Music from Kutztown University of Pennsylvania. He is presently enrolled in the East Coast Feldenkrais Practitioner Training Program. Heckman is Principal Percussionist with the Bucks County Symphony Orchestra and is on the faculty of the Musical Arts Academy of Bucks County. He also teaches privately and performs as a marimba soloist.

Blair Helsing is a member of the PAS World Percussion Network committee. He is Director of Technology for Preview Travel, an online travel service on America Online and the World Wide Web. Helsing plays marimba for and is leader of the percussion ensemble Echo Beach, which performed at PASIC '95.

Gerry "Chip" Heslip is employed with The Canadian Forces Band in Ottawa, Canada. A past PAS composition contest winner, he has numerous compositions available through Kendor Music. Feel free to contact him at dg223@freenet.carleton.ca.

James Lambert is Professor of Music at Cameron University, Lawton, Oklahoma, the Director of Percussion Studies and Conductor of the Cameron University Percussion Ensemble, and conductor of the Cameron University/Lawton Community Band. Lambert earned his Bachelor of Music Education degree from Baylor University, a Master of Music degree from the University of North Carolina at Chapel Hill, and a Doctor of Musical Arts degree from the University of Oklahoma. He is a contributing editor to *The Instrumentalist* magazine, an associate editor of *Percussive Notes* and Director of Public Relations for the PAS Museum..

Arthur Lipner has earned widespread recognition as one of the leading vibes and marimba voices in jazz. His recordings have received airplay worldwide and have been used in soundtracks for TV and film in the USA and abroad. Lipner's most recent album is *The Magic Continues...*, released in 1994. Lipner is a Contributing Editor for *Percussive Notes* and author of *The Vibes Real Book*, which is available through his publishing company MalletWorks Music. His book *Solo Jazz Vibraphone Etudes* was published by Ludwig Music Publishing Co. in 1989.

Terry O'Mahoney is an Associate Professor at St. Francis Xavier University in Antigonish, Nova Scotia . He received his B.M.Ed. from the University of Louisville and M.M from the University of Miami. His professional activities include work with the Louisville Orchestra, Symphony Nova Scotia (Halifax), commercial recordings and concerts with Oliver Jones, Mose Allison, Dave Liebman and others. His articles have appeared in *Percussive Notes* and *Modern Drummer*, and he is president of the Nova Scotia chapter of the PAS.

Nicholas Ormrod is a free-lance percussionist based in London, England. His orchestral work includes the Chamber Orchestra of Europe and the BBC Symphony Orchestra. Period instrument work includes English Baroque Soloists and Orchestra of the Age of Enlightenment. He has also performed with the Royal Ballet, the Royal Shakespeare Company, the Royal National Theatre and in shows at the London Palladium. He is a graduate of Surrey University, where he studied with James Blades.

Peter Pohorence attended Oberlin Conservatory of Music from 1988-1993 majoring in Music Composition and Religion. Presently, he is working at the Yorktown Victory Center in Yorktown, Virginia as an historical interpreter demonstrating ancient drumming.

Andrea Pryor holds a master's degree in percussion performance from the University of Illinois at Urbana-Champaign. She travels regularly to Cuba to study both folkloric and popular music. Andrea currently lives in Austin, Texas where she plays percussion in a traditional Cuban septet, Son Yuma, and also coordinates a monthly concert series of new music.

John Ramsay is an associate professor at the Berklee College of Music in Boston. His professional career has included working as second drummer with Art Blakey and the Jazz Messengers, and he is author of *Art Blakey's Jazz Messages*, published by Warner Bros. Ramsay is featured on several CDs with the Blakey Big Band and has also performed with Sonny Stitt, James Moody, Kenny Barron, Cecil McBee and Walter Booker, and the Clifford Jordan Big Band.

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

Samuel Ruttenberg received a Bachelor of Music degree from the University of Miami and a Master of Music degree from the Juilliard School. He teaches at the Haddonfield, New Jersey School of Creative and Performing Arts, the Settlement Music School in Philadelphia and the Medford, New Jersey School of Music. He has performed as a drummer and percussionist in Atlantic City casino bands, and with the Houston Symphony Orchestra, the Lincoln Center Percussion Quartet, the Houston Pops and the Radio City Music Hall orchestra.

David Vose is an associate professor at Berklee College of Music in Boston, Massachusetts. He is a founding member of the International Association of Rudimental Percussionists and is a clinician for Zildjian, Silver Fox Sticks and Yamaha. His book, *The Reading Drummer*, is published by the International Association of Rudimental Percussionists. **PN**

Honoring James Blades

95TH BIRTHDAY TRIBUTE
to James Blades, O.B.E., Hon. M. Mus. (Surrey), Hon. R.A.M., F.R.S.A. (Retd.), Member of PAS Hall of Fame Percussionist Extraordinaire Player, Author, Composer, Presenter, Teacher and Lecturer

It gives me great pleasure to write this foreword for the James Blades 95th birthday testimonial letter. I have known Jimmy for 32 years, during which time I have regarded him most highly as a friend and colleague. The collaboration between player and composer of twentieth-century music has resulted in the high standard of percussion playing enjoyed today. Jimmy's contribution to this evolution of percussion playing is inestimable. He has established himself as a player, teacher and scholar. His creativity has ranged from movie soundtracks to the operas of Benjamin Britten. A distinguished list of former pupils bears witness to his integrity as a teacher. The tributes that follow are examples of the highest esteem with which Jimmy is regarded by his fellow musicians.

MICHAEL A. SKINNER
Vice-President, PAS UK
President, National Association of Percussion Teachers
Principal Percussion, Royal Opera, Covent Garden London

A mountain of a player. An incomparable guide.

ERIC ALLEN
U.K. Session Percussionist

James, congratulations on your 95th birthday. Your contribution to the percussion community will long be remembered and cherished.

JOHN BECK
Professor of Percussion, Eastman School of Music
Timpanist, Rochester Philharmonic Orchestra

James is a wonderful and inspirational man, both as a musician and as a teacher. I have been honored indeed to succeed him at the Royal Academy of Music, where I have tried to continue his philosophies of musicianship and practical performance.

NICHOLAS COLE

Having failed to find me a percussion teacher when I was five years old, my first xylophone lessons were given to me by my piano-teacher mother using the book *Orchestral Percussion Techniques* by James Blades. I actually first met Jimmy when he was External Assessor at my final Recital at the Guildhall School of Music and Drama. Ever since then it has been a great honor to have Jimmy both as a friend and encourager. I am still learning so much from his breadth of experience. Thank you Jimmy and also you, Joan, for all the kind and generous hospitality at Cheam. Happy birthday Jimmy.

HEATHER M. CORBETT
Percussion Soloist and Cimbalom Player
Section Principal Percussion, BBC Scottish Symphony Orchestra

Jimmy, many happy returns on your birthday and very best wishes to Joan. And thank you, Jimmy, for the best teaching any musician could wish for. Your wisdom, experience and integrity—I'm still learning from you!

DAVID CORKHILL
Timpanist, English Chamber Orchestra
Principal Percussion, Philharmonia Orchestra of London
Professor of Timpani, Guildhall School of Music and Drama

James Blades O.B.E.—a percussion perfectionist and a gentleman of the profession.

ERIC DELANEY
Band Leader/Drummer, Percussionist

For: Jim Blades with high regard and admiration: Our colleagueship was cemented when we met in Chicago with Roy Knapp and Maurie Lishon. It was Ben Britten who enhanced our accord with messages to you from Aspen, Colorado. Your performing career and your seminal scholarship with percussion history will be a source of enlightenment for ages to come. I salute you and send you my warmest greetings on this stellar occasion of your birthday.

GEORGE GABER
PAS Hall of Fame Member

James O.B.E.: The twentieth century's international synonym for percussion, most senior living member of the PAS Hall of Fame, renowned and greatly loved teacher, tireless charity worker, writer, raconteur, English gentleman and my friend. We first met at one of your lectures when I was twelve, as a player I had the privilege of working with you on the recording of Britten's *Death of Venice* and you continue to be my inspiration. All percussionists owe you a huge debt of gratitude for raising the profile of percussion playing through your endless enthusiasm and consummate musicianship. My dear Jimmy, I send you many congratulations on achieving ninety-five years and my thanks for your constant support and friendship.

STEPHEN HENDERSON
U.K. Session Percussionist

James Blades has a way with people that is unequaled and very special. He could make you feel very important with his charm, and at the same time make you feel enthusiastic about something you have no interest in—like playing hand cymbals! His wealth of knowledge was, and still is, an inspiration to us all. What he took out of music he put back in. Just look around the world at his many students. This is not a normal person, he is one of our great percussionists.

CARL PALMER
Drummer/Percussionist

I first read about James Blades when I was a 15-year-old timpani student in Oakland, California. The more I pursued my future profession, the more often the person of James Blades appeared in the picture. It seems he was already something of a legend as a player and teacher. As a young timpanist, I devoured recordings of various orchestras to listen to the different styles of playing and "colors" of the instruments. Among those recordings was an exceptional performance of Mozart symphonies with the newly founded English Chamber Orchestra with none other than James Blades playing timpani. I have to say, with due respect to various colleagues around the world, that I'd never heard such Mozart timpani playing before then—brilliant, full of vigor, perfectly balanced dynamics, wonderful

sound and impeccable intonation—a treat!

1970 marked the arrival of the most complete treatise on *Percussion Instruments and their History*, charmingly written, that has ever existed—author James Blades! An incredibly detailed and inspired work which is destined to be a milestone in the history of western music.

It had long been my design to meet this man, and at last, thanks to PAS-UK '95 organized by Christeen and Michael Skinner, this wish came true. As I arrived for the opening ceremonies, who should I see on the floor at 94 years of age but Mr. James Blades OBE heralding the official opening of the PAS-UK event! During that day we had ample opportunity to chat, and Mr. Blades was kind enough to attend my "Timpani in Verdi's Operas" event.

The most wonderful thing, however, was his kind invitation to visit him at his home, which I readily took advantage of last July, while working with the LSO Shell Competition. He and his wife, Joan, were the perfect hosts, preparing a lovely lunch, and we talked (and played together!) for several hours about timpanists, past and present, different schools of playing and thought. His brilliant wit, sense of humor and incredible memory of events through his amazing career left me speechless through chuckling! He is quite the storyteller! I left Joan and James that day with a hug and a very special smile—a smile from the heart. He is an inspiration. Happy Birthday J.B. and many, many happy returns!

YOUR DEVOTED,
DAVID SEARCY
Principal Timpanist, La Scala, Milan, Italy

James Blades has long been a teacher and friend to aspiring percussionists in general and this writer in particular. I cannot value too high the wisdom of his advice, the strength of his friendship and the beauty encompassed by his professional abilities.

NIGEL SHIPWAY
President, PAS UK
Freelance Percussionist and UK session player

The name James Blades exemplifies the highest degree of professionalism in performance, teaching and musical integrity.

IAN TURNBULL
PAS Board of Directors, former Percussion Instructor, University of West Ontario, Principal Percussionist London Symphony Orchestra (Ontario)

It has been a tremendous privilege to have been asked to collate the above 95th Birthday Tribute to Jimmy Blades—a wonderful friend. I also am writing on behalf of the countless number of people who have been inspired and encouraged by meeting Jimmy, hearing him play, attending one of 3,500 lecture demonstrations given to all ages, but especially to children, reading his works, in particular the percussionists' "bible," *Percussion Instruments and their History*, or by just knowing him as a friend. In my travels throughout the U.K. I keep on meeting such people—conductors, composers, musicians in other disciplines, teachers, concert promoters, stage managers and those who just enjoy percussion. Jimmy is a man who has never stinted in sharing his gift. At all times he has been supported 100% by his wonderful wife, Joan.

To this end may I quote from Wilfrid Mellers preface to James Blades' autobiography *Drum Roll* (pub. Faber).

"Ebullience as well as endurance springs electrically from his diminutive body; it's not fortuitous that of the many tributes paid to him by his legions of admirers none rings truer than that of a child at a Sussex primary school.

'The instruments are nothing
without your magic touch,
So, sir, please come to us again,
We've loved you very much'."

ALEXANDRA KENNEDY
Journalist and Presenter

THE DIXIE COMPONENT

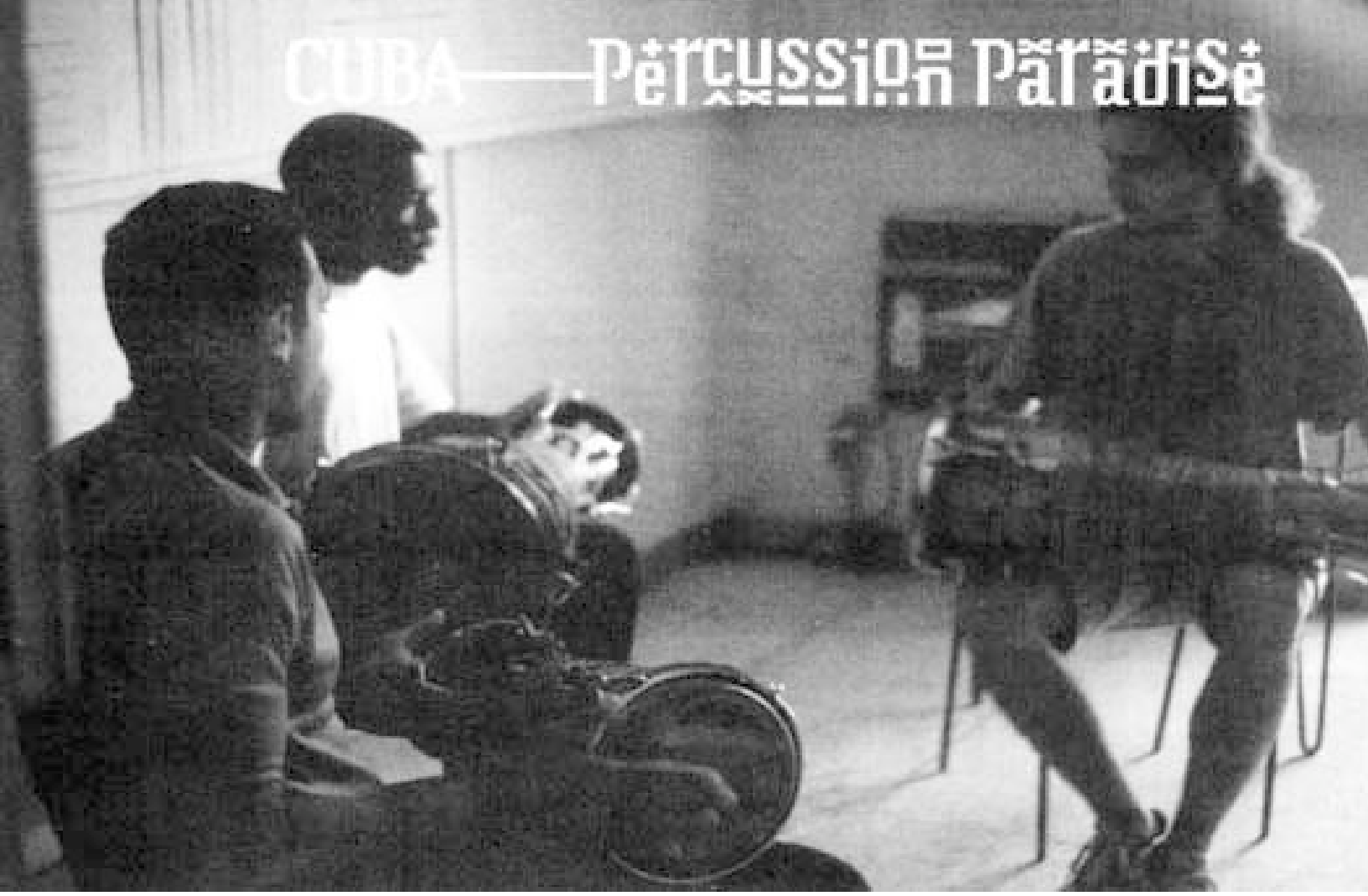
Last summer I had the pleasure of attending the Sixth Annual Summer Drumset Workshop at the University of North Texas under the direction of Ed Soph. In spite of being a good deal older than most of the participants, I learned a lot and soon realized how much there still is to learn. Watching the younger (and some not-so-young) players struggle with the concepts of 12-bar blues, AABA and 32-bar choruses, it occurred to me that Dixieland could be a big help in this area. Dixieland has been much maligned by many jazz players, but I believe it is a vital step toward the performance of all forms of this music we all love and refer to as "America's music."

I wrote down some points that I call "The Dixie Component." I sent them to Ed Soph and he was quite receptive, so I'd like to share them. Here are some points to consider:

1. Dixieland is roots music, close to the source of everything we call jazz. It has a march base, relating well to young drummers with high school band and drum line experience.
2. Its form, for the most part, is simple and well-defined. Its phrases are easily identified.
3. It has a limited anthology and the melodies are easily remembered.
4. It is played over a broad range of tempos, from slow to quite fast.
5. A drummer can play this music with a limited or a broad vocabulary and still be quite acceptable.
6. Styles can vary from traditional to swing, but the strong 2-beat feel reinforces the concept of time.
7. Because of the format of melody and soloing by the different instruments, the drummer with limited experience is encouraged to listen carefully to the other players and follow their style and dynamics, and the musical form of the piece.
8. The basic drumset works just fine with the addition of a small crash cymbal and a cowbell.
9. There are multiple Dixieland festivals every weekend in the U.S. and many more in other countries. Some holiday weekends have five to ten. This provides much-needed venues in which drummers can play.
10. This music is enjoyed, even relished, by a wide range of ages, from small children to senior citizens. Even teenagers, who are the most critical/cynical, love strutting around to the beat.

PITT WARNER
San Diego CA

CUBA—Percussion Paradise



BY TERRY O'MAHONEY

IT'S 11 P.M.—THE BAND IS SUPPOSED TO BE starting. At 11:30—still no band. Then midnight. At 12:30, the stage explodes with a percussion and horn blast that lifts the audience from its seats. NG LaBanda is performing tonight to an enthusiastic audience at the Casa de la Musica nightclub in Havana, Cuba. What energy, sound, groove! It's going to be a great night.

Some very exciting music is being performed in Cuba today by excellent musicians who are completely unknown outside its borders. A few Cuban musicians have come to the attention of a worldwide audience through their touring and recordings (some of which are produced in Europe or widely available there)—percussionist Jose Luis "Changuito" Quintana, bassist Juan Formell, pianist "Chucho" Valdes and drummer Enrique Pla. While these are some of the finest musicians in Cuba today, they are but the tip of the iceberg.

The term "percussionist" is truly applicable to any of the musicians in Cuba who strike an instrument to produce sound. There is very little distinction between a drummer and conga player. Drumset players play some congas and timbales, conga players play some drumset and timbales, timbale players play some congas and drumset. Multi-instrumentalism is expected. There are, as in much of the world today, individuals who specialize in one area, but don't be surprised to see them pick up another percussion instrument and sound magnificent.

Cuba has a rich percussion history that continues to evolve. A recent trip to Cuba revealed that the country has a fine system of percussion education and a symphony orchestra with classically trained percussionists, as well as a number of very talented drumset players, timbale players, bata players and conga players.

PERCUSSION EDUCATION IN CUBA

MUSIC INSTRUCTION, INCLUDING INSTRUCTION on percussion performance, begins at an early age in Cuba. Classical training (reading, mallets, timpani, snare drum) remains the backbone of formal percussion education in Cuba, as it does in much of the world. Students may begin with four years of instruction. Those students who qualify and show an interest in further study may then enter ENA (Escuela Nacional de Arte), which is similar to a performing arts high school. Upon graduation from ENA, students may continue their education at ISA (Instituto Superior de Arte), which is similar to a college conservatory.

CHUCK SILVERMAN

Cuban drumset player Jimmy Branly

At ENA, percussion education takes many forms. Students sharpen their snare drum reading, participate in ensembles, and study mallets and timpani. Here they are given the rudiments of percussion, which will enable them to possibly continue at ISA.

Students from throughout Cuba are selected to attend ISA. The curriculum includes classical percussion, hand drumming, ensembles, solo works and drumset. Dr. Lino A. Neira Betancourt, head of the percussion department for both ENA and ISA, ensures that each student receives a well-rounded education in all areas of percussion. During a recent tour of ISA, students demonstrated the results of their studies on snare drum (performing a Vic Firth duet), timpani, mallets (performing Stout's *Mexican Dances*), bata drumming and drumset.

The students played with great intensity and created beautiful music in less than ideal playing conditions. There is a severe lack of current ensemble music and method books, and many of the instruments are old and need repair. The mallet instruments are missing bar supports (which results in loud clanking noises), the snare drums need new heads, and the timpani heads lack resonance. The true musicality of these students managed to shine nonetheless.

Upon graduation from ISA, students enter the ranks of the professional musicians. Many find work in pop groups, folkloric ensembles, classical/theater music, or become teachers.

Dr. Neira is also a musicologist and is currently recording, notating and analyzing music (particularly involving the use of percussion) from the various regions of Cuba for an upcoming publication. He has previously authored *Como Suena Un Tambor Abakua*, a study of the Abakua drumming traditions. (The Abakua were secret men's societies in Cuba whose influential drumming practices are part of Cuban percussion history.)

Dr. Olavo Alen Rodriguez is another notable musicologist with extensive knowledge in the area of Cuban percussion. He is founder and director of the Centro Investicacion Y Desarrollo De La Musica Cubana (Center for Research and Development of Cuban Music), also known as CIDMUC. His book, *De Lo Afro Cubano a La Salsa* (*From Afro-Cuban to Salsa*), examines the development of Cuban music from its Spanish, French, African and Cuban roots in the 1400s to today. The book very clearly explains the origins of *son*, *rhumba*, *danzon* and *guajiro*. (The book is currently only available in Spanish and Japanese.) He is now working on a book dealing with the use of percussion instruments in Cuban music.

CLASSICAL MUSIC IN CUBA

Due to Cuba's history of colonization by European countries, classical music has been performed there for many years. The French and Spanish often brought their music with them when traveling to the "New World" via Cuba. Havana is the center of classical music in Cuba, being the home to a symphony orchestra, ballet, opera and musical theater, each with a full complement of musicians.

Luis Barrera has been a percussionist with the Orquesta Nacional de Cuba in Havana for twenty-six years, where he currently serves as timpanist and principal percussionist. The orchestra employs eighty members and performs repertoire similar to any large orchestra in the world, including works by Berlioz, Puccini, Beethoven, Mahler and Mozart. They tour regularly, having recently returned from Argentina and Peru, where they performed numerous symphonic concerts and an opera.

When Barrera joined the orchestra in 1970, there were a total of seven percussionists. Due to attrition, there are now only four percussionists performing on a regular basis with the orchestra. Extra players must be recruited from ISA or the opera/ballet orchestra. In terms of personnel, Barrera finds it difficult to maintain a great deal of stability in the percussion section, due primarily to the fact that many students gravitate toward pop music, which enables them to travel outside of the country and potentially make more money.

Many of the current percussionists are graduates of ISA and/or have studied with Barrera. Several of his students have developed successful careers in classical music outside of Cuba and currently perform in Polish, Spanish and Venezuelan orchestras.

In addition to the National Symphony in Havana, there are also professional orchestras in the cities of Matanzas, Camaguey and Santiago de Cuba, as well as a opera/ballet orchestra in Holguin.

The Sociedad de Percusionistas de Cuba (known as Percuba), is the society of Cuban percussionists lead by Lino Neira. They sponsor an annual percussion festival that features groups from throughout the world. Their most recent festival, held April 16–20, 1996 featured percussion groups from Ireland and Mexico. The next Percuba festival will be held April 15–19, 1997 in Havana, and will be followed by an additional week of Cuban percussion, dance, and singing workshops. (For more information, contact Dr. Neira by e-mail at 152@reduniv.edu.c2)

DRUMSET PLAYERS IN CUBA

Due to the embargo between the United States and Cuba, drumset players in Cuba have struggled to stay abreast of developments in their field. Many of the players have heard recordings by Vinnie Colaiuta, Peter Erskine, Dennis Chambers, Dave Weckl and other top international artists, and this is evident in their style. Videos have also made their way into the hands of some lucky drummers. These materials are circulated and studied by an army of drummers eager to combine new ideas with their own traditions.

Jimmy Branly, Raul Pineda and Enrique Pla are three of the top drummers in Cuba today. Branly plays for the popular group NG LaBanda (pronounced inna HEY la Bahn-da) and Pineda plays for a Cuban fusion ensemble known as Sintesis (pronounced SIN-tah-sis). Enrique Pla performs with the legendary Cuban group Irakere (pronounced ear-uh-KEER-a).

Pla has performed with Irakere (which Pla describes as an "Afro-Cuban Latin jazz band") throughout his career, beginning in the formative years of the mid-1960s. Irakere's roots began at ENA, and

included saxophonist Paquito d'Rivera, pianist Chucho Valdes and bassist Carlos Del Puerto performing as a quartet. From 1967–74, all of the members performed together in the Cuban Big Band. Since 1974, Irakere has been a separate musical entity.

Pla considers himself to be one of the pioneers of folkloric and popular synthesis on drumset. He combines elements of the quinto, timbales, congas and drumset into one large collective instrument. He studied with Domingo Arragu (timpanist of the Havana Symphony) and Fausto Garcia Rivera (a former student of Henry Adler), and listened extensively to Art Blakey, Max Roach and other leading jazz drummers of the time.

In the 1950s, percussionists often played either congas, timbales or bongos/claves/maracas exclusively during a performance. Percussionists performing at popular "floor shows" at the large tourist hotels would often have to "double" on two instruments due to budgetary constraints. Asked to perform both Cuban and North American popular music during the show, the percussionists would often play drumset with timbales to their left (for the Cuban numbers). This had an influence on timbale players in Cuban groups; they would occasionally add a bass drum and suspended cymbal to their timbale setup.

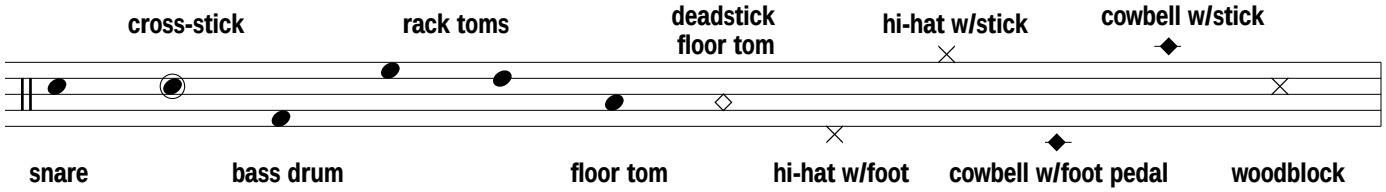
Humberto Morales (as early as the 1940s) and Enrique Pla combined these elements utilizing the drumset, timbales, occasionally congas, and other small percussion instruments in their setup. Currently, Pla uses foot pedals to play a floor-mounted cowbell, woodblock and timbales in an effort to incorporate all of the percussions sounds and be, as he puts it, "an all-around drummer."

Jimmy Branly represents the "new breed" of Cuban drummers. Having received only four years of early percussion training, Branly has spent the bulk of his twenty-four years learning to play the drums the old fashioned way—by listening intently to every accomplished drummer, asking questions, evaluating what he hears, practicing whenever he can (although he does not personally own a drumset), and combining all of these elements to form a distinctive voice.

Branly began his professional career in 1987 and was recently asked to join one of Cuba's most popular bands, NG La Banda. The term "dance band" or "salsa band" does not begin to describe NG LaBanda. Although their repertoire is Cuban in nature (which includes elements of *cha-cha-cha*, *rhumba*, *guaguanco* and other styles), and is *very* danceable, the execution and style of this band demonstrates a thorough understanding of arranging, harmony and improvisation as well as incredible technique. The recorded versions of NG La Banda do not do justice to the sound of the band live on stage.

Branly approaches each tune with an improviser's sense of discipline, taste and respect for the structure of the tune. He readily admits a penchant for jazz, something very evident in his style and approach. He establishes and maintains a strong pulse, yet adds fills and accents like a jazz drummer, sets up horn figures

LEGEND



like a big band drummer, and subtly changes his orchestration of the groove to keep the listener constantly interested.

Some typical patterns that Branly uses with NG LaBanda may be found in Examples 1–4. Example 1 and 1a are two versions of what he calls *contracompana*.

Example 1 and 1a are patterns that accompany a number of songs that many people would call "salsa." Branly plays them on the cowbell and woodblock mounted to his left (over the timbales). The *son* clave pattern or *rhumba* clave pattern (played on woodblock or as a cross-stick) may be used in the left hand. Notice that the bass drum plays on beats 3 and 4 in each measure—which contrasts with what many North American players use for a bass drum pattern, often placing the bass drum on the & of beats 2 and 4). The hi-hat may be played with the foot on beats 1 and 3 or beats 2 and 4.

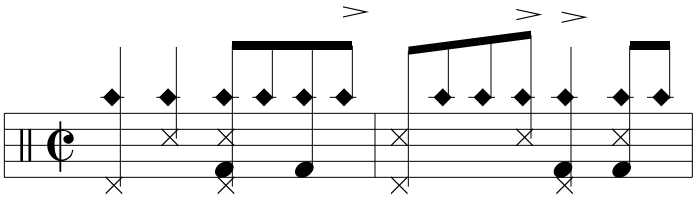
Example 2 is another version of *contracompana* and is a combination of half-time funk in the right hand and Afro-Cuban music in the left hand. Branly likens this to "playing Cuban with your left hand and American with your right hand." Branly plays the hi-hat and snare with his right hand (Example 2) and cowbell mounted above the timbales with his left hand (Example 2a).

Example 3 is what Cuban drummers play when required to play "rhumba." This is not to be confused with what many North American drummers know as "rumba." Rhumba (pronounced ROOM-bah) is an uptempo Cuban dance, and Branly plays this version of rhumba.

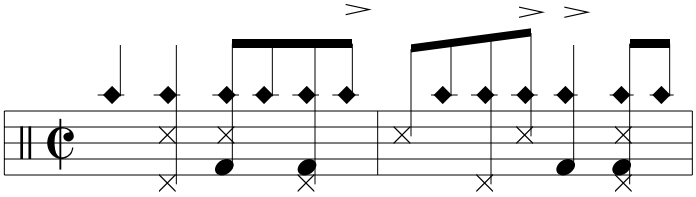
When required to play Afro-Cuban 6/8 patterns, Branly makes use of the pattern shown in Example 4.

Raul Pineda, the drummer/bata player with Sintesis, is another member of the "new generation" of Cuban drummers. Pineda's style might be described as "drumset/percussion assimilation"; he combines all of the percussion sounds (normally found in an entire percussion section) on the drumset, utilizing the drumset as the basis for an integrated *whole percussion instrument*. His forte is his utilization of African folkloric patterns as applied to the drumset. Using his left

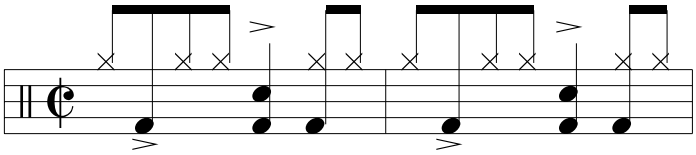
Example 1



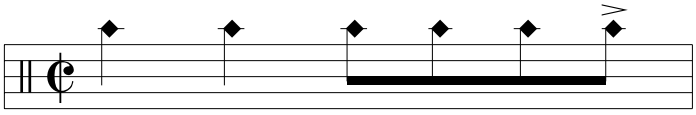
Example 1a



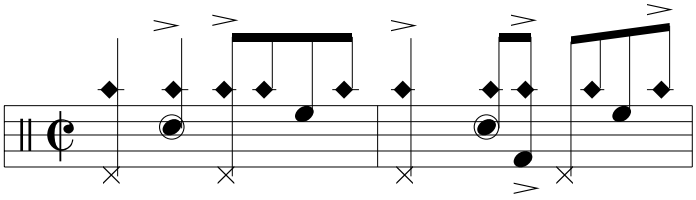
Example 2



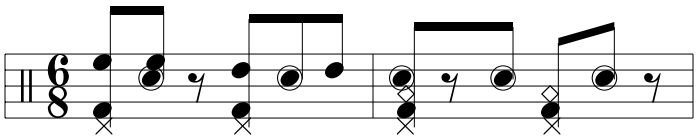
Example 2a



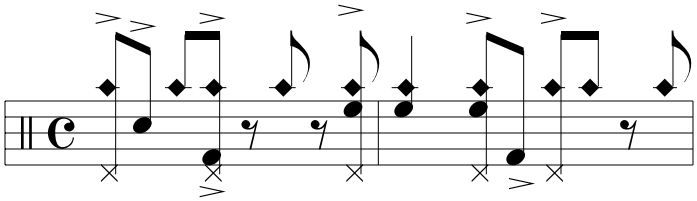
Example 3



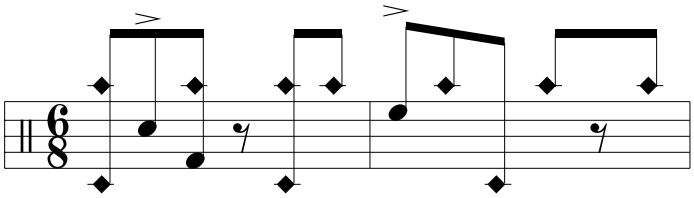
Example 4



Example 5



Example 6



foot, he frequently plays the clave pattern on a floor-mounted cowbell and/or the hi-hat, the right foot plays various patterns, the left hand plays cross-stick/toms/cymbals, and the right hand plays bell of the cymbal/low toms and crash cymbals to create a flowing, rhythmic wave.

The group Sintesis combines traditional elements of Afro-Cuban songs and rhythms with today's technologies, sound and arranging approaches, and Pineda is integral to this process. Their sound is reminiscent of Serge Mendes' *Brasileiro* recording in overall sound and feel. Examples of Pineda's ambidextrous, folkloric approach may be seen in Examples 5 and 6.

Other drumset players who reflect the scope of contemporary Cuban drumming (but were unavailable for this article) include Giraldo "Piloto" Barreto (leader of Grupo Klimax), Raul Valdes and Samuel Formell (Los Van Van). Listening to these drummers, as well as Branly and Pineda, will provide further insight into the Cuban drumset scene today.

It is interesting to note that while drummers in Cuba perform Cuban music for a living, often their musical passion is jazz. Many expressed interest in playing and learning more about jazz, and one drummer even shared his dream "to play jazz in New York City." Times are changing, and one indication of this is the public performance of jazz, which is even being played in official state venues (including Casa de la Musica and Casa de las Americas). Like drummers the world over, Cuban drummers also long to play music other than their own.

CONGA AND TIMBALE PLAYERS

DURING THE PAST FIVE YEARS, A CHANGE has come over the popular music scene in Cuba, according to Jimmy Branly. Many of the drumset players double on timbales, thus eliminating the "timbale specialist." Timbales are still played in many forms of Cuban music (including *charanga*) but are now often incorporated into the drumset player's role in contemporary ensembles.

Congas (correctly referred to as *tumbadoras* in Cuba), continue to be an integral part of Cuban music. Every contemporary ensemble includes tumbadoras in the percussion section. Notable conga players in Cuban music include Tata Guines (a legendary figure from the 1950s who played on Israel "Cachao" Lopez's *Descarga* recording), Manuel Labarrera (Los Van Van) and Humberto Sosa (NG La Banda).

Hand drummers often study their art outside of the "official" schools. The Escuela Ignacio Cervantes is a school of hand drumming and *percussion Cubano* that features conga/percussionist Justo Pelladito and bata instructor Tony Urdaneta, both of whom are former members of the Conjunto Folklorico ensemble. Pelladito now leads the folkloric ensemble known as AfroCuba. Instruction is available on congas, bata drums and timbales from these two master percussionists, according to Roger Schupp (professor at Bowling Green State University).

CONCLUSION

THE CUBAN PERCUSSION SCENE TODAY is changing, being very different from even a few short years ago. As communication technology brings the world closer, as political landscapes change, as musical styles influence one another, percussion changes as a result. Due to its informational isolation over the past three decades, Cuban percussionists have been in a unique position. On one hand, they have been able to develop their own style without having to result to commercialism to survive. This limited contact with outside musical styles, however, has made it difficult for them to keep abreast of *all* of the many changes in music from around the world. They have, however, managed to simultaneously maintain their Afro-Cuban heritage *and* integrate what influences they have been able to acquire into a strong, driving, resilient musical identity. **PN**

DISCOGRAPHY

MOST OF THE FOLLOWING RECORDINGS are available from Descarga, an excellent source for Cuban music in the United States. (Descarga, 328 Flatbush Avenue, Suite 180, Brooklyn, NY 11238. 1-800-377-2647 or 1-718-693-2966)

DRUMMER	ARTIST	CD TITLE	RECORD CO.
Jimmy Branly	Uartetro	*Espacio*	Reencuentro
Enrique Pla	Irakere	*Live at Ronnie Scott's*	World Pacific
Raul Pineda	Sintesis	*Ancestros II*	Qbadisc
Giraldo "Piloto" Barreto	Klimax	*Mira Si Te Gusta*	Manzana
Samuel Formell	Los Van Van	*Lo Ultimo En Vivo*	Qbadisc

An Abbreviated History of Cuban Music and Percussion

BY TERRY O'MAHONEY

TODAY'S CUBAN MUSIC CARRIES with it the indelible mark of the many cultures that colonized Cuba and used it as a departure point for conquest of the "New World" during the period from 1400–1850. African, Spanish and French musical traditions, practices and approaches have all contributed to and shaped the Cuban musical landscape.

Percussion has always played an important part in the music of Cuba, but many percussionists whose musical heritage does not include Cuban music may find the terms, rhythmic patterns and concepts confusing due to the absence of a concise guide. The tendency of Cuban musicians and composers to mix various styles in an attempt to create a distinctive musical "voice" has led to an interlocking maze of styles in which influences often overlap, a practice that leads to further confusion about the music.

In addition to the enormous African folkloric influence, there are five prevalent musical "streams" of Cuban popular music—*son*, *rhumba*, *cancion*, *danzon* and *punto*—each with a number of derivations that are frequently mislabeled or misunderstood. The following abbreviated history of Cuban percussion does not attempt to delve completely into each sub-genre of Cuban music or catalog each characteristic pattern (many of which are readily available in current publications), but to provide a genealogical overview, to pinpoint the origins of common percussion patterns and/or practices, and identify the percussion instruments associated with those specific musical traditions of Cuba (see Diagram A). Dr. Olavo Alen Rodriguez, a noted musicologist at the *Centro Inverticacion Y Desarrollo De La Musica Cubana* (Center for Research and Development of Cuban Music, or CIDMUC), was the principal source of information for this article.

AFRICAN INFLUENCES IN CUBAN MUSIC

THE YORUBA AND BANTU PEOPLES OF Africa have had an enormous influence on Cuban music—most notably in the area of percussion. Many of these people were transported to Cuba as slaves, but were allowed to continue their musical and religious heritage, much of which included the use of percussion instruments. Many African musical traditions included only the human voice accompanied by an ensemble of drums and percussion. The specific ensemble instrumentation, construction practices of the instruments and vocal style help define the type of music and region of origin.

The *bata* drums (usually played in sets of three) and the *iyesa* (usually played in sets of four) are some of the sacred drums of Santeria (the Cuban religion that is often referred to as "voodoo") and originated in Africa with the Yoruba people. The *shekere* (a gourd covered with a beaded webbing) and metal hoe (or shovel) blade were often used to accompany Yoruba nonreligious musical activities. The hoe blade would play a static pattern that would identify the type of song to be sung; this was one of the predecessors of *clave*.

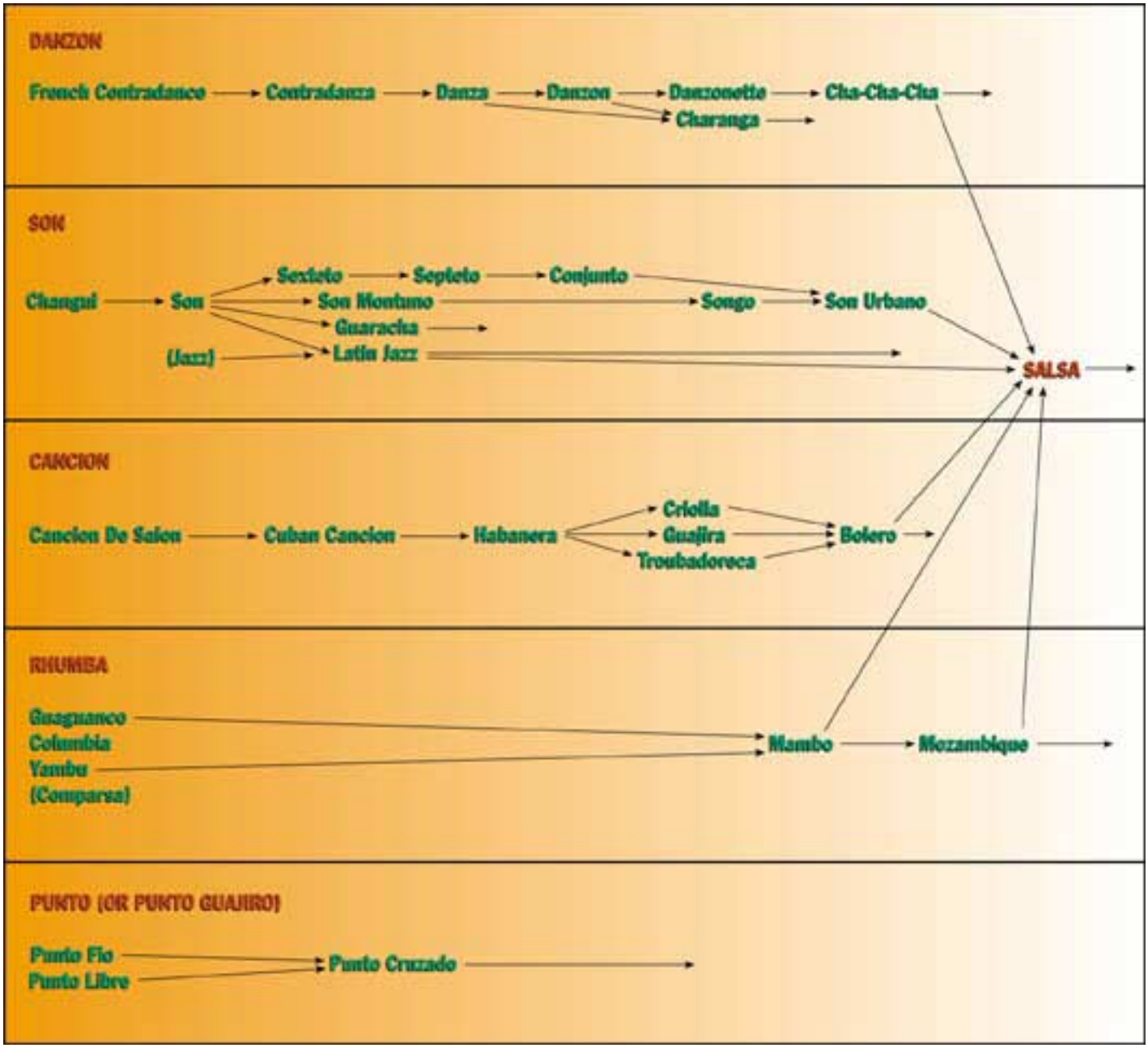
The Bantu people use a drum ensemble to accompany singing (known as *ngoma*) that includes three single-headed drums (constructed of barrel staves and predecessors of conga drums), a hoe blade, a *cata* (a hollow tree trunk struck with sticks) and *kunfuiti* (an instrument similar to a large *cuica* that is played while sitting on the floor) to accompany their singing. A *marimbula* (a large wooden crate with metal tongs that are plucked by the performer) often acts as a bass instrument, providing a crude harmonic foundation. The *marimbula* was replaced in later *son* groups with the acoustic bass.

The *yuka* ensemble, another three-drum ensemble of Bantu origins, differentiated itself from the *ngoma* ensemble in its use of one hand and one stick to play the drums, instead of the customary two-handed technique. A second player might also play the sides of the drums as a way of replacing the static *cata* pattern. This influence may still be seen today, as some *yuka* dancing traditions and concepts have been assimilated into the Cuban *rhumba* style of dance.

Slaves from the Calabar region of Africa were brought to Cuba and formed societies known as Abakua (or Abakwa). They utilized a four-drum ensemble that included single-headed drums played with sticks, an *ekon* (a type of cowbell), and two gourd rattles (*erikundi*) for religious services. The Abakua's use of *two* distinctly different sounding rattles (maracas) was slightly different from its African predecessors (who often used only one), as was its concept of playing drums with two sticks.

While it is undeniable that African folkloric traditions have played the most significant role in the development of Cuban percussion traditions, it is the process of "musical cross-pollination" between the African, French, Spanish and Cuban cultures that has created the music that is distinctly Cuban. The continued blending of musical styles, the emphasis on percussion, the element of improvisation, the loose triplet subdivi-

DIAGRAM A



sion of the pulse favored by African descendents combined with the harmonic structures, vocal styles, European musical forms, Spanish lyrics and Cuban lyrical themes have created a distinctly Cuban music. Many of the concepts used in modern Cuban music are refinements and variations of very old African percussion traditions from which modern musicians continue to draw inspiration.

CUBAN SON TRADITION

THE CUBAN MUSICAL GENRE KNOWN AS *son* (pronounced "sone") has had an enormous impact on Cuban musical development during the past two hundred years. As with many musical forms born in the general populace, pinpointing exact dates of a genre's origins is very difficult. One of *son's* predecessors was a music called *changui* ("chang-gwee"), which simultaneously meant "party" and the music played during that party. It was a music played by amateurs and often included every member of the party contributing to the music by playing, singing or dancing. The instrumentation for a *changui* usually included voice, guitar, *tres* (the Cuban three-stringed guitar) bongo, maracas, guiro and *botija* (a jug tuned by filling it with water and blowing into an airhole to produce a bass tone) or marimbula. The musical practices associated with *changui* formed the basis for *son*.

Son, as we recognize it today, developed in the late 1800s, finally crystallizing in Havana in the early 1900s. It featured the *tres*, bongo, guitar, claves (which were added for the first time by *son* groups performing in the cities), maracas, bass and voice. Its musical form contained a predetermined verse section and an opened-ended vocal im-

provisation/antiphonal section (see Example 1).

This later section was known as the *montuno*. It originally featured vocal improvisation in an antiphonal style with a "call" from the lead vocalist and a "response" from the chorus. Ignacio Pineiro, leader of the Sexteto Nacional (later known as the Septeto Nacional after the addition of a trumpet), began using instrumental improvisations (conceptually borrowed from jazz) during the *montuno* sections of the *son* as well as other elements from *guaguanco*. This group instrumentation now included trumpet, guitar, *tres*, bass (which had replaced the *marimbula* as the harmonic foundation), claves (playing *son clave*), maracas and bongo/cowbell (one person playing either instrument depending upon the orchestration required). This style and instrumentation was known as the *septeto* style in Cuba, but was often mistakenly referred to as "rumba" in North America.

Around this same time, the legendary *tres* player Arsenio Rodriguez was leading a group of musicians playing a version of *son* known as the *conjunto* style. The *conjunto* is a style of *son* performed with an expanded ensemble that includes congas (correctly known in Cuba as *tumbadoras*), piano and several brass instruments (usually two trumpets and trombone). By adding congas and de-emphasizing the role of the bongo, Rodriguez changed the timbre of the ensemble. It was from this style of *conjunto* that the conga and bass patterns known as *tumbao* emerged. Timbales were later added to these ensembles (previously having been used primarily in *charanga* bands) in the 1940s, and the bongo/timbales/conga lineup became standard in "Latin" bands of the period. The *conjunto* style is one of the styles most frequently identified as "Latin" music.

Son would be the basis for, or have an influence on, much of the popular Cuban music that followed in the 20th century. In the 1940s, bandleader Benny More would lead an ensemble whose instrumentation matched that of the American jazz bands (four trumpets, four trombones, five saxes and a rhythm section) but would incorporate congas, timbales, cowbell and congas, play jazz-style arrangements with a Cuban rhythmic concept and incorporate elements of *son* (often called Latin jazz). The famous *descargas*, or "jam sessions," recorded by Israel "Cachao" Lopez in 1957 utilized the *montuno* section of the *son* as its basis (and sometimes referred to as *son montuo*). Some of the *descarga* concepts would be modernized and referred to as *songo*.

Developed in the comic theaters during the 1950s, *guaracha* was another, more uptempo style of *son* that used suggestive or funny lyrics. It was actually an older style of music that was updated and has since become a staple in the popular music genre.

CUBAN RHUMBA

CUBAN *RHUMBA* HAS ITS ROOTS IN THE folkloric traditions of peasants as musical accompaniment to dancing. There are three main types of *rhumba*—the *guaguanco*, the *columbia* and the *yambu*. They vary in tempo and geographic origins. *Rhumba* is similar to *son* in its binary musical form and is often combined with elements of *son* to form a fusion style.

Yambu is the slowest version of rhumba. It was originally a dance done by a man and woman together. The music begins with a vocal improvisation (always sung in Spanish), then the *cajon* (a wooden box played with spoons) enters playing a repetitive figure, followed by the congas (and possibly claves). This was the music in which congas, as we know them today, first appeared. The *cascara* pattern developed from the *cajon part* and *rhumba clave* from the *clave* pattern in *yambu*. *Yambu* has remained primarily a folkloric music and is not widely performed today.

Columbia is a fast-tempo dance by a single male that features rhythmic interplay between the quinto (highest conga drum) player and the dancer. They engage in an acrobatic/musical "battle" that features improvisation from the quinto. *Columbia* is normally sung in African languages (not Spanish), juxtaposes 6/8 and 3/4 to create musical tension and makes use of a *cascara* pattern.

Guanguanco is a medium-tempo dance done by a man and woman dancing together but not touching. It is characterized by its specific conga patterns and use of the *rhumba clave* pattern (often known as *clave de guaguanco*) and vocal style. *Comparsa* is another part of the *rhumba* genre; however, it is only played during *Carnivale* (the equivalent of Mardi Gras, the celebration preceding the Catholic season of Lent).

Mambo, whose "invention" was credited to Perez Prado, contains elements of *rhumba* and *comparsa* but actually was popularized *outside* of Cuba. Prado combined elements of jazz, Cuban instrumentation and rhythms to form a musical genre that was wildly popular in the United States during the 1950s. *Mozambique* was a derivative of rhumba that would prove to be a popular rhythmic style in the 1960s.

CUBAN CANCION

CUBAN *CANCION* ("SONG") HAS ITS origins in European classical music. Arias from French and Italian opera and other art songs (referred to as *cancion de salon*) were very popular concert pieces in Cuba. Slowly, original songs containing Cuban lyrical themes and Spanish rhythmic influences began to be performed at these concerts as audiences longed for music with a Cuban perspective.

The Spanish influence on these songs took the form of the *habanera*, which used the rhythm in Example 2 to give the music a more Cuban flavor. This rhythm first manifested itself in the bass parts of the *cancion*.

Guajira was a style of *cancion* that began with solo male voice and a single guitar. Like many other forms of music around the world, it has been adapted to ensembles of many sizes, so no fixed instrumentation is necessarily indicative of this style. Lyrically, *guajira* deals with the urban perspective of country living. *Criolla* and *troubadoreca* are two other forms of *cancion* that lead to the development of the most popular Cuban song form, *bolero*.

The *bolero* began as concert music but later became dance music as well. *Bolero* (sometimes called *bolero-son*) developed from the Spanish *bolero* and first appeared in 1895 in a song written by Jose Sanchez. Miguel Matamoros was an important writer in the *bolero* tradition and often used two guitars, maracas and voice in the orchestrations. Bolero is unusual in that it does not rely on a two-bar *clave* pattern as many other Cuban musical forms do, but is based upon a one-bar rhythmic pattern (as seen in Example 3). Some popular bolero singers today include Sylvia Rodriguez and Pablo Milanese.

DANZON

WHILE *DANZON* IS OFTEN REFERRED TO as "the national dance of Cuba," it had its roots in the French

contradance of the 1700s. The French *contradance* was a line dance (one for men, one for woman) with musical accompaniment by a piano, flute and violin trio. When this form arrived in Cuba with French immigrants, the Cubans began to make it their own by adding percussion instruments to the musical accompaniment. The composers often added the *habanera* rhythm during the fast dance sections of the form. In the 1800s, musical groups performing *contradance* were known as *orquesta tipico* (two violins, two clarinets, bass, trumpet, trombone, baritone, timbales and guiro). With the addition of percussion instruments and the use of the *habanera* rhythm, the French contradance transformed into the Cuban *contradanza*. It is at this point that some confusion arises.

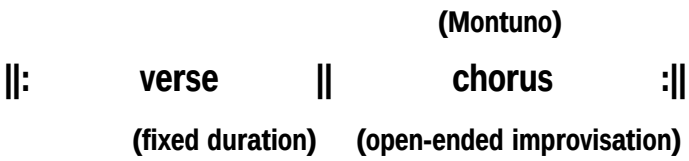
Ensembles that played French *contradance* (two flutes, two violins, two clarinets, bass, trumpet, trombone, baritone, timbales, guiro) were initially referred to as *orquesta tipico*. When *charanga francaisas* (four violins, two flutes, piano, bass, timbales and guiro, and later cello and/or congas) began playing *contradances*, they were incorrectly referred to as *orquesta tipico*. The original *orquesta tipico* ensembles (with brass instruments) fell out of favor and the *charanga francaisa* ensembles became the new *orquesta tipico.*

The *contradanza* soon changed from a line dance to a couples dance and necessitated the invention of a new form—the *danza*. The *danza* used timbales (playing *paila* on the sides of the timbales) and the *habanera* rhythm. It also started to use a characteristic rhythmic accompaniment pattern called "the Cuban cinquo" (see Example 4).

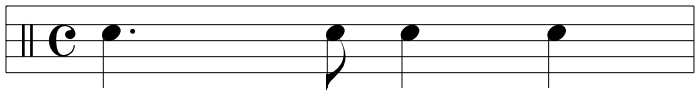
The *contradanza* and *danza* continued to be completely composed instrumental music performed by professional musicians for dancing. This would soon change, however, with the advent of *danzon*.

Around 1879, Miguel Failde expanded the *danza* into the danzon (or "big danza"). His music accompanied a combination of line dancing and couple dancing (during the same song), which took place during alternating musical and vocal sections (see Example 5). It was at this point that *danzon* became very popular throughout Cuba and became "the national dance of Cuba."

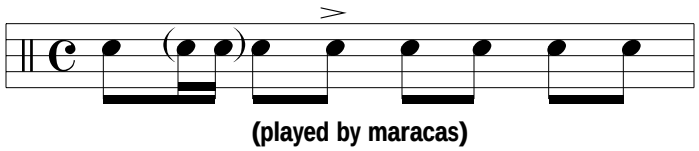
Example 1



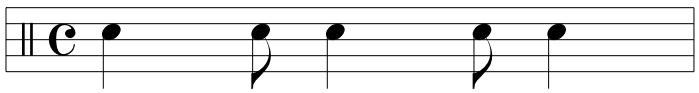
Example 2



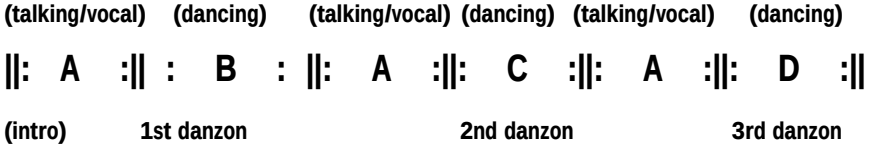
Example 3



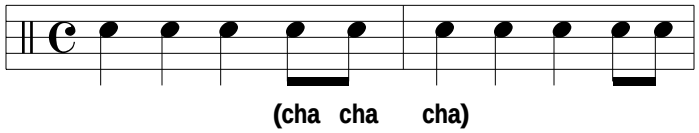
Example 4



Example 5



Example 6



Danzon borrowed elements of jazz in the early 1900s, including the addition of trumpet and the use of improvisational sections. *Danzon's* popularity began to decline in the 1920s, and several attempts were made to resuscitate it by combining it with others forms. One such attempt became known as *danzonette*—a type of *danzon* combined with elements of *son*. The use of vocals, different orchestration of themes and solo improvisation sections were incorporated to create this new *danzonette* style. Despite these attempts, *danzon* continued to decline in popularity as *son*, *rhumba* and *conjunto* began to dominate popular music.

Elements of *danzon* would, however, re-emerge in the 1950s when Enrique Jorrin began to use a variation of the *danzon* to create *cha-cha-cha*. The instrumentation was similar to *danzon*, the simple binary form was retained, and a simple accompanying rhythm came to typify the genre (see Example 6).

PUNTO

PUNTO IS A FORM OF FOLK MUSIC FROM western and central Cuba. It has two main styles—*punto libre* (from western Cuba) and *punto fio* (from central Cuba). *Punto libre* features alternating recitative (solo voice) sections and instrumental refrains (usually in 3/4 time). *Punto fio* makes use of this binary form, but musical accompaniment is provided underneath *both* the recitative and the refrain (using claves, maracas or guiro, bass or marimbula, and guitar).

Paranda is another musical form found in the countryside. Instrumental accompaniment may vary but it is often accompanied by timbales, bass, violin, machete (the large knife), claves or bongo. The claves often play a pattern similar to *son clave*. *Punto cruzado* is a variation of *punto* that uses a different vocal style.

Like folk music from around the world, instrumental accompaniment is often circumstantial. Amateurs use whatever instruments or implements are available at the time to create music. The only requirement is the desire to make music. The difference between two styles of music (e.g., *punto fio* and *punto libre*) may have to do with such subtleties as singing style or accompaniment practices, not tremendous harmonic or rhythmic alterations.

Many folkloric forms have been incorporated into Cuban popular music over the years. *Punto,* however, has remained primarily a folk music, not often integrated into Cuban popular musical styles.

SALSA

SALSA IS A TERM THAT, LIKE JAZZ, IS frequently used (or misused) to represent an entire category of music. It often refers to a body of music (usually sung in Spanish) originating in New York City, produced by a myriad of musicians from different Caribbean, Central and South American musical cultures. It contains some elements of Cuban music but is, in reality, an American "version" of music from Cuba, Central and South America.

Salsa may utilize some elements of Cuban music but it is not inherently or completely Cuban. Dr. Olavo Rodriguez believes that the term "salsa" originated from a 1970 documentary film of the same name produced by the Fania record label as a way to promote their recording artists. *Salsa* is a commercial music that was created for the increasing Spanish-speaking populations in the U.S. and Central and South America. For this reason, salsa often contains *and* combines elements of Cuban *son, guanguanco* and *bolero, merengue* from the Dominican republic, jazz improvisation and horn figures from the U.S., and elements of American pop music. It is often a hybrid music that may contain musical elements of several different musical genres in one song. The best way to begin to understand *salsa* is to learn to aurally identify the traditional styles commonly used by composers of *salsa* (e.g., *son, merengue, cha-cha-cha, rhumba*).

An interesting phenomenon has occurred, however, in the past ten years in Cuba. Due to *salsa's* popularity outside of Cuba, many Cuban musicians sought to incorporate this style into their repertoire. The resulting situation became Cuban musicians *imitating* New York musicians *playing* Cuban-based music (a complete cycle of influence). Cuban groups such as NG LaBanda and Los Van Van now include their own version of salsa in their repertoire, but its sound is instantly identifiable as Cuban, very different from the New York version of salsa.

CONCLUSION

CUBA HAS BEEN THE BIRTHPLACE OF numerous musical styles over the past hundred years. It is important to remember that each style has its own compositional form, characteristic rhythmic patterns, orchestrational approaches, techniques and phrasing. All of these elements may not be fully understood by learning to imitate just the rhythmic accompaniment pattern. It is important to bear in mind that *son*, for example, is not merely one rhythmic pattern or groove, but an entire style of music. Listening and absorbing *all* of the musical elements will produce a better understanding of the music as a whole.

There continues to be some confusion regarding *son clave* and *rhumba clave*. By examining Diagram A, it is clear that *rhumba clave* should be used with styles derived from the *rhumba* genre and *son clave* used with derivatives of the *son*

DISCOGRAPHY

ARTIST	TITLE	RECORD COMPANY	STYLE
Israel "Cachao" Lopez	*Descargas*	EGREM	descarga
Septeto Nacional	*Clasicos del Son*	EGREM	traditional son/septeto
Maria Teresa Vera	*La embajadora de la cancion de antano*	EGREM	bolero
Joseito Fernandez	*...Y Su Guantanamera*	EGREM	guajira, son, bolero
Arsenio Rodriguez	*Y Su Conjunto, Vol.1*	Arsonia	conjunto
Mambo En Havana	various artists	EGREM	Cuban mambo
Mondo mambo	Perez Prado	Rhino/RCA/BMG	U.S. mambo
Mano a mano	Orquesta America/Orquesta Aragon	EGREM	charanga
Todo Chachacha	Orquesta de Enrique Jorrin	EGREM	Chachacha
Los Papines	*Tambores Cubanos*	EGREM	conga, guaguanco, guaracha
Various artists	*Real Rhumba from Cuba*	Corason	guanguanco, columbia,yambu
NG LaBanda	*En La Calle*	EGREM	salsa, son urbano

EGREM is the Cuban national recording company. Many Cuban recordings are licensed, repackaged, and often retitled for distribution around the world. *Mambo en Havana* is available from Descarga, for example under the heading of "various artists" (catalogue # TL-13246). Most recordings by these artists would be accurate representations of the respective genre if exact titles are not available. Songs are often labeled in liner notes as to specific genre (*son, rhumba, guaguanco*). Labels are often confusing, however, due to the penchant for attempting to create a new genre by combining two older forms (e.g., *bolero-son, rhumba-son*) but well worth hearing.

style. To use the wrong clave would be comparable to playing a rock groove during a jazz tune and vice versa.

Many "new" rhythms have come to the attention of the North American percussion community (via the music publishing industry) that are actually "old" rhythms that have been rediscovered. *Mozambique*, *guaguanco*, *bembe* and others have been given a new lease on life as musicians constantly search the past for new inspiration.

In Cuba today, many older styles of music continue to be played alongside the new dance music. Music for dancing has always been popular and groups such as NG LaBanda, Rojitas y Grupo and pop star Paulito are popular with young people and often referred to as *son urbano* or *salsa fusion*. Older styles, such as *charanga*, *cha-cha-cha* and *rhumba* continue to be played by groups such as Orquesta Aragon Orquesta America, Afrocuba and others.

Cuba has as rich a musical tradition as one will find anywhere in the world. With its history of influence upon the music of the U.S. and, indeed, the world, it's a tradition well worth studying. PN

Traveling To Cuba

MANY U.S. CITIZENS ARE under the impression that they may not, by law, travel to Cuba *under any circumstances*. This is not true. U.S. citizens may travel to Cuba for research or educational purposes (for example, to conduct professional research or attend a conference or seminar). Prior approval *must* be granted by the Treasury Department before traveling to Cuba. The granting process may require several months and a résumé, description of the research, basis for your belief that public dissemination of the research is likely, and proposed travel dates are required.

To apply for permission to travel to Cuba for research or educational purposes, one must apply (by letter) to Office of Foreign Assets Control, U.S. Department of the Treasury, 2nd Floor Annex, 1500 Pennsylvania Avenue N.W., Washington DC 20220 (202-622-2480). To receive information regarding the application process, an automated information line has been established by the Treasury Department. The telephone number is (202) 622-0077. When prompted, request documents #1201 and #1203, submit an address to the voice-mail or provide a fax number for immediate transmission of the requested documents.

If granted, a "travel license" will be issued that will allow you to travel to Cuba, return with up to $100 in "commercial goods" (cigars, instruments, clothing) and an unlimited amount of research material (books, CDs tapes, etc.). These guidelines are, however, subject to change; verification by the Treasury Department is recommended.

Travel may also be arranged by agencies that sponsor educational trips to Cuba. One such agency is the Caribbean Music and Dance Programs (1611 Telegraph Avenue, Suite 808, Oakland CA 94612; 510-444-7173, FAX 510-444-5412). They sponsor seminars and workshops several times a year and can arrange travel, accommodations, license applications and logistics. PN

PERCUSSIVE ARTS SOCIETY
1997 MARIMBA SOLO CONTEST

For further information, contact PAS, PO Box 25, Lawton, OK 73502

PURPOSE To encourage the highest level of artistic expression for College Level Marimba performance. The contest is designed to select four finalists to perform at PASIC '97 in Anaheim, California.

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 17-25 years of age on May 15,1997. Each soloist is to present an entry tape no longer than 20 minutes in length. The solo(s) must be selected from the following:

1.	*Water and Fire*	Donald Skoog
2.	*Two Movements for Marimba*	Toshimitsu Tanaka
3.	*Merlin* (2nd movement)	Andrew Thomas
4.	*Reflections on the Nature of Water*	Jacob Druckman
5.	*Variations on Lost Love*	David Maslanka
6.	*Wind in the Bamboo Grove*	Keiko Abe
7.	*October Night*	Michael Burritt
8.	Any movement from *Partitas & Sonatas*	J.S. Bach

The solos entered may be shortened to ten minutes in order to permit the presentation of contrasting styles. Each student is to furnish scores of the music for judging purposes. Photocopies 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 '97 for a live performance contest. Each contestant will be expected to assume all costs pertaining to the event including travel, room-board, etc.

PERCUSSIVE ARTS SOCIETY
1997 MARIMBA SOLO CONTEST
ENTRY FORM

APPLICATION FEE $15, payable to PAS
DEADLINE All entries must be postmarked by May 15, 1997

Name _____

Address _____

City _____

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Phone _____

School _____ Age _____

College or University _____

❑ Graduate ❑ Undergraduate Year _____

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Phoenix

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STEVE GADD Live at PAS '95 includes some of the deepest grooves and most fiery solos ever recorded. A classic tape by a legendary musician.

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- A Shuffle Performance with Guest, Luis Conté
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- A Dynamic Brush Solo
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You Never Know Who's Out There

BY NICHOLAS ORMROD

THE MAJORITY OF MY PROFESSIONAL playing career has been spent working in the theater. I have experienced everything from low-budget community theaters to major repertory companies and multimillion dollar productions in London's West End. The work is, by nature, repetitive and produces a unique problem in terms of motivation. Whether you are in a highly successful long-running show or are working on a short-term summer production, boredom can set in. Galvanizing oneself to give everything to each performance becomes increasingly hard as a run progresses and the music becomes agonizingly familiar.

There are various ways to combat this lack of motivation; the method that works best for me is a simple one. I imagine that someone for whom I have enormous respect is sitting in the audience listening to me. It does not matter who—a colleague, teacher or even my mother—just as long as it is someone I want to do a good job for. This method of maintaining stimulation was substantiated and proven to me a while back in a very salutary and embarrassing manner.

During the 1989–90 London season of the Royal Shakespeare Company, I was contracted to play percussion in a couple of their repertory productions. One was a very successful expressionist-style version of *Hamlet*, which had been touring to much acclaim. *Hamlet* is a *long* play—this production was over three and a half hours in length—but the music totaled about fifteen minutes. The main purpose of the small band of musicians was to play a five-minute underscore during the "dumb-show" in Act III, Scene 2.

This underscore consisted of a page of aleatoric outlines (featuring lots of bowed tam tam, crotales and waterphone), cued at key points by the musical director. At one point during this collage of sound, an Argentinean tango emerged, played on piano, trumpet, bass and drums. It took over for a brief statement and then disintegrated. The idea was for it to sound strange, distorted and inaccurate. Unfortunately, the piano player was very much a classical pianist and had no idea of the style—whether played correctly or not.

The whole thing drove me nuts! Here I was sitting backstage in a booth playing a horrid drumset (remember, they wanted it to sound strange), playing fragments of music intentionally badly with people who didn't understand what it was supposed to sound like in the first place. My motivation sank to an all-time low. I could not summon up any enthusiasm to do a consistently good job.

One evening I ran into a fellow percussionist, David Hulley, who was working on another Royal Shakespeare Company show. He was full of enthusiasm having just dropped by Tower Records to find Peter Erskine signing albums. David had briefly spoken with him and mentioned that he was on his way to work at the RSC. Erskine then proceeded to rave about the production of *Hamlet* that he had attended a few nights earlier.

I died.

Here was a hero of mine sitting out there listening to me go through the motions on a show I was not committed to. To me, Peter Erskine is the thinking man's drummer as well as a successful theater composer, and here I was making a fool of myself right in front of him. To make matters worse, in the next issue of the British drum publication *Rhythm Magazine*, a feature interview appeared with Erskine in which he spoke at length about his writing for the theater and the production of *Hamlet* he had seen at the RSC.

At PASIC '95 in Phoenix I was fortunate enough to get to meet Erskine. I told him that I was the percussionist he had heard playing at the RSC, and he remembered the show with enthusiasm. We spoke about the production and I explained how much, and why, I hated doing it, and about the terrible shock I'd had when I discovered that he had been listening to me doing what I felt was a substandard job.

"Thank you so much," I said. "You taught me an invaluable lesson…"

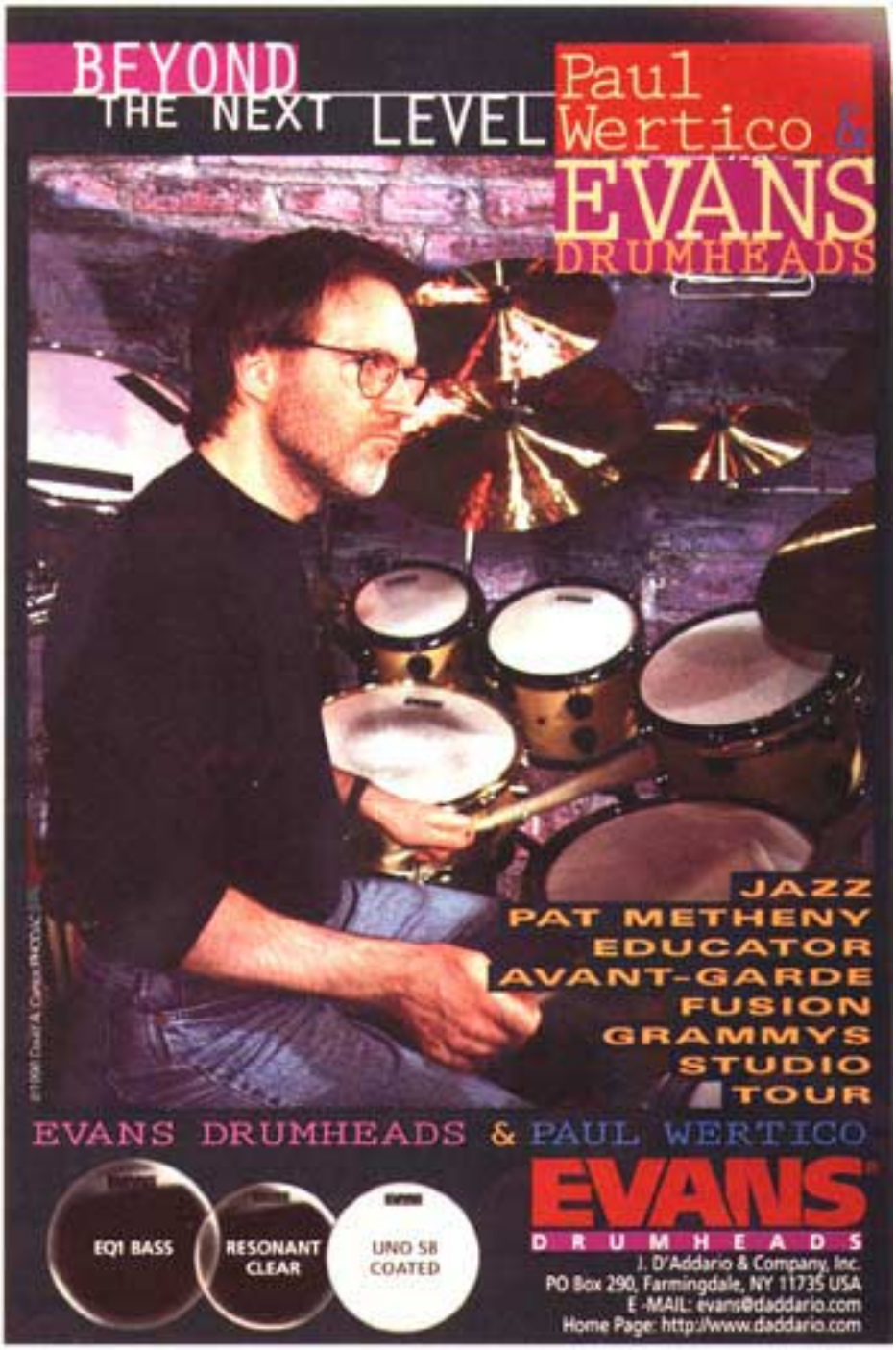
"You never know who's out there," he interjected.

We both laughed. Enough said.

I recently spent two years working on the revival of *Oliver!* at the London Palladium, and this motivation method worked wonders for me. A big help was that I could see the audience, and the band enjoyed doing some celebrity spotting. It really does you good to know that almost anyone can be in the audience. We have spied musical notables ranging from Sir Simon Rattle to Diana Ross.

So whatever the situation you are playing in, from community theater to Broadway, when the motivation starts to wane, just remember: you never know who's out there! PN

I imagine that someone for whom I have enormous respect is sitting in the audience listening to me. It does not matter who—a colleague, teacher or even my mother—just as long as it is someone I want to do a good job for.



Preparing for the College Drumset Audition

BY JOHN RAMSAY

THE PURPOSE OF THIS ARTICLE IS TO assist students in preparing for a college drumset audition for admission or scholarship consideration. One of my duties at the Berklee College of Music, where I have taught for fifteen years, is to evaluate drumset admission and scholarship tapes for the percussion department. Also, I have listened to hundreds of live auditions for placement in our classes and ensembles once students have been admitted. I wish to share some of my experiences and offer suggestions that will make auditioning easier and increase your chances for a favorable outcome.

TAPED AUDITIONS

First, you should carefully follow any instructions the school has sent you. Though this may seem obvious, I can't tell you how many times I've received applications where the "over" notice at the bottom of the page was ignored. Unfortunately, that was the side that contained some of the most important information. Some schools are very specific about what kinds of material they want you to submit. However, if after reading the application packet you are unclear as to their wishes, don't be afraid to call the school and ask for help. At some schools the drumset audition is only a small part of the overall audition. At schools like Berklee, one's principal instrument can be exclusively the drumset.

If you are asked to submit an audio tape, ideally it would be of studio quality. There are many inexpensive professional studios available in most urban and even some rural areas. Seek these out, do some research and then some comparison shopping for the best rates. Offer to swap your services as a drummer for some studio time. If you can't afford a professional studio, consider asking fellow musicians if they know of a good home studio. A fine recording can be made with a DAT (digital audio tape) machine. You can produce an acceptable recording with a strategically placed Walkman-style recorder. Experiment with placement and avoid submitting a tape that sounds as if it were recorded in an airplane hanger. Video is another option.

A frequent mistake made by applicants is that they do not demonstrate any stylistic variations. A good audition tape will include the following styles: a funk or rock time feel; a jazz piece; Latin (Afro-Cuban or Brazilian); and a ballad. One of the most important aspects that a school looks for is your ability to perform with a group. On your tape you can play with a duo (bass and drums, guitar or piano and drums), trio, quartet or even a big band. Choose the best musicians you can find. Musicians who are better than you are will elevate your own playing and make you sound better than you really are. (I once reviewed an audition tape that included Stanley Clarke.)

If you must submit a solo and cannot arrange a group performance, avoid long pieces that link many styles. Consider using prerecorded play-along or Music Minus One-type CDs or records. Some examples are: Dave Weckl's *Contemporary Drummer + One* or *Rhythm Section Workout* (and others) available from Jamey Aebersold Records.

If you are like many young drummers, you may not have much experience with playing jazz or Latin styles. Seek the help of a good private teacher to assist you in your preparation. Also, there are many excellent books and videos available. For jazz: *The Art of Bop Drumming* by John Riley (Warner Bros.), *Art Blakey's Jazz Messages*, John Ramsay (Warner Bros.) and Dave Weigert's *Jazz Workshop for Bass and Drums* (Advance Publications). Peter Erskine's video *Everything is Timekeeping* (DCI Videos) is excellent. For Afro-Cuban and Brazilian: *Afro-Cuban Rhythms for Drumset* by Bob Wiener and Frank Malabe; *Brazilian Rhythms for Drumset* by Bob Wiener and Duduka Da Fonscca; also, two books by Ed Uribe: *The Essence of Afro-Cuban Music* and *The Essence of Brazilian Percussion and Drumset*. All of these publications are available from Warner Bros. Publications. Two "must" videos from DCI Videos are *Mastering the Art of Afro-Cuban Drumming* by Ignacio Berroa and Jose Luis "Changuito" Quintana's *The History of the Songo*.

Although not always necessary, it is a good idea to include a snare drum piece. This will demonstrate your reading ability and other musical qualities such as dynamic control, sound and technique. Other areas on which you may be rated include improvisation, groove, rhythmic articulation and musicianship. Hand development and four-way coordination are very important for all drummers, regardless of the style of music.

LIVE AUDITIONS

All of the aforementioned musical qualities are equally important when auditioning in person. Undertaking the study of music at the college level is a serious commitment, so show up for the audition on time and be well dressed.

You may be asked to perform solo or with a group of musicians that you will probably be playing with for the first time. For a solo performance it might be a prepared snare drum piece by such composers as Anthony Cirone, Vic Firth or Garwood Whaley. On drumset you will be asked to perform a variety of time feels such as 4/4 jazz or swing, a jazz waltz, bossa nova, other Latin patterns, funk or rock. If you are asked to play with a group (some schools use advanced students or even faculty), you will, most likely, be given the opportunity to choose from a standard popular song repertoire. If you don't know any standards, learn some! "Take the A Train," "Satin Doll," "A Night in Tunisia," "All the Things You Are" and "Blue Bossa" are examples of jazz standards. Suggestion—bring a lead sheet on a tune, with enough copies for a group.

And now, what you've been waiting for—sight-reading. This should not evoke

a feeling of terror if you are prepared. (Yeah, easy for you to say!) How do you practice for sight-reading? Again, there are some good books on the market to aid you. One that I particularly like is Steve Houghton's *Studio and Big Band Drumming* (C.L. Barnhouse). Frequently, when student drummers are given a drum chart to read, they do not differentiate between section figures and ensemble figures. Generally, section figures are played underneath the ride cymbal while ensemble patterns are played more literally, getting off the ride. (See Houghton's book for more information.) The name of the game is *interpretation*—knowing how to play short notes with short sounds and long notes with long sounds.

Oh yeah, you want to know how to practice sight-reading. Here's a good way. In the back of Houghton's book there is a chapter called "Ensemble Passages," which should tell you something about the way you are going to play them. The key is *you don't stop if you make a mistake*! Stay relaxed, look the figures over, sing them and play it through once without stopping. Make a mental note of any trouble spots, go back and look at those measures and maybe sing them again. Now play it through a second time. Go immediately to the next example and follow the same procedure. Remember—more than twice and you'll be rehearsing, not sight-reading. Find other drum charts to practice. Your high school music library is one place to look. Another good book is Irv Cotler's *I've Got You Under My Skins* (Alfred).

Let's talk briefly about another aspect of auditioning—nervousness! It's a perfectly normal reaction, especially when you and your playing are going to be scrutinized. But let's put it into perspective. It's only an audition and the worst thing that could happen is that you will be rejected. Realistically, if you have any talent at all that is highly unlikely. But if nerves are a serious concern for you and there is the potential that you will perform below your capabilities, there is yet another excellent book that addresses this subject: *The Inner Game of Music* by Barry Green and Tim Gallwey (Anchor Press/Doubleday). This book will not only help you with auditions but can have a profound effect on your entire musical and personal life.

Playing music can be a wonderful, joyous experience, so try to have fun, whether it's for a panel of college professors or thousands of adoring fans who just paid a small fortune to see and hear you. Good luck. And don't forget to smile. PN

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Drumset Flams

BY SAMUEL RUTTENBERG

WHEN PLAYING TIME PATTERNS ON drumset, thinking in terms of flams can increase your speed, independence and musical sense.

It's natural for drummers to favor their strong hand. However, when the emphasis is on the beat and the snare plays an upbeat, many drummers tend to accent the hi-hat in unison with the snare drum, which upsets the feel and flow of the beat.

EXAMPLE 1 In the first example, by thinking of the upbeat (the & of 2) as a flam, in which the hi-hat is the grace note and the snare drum is the dominant note, the emphasis will be primarily on the snare drum. Because the hi-hat (or cymbal) will have correspondingly less emphasis, the interaction between the snare drum and bass drum will be more prominent.

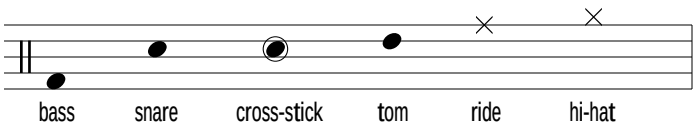
EXAMPLE 2 A similar situation often occurs with the bossa nova rhythm. Many drummers will accent the hi-hat notes that coincide with the cross-stick snare drum pattern. However, by thinking of these notes as flams, as in the second example, the beat can be played more musically, with more flow and direction.

EXAMPLE 3 In the third example, the cymbal pattern with accents on each beat is important. To maintain that, play a flam on the "e" of 2 and the & of 4, which will keep the natural flow going.

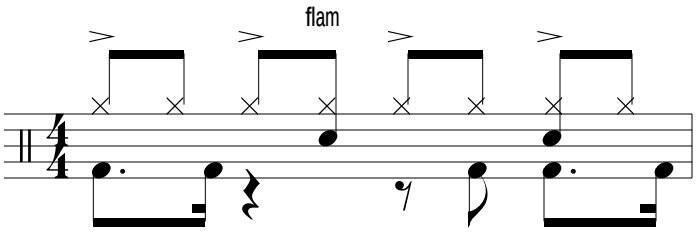
EXAMPLE 4 In the final example, there is no bass drum on 1, so if you accent the hi-hat on "e" along with the snare drum, it's hard to hear where 1 is—which could be a real problem. By placing a slight accent on the downbeats and playing flams on the "e" of 1 and 2, you can establish where you are in the music.

It's important to remember that you want to "think" flams in terms of making one note more dominant than the other, but you still want both notes to hit at exactly the same time in order to produce a solid sound. You simply want to break the habit of playing each hand at the same volume. Thinking in terms of flams will help. PN

Flam key



Example 1



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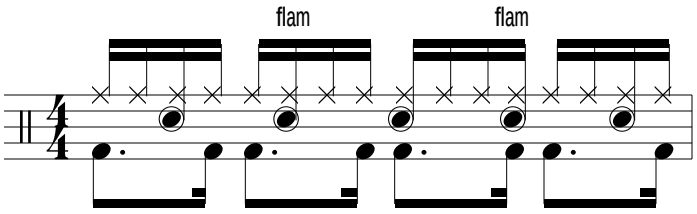
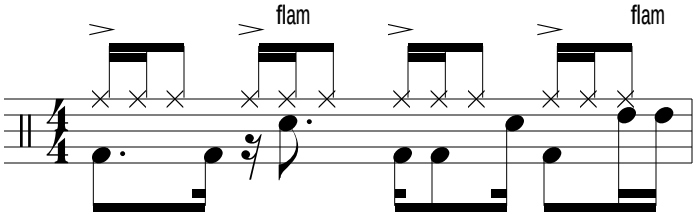
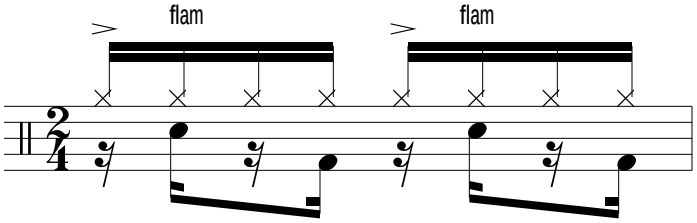


Example 3



Example 4



Teaching the Double-Stroke Roll

BY DAVID R. VOSE

THE DOUBLE-STROKE ROLL IS PROBABLY the most difficult technique for a drummer to learn. The technique required to perform the double-stroke roll involves much more than simply playing a R R L L sticking pattern at a fast tempo. A developed sense of touch and a complete awareness of the rebound process is essential for producing a good double-stroke roll. Since the technique used to play the roll is also used for many other drumming patterns, the need to be able to play a good roll is magnified.

Of the forty rudiments that make up the Percussive Arts Society International Drum Rudiments, thirty-one require the ability to play a double-stroke roll in order to play them at rapid tempos. If a young percussionist develops bad habits when attempting to learn the roll, they can be extremely difficult to break.

The following is a step-by-step process for teaching the double-stroke roll. Each step should be rehearsed for at least one week. For best results, motivate the student by incorporating interesting and creative methods of instruction.

STEP 1. *Perform the double strokes (R R L L) at a slow tempo with the notes spaced evenly.*

This first step should make clear to the student that it is important to be able to play the roll with precise articulation of *every* note. It is essential to use a proper grip, although I will not attempt to discuss this important variable here, except to say that the grip should allow the wrist to move the stick in a straight up-and-down motion that is consistent with both hands.

Place the sticks over the drum approximately one-half inch (1.25 cm) above the drumhead and form an angle of 90 degrees (Figure 1). This is the "ready-to-play" position. The sticks should remain still until the actual stroke begins. Play Example 1 at the indicated tempos. Because of the slow tempo, the stick that is not in motion should stop at the ready-to-play position. This is so the stick will not move around arbitrarily.

At this slow tempo you can check the accuracy of the stroke motion by observing if the sticks are moving up and down from the same stick height and striking with the same velocity. Watch for consistency of stick contact to the drumhead and listen for a clear and musical drum tone.

Because of the slow tempo, only one hand at a time should move; that is, play R R, return the stick to its ready-to-play position, then play L L. Keep the timing of the strokes consistent; however, do not play R R, pause, and then L L, because this is not what is done when the roll is played at a fast tempo. For extra interest while practicing, play Example 1 with recorded music. In group situations, splitting up the sound sources (Example 2) will help demonstrate the importance of accurate note spacing.

STEP 2. *Eliminate the stopping of motion at the ready-to-play position when changing from the right hand to the left hand.*

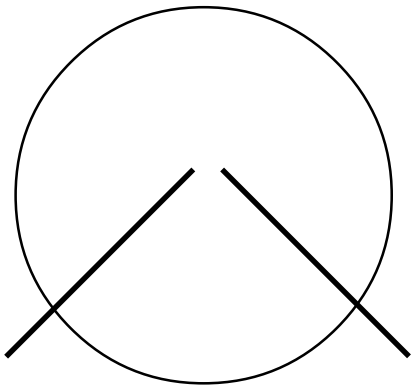
In other words, keep the sticks in constant motion. Increase the tempo of Example 1 from quarter note = 120 to quarter note = 160. The sticks *must* continually move. Players often encounter difficulty at this point because they have the habit of stopping at the ready-to-play position, which was necessary when performing at a very slow tempo. This step is frequently overlooked, which results in frustration on the part of students over their inability to play the roll quickly.

When attempting Step 2, it is sometimes necessary to play high strokes at first to emphasize the constant stick motion. At this point, no rebound should be used, so *all* strokes will be made with a wrist motion.

STEP 3. *Introduce the rebound stroke.*

Make the stroke, but this time when the tip of the stick strikes the drumhead, keep the hand in a vertical position,

Figure 1



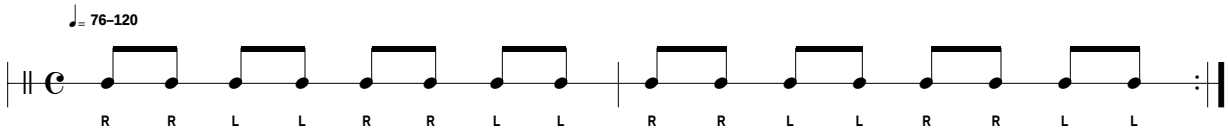
slightly release pressure at the fulcrum (the point where the thumb and index finger grasp the stick) to allow the stick to rebound up after it is struck, then snap the stick back down by quickly squeezing at the first knuckle of the index finger. Practice only one hand motion at a time for each set of two strokes.

This should be practiced without tempo. The volume of the second stroke should equal that of the first stroke. Occasionally, I have observed instructors teaching that the rebound should be performed by the back fingers (middle, ring and pinkie). This is a mistake because it requires too much motion within the hand, which will make it difficult to play the roll fast. The roll cannot be played fast enough when the back fingers are used to execute the double strokes. The back fingers should be raised slightly off the sticks, forming a backdrop that is used to eliminate excessive stick motion within the hand. There should be no wasted motion. Very soon, when the roll is performed at a performance tempo, the fulcrum snap will be so slight that it will not even be visible.

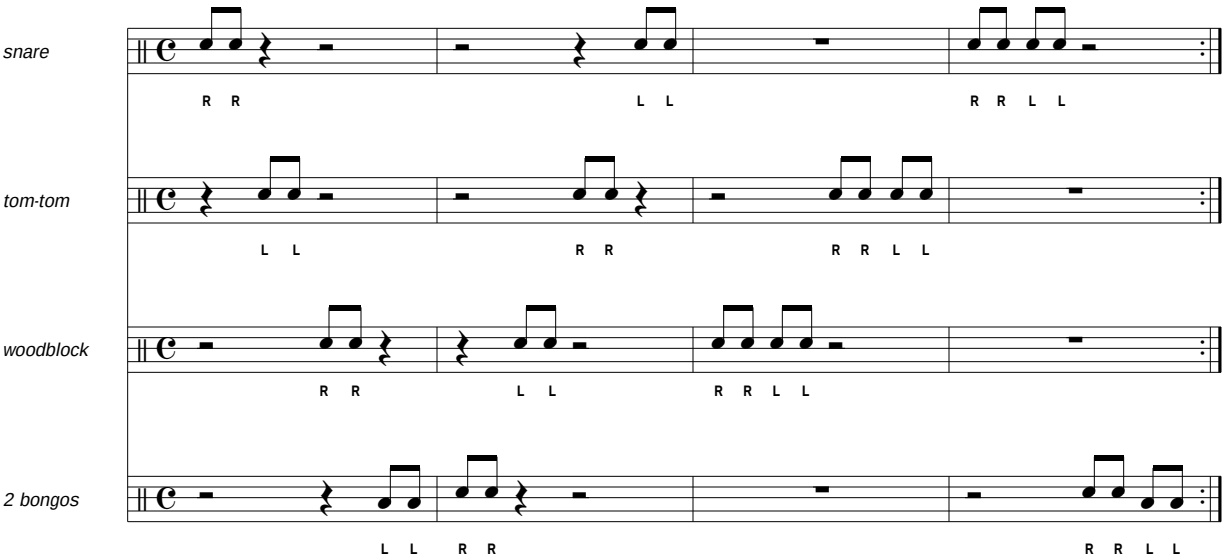
STEP 4. *Combine Steps 2 and 3.*

Use the constant motion as explained in Step 2 combined with the rebound technique as described in Step 3. Consistent motion of the hands must take place with two strokes occurring per hand motion while incorporating the rebound

Example 1



Example 2



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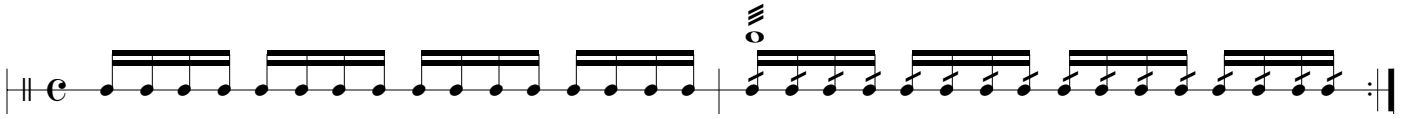
Example 3



strokes. Notice that the actual hand motion is not as fast as one might think. A roll at the tempo quarter note = 126 will sound fairly fast, but the hand motion, which is performing 16th notes, is not fast at all. The double strokes per each hand motion make it sound fast.

Perform Example 3 at a tempo of quarter note = 76 to as fast as is practical. A slight forearm motion is useful to help keep the hands down long enough for the playing of double strokes. The slight forearm motion can also assist in the development of an even-sounding roll.

These four steps represent approximately a two-month program. Of course, this can vary depending on the practice habits and the talent of the student. Regardless of the time it takes to learn to play a double-stroke roll, the format presented will help the student towards achieving a good quality double-stroke roll if coached properly.

STEP 5. *Play exercises that develop understanding, control and endurance.*

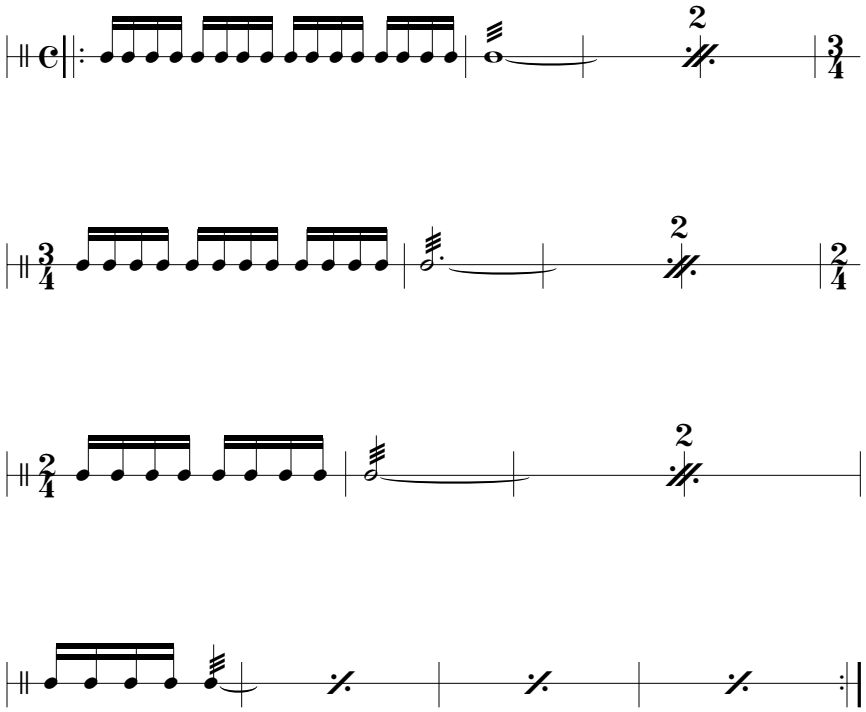
Example 4 does this through sustaining different-length rolls.

Example 5 extends the roll 1/16 value each measure. This is helpful for overall understanding and for individual stroke control.

NOTE: All slashed notes should be played as double strokes.

Example 6 is similar to Example 5 but in a triple meter.

Example 4



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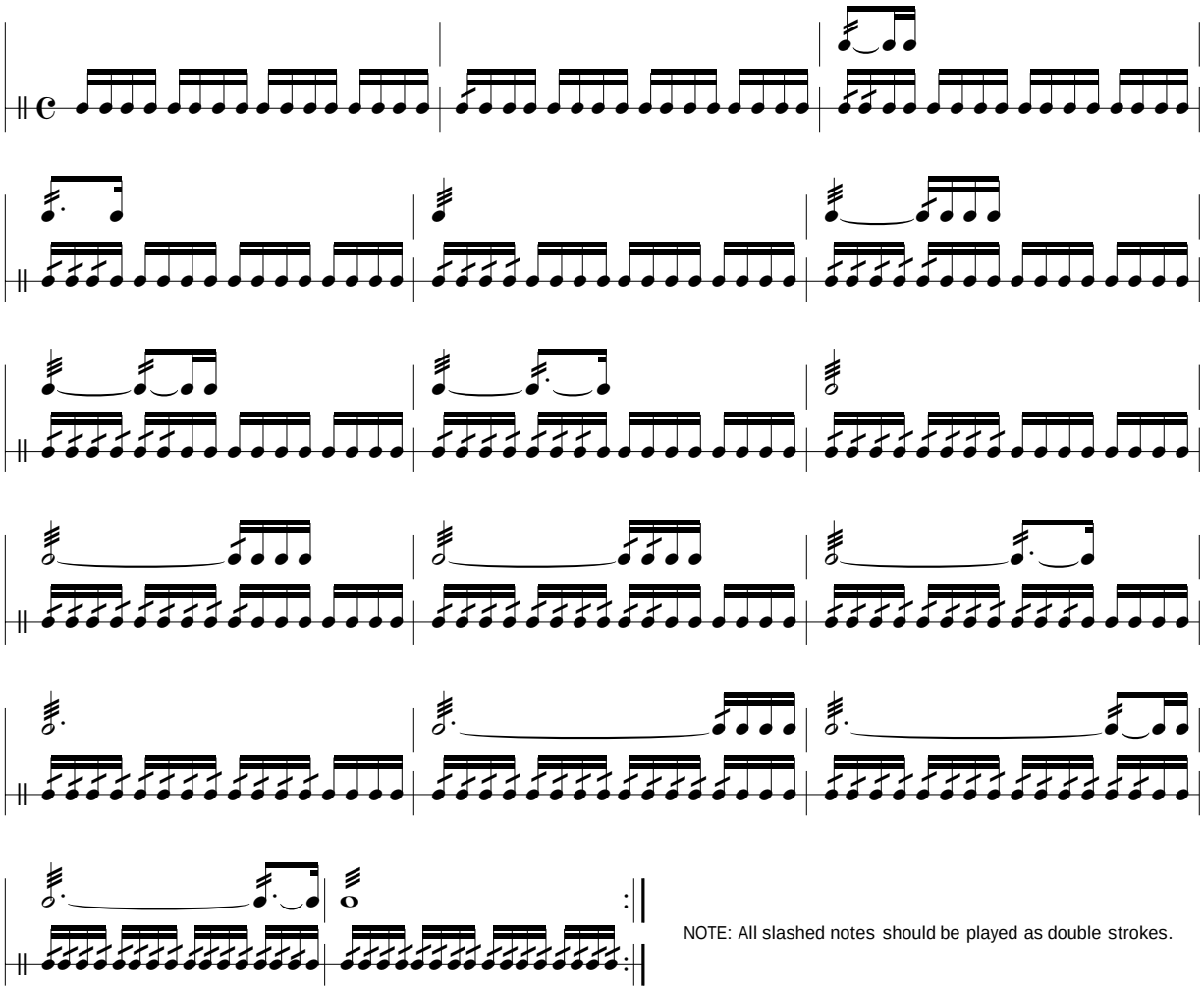
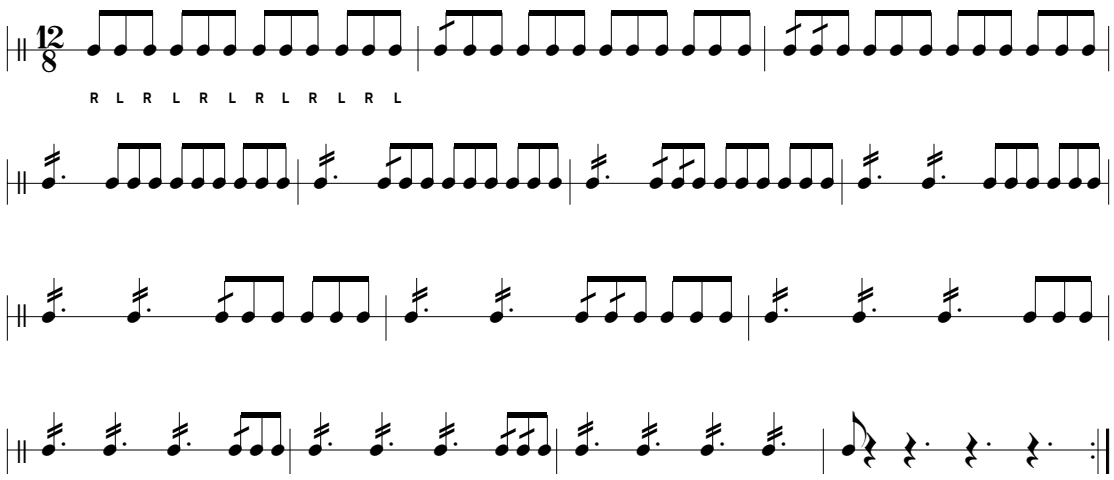
Example 5



NOTE: All slashed notes should be played as double strokes.

Example 6



PN

An Interpretation for the Music in a Revolutionary Era Drum Manual

BY PETER J. POHORENCE

WHILE INTERPRETING MILITARY music of the American Revolution at the Yorktown Victory Center in Yorktown, Virginia, a twenty-page drumming manual called *Isaac Day's Book* was presented to me. Its owner was hoping that it could be dated to the American Revolution, and it can be. The drum beatings in it and its style of notation date it to the time between the beginning of the American Revolution and the years following the War of 1812.

By comparing it to other existing drum manuals of that era, of which there are only a handful, this book illustrates music of the Revolutionary era and may have even been written down by a skilled musician of the Revolution. (To illustrate these ancient beatings in this article, modern facsimiles are used because the originals would not reproduce well.)

What is most interesting about the book is the style of notation. The music is written on a pair of three-line staves, the upper staff representing the left hand and the lower staff representing the right. This staff arrangement illustrates how drummers historically executed alternating rudiments. The staff indicates sticking patterns but does not necessarily give the rhythm of the beating. An 18th-century drummer would simply string rudiments together to comprise a drum beating. The rhythm was dictated by the fife tune it accompanied and was taught to the drummer by the drum major, who had been previously instructed as to the exact rhythm of the drum beating. The notation exemplifies how hand-to-hand rudimental playing was integral to English and American drumming styles during the American Revolution.

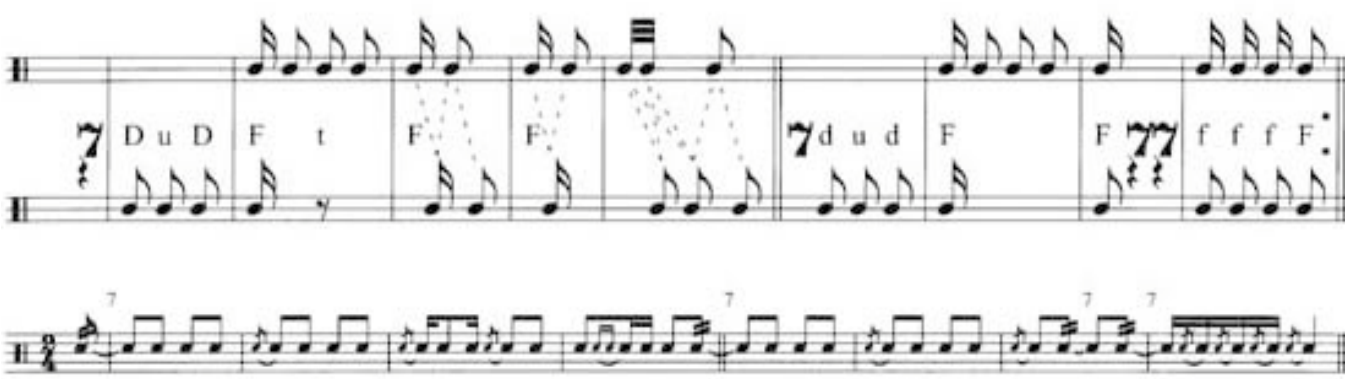
This style of notation requires translation so that a modern musician will know how to combine the rudiments in time so as to create specific rhythms, as there are no longer any 18th-century drum majors in existence to pass on the tradition. All that is notated in the music are rudiments. For example, there might be a series of flams followed by a drum roll. Simply following the music, a drummer could play some of those flams with 8th-note or quarter-note durations. The only way to determine the duration of the flams would be to compare the number of flams to the duration of the corresponding fife phrase.

If there are six flams followed by a nine-stroke roll, there could be a couple of ways to interpret the rhythm of the drum beating. Since most rolls in this style of music end on a downbeat, that would tell the drummer to play the flams in rapid succession on counts 1 & 2 & 3 & so that the roll could begin on beat 4 and end on the downbeat of the next measure. However, the phrasing of the fife music that the drum beating was written to accompany might suggest that the six flams be executed 1 & 2, 3 & 4 and that the roll should be so open that it lasts for two beats and occupies beats 1, 2 and 3 of the next measure.

Historically, the rhythm would have been taught orally by the drum major to his young pupils, but today this is left up to the interpretation of modern musicians who are accustomed to notation showing the rhythms.

The first drum beating listed in *Issac Day's Book* is "The Scots Favorite." This drum beating exists in other contemporary books, so one has other sources to draw upon for the rhythmic translation. However, if one has no other sources for the music, the interpretation can be difficult. What poses the initial difficulty is that Day notated the first phrase of the music in five measures, but its contemporary fife part has only four-measure phrases. Therefore, the translator must combine two of the measures to make an appropriately phrased drum beating.

Example 1 **The Scots Favorite**



The beating begins with a seven-stroke roll, which is extremely typical of music of this era, and therefore should be played as a pickup. The first measure has three 8th notes in the right-hand staff, but four 8th notes are necessary for a full measure. Therefore, the seven-stroke roll that begins the beating ends on the downbeat of the first measure and is followed by three right-hand strokes, which comprise the & of one, the 2 and the & of 2.

The second measure is easily interpreted. The beginning of the measure has a right-hand 16th note under a left-hand 16th note, with a large F between the two. Therefore, it is a left-hand flam on the downbeat followed by three left-hand strokes making up the remaining three 8th notes of the measure.

Next comes the hard part. The final three measures have to be interpreted so as to correspond to only two measures of fife music.

The third measure contains a right-hand flam followed by a left stroke and a right stroke. This could mean that the full measure is completed by a right-hand English stroke (a flam-tap in which the stick that played the grace note is the same stick that taps after the flam) comprising beats 1 & followed by a right stroke on beat 2, or it could mean that the flam is on beat 1 and the alternate left and right strokes make up beats 2 &.

However, by reading further one understands why there should be a right-hand flam on 1, a left-hand tap on the "e" of 1, and a right-hand stroke on the "a" of one. The fourth measure is a right-hand English stroke and the fifth measure is a Lesson 25. What Issac Day intended is that the fourth measure be added to the third measure. If this is done, then the rhythm for the English stroke takes up the second beat of measure three and the phrase ends with a "Lesson 25" on the downbeat of the fourth measure, followed by a right stroke on beat 2. Therefore, the third measure of the phrase is a right-hand flam on beat 1, followed by a left stroke on the "e" of 1, followed by a right-hand stroke on the "a" of one, followed by a right-hand flam on beat 2 and a left stroke on the & of 2.

The rhythm is defined by the execution of a Lesson 25 on the first beat of the fourth measure. Thus, one is able to translate the first phrase of "The Scots Favorite" into a rhythm that can be understood by a drummer who is used to modern notation that specifies the rhythm. Moreover, one understands the intricacies that relate to translating ancient drumming.

By looking at some of the drum beatings that were used to date the book and by looking at a few of the notations for the rudiments, the method for interpreting this style of notation can be fleshed out and an interesting chapter in the nation's history of drumming is illustrated.

The first pages of the book are dedicated to rudiments and to the style of notation that the book uses. Two of the rudiments are especially interesting. One is a curious notation of paradiddles and

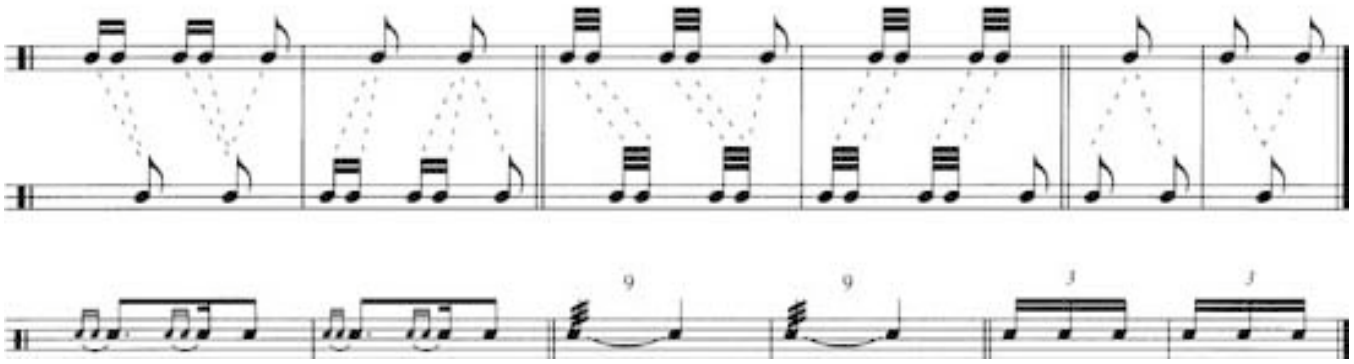
the other is a notation of what Issac Day calls a "ruff."

On page seven of the book Isaac Day instructs the "Dragg," the "Nine stroke" and the "ruff." The rudiment entitled "Dragg" is written as what would be interpreted today as a double drag, but the "ruff" is almost unrecognizable—a right-hand 8th note followed by a left-hand 8th note followed by a right-hand 8th note. This means either of two things. The first is the possibility that he is notating the sticking pattern for an English Stroke consisting of a flam followed by the other hand tapping. What is more probable is that the "ruff" is executed so quickly that it sounds like a modern ruff. However, instead of consisting of a left-hand double stroke followed by a right-hand stroke, it is the quick alteration of right-hand, left-hand and right-hand strokes. This would result in a quick triplet that would end on a beat instead of the normal duplet followed by a stroke, as with the modern ruff. Therefore, *Issac Day's Book* gives the historian a "rudiment" that has been perhaps "lost in the shuffle." As a footnote, this same "ruff" appears as "Quick like a drag" in *A New, Complete, Usefull System of Drum Beating*, by Charles Stewart Ashworth, published in 1812 (see Example 2 below).

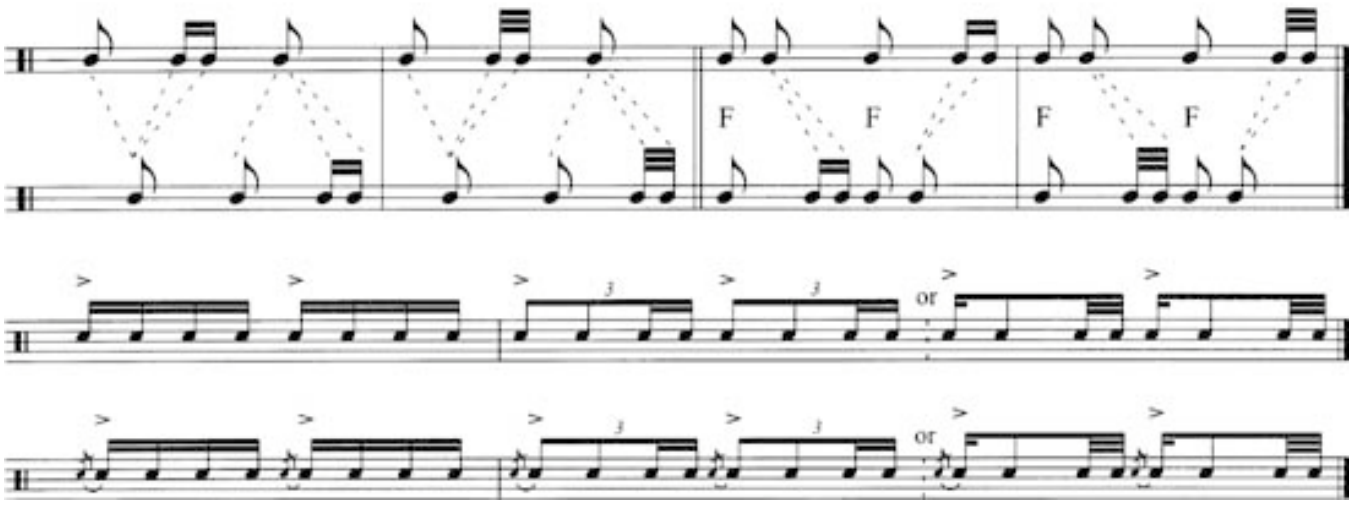
On page eight, *Isaac Day's Book* presents two different executions for paradiddles. The first combines a left-hand 8th note, a right-hand 8th note, and two left-hand 16th notes. The second combines a left-hand 8th note, a right-hand 8th note and two left-hand 32nd notes. What this seems to suggest is that in some instances paradiddles were executed by briefly pausing between the alternate left- and right-hand strokes that open the paradiddle and the two left-hand taps that close the paradiddle (see Example 3 below).

One of the drum beatings used to date the book is the "French Grenadiers March." Page 25 of the book *The Drummer's Instructor*, by J.L. Rumrille and H. Holton published in 1817, records the music in *Isaac Day's Book* verbatim except that Rumrille and Holton include a long roll as a prelude to the rest of the

Example 2 **Dragg, Nine Stroke and Ruff**



Example 3 **The Paradiddles**



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The best reason to play drums.

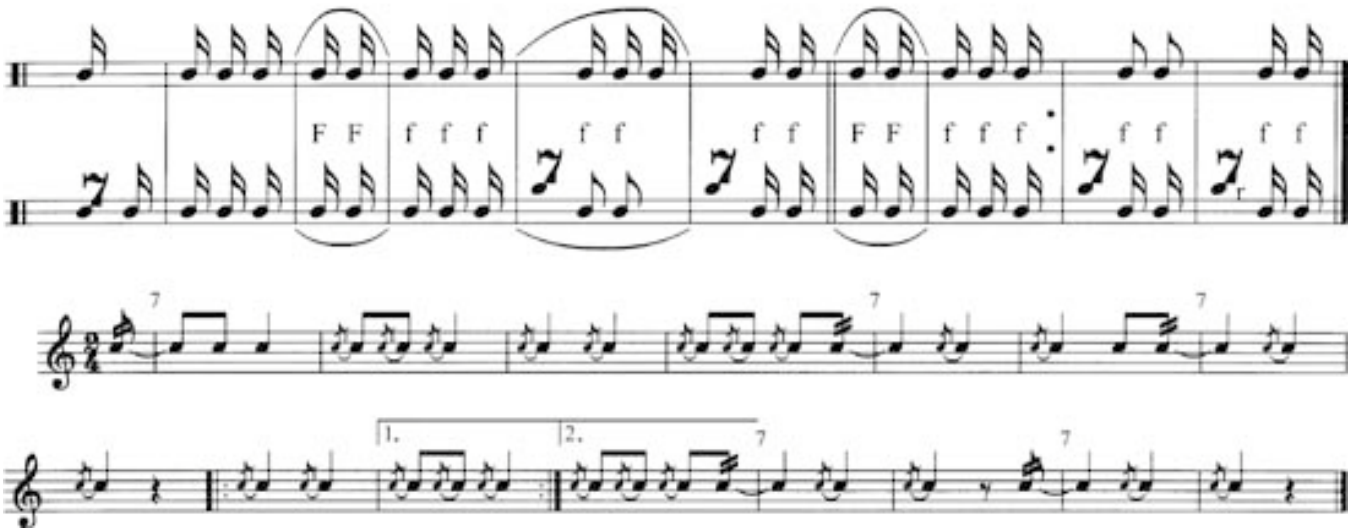
beating. In a book entitled *Drummer's Book of Music* published in 1776, the "French Grenadiers March" begins with two flams and three rolls, similar to the way it is notated by Rumrille and Holton.

However, there is a strong characteristic shared between *Isaac Day's Book* and the *Drummer's Book of Music*. After a series of opening flams, which both books include, there are two flams that would be played on quarter notes, not on 8th notes, which is typical of this style of music. In the *Drummer's Book of Music* under the right-hand staff the word "slow" is written under the two flams, and they are set apart by barlines of their own. In 2/4 meter, this suggests that they would be played as quarter notes. Isaac Day also sets them apart by placing a slur over and below the flams. This characteristic of the beating is unanimous between the two sources, as is the entire rest of the second half of the drum beatings (see Example 4 below).

When one has other sources with which to compare the music, the translation is made easier. Although only five of the drum beatings in *Issac Day's Book* match or are similar to the beatings in the *Revolutionary War Drummer's Book*, the style of notation is the same. This dates *Isaac Day's Book* to sometime near the *Revolutionary War Drummer's Book* in history—possibly to the Revolution itself.

Although there are a handful of books that one can look to for the interpreta-

Example 4 **The French Grenadiers March**



tion of ancient drumming, sometimes a book appears that includes a piece of music that is not found in other contemporary books. In that case, one has to speculate as to the phrasing and the rhythm, and sometimes even the drumming style.

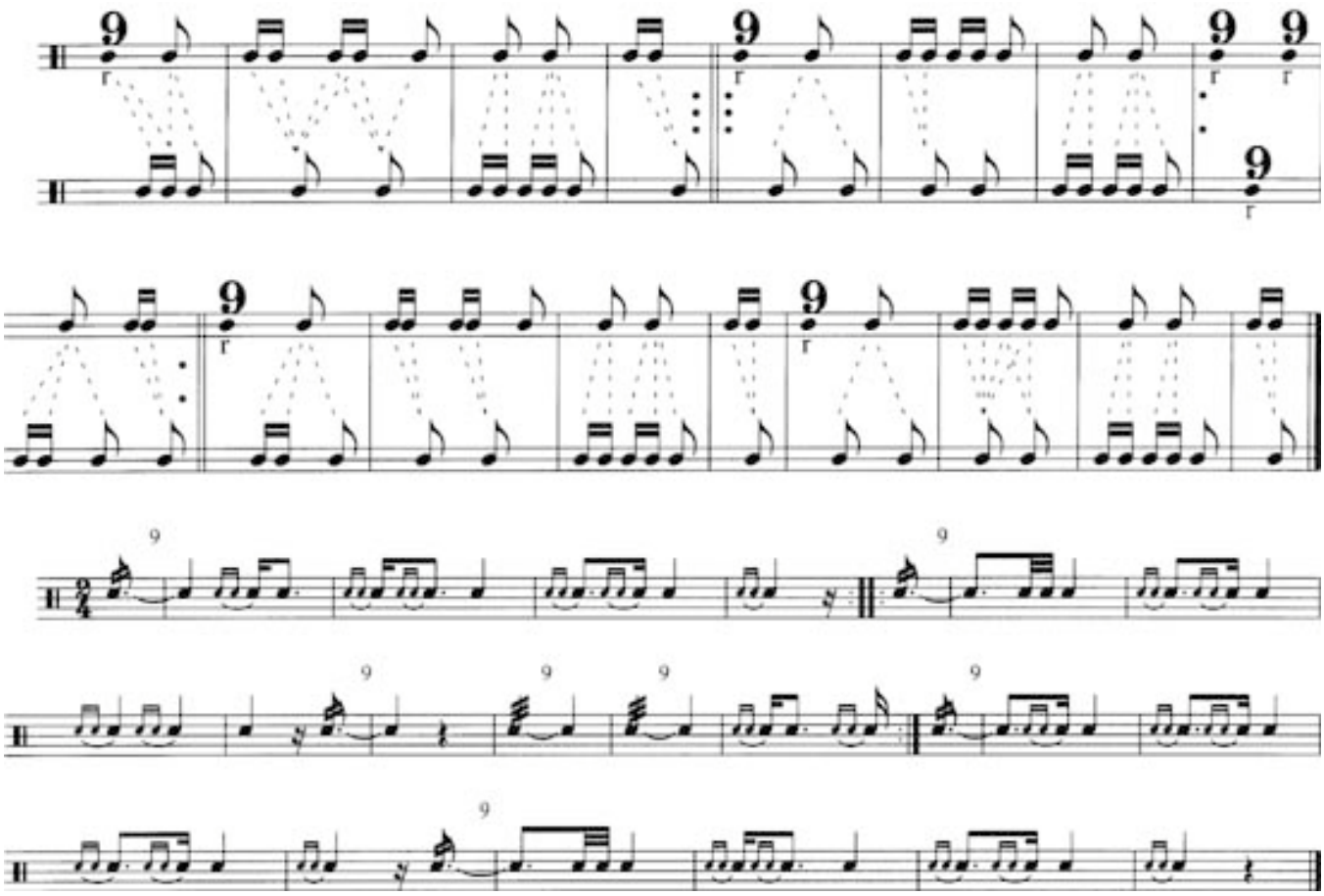
One such beating appears in *Issac Day's Book* entitled "The Highlander," which consists mainly of "Draggs" and rolls. If one looks to the title for a clue as to how the music is to be executed, then it would seem that the music should be riddled with syncopations, since that is the traditional Scottish method. Moreover, this beating includes the "ruff" Issac Day wrote about, and that presents a problem as to how it is to be executed (see Example 5 below).

Close analysis of the notation reveals a similarity of phrasing. The phrase up to the first double bar reappears in the third phrase of the music, and the phrase immediately following the first double bar reappears in the fourth phrase. Thus the music has a sort of parallel construction. The "Draggs" would seem to be best executed in a syncopated pattern so that the stroke following the duplet of the ruff is executed on 1 and the "a" of 1, and that the strong beat following the ruffs of the "dragg" be executed on beat 2. Also, the nine-stroke rolls should be executed from beats 1 to 2 and be followed on the & of 2 by either the modern drag or the "ruff," depending on the phrase in question. Thus, the resulting drum beating is a series of drag and roll phrases in a syncopated format. In this case, the rhythm is snappier than that of "The Scots Favorite" or "The French Grenadiers March."

Not only can *Issac Day's Book* be dated to the American Revolution, but it contains previously unknown music and rudiments. Only a few of the drum beatings in this book are present in contemporary sources, but the style of notation is definitely 200 years old. Part of the fun of interpreting ancient drum beatings is determining how the notated rudiments should be strung together, and the ensuing guesswork of the rhythms.

However, what should not be forgotten is that the method of notation in *Issac Day's Book* is representational of an era of drumming during which the musician existed in a continuum of oral tradition transmitted from drum major to pupil. The drummer himself was probably only learning his skills so as to be a member of somebody's army, wherein the drum major could instruct him. PN

Example 5 **The Highlander**



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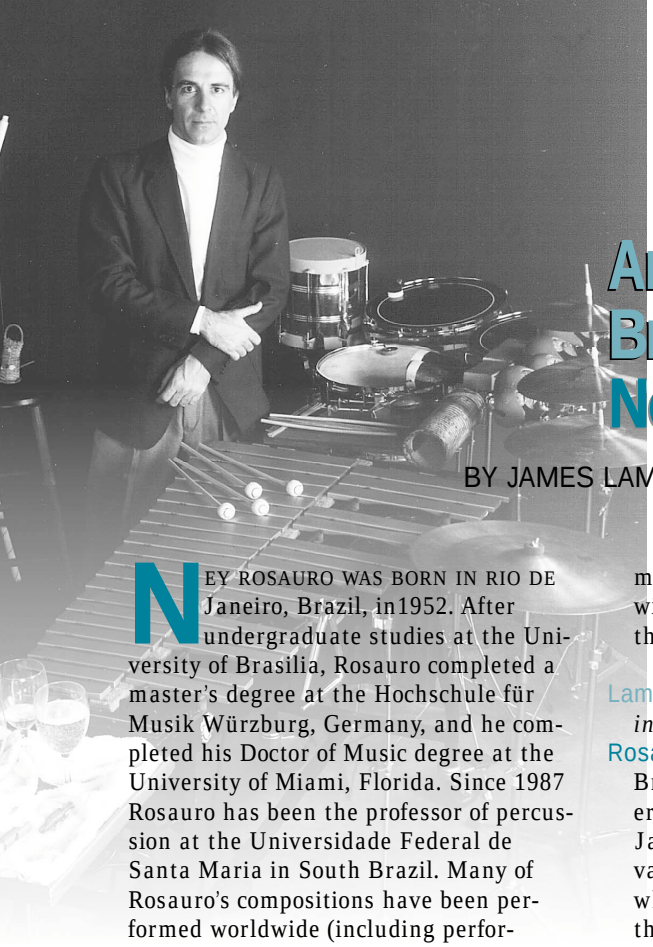

An Interview with Brazilian Percussionist and Composer Ney Rosauro

BY JAMES LAMBERT

NEY ROSAURO WAS BORN IN RIO DE Janeiro, Brazil, in1952. After undergraduate studies at the University of Brasilia, Rosauro completed a master's degree at the Hochschule für Musik Würzburg, Germany, and he completed his Doctor of Music degree at the University of Miami, Florida. Since 1987 Rosauro has been the professor of percussion at the Universidade Federal de Santa Maria in South Brazil. Many of Rosauro's compositions have been performed worldwide (including performances by Evelyn Glennie) and broadcast on the Arts and Entertainment network. As a performer and teacher, Rosauro has presented percussion concerts, clinics and workshops in Brazil, Argentina, Uruguay, Mexico, Germany, Denmark, Switzerland, Austria, England, Cuba, Japan and the USA.

James Lambert: *Describe how you became interested in percussion as a young person in Brazil.*

Ney Rosauro: I was not young anymore when I first became interested in percussion. My first interest when I was young was the acoustic guitar, which I played for over ten years. By the time I entered the Universidade de Brasilia to study composition and conducting, I started looking for an orchestral instrument to play. I studied violin, oboe, flute and double bass. At the age of 24 I was a double bass player with the university's chamber orchestra, but during a summer music camp in Brasilia, I had a chance to listen for the first time to a percussion solo concert, which was performed by Luiz D'Anunciação, and it was like love at first sight!

I was completely astonished about all the new possibilities that the percussion instruments could give me and, especially, the harmonic possibilities of the mallet-percussion instruments. From that evening on, I quit my bass studies and started working with intensity and patience to learn the percussion instruments.

Lambert: *How did you learn percussion in Brazil?*

Rosauro: After that summer camp in Brasilia in 1977, I started traveling every three weeks from Brasilia to Rio de Janeiro (22 hours by bus) to have private classes with Luiz D'Anunciação, who is the principal percussionist of the Orquestra Sinfonica Brasileira. Professor Anunciação is a perfectionist, and so learning percussion was a very slow process, concentrating on a perfect hand position and the exact stroke height of the sticks. He introduced me to the matched grip applied to the snare drum, timpani and xylophone, but I had no contact with 4-mallet technique during these first years of study with him. Professor Anunciação used material composed mostly by himself, and at that time I did not have much access to any other percussion methods or percussion music.

Now that I can reflect upon this period of study, I am sure that this slow process of learning the basics in the right way was very important for my actual technique. It has permitted me to play much looser. After two years of intense work, I was awarded a scholarship to study percussion in Germany.

Lambert: *Tell me about your studies in Germany.*

Rosauro: I arrived in Germany in 1980, and my first weeks there represented one of the best times of my life. For the first time I did not have to worry about making money to live, and finally I could practice all day long. The Hochschule für Musik Würzburg is one of the best schools to study percussion in Germany, and Professor Siegfried Fink was a very good teacher and a very helpful person. Some of the best percussionists of Germany were studying in Würzburg during that time, so I learned percussion not just through Professor Fink, but I also was able to listen to other percussion performances and to exchange ideas with other percussion students. Living in and knowing Europe and its musical history—combined with the amount of contemporary music all around—was also a very gratifying cultural experience and a maturing experience for me. I spent many hours practicing timpani, snare drum and multiple percussion, and finally I could realize one of my biggest dreams, which was to start playing marimba with 4-mallet technique.

I appreciated so much my time studying in Germany, that I returned to Würzburg several years later to get my Masters Degree in the same school.

Lambert: *How did you select the University of Miami for your doctoral studies in music?*

Rosauro: At the end of the '80s during some travel in the USA, I started to look for a good school and city where I could get my doctoral degree. Miami was always one of the possible places, so in 1989 I visited the U.M. campus in Coral Gables, and I met Fred Wickstrom for an interview about doctoral studies. A basic point for me was to choose a school where I could also involve my composition skills as a part of my doctoral dissertation.

In addition to the percussion department I also was very excited about the University of Miami's reputation for jazz studies. These factors—combined with my music-composition studies at Miami—enabled me and my family to feel—as Brazilians—at home, living in a warm climate like Miami.

I made a grant application to the government of Brazil to complete my music studies at the doctoral level in the United States. My proposal was ac-

cepted and the Brazilian government gave me a scholarship. I did not hesitate to choose the University of Miami for my doctoral music studies.

Lambert: *How was your experience living and studying in the USA?*

Rosauro: Despite living in a very bad economical situation with my wife and four kids, we spent a good time in Miami and even survived Hurricane Andrew in 1992. Fred Wickstrom was a very good teacher and a very open-minded person who pushed me to try many different things in music. The knowledge that I gained at the University of Miami was again a completely new focus on music. During my studies in Germany I learned a lot about percussion technique, orchestral studies and new contemporary repertory. In Miami my experience was completely different. In addition to percussion, I learned to play jazz and to work with the music compositional process at the computer. I also learned some very useful knowledge about the music business and how to protect my rights as a composer.

Lambert: *How has your experience in Germany and the U.S. influenced your teaching and performance in Brazil?*

Rosauro: After each of the three periods that I lived outside Brazil, I brought back to Brazil a completely new perspective of percussion, and the more I knew, the more I wanted to share my experience with the students whom I taught.

After my first return to Brazil in 1982, I started to play solo concerts and organize my first percussion ensembles with my students. I also started writing method books in Portuguese to teach my students the most important ideas that I had learned—always looking for a special method that would relate to my Brazilian students. These books included my method book for snare drum entitled *Metodo Completo para Caixa Clara* as well as some multiple-percussion etudes. At that time, these were some of the few symphonic percussion methods published in Brazil. Unfortunately, our music publishing market in Brazil is 99-percent based on photocopied material, and there is no central distribution system for music method books.

Lambert: *What is the state of percussion in Brazil today?*

Rosauro: Brazilian popular percussion is some of the most significant music in the world, but in the field of symphonic percussion our country is still very deficient. The main problem with symphonic percussion in Brazil is the lack of good professional instruments. There are no mallet instruments or really good professional percussion instruments being built in Brazil nowadays, so most of the orchestras and schools do not have percussion instruments. It is incredible to think that in a big country like Brazil—with 150 million people—there should be not more than fifteen marimbas or about fifteen vibraphones available. This includes all of the professional orchestras, schools and privately-owned instruments.

With so few instruments, it is difficult to teach percussion; consequently, some schools teach just drumset, snare drum and whatever is available in terms of mallets and timpani. With the exception of some major cities, most professional percussionists in orchestras are self-taught musicians whose interests are from popular music.

Lambert: *How is your percussion program in Santa Maria and in other schools and universities around Brazil?*

Rosauro: In some Brazilian universities like the UFSM in Santa Maria and UNESP in São Paulo where the instruments are available, the percussion programs are just as good as the average percussion schools from the USA or Europe. The repertory and percussion methods used by our students are pretty much the same as the material used worldwide; however, in Brazil the number and quality of the percussion instruments available is very limited compared with what we can find in the USA or Europe. Normally, popular music such as samba, etc., is not an important part of the university program. Brazilian students concentrate in learning symphonic percussion with applications in classical and contemporary music. It is an accepted fact that the university students will learn our native Brazilian percussion instruments from the street music environment.

Lambert: *When did you start your compositional activities in percussion?*

Rosauro: From the time that I played the guitar I tried to compose something, and many of these early ideas were used later in my other compositions. During the time I was a composition student in Brazil, I started writing only dodecaphonic and serial music. That was all the material we were allowed to use, but honestly speaking, I do not like any of those

early pieces. My first percussion pieces were written during the process of learning percussion, so several of my pieces were written to increase the available repertory of Brazilian music for mallet percussion. This was also a very important way to develop my percussion technique—especially 4-mallet technique.

More recently, I have been composing only the things that I really like—and that I can play—so composing is a very honest way for me to express what I feel about the beauty of the music, and I have no compromises with any schools or musical tendencies.

Lambert: *Describe how Evelyn Glennie was attracted to your music.*

Rosauro: I do not know how Evelyn Glennie first heard about me, but I suppose that somebody could have mentioned my name during her stay in Rio for the Carnaval some years ago. Anyway, Evelyn is a wonderful artist and person, and I am very thankful to her because she was one of the first major percussion soloists who believed in my music and performed it so well. In an expression of my gratitude to Evelyn Glennie, I am dedicating my new vibraphone concerto to her.

Lambert: *How has your* Rhapsody *been received in performances?*

Rosauro: Although I think that my *Rhapsody for Solo Percussion and Orchestra (piano)* is my best composition, it will perhaps never be as popular as my *Concerto for Marimba*, because *Rhapsody* is written in a meditative mood, in contrast to the powerful spirit of the concerto.

Lambert: *When did you learn jazz vibraphone?*

Rosauro: When I first left home at 18, I had to make my living playing electric guitar, bass and mandolin in Brazilian nightclubs; consequently, I learned harmony and improvisation by instinct. Later in Miami I learned jazz theory, and finally I could name and understand this language much better. At that time I studied three semesters of jazz vibraphone with different private teachers of the jazz department—piano, saxophone and guitar. I also spent many hours practicing scales and tonal progressions, and playing standards. Although I performed jazz vibes with a quartet during that time in Miami, as well as here in Brazil, I do not consider myself a jazz vibraphone player.

Lambert: *What do you envision yourself doing in the next five years?*

Rosauro: I really would like to have much more time to compose, because for me to have the inspiration to write something beautiful requires a lot of free and calm time with the instrument. Unfortunately, I am not able to quit my university job right now, so I will keep fighting against time. For sure during the next few years I will continue teaching, playing concerts and writing percussion music. My next writing projects include a solo marimba sonata for a low-C marimba.

Lambert: *Is there anything you would like to comment on in conclusion?*

Rosauro: Ten years ago, during my first visits to Europe and the United States, I started looking for a publisher for my compositions, and my first contacts were very frustrating. At that time, traditional melody and harmony were parameters avoided by almost all modern composers and nobody would believe that a Brazilian guy writing modal music for marimba could be someone worth making an investment in. For example, before Evelyn recorded my *Concerto for Marimba and Orchestra* on her video and CD, the same composition had been rejected by four different major publishing companies in the USA and Europe! I had to always believe in the potential of my compositions and never stopped working hard on my percussion composition projects.

So, in conclusion, I would like to tell people that everyone has to believe in what he or she really loves to work with. Start working as hard as possible—and honestly—with no doubts that your dreams will happen some day. PN

On Slow Practice

BY TIM HECKMAN

MOST OF US HAVE BEEN ADVISED, probably on several occasions, to practice things slowly. Many of us also have had the sense that while this works well in the early stages, it is not as necessary to practice slowly later on. In fact, once we know the notes, it can be absolutely mind-numbing to slow a piece down to a half or a quarter of the performance tempo. Furthermore, it hardly seems to be effective use of time to spend half an hour on less than ten measures of music when the recital is closing in. After all, one could run the whole piece two or three times in those thirty minutes, not to mention the fact that there are other pieces on the program! Why practice slowly, unless it is to initially learn notes and stickings? This article will describe some of the reasons why slow practice can be interesting and effective at every stage of preparation. The key is knowing *how* to practice slowly.

It can be said that the purpose of slow practice is to put "thinking space" between the notes. To be sure, there can be plenty of space between notes for thoughts about the next meal or paper or evening activity to creep in. This objection has some legitimacy, because simply telling students to practice slowly does not explain to them how to do whatever it is they should be doing. If a serious student's mind wanders during practice, then it is probably because that student does not realize how many things there are to think about in the "thinking space" (assuming that fatigue is not the problem). That one should focus on the music is fairly obvious, but what does that mean? There is more to it than just setting the metronome at the bottom of its range. What should one be doing when practicing slowly?

AWARENESS

Practicing slowly allows for awareness of what is being done. Moshe Feldenkrais described awareness as "consciousness with knowledge." In other words, one is awake and active, and one knows (is aware of) what one is doing.

At one time or another, most of us practice with consciousness only, using simple mechanical repetition as the learning method. With a little investigation, one discovers that there is a great deal to become aware of when practicing. Where are your eyes when you do that shift? Is the second note supposed to be louder than the first in that passage? Can you do something different with your feet there? How did those strokes feel? Did the sticks hit solidly, or did they seem to wobble on impact? How far into the yarn are you playing? Does it really take that much finger tension to hold an octave? What does your shoulder blade do in this movement? Can you breathe while you play that?

It is also possible to become aware of your awareness. For example, which parts of your body are you most aware of when you play a difficult passage, and what are you thinking about?

EFFORT AND ORGANIZATION

Perhaps the most important thing to become aware of is the sensation of effort. We may be inclined to judge the amount of work accomplished in the practice room according to how much effort we felt and how fatigued we were afterwards. The sensation of effort is related to how a movement is organized—not to the amount of work being done.

Try this experiment: Turn the palm of your hand toward the ceiling and raise and lower the index finger. Now, leave the finger alone and flex your arm at the elbow. Then lift your entire arm from the shoulder. The sense of effort is probably about the same for all of these movements. (If you're like me, there was more effort in moving the finger than in moving the whole arm!)

Consider the work being done. Both the mass of the arm and the space through which it traveled were much greater than the mass and movement of the finger, yet little or no effort was sensed in either movement. The differences, if there were any, were certainly not in proportion to the work done. (The changes in the amount of work done in these movements are on the orders of hundreds and thousands of times.)

Movement that is well-organized feels effortless, whether that movement is the lifting of a finger or the performance of a solo recital. This is not meant to imply that one will not be tired after performing a solo recital. Although a great deal of work is being done, which will result in a corresponding level of fatigue, it need not feel strained while it is being performed.

What is meant by the organization of a movement? At the muscular level, it refers to a "division of labor" between all of the muscle groups of the body, with strength being provided by the large muscles near the center of the body and directional adjustments performed by the smaller muscles toward the extremities. It also means that only the muscular contractions needed to produce the desired result are being enacted.

These two factors correspond to the state of the nervous system, hence organization is also used here—more specifically, to the relative levels of inhibition and excitation in different parts of the system. A well-organized movement has levels of nervous activity (excitation and inhibition) that are just sufficient to produce the desired actions—no more and no less. This state is sometimes referred to as "controlled" or "focused."

The sensation of effort often results from enacting more movements than are needed or intended. (Is it necessary to frown while playing? What happens if you look calm instead? Can you do it?) Sometimes these unintentional movements are even contradictory to the desired one.

The following experiment will clarify this. Sit in a chair and place your right forearm, with the palm of the hand down, on a table so that the fingers hang freely over the edge. With your left hand, gently take hold of the index finger of the right hand and, very slowly, raise it to the level of the back of the right hand. As you slowly bring it down to the starting position again, you may notice that the tendon at the back of the finger jumps out as the extensor muscle contracts. This is contrary to your conscious intention, which is to allow the finger to be moved

down. (If nothing happened, try it with the other fingers of the right hand.)

It is critical in the above experiment that the movements be very slow and very gentle. When less force is used, sensitivity to change increases. In physiology this is known as the Weber-Fechner Law. If you hold a bass drum over your head, you won't notice a difference in weight if a fly lands on the drum. If, however, you hold a feather between the tips of two fingers, there will be a very clear change if a fly lands on the feather.

For the same reason, it can be very useful to practice softly as well as slowly, building up to louder and faster playing, because it is possible to detect unneeded actions with greater clarity. This allows for refinements in technical and musical control that are otherwise impossible because the differences will be impossible to detect.

AWARENESS OF AWARENESS

Developing an earlier point, it is possible to be aware of where your awareness is at any given moment. A very effective way to bring about improvement in the organization of a movement is to shift your awareness as you slowly repeat the movement a few times. For example, you may notice that in fast passages your awareness is habitually on the tight sensation in the wrist, thumb and index finger. As you slowly go over the same passage, try to sense what is going on in other parts of yourself. Can you sense your feet? Is the pelvis doing anything? Can you feel your shoulder blades? Are they moving at all? How are you breathing? *Are* you breathing?

Simply noticing what you are aware of in this manner will produce improvements. Given the chance to (kinesthetically) observe movements, the nervous system will spontaneously reorganize them into more effective patterns. A conscious intention to correct flaws is not necessary. It is, in fact, a hindrance to improvement, because the parts of the brain concerned with consciousness are not the parts that deal with organizing movements.

OBJECTIONS

Here, I will present and respond to three possible objections to the idea of continued slow practice, which are not strictly limited to marimba technique. These are speed (tempo), loudness (or strength or power) and stroke types. While there is something to be said for "run-throughs," practicing slowly actually helps to improve these things more than at-tempo practicing.

First of all, what good does it do to continue practicing a piece at a quarter of the indicated tempo? Practicing slowly, with a great deal of awareness of how much action in the arms and hands is needed and used, keeps the level of effort to a minimum. In other words, by practicing slowly, you can continually make sure that you are not fighting yourself and are using only the actions that are necessary to produce the desired movements.

Speed is more about coordination than it is about strength. If a passage is practiced slowly, it becomes possible to play it faster and more accurately than could be done otherwise, without a concentration

on speed for its own sake. Paradoxically, too strong a desire for speed prevents its achievement, since the added emotional excitation is expressed in the body as tension. The same is true for the next objection.

Those of us who use Stevens' four-mallet system on marimba already have to deal with the allegation that the grip does not allow one to play loudly enough. So why in the world would we want to practice softly? Shouldn't we be striving for greater volume?

Much of the previous argument applies here. Practicing slowly and softly makes it possible to refine the strokes—eliminating all of the work, especially in the hands and arms, that does not move the mallet to the bar and back again in the correct sequence. Eliminating unnecessary contractions, and especially contradictory ones, makes it possible to play with greater force.

This is true for two related reasons. First, the improved muscular coordination increases the downward velocity of the stroke, because contradictory tensions have been removed. This substantially increases the energy transmitted to the bar. The second reason is that with improved organization, the forearms work to direct the power generated by larger muscle groups, rather than trying to generate that power themselves.

The power in any well-organized motion comes from the large muscles of the body that surround the pelvis, rather than the tiny muscles in the forearm. (Does your butt shake when you play? If it does, see if you can determine whether it is a reaction to the strokes of the arm or whether the strokes are actually originating there.) Think about martial-arts students smashing bricks and two-by-fours with their hands. There is no question of the power in their movements, but do they train for it by lifting weights, or by improving their concentration and coordination?

A third objection is that certain stroke types cannot be practiced slowly. For a marimba player, these are the double lateral and the independent roll. The double lateral stroke has two major components: the downstroke and the twist. Double lateral strokes *can* be practiced slowly. Care must be taken to execute the components correctly, and the player must continue to think of the two making one motion. This can be quite useful for detecting flaws in the motions of the components and in the space between them.

With the independent roll, the motion is different. The rapidity of the strokes is an integral part of the correct motion. There is, however, a similarity to the double-stroke roll on a drum. Control of the double-stroke roll is improved by expanding the range of tempos at which a controlled double bounce can be produced and sustained, especially at the slow end (here again, this is awareness producing improvements in organization.). The same can be done with the independent roll. The limit to how slowly the correct motion can be performed can, with awareness, be stretched. Slowing the movement down allows the nervous system to recognize ways to do the same motions with less effort. It may also be worthwhile to work on fast single alternating strokes and single independent strokes (alternating inside-outside) to improve the differentiation of the roll from "fast strokes."

CONCLUSION

Of course, none of this is to deny the importance of the usual problems of getting the notes, rhythms and stickings right. The purpose of this article is to show that there are other factors to be aware of. Awareness of these factors will change the quality of your practice and of your performance in general. Control of thought, concentration and technique will become more refined. These improvements increase the player's control of the music synergistically.

When done properly, one will also notice less agitation of any repetitive-strain injuries, since these can be brought on by poor organization. Striking a percussion instrument involves much more than the wrist, fingers and forearm. The hands do not act in isolation in properly organized movements. Everything about your movement or lack of it, from the way you clench your teeth and wish you had never tried to play this piece, to the way you grab the floor with your toes, affects the stroke. That which affects the stroke affects the sound and the performance.

For those who want a more thorough understanding of this whole body-mind involvement, I highly recommend Moshe Feldenkrais' book *Awareness Through Movement* as a place to begin. I would also recommend working with a Feldenkrais Practitioner, if you have access to one, in both individual and group sessions. **PN**

Playing a Jazz Standard on Vibes Part 1: Concepts

BY ARTHUR LIPNER

IF YOU'RE LOOKING FOR AN ALL-AROUND creative outlet in the pitched-percussion arena, the best place for you may be behind a swingin' set of bars. Jazz can encompass all fundamental qualities of music, allowing self-expression via harmony, rhythm, composition, improvisation, ensemble interplay and tone color. Jazz mallets allow the player to deliver these music qualities in a percussive way.

Remarkably, a universally-accepted, progressive approach to playing a tune on vibes does not presently exist. Although students are usually required at some point to play jazz mallets, and most percussionists have at least a casual interest in doing so, it's safe to say it is one of the *best-kept secrets* in our entire field. The purpose of these two articles is to outline an eight-step method to playing a jazz standard on vibes. (The second article of the series, "Part 2: Notes," will appear in a future issue.)

Born in the early 1900s, jazz is a relatively new artform in music. The vibraphone is a new instrument, perhaps one of the newest in the acoustic family to receive widespread acceptance. As such, there has been relatively little methodology or repertoire written. An experimental, research-oriented volume with such content as Bach's *The Well-Tempered Clavier* has hardly been done for vibes. Maybe someone needs to write *The Well-Pedaled Vibraphone* as a definitive body of literature! There is not even a universally accepted technique of holding mallets. The study of this instrument is definitely still in the adolescent phase.

In classical or contemporary music, smooth and expressive execution of the written notes represents the bulk of preparation. Personal interpretation is conveyed via this execution. The player's success in preparing the work is determined by the extent to which he or she can analyze a given passage or movement and determine the best way to tackle its technical and interpretive requirements. The progress of these skills, and the corresponding growth in repertoire, is the measurement of the player's experience and ability.

But much of jazz is, by nature, not notated. So there are fewer notes to practice. There is one additional requirement: The performer may have to make up the notes before executing them, often spontaneously. Furthermore, the same set of notes will rarely be played twice!

When selecting classical repertoire one generally chooses pieces that are at his or her playing level. But in jazz, the repertoire does not change much as the player's ability grows. Professionals play the same tunes for their entire careers that they learned on day one, be it the blues or such classics as "Blue Bossa," "All The Things You Are" or "Green Dolphin Street."

The implications of this are astounding. The jazz repertoire is a continuous stream of material that one actively amasses during a lifetime. One of the great challenges of the jazz player is to keep the entire repertoire in mental storage so that any tune can be activated in any key at any time. Music maintenance, for sure.

At a club gig the jazz musician may not know the set list until the gig starts. In contrast, the classical performer often works up material for a concert program, then temporarily retires it until it's time to work it up again. Even the simplest jazz tunes are often re-approached and reharmonized in later years, allowing the player to visit an old friend and have a much deeper conversation. Because the jazz performer is responsible as a composer of sorts for each note played, ear-training is a large part of the picture.

Finding the pathway to learning a difficult passage on a notated sonata is much more tangible than filling in changes and a solo from a lead sheet. We all know that without a *thorough* background in jazz theory it's virtually impossible to work from a lead sheet with sixteen bars of chord changes and melody and turn that into a five-minute arrangement. Right?

WRONG. *Completely wrong.* This is the ill-fated logic that people find intimidating about jazz mallets. The prep work to learning jazz vibes often comes across as insurmountable. One can't help but suggest that this is largely due to the nonexistence of a method by which a tune can be broken down to its component parts. With the proper approach to looking at a lead sheet, this insurmountable feeling can be proven to be unfounded.

WHAT YOU ALREADY KNOW

Each of us brings to any situation, musical or otherwise, the culmination of our life experiences up to that moment. If you are a percussionist, you probably like to hit things. You're probably good at it, too. If you are a musical person, you probably have pretty good ears. Your exposure to music and your desire to express yourself though this art form has led you to this point.

What do you bring to the situation? Remember the first spoon/fork jam session you had in a diner? How about all of those hip melodies you've cranked out on your steering wheel? And what ever happens to those great lines you sing in your head but never write out to share with anyone else? Well, it's all still there in your musical being. You bring your musical self everywhere, everyday, and it is *desperate* to get out of the bag. So open it!

When a drummer plays an effective solo on drumset, musical considerations may include such items as high and low notes, dynamics, textures, space and motifs. Mallets can be approached with the same musical sensibilities. Even a drummer with little harmonic background can make music on a mallet instrument. How the mallets are held or what is known about the keyboard is of little concern at first. A novice can play sweetly and gingerly, aggressively, or hit notes that are very close together to produce tension. These are musical ideas founded in creativity, not control of a given language.

As a clinician, I regularly hear students play through a tune, explain that

it's new to them, dismiss their performance as a feeble attempt, and *desperately* ask me a million questions. The reason for this is fairly obvious: it takes some degree of know-how to play through a tune so that it sounds like a musical performance. Granted, the beginning student will not start off playing an arrangement that sounds like that of a seasoned pro, or a solo that rivals John Coltrane. But there is no reason to expect this. That's why Mother Nature invented practice rooms!

Jazz tunes are often only sixteen or thirty-two bars, but must be practiced over and over. This can be comforting and intimidating at the same time; a small amount of material appears visibly to be manageable, but if you don't "get it" you may feel incompetent and unworthy of the task.

The most important thing for a beginner on jazz mallets is to *feel a connection* with the music—and enjoy it. Fusing and sharing part of ourselves with music is what we're all striving for. Since everyone plays at a different level, this gratification will kick in at different times for each individual. But it's essential that this feeling be achieved as soon as possible. Simple vamps with only one or two chords are the best way for a beginner to first reach this state of musical nirvana.

One more point: It's always tough on a beginner to know that someone else may be hearing what sounds like the gibberish of an infant instead of the command of an adult. But isn't this natural? We all learned to speak by experimenting with sound, space, sentence construction, breath, form and meaning. The jazz language is no different. For the beginner, the issue of competency must be ignored. Set your expectation dial to "low" and pat yourself on the back for every small step that you make, every bar that you play through. Recording your practice sessions will be the documentation of progress you're sure to make if you set your mind to it.

GETTING STARTED

The components of a jazz standard are:
1. Melody
2. Chord quality
3. Bass note of chord
4. Form
5. Style/Rhythm

In general, identification of these components will help you to have a basic understanding of the material needed to be covered so that the tune can be played. If you're just starting out, don't worry about improvisation. You'll enjoy simply playing the melodies and chords, and gain a familiarity with the language while doing so.

Pick out three tunes, new or old, of varying tempos and feels. Before playing through them, analyze these five components as they apply to each tune. Do this away from an instrument, perhaps at your desk. Decide what you know about each. Find books or people to help you identify what you don't know (even if you don't know anything!). It's important in working up a tune that you see the scope of the job to be done, and know how you'll go about reaching the point at which you *will* have control of these five compo-

nents. It's essential to remember that, given enough practice and study, the results are achievable.

For two-mallet beginners, consider a Step 1 in which you play the melody only. Then try a Step 2 in which you play only the bass tones of the chords. Go through a couple of choruses of playing Steps 1 and 2 together, with right-hand melody and left-hand bass. Change the melody and bass rhythms a bit from one chorus to another. If you can take a solo (try playing only the root and third of each chord as a starting point), call this Step 3. For Step 4, play through the tunes for three or four choruses, four or five if you've included a solo.

If you're a four-mallet player, try adding harmony to the melody. Call this Step 5. For Step 6 play the chord roots, occasionally adding double-stops within the chord structure. For your solo, consider striking a four-note voicing in root position but arpeggiating the notes to create either a groove or texture type. For the more adventurous, try playing a single-note line using chord tones only. Work on playing motifs and sequenced ideas in different ranges of the instrument so that your solo lines have continuity and a relationship to each other. The solo would be Step 7. After you've worked up these parts separately, try putting them all together in an arrangement (Step 8).

For either two- or four-mallet soloing, don't forget to integrate space, range, dynamics and melodic shape into your solos. Keep in mind that experienced improvisers can play a solo on chord tones only and convey plenty of musical content. Scales and chords are meaningless if not applied in a musical way.

Next time, we'll look at written examples of Steps 1-8 applied to a standard tune. PN

HAND HAMMERED
MODEL LISTING

HH Splash
Splash 6", 8", 10", 12"

HH Crash
Extra Thin Crash 14", 15", 16"
Thin Crash 14", 15", 16", 17", 18"
Medium Thin Crash 16", 17", 18"
Medium Crash 16", 18"
Rock Crash 16", 18"
Dark Crash 16", 18"

HH Ride
Jazz Ride 20", 22"
Flat Bell Ride 18", 20"
Crash Ride 18"
Classic Ride 20"
Medium Ride 20"
Medium Heavy Ride 20"
Power Bell Ride 22"
Heavy Ride 20"
Rock Ride 20"
Leopard Ride 20"
Duo Ride 18", 20"
Raw Bell Dry Ride 21"
Bounce Ride 20"

HH Hi-Hats
Regular Hats 13", 14"
Sizzle Hats 14"
Fusion Hats 13", 14"
EQ Hats 13", 14"
Rock Hats 14"
Dark Hats 14"

HH Orchestral
French 17", 18"
Viennese 16", 17", 18", 19", 20"
Germanic 16", 17", 18", 19", 20"
Suspended 16", 17", 18", 20"
New Symphonic Med. Heavy 18", 20"
New Symphonic Med. Light 18", 20"

HH Sound Control
Crash 12", 14", 15", 16"

HH Chinese
Mini Chinese 12", 14"
Thin Chinese 16", 18", 20"
Chinese 16", 18", 20"
Dark Chinese 20"
China Kang 8", 10"

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MARVIN SPARKS, *University of Houston*
ED THIGPEN, *Jazz Great*
CHESTER THOMPSON, *Independent*
MICHAEL UDOW, *The University of Michigan*
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Stylistic Interpretation in Eighteenth Century Timpani Parts

BY NICHOLAS ORMROD

TIMPANI PARTS IN SCORES FROM THE eighteenth century pose particular problems for players involved in authentic performance. These problems are related to the rendition of the stylistic interpretation contemporaneous to the composer, varying from specific details of nuance to the very existence of a timpani part. One must first be acquainted with the three styles of composition and performance practice that dominated the period: French, Italian and Galant.

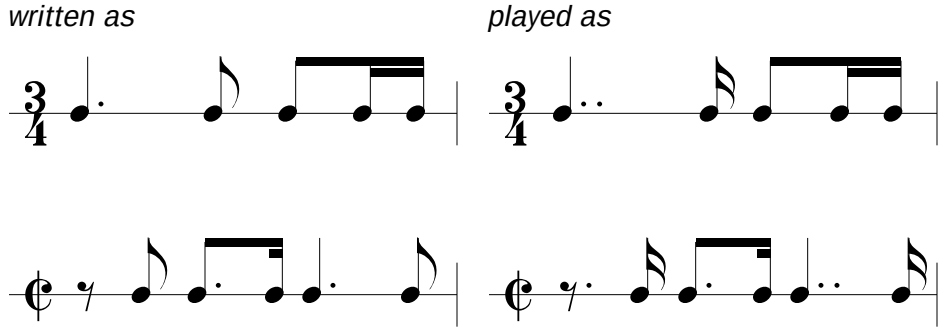
THE STYLES

The French style can be loosely described as that containing the characteristic features of French music from the time of Jean Baptiste Lully (1632-87) through the middle of the eighteenth century. The mode of performance was highly mannered in its use of ornaments, most particularly regarding the treatment of rhythm. A harpsichord tutor of 1717 by François Couperin describes the stylistic rhythmic issue: "Though the distance between Grammar and Rhetoric is great enough, the distance between musical notation and the art of playing well is infinitely greater...It seems to me that there are errors in the notation we use in France which are rather like the errors in the spelling of the language. What we see does not correspond to what we hear...The Italians write their music in its true time-values, but we do not."

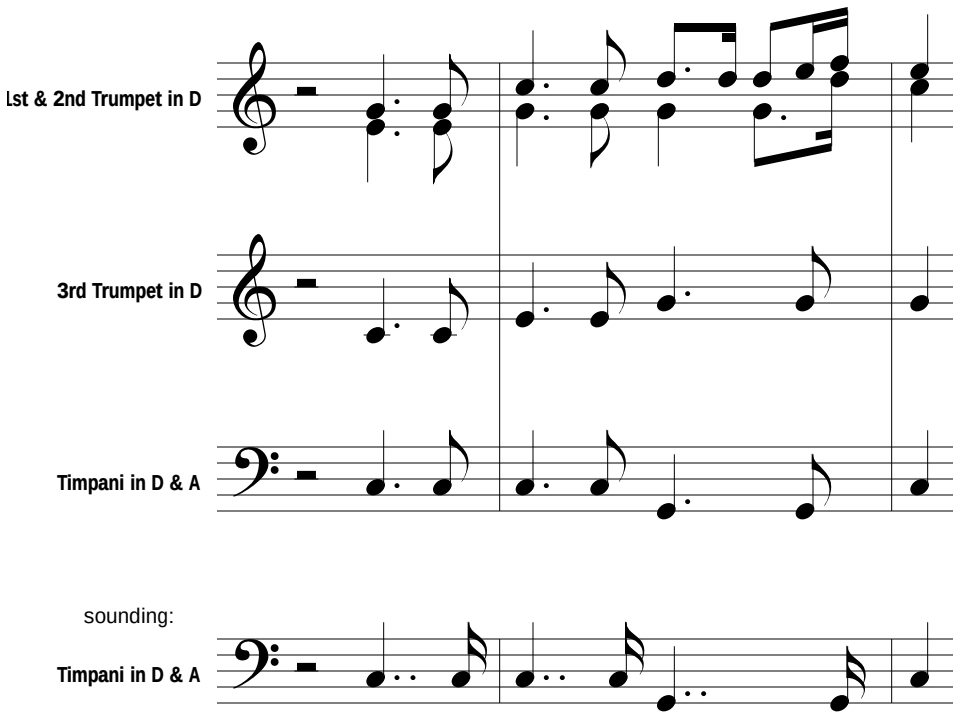
The most prevalent rhythmic disparity can be found in the form of "double-dotting," where the written dotted rhythm is mutated into an exaggerated figure (see Example 1). This convention is best illustrated in the French Overture where all dotted rhythms should be adjusted to match the shortest one of the piece. "Double-dotting" is applicable to works from Claudio Monteverdi to C.P.E. Bach, most commonly within duple time signatures, cut time, 3/4 and 6/4. The convention is required for the overtures of both J.S. Bach's orchestral suites and George Frederick Handel's oratorios and operas (see Example 1: *Musik For The Royal Fireworks, Overture [1749]).*

The Italian style can be characterized as being less mannered, less sophisticated and less temperate than the French. The notation of Italian composers was exact and not so problematic for interpretation. There are two major exceptions, however, the extemporized Adagio and the use of dotted rhythms. The

Example 1



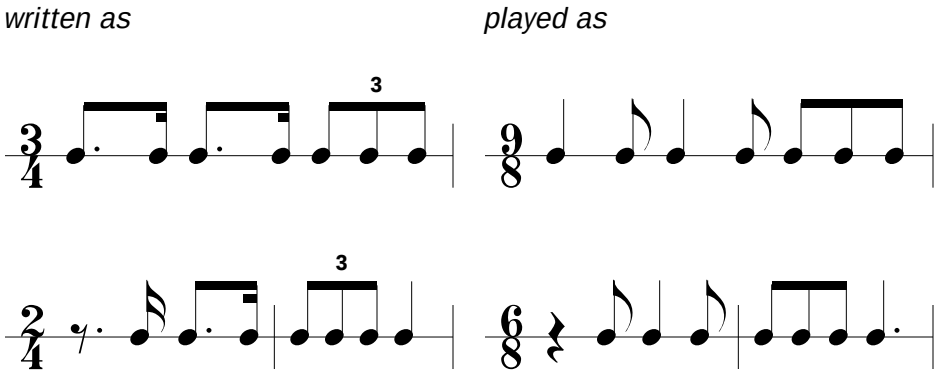
Handel's *Musik For The Royal Fireworks: 'Ouverture'*



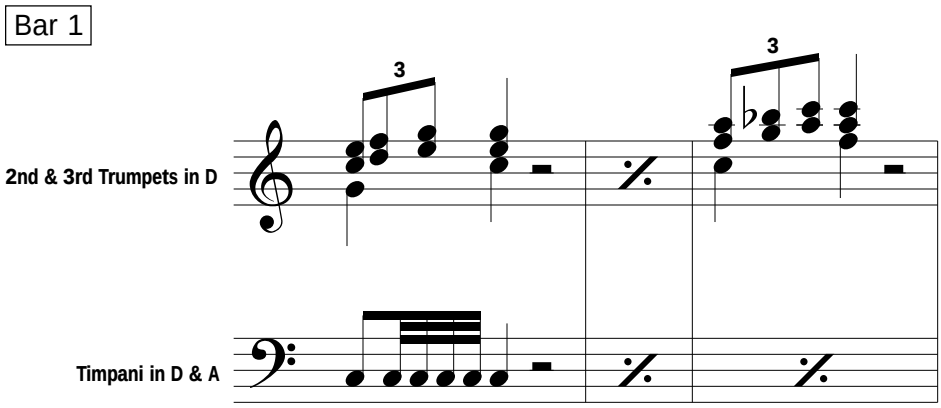
Italian-style Adagio of the eighteenth century required the performer to improvise liberally around the written melody. The composer was merely providing a framework for expression. The rhythmic problems specifically concern the use of dotted figures in a movement predominantly in triplet rhythm. The dotted figures should be "tripleted" to conform to the prevailing rhythmic feel of the piece (see Example 2). Thurston Dart (*The Interpretation of Music*, London 1954) best sums up the proper treatment of the notation: "assimilate all dotted rhythms to the dominant rhythm of the movement."

The Galant style is the rococo link between the French and Italian styles of the baroque and the classical style of the late eighteenth century. It marks a change from the polyphonic, fugal church music to an emphasis on melody with accompaniment. A shift to a secular music in the Galant style can be easily identified in the more extensive use of dance forms, for instance the minuet, gavotte, passpied, bourrée, etc. *Das Musikalisches Opfer* (*The Musical Offering*, 1747) by J.S. Bach is a good example of the diffusion of the French and Italian styles into the Galant, combining fugues and canons of a highly academic, learned style with "lighter" pieces. The Galant style came to fruition in the music of the Bach sons, Wilhelm Friedemann, Carl Philipp Emanuel and Johann Christian, and the theoretical work of Leopold Mozart, which had an inevitable effect on his son, Wolfgang Amadeus.

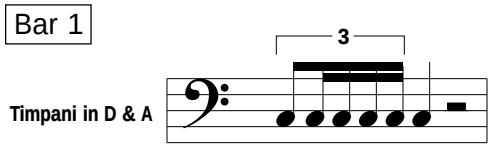
Example 2



Example 3



Example 4



TIMPANI PARTS

The first major obstacle to overcome is the actual existence of a part for timpani. Optional instrumentations were very common throughout the eighteenth century and the music published at that time was always in sets of separate parts, full scores rarely being available. Horns, trumpets and timpani were not always available for small-scale performances, and therefore the parts were often "optional extras" to the set, due to the expense of the additional engraving. Thurston Dart quotes a marvelous remark, typical of the period, from a title page of a work by Jean Féry Rebel: "Double-basses, trumpets and timpani will greatly add to the effect of this piece; those who require parts for them should get in touch with M. Lallemand, the copyist of the [Paris] Opera House."

When trumpets and timpani were available in an ensemble, it is certain that parts were added for them, either those supplied as options or parts specially composed by the orchestral director. Due to the great constraints of a natural trumpet, the construction of their orchestra parts was a relatively simple task. The timpani would almost invariably play along with the lowest trumpet, and it would be likely that the timpanists improvised simple parts themselves.

Documented evidence of this custom can be found in the earlier works of J.S. Bach, where the drums often play a simplified version of the third trumpet part. The interrelation of trumpet and drum is further emphasized by Bach in his observance of the coeval convention of treating timpani as transposing instruments: the parts are written on C and G, with a tuning instruction at the beginning, for example "in D and A."

The absence of trumpets does not necessarily preclude the use of timpani, especially if there are parts for horns. Thurston Dart claims that "timpani were used with horns only in England," which is probably more an indication of a development of a style, there being good evidence that this orchestration was in use elsewhere. J.S. Bach uses three horns and timpani in *Cantata 143 in B-flat* and there are two horns and timpani in the

Trumpet Concerto in E by Johann Nepomuk Hummel, a work much loved by trumpet students.

How far should one take this usage of optional parts? Thurston Dart suggests that it is quite in order to add trumpet and timpani to early symphonies by Mozart and Franz Joseph Haydn. Indeed, he goes as far as proposing the inclusion of "side-drums and cymbals…to marches and other military music," a suggestion that might perturb some purists!

If a conductor is looking for an authentic performance reflecting concurrent practices rather than an accurate reading, it is a viable alternative to include extra instruments and add timpani parts.

INTERPRETATION

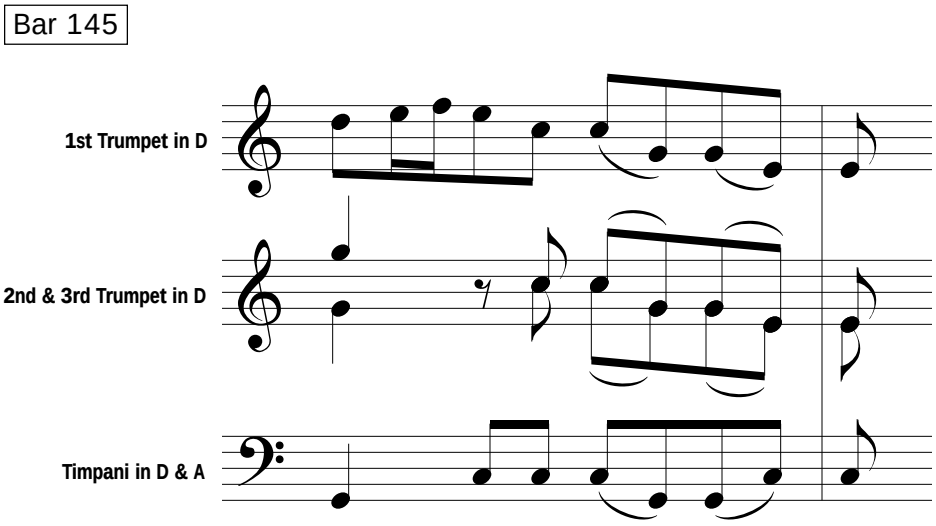
Where a timpani part is given by the composer, the performer still has to use a certain amount of discretion as to how to interpret certain constituent factors. In order to illustrate various points, it is worth taking a well-known work as an example, and J.S. Bach's *B-minor Mass* (1733-38) provides several openings for deliberation.

The timpani parts are salient throughout this great work, and although chiefly in accord with the trumpets, the timpani have their own independent voice and are not simply playing a simplified third trumpet part. In the "Sanctus" there is a wonderful timpani figure that does not fit with the predominant rhythmic feel of the movement (see Example 3). This presents us with a perfect example of the vagaries of the rhythm in Italian style and should be interpreted as previously discussed.

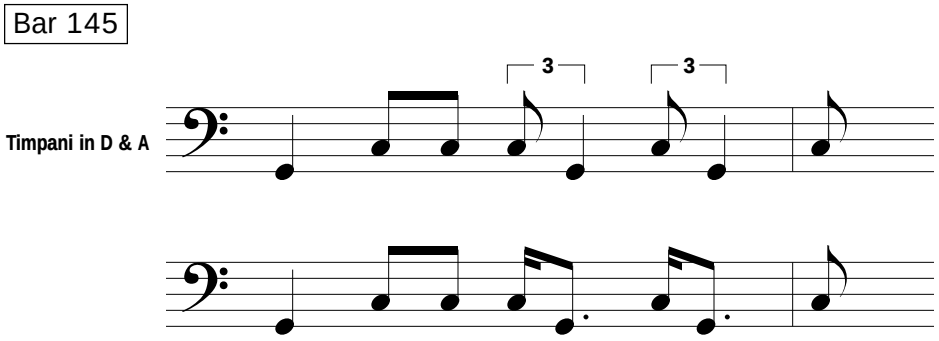
The adjusted rhythmic figure (see Example 4) fits the prevailing triplet feel of the ensemble and adds to the flow of the piece. It is almost certain that Bach's timpanist would have played this passage in this way, being accustomed to adjusting to the prevalent triplet rhythm.

In the "Gloria" at bar 145, Bach's manuscript includes phrasing on the timpani part consistent with that of the trumpets (see Example 5). This obviously confuses some editors as much as it does many players, as they omit the slurs from their editions. This is no slip of the composer's pen; Bach was fully aware of the possibilities of the timpani and was conceivably making a specific request. Bach could be alluding to the French style, where the use of the slur changes the rhythm (see Example 6). Couperin states quite clearly: "A slur over each

Example 5: B Minor Mass, Gloria; 'Et In Terra Pax'



Example 6: B Minor Mass, Gloria; Interpretation



pair…means that the second note must be longer than the first." The composer could simply be indicating that the timpanist is to distort the rhythm to match the trumpets, and one should be prepared for the conductor, or principal trumpet, requesting such an interpretation.

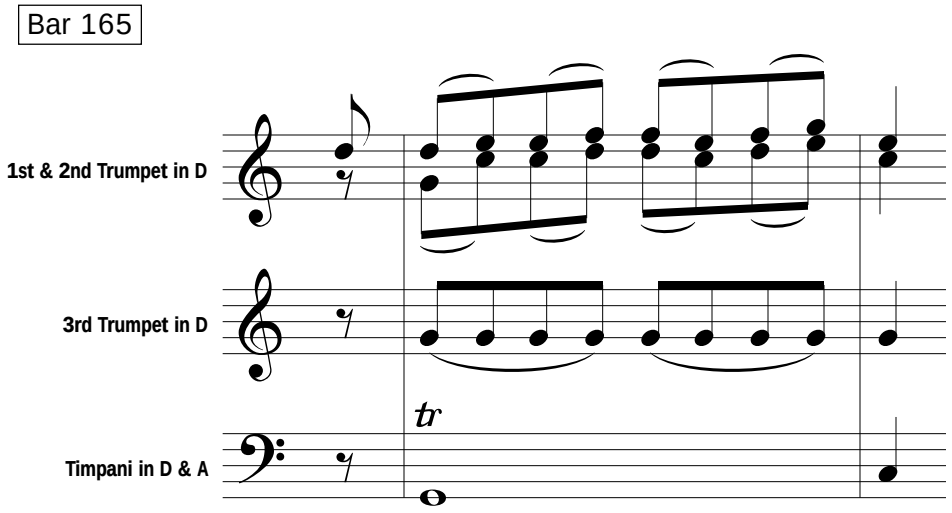
ORNAMENTATION

The *B Minor Mass* also includes notated timpani rolls, for example bar 165 of the "Et In Terra Pax" section from the "Gloria" (Example 7). What constituted a timpani roll? Now we are in a gray area as there is documentary evidence for both single-stroke and multiple-bounce timpani rolls and much debate as to which to use. Bach is quite explicit in his request for a roll and always marks them as a trill *(tr~).* According to Geoffrey Prentice, timpanist with the Chamber Orchestra of Europe, Maestro Nikolaus Harnoncourt insists that *tr~* indicates a multiple-bounce roll, and that lines through the note-tail indicate a single-stroke roll. Harnoncourt argues convincingly on the subject, suggesting that this is a characteristic that has died out only comparatively recently and uses as the apogee to his contention the problematic last bar of Beethoven's *Symphony No. 5* (1808) (see Example 8). It must be said that playing two, albeit very short, separate contrasting rolls (first open, then closed) is by far the best solution for an authentic performance of this vexing bar.

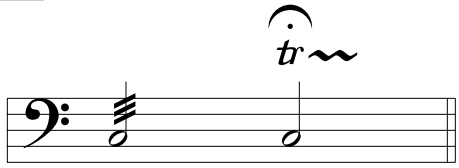
The roll, especially the *tr~,* is one of the better methods the timpanist has for ornamentation, a device used extensively by other instrumentalists in authentic performance and an essential element of the Italian and particularly the French styles of the period. Whether or not one should play a roll on the ultimate note when none is marked is a matter of discussion between player and conductor. It is justified to do so as James Blades indicates *(Percussion Instruments and Their History*, London 1970), quoting from a document from 1732 by Joseph Majer: "For the final cadence the timpanist should at all times make a good roll finishing with a strong beat." Hence, the roll in the last bar of the suggested ornamentation of the "Amen" from Handel's *Messiah* (1741) in Example 9.

Rolls can also be introduced (especially *tr~;* multiple-bounce ones) during a work in which it would complement a trill or turn from the trumpets. A good instance

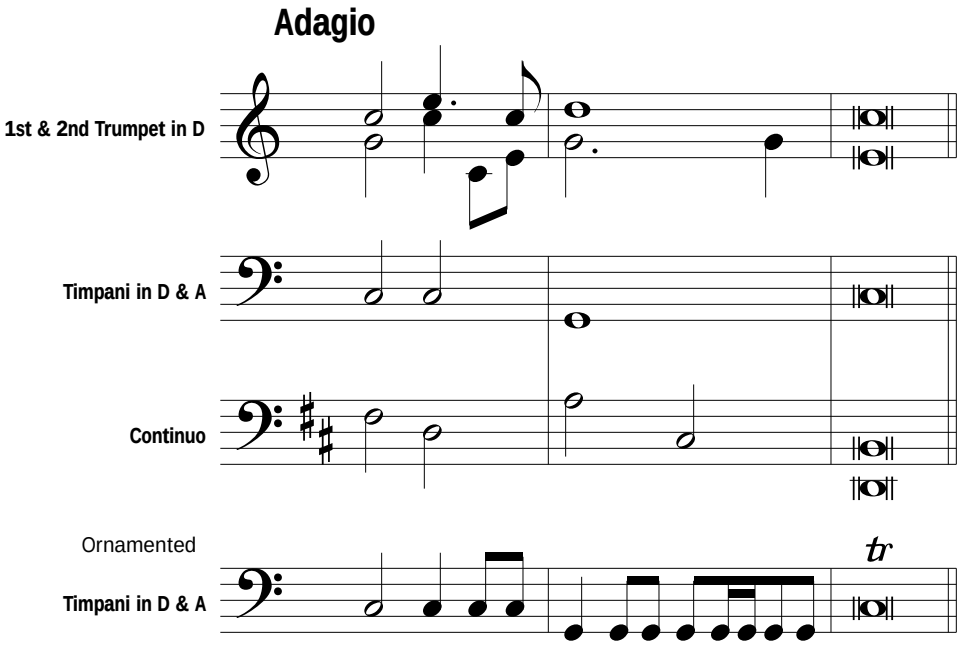
Example 7: B Minor Mass, Gloria; 'Et In Terra Pax'



Example 8: Beethoven Symphony No. 5



Example 9: Handel's Messiah, 'Amen'



would be at the end of "La Réjouissance" in Handel's *Musik For The Royal Fireworks*, where on the last time through (of three) the trumpets will decorate profusely. Example 10 gives the last three bars as written and an alternative for the last time through.

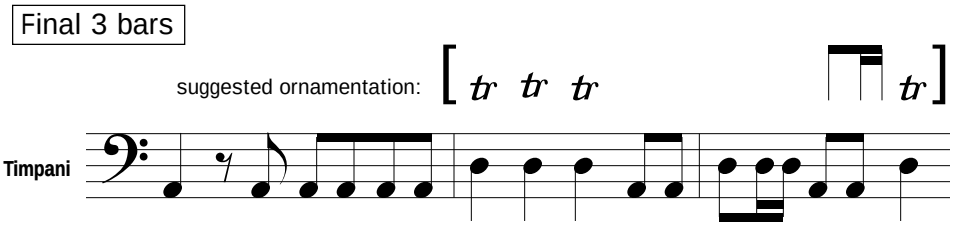
Ornamentation can also be used rhythmically. At cadential points, particularly final cadences, the timpani can elaborate on the written part, within reason, to emphasize the juncture. It is best to keep within the framework of the existing part and to take heed of what others are doing concurrently. Example 9 shows how a timpani part can be ornamented and not interfere with the other instrumentalists.

Maestro Harnoncourt has a further novel ornamentation solution in his treatment of the first bar of Haydn's *Symphony No. 103*, the so-called "Paukenwirbe" or "Drum-roll" (1795) (Example 11). This symphony was written at a time of national strife, and the timpani solo "Intrada" is to indicate the possible outset of war. The problem with this bar is that it goes straight into a quiet string *adagio* section and is marked *forte* with no *diminuendo.* So why not treat it as an indication in shorthand for a short extemporized timpani introduction, akin to an *adagio* in the Italian style, as mentioned earlier? Harnoncourt suggests a short rhythmic passage with precedent going back through opening solos in Bach's *Christmas Oratorio* (1734) to Henry Purcell's *The Fairy Queen* (1692). A short rhythmic figure certainly gives the piece a more ominous beginning and provides timpanists with a wonderful opportunity for displaying their knowledge of the style!

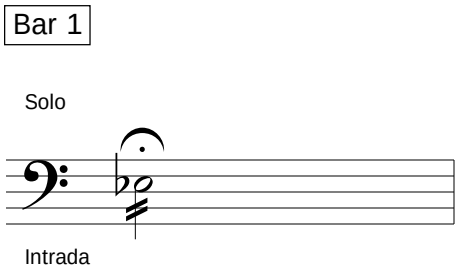
TASTE

Good taste must prevail! It is all too easy for an overzealous player to ruin a performance. Only recently I was berated by a trumpet colleague, whom I much admire, about a performance of Handel's *Messiah* that he had done the previous evening. The young timpanist had been "completely over-the-top" and had ruined the performance. (You should always keep the trumpets on your side!) He was insisting that the timpanist not be hired for that organization again, all for some misjudged ornamentation—so beware. Good taste is as important as good scholarship and homework. PN

Example 10: Handel's Musik for the Royal Fireworks; 'La Réjouissance'



Example 11: Haydn's Symphony No. 103



EDITOR'S NOTE: This article provides valuable information for the timpanist performing in an ensemble of historical instruments. This information is equally valid for timpanists in modern orchestras using modern timpani.

For additional reading in this subject, see the article "Editing the Timpani Parts of the Orchestral Music of the Eighteenth and Nineteenth Centuries" by Eric Remsen (Percussive Notes, Vol. 21, No. 2, January 1983 pp. 50–59).—*Rebecca Kite*

Mounting Plastic Heads on Timpani with a Mainscrew

BY MICHAEL ROSEN

PRELIMINARY PROCEDURES

1. The temperature in the room in which you are working should ideally be at least 74 degrees. This keeps the plastic soft and pliable. Before you remove the old head, mark the underside of the flesh hoop and a corresponding spot on the bowl and the counterhoop so that if it is necessary to put this same head back on the drum it will be replaced in exactly the same position. This is essential because plastic heads conform to the idiosyncrasies of the rim over time and must be put back on in the same position in order for the head to resettle properly.
2. Put a brick, a piece of wood or several books under the rocker arm mechanism of the timpani to support it so that it will not fall to the floor when the tension rods are removed from the spider. Remove the tension rods by loosening each rod a few turns so that the tension is released evenly until they come out of the nuts in the spider. The spider should now be resting on the material you put under it for support. Keep track of which tension rods go in which lugs so you replace each in the same place when you put on the new head.
3. Remove the old head.
4. Clean and lubricate all moving parts of the timpani. I use kerosene to remove all the old grease from the lugs and tension rods. Just put some kerosene in a tin can and put in the nuts (if they are removeable) and the threaded ends of the tension rods. Let them soak for about a half hour and then wipe well with paper towels. WD40 works well to lubricate the pedal mechanism, but you may want to use a heavier grease such as chainsaw oil to lubricate the tension rods and nuts. While you are at it, take this opportunity to put some WD40 on the casters to prevent buzzing caused by sympathetic vibrations.
5. Rub the rim of the bowl gently with 000 steel wool and then clean off the filings with cleaning fluid or kerosene. Put a very thin application of clarinet cork grease on the rim. Do not use paraffin as it tends to cause buzzing with plastic heads. Don't use too much cork grease as it could actually inhibit the vibration of the head and perhaps cause a creaking noise when the drum is tuned. Actually, I have had good results without putting any lubricant at all on the rims. Teflon tape applied to the rim of the kettle also works very well, in which case do not use any lubricant.
6. Put the pedal just below the mid position.
7. Adjust the mainscrew (fine tuning rod) so that it just shows about two inches below the frame.

MOUNTING THE HEAD

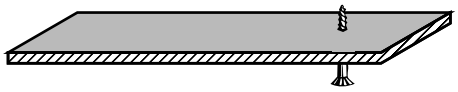
1. Put the head on the bowl. If the head is a Remo head with the line representing the backbone of a calf head, place it on the bowl so that the playing spot is directly to one side of this line, as with a calf head. (See "Mounting Calf Heads on Timpani," *Percussive Notes*, Vol. 34, No.2, April, 1996, page 57.) If the head doesn't have a line, I put the logo at the closest spot to the mainscrew so that when I put the T handle on the mainscrew before playing I don't accidentally put it on a tension rod, which could be a disaster! Place the counterhoop on top of the flesh hoop, being sure that it is equidistant from the rim of the bowl around the entire circumference of the bowl. Adjust this as often as necessary during the entire process of putting on the head because it tends to shift as you work.
2. Put the tension rods on and attach them to the nuts in the spider. When you do this, be very careful again that the head doesn't shift. Tighten the tension rods down with your fingers so that just a slight bit of tension is applied at each rod. Do not tighten any one tension rod a lot but rather tighten each a little bit at a time, trying to make them as even as possible by either going around the circumference or across after each adjustment.
3. Bring the head to the lowest possible range of the drum to where it vibrates and sounds like a drum. Do this with the mainscrew, not with the pedal or the tension rods. Notice that there is no real pitch yet, just a loose sounding head. While leaving the pedal at just below the mid-range position, tighten each tension rod in half-turn increments to bring the drum up to the following notes on each drum:
   22/23"—D 25/26"—C 28/29"—G
   30/31"—F 32"—E♭

   These are approximate and will depend on the size of the drum and what low note you want to be able to get on a given drum. For example, if you know that you will be needing a low E on the 30/31-inch drum, set the lowest pitch at this point to an E.

   Never turn any one tension rod a great deal. Always turn each one in no more than half-turn increments at a time. Then, as you get closer to the target note, use quarter-turn increments. Check often to see that the head hasn't shifted, and adjust accordingly if it has.

   When tightening each tension rod, be sure to turn each one so that the T handle remains either parallel or perpendicular to the counterhoop. A half turn will bring the T handle fully 180 degrees (parallel) while a quarter turn will bring the T handle 90 degrees (perpendicular) from where it started. This will be very important later when leveling and clearing the head because all adjustments will be made in quarter- or half-turn increments.
4. At this point the drum will probably sound terrible! Now use a flat, thin piece of wood about 2" x 10" x 1/4" with a screw extending 1/2 to 3/8 of an inch from one end (see illustration) or use Mark Yancich's Tap device. If you have heads with insert rings, this screw

should extend only about 1/4 of an inch because the insert rings create a larger collar. I suggest ordering heads with steel insert rings for added strength.'



Place this piece of wood or the Tap device on the head so that the head of the screw is over the counterhoop near one of the tension rods. The head of the screw may not be touching the counterhoop yet. Be sure to place the screw at the same distance from the outside edge of the counterhoop at each tension rod. If you use the Tap device, adjust the screw so that it just touches the counterhoop at one of the tension rods. Then lock the screw with the thumb screw to hold it securely (a great feature!).

Now tighten each tension rod with the key so that eventually the piece of wood will lay flat on the head with no visible light between the wood and the head, and so that the head of the screw just touches the counterhoop. The intention is to create a collar that is equal to the extension of the screw from the piece of wood minus the size of the counterhoop at each tension rod (about 1/4" to 3/8"). You actually want a slightly smaller collar for the two higher drums and a larger collar for the lower drums. Be sure to place the piece of wood at the same exact position in relation to the tension rod at each new location. Make the "T" of the tuning key parallel or perpendicular to the counterhoop at each adjustment, never at a 45-degree angle. This will make clearing the head easier later and will lead to a head that is evenly mounted.

Do not tighten down any one tension rod to its final position at this point but rather take each down a little bit (no more than a quarter turn) so that they all become equal at the same time. I usually tighten the tension rods in order around the head, but have also had success by tighening the lugs across from each other.

This should create an even collar. If you have too much collar the pedal will be hard to work; if you don't have enough collar you won't be able to get the low notes. A balance must be achieved.

5 Now place the drums at the following pitches with the pedal.
22/23"—F 25/26"—E 28/29"—C
30/31"—A 32"—G

6 Strike the drum in a normal manner with a medium stick at the playing spot. If it sounds good you need not do anything now. However, if the drum sounds much better at another playing spot, mark that spot, remove the head and put the marked (better sounding) spot in the playing position. Carefully repeat all the above procedures. Note that you cannot do this after a plastic head has been on for a while (like you can with calf heads) because the plastic will adjust to the idiosycracies of the rim and will not readjust as successfully again.

7 Leave the drums at the above pitches for a week or longer in a warm place

without playing them. This will help the plastic to stretch and adjust to the irregularities of the rim. Fine tuning will then be done after the heads have settled.

PRELIMINARY FINE TUNING

1 With your index finger gently touching the very center of the drum, strike the drum lightly with a fairly hard stick at each tension rod. Each pitch should be the same. Listen carefully and try not to confuse the pitch with tone color. Often the timbre or tone quality of a drum will not be consistent at each tension rod, but this is not to be confused with pitch.

If the pitch is very different at every rod, first loosen the mainscrew and then the tension rods and repeat the above procedure. If just one tension rod position seems to be out of tune with the others, adjust the problem tension rod as necessary. If it is very much out of tune, check the one directly opposite, which most probably will be in need of adjustment also. Whenever fine tuning or clearing a head, always be sure to check the opposite tension rod before making any final adjustments. Always turn in increments of 1/4 turns, keeping the "T" of the tension rod parallel or perpendicular to the counterhoop. Turn the handle, leave it on the tension rod and play the drum again. You can always return the T handle to its previous position if you judged incorrectly.

2 With the pedal, tighten the head to a slightly higher note. Let the head settle for at least another week without playing it—longer, if possible. It will take at least three weeks and even a few months for a plastic head to settle completely and to sound its best. This is unlike calf, which will sound as good as it ever will within a day or two after mounting on a drum.

3 Now is the most important step: DO NOT PLAY THE DRUM FOR AT LEAST TWO WEEKS. This will give the head a chance to settle and adjust to the idiosyncrasies of the bowl. I replace plastic heads at the beginning of the summer when I know the drums will not be played for a few months. Only after this settling-in period can you properly clear the head.

MISCELLANEOUS TIPS

1 Don't put too much collar on the head when you mount it on the drum. Too much collar makes the pedal very difficult to move to the high notes. If this is the case with a drum you have now, try reducing the amount of collar by carefully turning each lug one or two turns counterclockwise, always remembering to keep the T handles par-

1997 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 '97 in Anaheim. 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.

1997 PAS 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, 1997. 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, 1997.

allel or perpendicular to the counterhoop. You might lose some of the high range, but the pedal will be easier to move. Note that the drum will probably need clearing after this procedure. If you don't have as wide a range as you expect, the collar is probably too small. A balance much be reached that permits the pedals to be moved easily and, at the same time, gives you the range you require.

2 It seems to me that transparent heads are slightly thinner than the opaque ones. A thinner head will sound better in the lower register while thicker ones seem to sound better in the upper register. I prefer the opaque heads with steel insert rings. The transparent ones have a warm and soft quality when you are playing them, but the sound does not seem to project as well as with opaque heads. However, this is a moot point with timpanists.

In any case the most important thing is to choose plastic timpani heads that have no wrinkles. The plastic should be connected to the hoop evenly over the entire circumference. If it isn't, you should not waste your time mounting such a head on a drum as it will never sound good.

3 Plastic heads seem to sound better when heard at close proximity, while calf heads sound better when heard from farther away. The sound of the plastic dies away faster but is more penetrating. Calf heads have a much warmer quality than plastic and ring longer in the lower partials. The sound of plastic cuts more in the orchestra while the sound of calf heads blends more. It will probably be necessary to use a timpani stick one degree harder on calf than on plastic, all things being equal.

4 Keep the pedals at a rather high position to avoid having the counterhoop shift when the drums are moved incorrectly. This also keeps the plastic conformed to the shape of the rim. I keep the drums on the following notes when they are not played:

22/23"- F 25/6"- E 28/29"- C
30/31"- B 32"- A

5 The best sound on a plastic head will be obtained closer to the upper register of each drum. Keep this in mind when choosing which note to play on which drum.

6 If the head doesn't sound good after you have played it for a while, loosen the mainscrew to slacken the tension rods. Retighten each by hand and go through the setting procedure again as outlined above. If the head has been played on for a long time, it may just be worn out. No head, neither calf nor plastic, lasts forever. Sometimes a head will wear out only at the playing spot. This is called "beat out" and is a result of the playing spot becoming weak after a great deal of playing. It will eventually go false to the point of being impossible to correct.

To determine if the head has been played out, loosen the pedal to the lowest position and then loosen the mainscrew a bit so the head is very loose. If you see dents, marks and indentations on the head, it is time for a new head. You cannot change the playing spot on plastic heads like you can with calf because the plastic will not re-seat itself easily on the rim after it has been on for a while. You can, however, turn the bowl of Hinger timpani to change the playing spot. **PN**

Digital Orchestrator Plus

REVIEWED BY GERRY HESLIP

IF YOU'RE LOOKING FOR SOFTWARE that will turn your PC into a recording studio, and don't want to break the bank to do so, look no further. For teachers, students, composers, arrangers and anyone with interests in rhythm-section based groups (with or without vocals, horns or guitars), this program will certainly make your life easier. Digital Orchestrator Plus (DOP) by Voyetra is an integrated software package that includes a Musical Instrument Digital Interface (MIDI) sequencer, a multi-track digital audio recorder and a digital audio effects processor in one package.

The program is so intuitive that I was recording within fifteen minutes of opening the box. It has extensive online help: OneLine Help and Tool Tip Help (resting the cursor on a control button causes its function to be displayed in the main window's title bar or below the cursor as a short one-line sentence) and the obligatory OnLine Help. With such help available on screen, you might be able to survive without ever opening the manual. If you ever feel the need for more information, you'll find that the manual is very understandable.

PROGRAM OVERVIEW

DOP records MIDI and digital audio tracks and displays them in one environment. Anyone who has used a sequencer will feel at ease with this program. Even newcomers to sequencing will be equally at home after listening to the six narrated and animated tutorials that are provided on the accompanying CD ROM.

Once recorded, tracks can be edited like data in any other Windows-based program—cut, copy, paste, insert and more. Tracks can be altered by applying any number of over 25 different MIDI transforms including Pitch, Note Start Time and Note Duration, and a comparable number of digital audio transforms including Scale, Compressor, Limiter and Digital Delay.

HOW TO USE THE PROGRAM

DOP has many different windows for viewing data, and more than one window can be displayed at the same time. The Track View window is the main display, giving a macro look at your composition.

All MIDI and digital audio data, as well as track parameters, are displayed in this one screen.

The Piano Roll window displays your MIDI data like an old piano roll, but instead of holes in paper, DOP displays black lines on the screen. This gives an excellent view of note start times and lengths. Sequencer pros will recognize the Event Editor window, which displays all MIDI data in number and note name format.

Other windows are:

- the Conductor Editor, which stores time signature, key signature, and tempo data
- the MIDI data Mixer window, which looks and feels like a real mixer
- the Digital Audio Editing window
- the Notepad, where text can be stored
- a Notation window, where MIDI tracks can be displayed and printed in standard music notation of up to ten staves
- the System Exclusive Bank Editor, for use with SysEx data (if your synth supports this feature)

The most exciting aspect in this program is its ability to record and edit digital audio tracks alongside the MIDI tracks. Those who have worked with a MIDI sequencer and then had to record acoustic tracks to a lo-tech 4-track cassette machine have long wished for recording non-MIDI instruments with a MIDI sequencer.

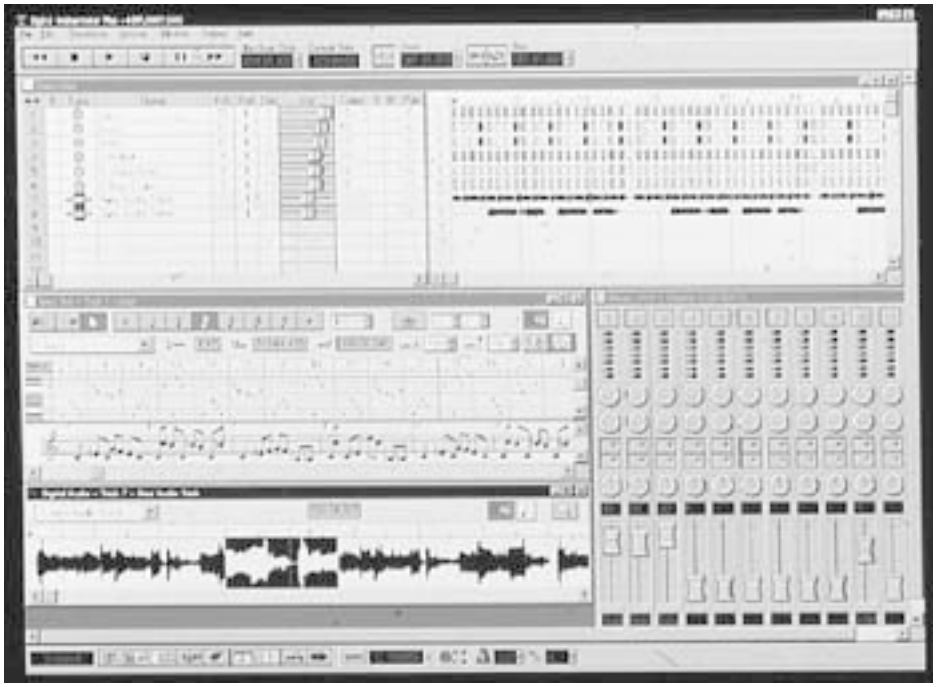
To record a MIDI track (like a drum machine) or digital audio track (like vocals) in DOP, go to the Track View window. After selecting the track to record on (by clicking in the left-most column, causing a red "R" to appear) you click on the "Type" column until the MIDI or digital audio icon is displayed. Click the record button on the transport bar, listen to the count-in, and start wailing! When you're finished, press the stop button on the transport bar. Recording can't get much easier than that!

Over 1,000 tracks can be used for each score. The number of MIDI tracks is limited only by the number of sounds your hardware can generate. Digital audio tracks are limited in number by your computer's power; with a 90 MHz Pentium PC you can record up to eight digital audio tracks.

Since there are realistically no restraints on the number of MIDI tracks we can use (few will ever use 100, let alone 1,000 tracks), I suggest that each drum sound be given its own track. (Voyetra does just that in the sample drum parts on the accompanying CD ROM.) This gives you the ability to easily adjust the balance of your drum sounds or to change the sound entirely. (It is possible to do these things with a drum part recorded on a single track, but it takes a great deal more effort.)

To see what your drum part looks like when written in standard music notation, first make sure that all your drum parts are on one track (select-copy them to one unused track). Assign the track to play on MIDI channel 10 (DOP's reserved drum channel) and go to the Notation window. Click "Transcribe" and your part will be displayed with a drum clef and X-shape noteheads. The program intuitively places sounds

The program is so intuitive that I was recording within fifteen minutes of opening the box.



Digital Orchestrator Plus in action with "Track/View," "Piano Roll," "Notation," "Digital Audio Editing" and "Mixer" windows open.

at, or close to, where drummers expect to see them (hi-hat on top of the staff, snare drum in the middle, etc.).

You can force the drum notes to be written on different lines of the staff by transposing the part. If you don't like your hi-hat displayed on the first ledger line, you can change the sound until you find one that will be transcribed where you want it to be.

APPLICATIONS

Applications for composers, arrangers and rhythm section enthusiasts should be self-evident. Some applications for teachers and/or students are:

- DOP turns your PC into a digital multitrack recorder at a fraction of the cost, allowing you to record yourself on acoustic instruments
- record a performance (as digital audio or MIDI) for microscopic analysis; comparing it to the conductor's track will visually show where you rushed or dragged, or confirm that you are at peace with the space-time continuum
- hear how a groove sounds against a metronome adjustable from 16 to 500 bpm in increments as small as 1/100th of a beat—now that's a drummer's dream!
- sequence accompanying percussion parts that will play with you, acting as a more pleasing metronome
- sequence a complex metronome part (not sure of your time on your snare drum adaptation of *The Rite of Spring*?); sequence in a cowbell part that will accompany you and ensure you don't stray from nirvana

Other applications are discussed in "A Sequencer Primer" by Angelo L. Miranda Jr. in the October 1995 and February 1996 issues of *Percussive Notes*.

As much as I like this program, there are some things that I feel could have been done differently. Regarding notation, I would like to see the option of saving the notation portion as a separate file. (One could use DOP's transcription in another more specialized notation program like *Finale*. Yes, that means that sometimes I preferred DOP's automatic transcription to Finale's.) It would also be nice to have some control over the page layout—at present there is none. And while I'm asking, why not transcribe

What Are MIDI And Digital Audio?

Musical Instrument Digital Interface (MIDI) is a system for encoding, sending and receiving electronic messages. MIDI messages do not contain sound. Instead, MIDI messages are a set of instructions that tell a device (like a drum machine or a synthesizer sound module) what to play and when to play it.

A sequencer is a program that stores MIDI data, like a tape deck stores music. A sequencer differs from a tape recorder in that once a MIDI track is recorded, its sound can be changed. You can also move notes around: transpose them, quantize them (move them to the correct subdivisions of the beat), and add or delete notes.

Digital audio is recorded sound that has been processed by an analog-to-digital converter, changing the sound from its audible wave format into a series of numbers. These numbers can then be stored on a computer's hard drive. Once the sound is converted into numbers, those numbers can be manipulated. When the file is played back, the numbers are converted back into analog sound by a digital-to-analog converter. Unlike a sequencer, the sound is not changed (it is editable, however).

Other vastly more expensive programs are available that will change your digital audio sounds. For example, a male vocalist can become a female vocalist, music can be transposed down an octave, or sped up by 20 beats per minute. DOP can't do any of these modifications yet. Voyetra is said to be working on incorporating these into a high-end program to be released in the future.

An informative overview of MIDI, Digital Audio and Hard Disc Recording can be found in the annexes of the Digital Orchestrator Plus manual. PN

digital audio as well? (That would surely be a miracle feature.)

DOP says that it will transcribe triplets. For whatever reason, they appeared only once in my numerous attempts to transcribe them. Sextuplets are not supported. I suggest that Voyetra add a three and six subdivision-per-beat quantization to allow for triplets and sextuplets. Also, adding a flam transcription feature (grace note) is absolutely necessary for percussion applications.

The Mixer window is a bit disappointing. While you can mix your MIDI tracks, your digital audio tracks are not tweakable in this environment. The last update of DOP now includes a Mixdown for digital audio (which combines all your digital audio to two tracks), but the only place DOP can mix everything is in the Track View window.

HARDWARE REQUIREMENTS

Minimal hardware requirements to run this program are a 486DX 66 MHz PC with 8 Mb RAM (4 Mb if not using digital audio), DOS 6, Windows 3.1, sound card, VGA monitor, and speakers or headphones. The program takes up 3.5 Mb of hard-disk space. A five-minute song using one track of digital audio eats up approximately 12.7 Mb of hard-disk space; four digital audio tracks can require 50.5 Mb. (The amount of hard-disk space remaining is displayed on screen and updates as you record.)

SUMMARY

This program, with its amalgamation of MIDI and digital audio tracks, 16 pre-set effects (and room to create your own effects), and logical intuitive operation methods, should be a most welcome addition to any musical PC'ers desktop. Retail price is $159.95.

FOR MORE INFORMATION:

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info@voyetra.com

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DESPITE THEIR SIZE, THEY SUPPORT MANY MUSICAL TASKS

Extremely Portable Sequencers

BY BLAIR HELSING

SEQUENCERS ARE COMPUTERS designed to assemble motifs, sections and songs. Combined with other computer technologies, sequencers are used as musical sketchbooks, robust composing tools and often as the foundation for studio recordings and live performances.

Computers have become smaller, less expensive and more powerful. As for the sequencer, it has "mutated" from large, expensive ($10,000-plus), console-style machines like the Fairlight (which was first employed by artists such as Stewart Copeland and Peter Gabriel in the early 1980s) into a much broader range of useful tools. The popularity of the industrial-strength sequencer continues, but today it has smaller brethren as well. The less expensive, more portable sequencing device fits into various interesting and important niches of the musical kingdom—such niches as are occupied by the working percussionist.

Imagine a device weighing 14 ounces, as portable as a videotape, costing less than $500 and allowing you to:

- arrange and record a song to play at a party while traveling by plane to the event;
- experiment with and precisely record rhythmic patterns, melodies and entire arrangements, drawing upon an electronic batterie including eight drumkits, 26 hand-percussion instruments and six melodic percussion instruments from kalimba to vibes;
- pack your MIDI studio equipment into a camera case in about 20 seconds for transportation to a rehearsal or performance.

During the past three years, I've used a portable sequencer (the Yamaha QY20) in these ways and many more. Most of that time I was working away from my home studio, in cities around the world, and I was able to execute and capture melodies, drum solo patterns and rehearsal motifs with nothing more than the sequencer on a tabletop or my lap, with a pair of headphones plugged into it.

Before the QY20 sequencer, I'd used (and continue to use) several drum machines and sequencing computers including the Roland TR-909 and the Alesis HR-16. As useful as these earlier computers were, not until the class of what can be called "extremely portable sequencers" (such as the QY20) was introduced could you obtain in one small device the powerful combination of:

- dozens of voices—among them guitars, strings, organ, piano and bass, plus the percussion family of world instruments (congas, ganza, claves, etc.), mallet instruments and a variety of vintage and modern drumkits;
- a small LCD (liquid crystal display) with extremely good contrast, resolution and, most important, great user interface design to incorporate many powerful sequencer controls into a small, easy-to-learn "window," where it's a snap to navigate through the basic and advanced features to complete your musical tasks;
- great interfaces to the "outside world." Older sequencers require that you connect them to a mixer to hear your work; the QY20 accommodates headphones or Walkman speakers. Bigger sequencers need AC power; the QY20 can use AC but it also runs for many hours on batteries alone;
- eight tracks of recording space;
- a micro keyboard. Granted, each key is only a little larger than a Tic Tac mint, however, their size is adequate to record virtually any melodic or harmonic pattern. One advantage of any sequencer is that you can "record" at a slow tempo (or position the notes in "step" format) and play back at a faster tempo. To execute fast or complex patterns on a sequencer you can play them slowly, and over and over again, until you achieve exactly the effect you want. The micro keys are not touch-sensitive but editing dynamics using MIDI velocity settings is easy to do after you've recorded a sequence. Quantization (automatic adjustment of recorded rhythm to the nearest selected note value) is also supported, and there are controls for expression, program change, transposition, chord accompaniment, mixing and sequence editing (copy, delete, move, insert).

This unique integration of features—voices, user interface, recording and editing capability, along with pick-it-up-and-go portability—make the portable sequencers a breakthrough.

The applications of such a computer are diverse. For example, I developed an original song (a samba) over the course of many months. At the time I was traveling between Chicago, San Francisco and Tokyo. Only with my "extremely portable sequencer" was I able to work on the tune as time permitted, keep the continuity of my work intact, experiment with sounds and rhythms, and hear each new layer immediately after I added it, while working away from my home studio most of the time.

The fundamental motif of this samba I titled "Cal's Pals" came to me while jamming in my home studio. I was playing melodic motifs on my (analog, mallet-driven) Deagan marimba, accompanied by a samba drumset pattern I'd programmed on the QY20. Once I had a mo-

The goal, which I achieved quickly and easily, was to sketch out the song so the members of my ensemble could hear and learn it, and so I could further develop it.

tif that clearly stood out as having potential for development into a song, I copied the samba drumset pattern into a new, "blank" pattern, recorded my melodic motif into a second track using the micro keyboard, and then started to embellish, adding breaks, an intro, a bass line to be played on bass marimba, and the like. The goal, which I achieved quickly and easily, was to sketch out the song so the members of my ensemble could hear and learn it, and so I could further develop it.

Other tools in my home studio that were a part of this process were a Roland Octapad (for performing the drumset and hand percussion parts, input to the QY20 via MIDI IN), and a Yamaha MIDI Data Filer (model MDF2) to make a backup copy of all MIDI data in the QY20 (via MIDI OUT) at the end of every work session at home.

Within a day of starting work on the tune, I had to travel out of town, so leaving my analog marimbas behind, I continued work on the tune using the QY20 in airports and hotel rooms and on airplanes, and while enjoying time outdoors. I continued adding and editing sections of the tune on the days when inspiration struck, wherever I was at the time.

During a subsequent stay at home, my ensemble rehearsed. In order to demonstrate my new tune, I had only to plug speakers into the QY20 and press its "Play" button. In the course of the rehearsal, I was able to quickly isolate and play the parts to be learned by each band member, repeat sections, and record new ideas from the band members as rapidly as they provided them. No microphones, mixers or recording tape were required.

Using the Octapad, band members can input a performance to the QY20 during rehearsal, and later I can mix, edit and move the new section into the song. Likewise, I can use a MIDI cable to connect a keyboard synthesizer (such as a MalletKAT, Silicon Mallet, etc.) for playing and recording.

For all its power, the sequencer doesn't replace charts. I often write charts for songs under development, or new arrangements of older tunes. But quite often the QY20 is the platform I'll use to develop a tune, and once I'm satisfied with it there, I'll chart it out as a visual record of the work I did in the electronic realm.

Printing charts from a MIDI sequencer is easily accomplished these days. There are many software packages for Wintel (Windows operating system/Intel microprocessor) and Apple personal computers that receive MIDI data as input and display charts from the data, such as Finale, Performer, Overture, Music Printer Plus and others.

In addition to sonic experiments and recording, the sequencer can be a rehearsal device for home, school, the studio and gig warm-ups. You can use it as a metronome, choosing a voice such as claves or hi-hat to count quarter notes. You can add embellishments such as chord sequences and bass lines to accompany your practice of a new piece. The literature for the QY20 suggests you can use the built-in sequences (drum, bass and chord patterns) as a "backup band" for live performances. Each musician has to decide whether they define such use as "making music" or not.

Are there drawbacks to using an "extremely portable sequencer"? Perhaps a few. Some musicians may find the small LCD a barrier to learning and liking the sequencer. In its defense, the display contrast controls on the QY20 help make the screen visible under a variety of lighting conditions, and once you master the primary controls of the sequencer you can perform many tasks (especially moving through menus) without looking at the screen at all.

Another limitation is that your access to sounds, if you rely only on the QY20 and no other MIDI devices, is limited to what Yamaha has provided. In my experience using the device for arranging percussion music, the available sounds have been adequate. The vibes and marimbas can sound across eight octaves and the tone is pleasing, if not flexible in the way that mallets make a keyboard flexible. The drums and hand percussion cover the spectrum of most ensemble needs (unfortunately no timpani are included). For most recording and performance situations, a percussionist probably wouldn't use the direct output of a device like the QY20. But for experimenting with, arranging and rehearsing material, the sequencer is extremely valuable.

Author's note: Yamaha introduced the QY20 about three years ago. Since then, the QY22 model sequencer has become available, with the same basic design and a few added features. Roland has entered the picture with the Personal Music Assistant (model PMA-5), following the concepts of portability and power described in this article. Yamaha and Roland products are described on their respective World Wide Web sites, www.yamaha.com and www.rolandus.com. PN

Samba Schools of Rio de Janeiro

BY ANDREA PRYOR

THE SPECTACLE OF THE SAMBA SCHOOLS of Rio de Janeiro's Carnaval has been referred to as "the greatest show on earth." This extravagant display of luxury, beauty and reveling masks the reality of the schools' participants, who come from the city's lowest class. Since the schools became officially included in the Carnaval parade during the 1930s, they have gone through numerous changes.

Samba schools are large associations involving thousands of people. These schools are made up of many sub-groups. Each of these groups represents a different aspect of the pageant's plot. Probably the most important group within the school is the percussion section, or *bateria*. The function of the *bateria* is essential; without it, the school would not be able to exist.

DEFINITIONS

Brazilian samba is a diverse musical genre with many forms; one author has identified eighteen different types of samba.[1] The *samba enredo*, or plot samba, is essential to each samba school and tells a story about an important event or person in Brazilian history. Each part of the school, from the music to the costumes, must relate to or explain this story in some way.

Samba schools, *escolas do samba*, are associations whose main purpose is to participate in the official samba school parade/competition during Carnaval. These associations are located in residential areas, usually in *favelas*, or slums, of the city. All samba schools are officially titled *Grêmio Recreativo* (recreational guild) *e Escola de Samba*. This appears abbreviated (G.R.E.S.) before each school's name.

Any individual who participates in the pageant is called a *componente*, while *sambista* refers to someone who composes or plays samba. However, these people are not necessarily members of the *escola*. An *escola* member pays fees to the school, which grants free admission to all school events, but does not always indicate one's participation in the parade.

Componentes are usually members of the school's smaller units, called wings or *alas*. Membership in an *ala* guarantees a spot in the parade and free admission to weekend rehearsals.

Two *alas* that must be present in each *escola* are the *alas das baianas* (Bahian women) and the *bateria* (percussion section). Other groups found in an *escola* are the *comissão de frente* (front committee), the *mestre-sala* (majordomo), *porta-badeira* (flag bearer), *ritmistas* (percussionists who perform acrobatic routines with their instruments), *passistas* (dance specialists) and *destaques* (stand-outs), who are dressed in elaborate costumes and who sometimes are famous people appearing with the *escola* in the parade.

ORIGINS

The term "samba" is thought to have derived from "semba," a Congo and Angolan expression used to describe the African round dance, *umbugada*, brought to Brazil by the slaves. It is also thought that it comes from the Umbanda term "san-ba," which means "to pray," as early composers of samba were often involved in the Candomblé religion. Since emancipation in 1888, the *batuque*, or drumbeat, was softened and improvised lyrics were added, creating the samba as we know it today.

In the early twentieth century, Carnaval celebrations among Rio's poor blacks usually took the form of participating in *blocos*. These were groups of people, usually from the same neighborhood, who would join together to sing and dance in the street to the accompaniment of percussion instruments. These groups, often referred to as *blocos de sujos* (block of dirty ones) were often attacked on the street by police during Carnaval.

Samba was largely ignored by white Brazilians until the appearance of the radio and record player. With these new mediums, performers needed new material, so they stole or purchased samba songs from the composers in the *favelas*. The first recording of samba is considered to be *Pelo Telefone* by Ernesto Santos (Donga) in 1917. This recording began to popularize the rhythm and marks the birth of samba.

The growing popularity of the samba during the 1920s inspired a group of samba composers and friends to form the first samba school, *Deixa Falar* (Let Them Talk) in 1928. Apparently they called themselves a samba school because they were located across from the neighborhood school and proudly considered themselves to be teachers of samba. This inspired other *blocos* to become samba schools with the hope of legitimizing their identity and avoiding police repression. These schools first began to appear in public at the *Praça Onze de Junho*, which was a favorite Carnaval celebration spot of the *sambistas*. This popular square was later razed to make way for the *Avenida Presidente Vargas*.

Government involvement in samba schools began when Getulio Vargas took power in 1930. The Vargas-appointed mayor of Rio, Pedro Ernesto, authorized the samba schools to parade under certain regulations in return for modest subsidies. These regulations included a parade permit issued by registering an acceptable school name and names of the school's officers with the police, as well as making the pageant's plot center around an important event or person in Brazilian history. This authorization served to legitimize the Black population by allowing them to officially participate in the Carnaval parade, and it turned the schools into vehicles for the dissemination of the Vargas regime's nationalistic ideals. Carnaval shifted from local neighborhoods to a downtown location designated by the government for the competition/parade.

POLITICS

The *blocos* that participated in Rio's Carnaval were non-competitive, ad-hoc community groups. After the formation of *Deixa Falar*, other *blocos* began to convert to samba schools. These early schools worked together to organize themselves. Leaders of more developed schools visited other *blocos* to help them grow as samba schools. Also, these early


Cuíca

F. KEITH QUARLES, IPI

groups continued the *bloco* tradition of parading in each other's neighborhoods for local crowds.

After the samba schools were authorized to parade, the situation began to change. As the samba school parade increased in popularity, people began to realize the attraction it would have for tourists: "Visitors from foreign lands do not come to Rio to see the same things they have in their homeland, but to see and 'feel' something which may be quite different..."[2] City officials began to put pressure on the samba schools to create extremely luxurious and beautiful spectacles.

Added pressure also came when professionals from higher class backgrounds began to judge the parade. In order to win the competition, the schools had to adjust the aesthetics of their pageants to meet the different values of these professionals. Changes such as uniformity of costumes, polished floats and factory-manufactured instruments, as opposed to homemade ones, were usually beyond the means of the schools. As a result, outside people had to be hired to help design costumes and floats as well as finance the more elaborate and expensive pageant.

These pressures, along with the hiring of outside help, increased competition between schools as well as undermined the feeling of cooperation within a school itself. Another result has been the necessity for some to quit parading altogether because of financial difficulties, particularly in affording the required costume.

To help deal with these financial difficulties, some samba schools have created a fee-exempt category called *sócio-carentes* (needy members). These people have free admission to rehearsals, a guaranteed place in the pageant and a costume donated by the president of the school.

Other ways the schools have dealt with economic pressures have been to charge admission to rehearsals where beer is sold and tables and chairs can be rented. Some schools have secured bank loans, but most are financed through the semi-legal numbers lottery known as *jogo-do-bicho*, which are directed by the *bicheiros*.

The *bicheiros* have gradually taken over the presidencies of the samba schools. In 1985 they created the *Liga das Escolas de Samba*, which controls almost all aspects of the samba school competition, with their main objective being to turn the schools into self-sustaining, possibly profitable enterprises. The *Liga das Escolas de Samba* has helped the schools by clarifying the contest rules, negotiating the schools' quotas in the sales of seats by the city government, dealing with sales of broadcast rights, and producing and commercializing the compilation recording of the year's *sambas enredo*.

The involvement of the *bicheiros* has had its disadvantages as well, as they have introduced organized crime in the *favelas*, turning young children into drug dealers. They have also used bribery and violence at times to ensure victory for their *escola*.

THE PARADE

Each samba school has eighty minutes to parade. Once in position, a school departs from the concentration point, or *concentração*. A signal is given to the *puxador*, or lead singer, who sings the entire *samba enredo*, gradually bringing in the *componentes*. Just before the song is repeated, the *bateria* enters, causing everyone to start singing and dancing. Next, the opening allegorical float and the *commissão de frente* enter the floor, signalling the beginning of the parade.

As the school moves forward, it attempts to involve the audience in the singing and dancing. Frequently the *bateria* is at the front of the pageant supporting the singers. As the school approaches the jurors' box, the *bateria* stands to the side, letting the wings parade past the judges. This is the most crucial point of the parade, as it is here that the *componentes* must give their best performance, and often special maneuvers are executed. After all the wings have passed by, the *bateria* regroups to play for the judges. The school then marches toward and around a huge plaza, *Praça da Apotese*. After this last maneuver, the pageant is finished.

THE *BATERIA*

The percussion section or *ala* of the samba school is called the *bateria*. It usually consists of about 300 players and contains about ten different instrument sets. The term for samba played with percussion instruments only is *batucada*. The instrument sets are usually divided into two groups: the smaller, hand-held instruments, *miudezas*, and the louder drums, *couros pesados*.

The instruments in the *miudeza* section are the *tambourim*, *agogo*, *cuíca*, *pandeiro*, *reco-reco*, *ganzá* or *chocalho*, *prato-e-faca* and *prato*.

The *tambourim* is a small, single-headed drum about six inches in diameter. It does not have jingles and the shell is usually made of metal, but can also be made of wood or fiberglass. The *tambourim* is held in one hand and struck with a multiple-stemmed stick.

The *agogo* consists of two or three bells welded together; it is held in one hand and struck with a stick.

The *cuíca* is a small single-headed drum with a rod connected to the underside of the drumhead. The sound of the instrument is produced by the friction of pulling/rubbing the rod with a wet cloth.

The *pandeiro*, which requires a great deal of skill to master, is a tambourine with dry-sounding jingles. It is held in one hand, which controls the open and closed tones, while the other hand plays a variety of strokes on the head.

The *reco-reco* is a metal tube with one to three springs attached to it that are scraped with a metal beater.

The *ganzá* and *chocalho* are metal shakers made from tin or aluminum and filled with different types of pellets.

The *prato-e-faca* is simply a kitchen dish and knife, with the dish alternately struck and scrapped by the knife.

The last of the smaller, hand-held percussion instruments, the *prato*, is a pair of standard orchestral cymbals.

The instruments in the *couros pesados* section are the *repinique*, the *caixa* and the *surdo*.

The *repinique* (or *repique*) is a double-

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Apito

headed drum about 12 inches deep with a shell that is usually metal. The plastic heads are tuned high to produce a sound similar to timbales. The drum is carried by a shoulder strap and played at about waist level with one stick, while the other hand uses various striking and muffling strokes. Along with the whistle signals, this drum functions as an internal conductor with the *bateria*.

The *caixa* is a piccolo snare drum about 13 inches in diameter with the snares kept loose. It is played with snare drum sticks, with the main strokes consisting of rimshots and press rolls. The *caixa* is usually suspended from a sling, but is sometimes balanced against the chest and supported by the left arm. Occasionally players will tape two or more snare strands onto the playing surface of the drum to create a unique sound. Larger snare drums called *caixa-de-guerra* are also sometimes used.

The *surdo* is a large, double-headed drum made of wood or metal. It is suspended from a strap and is played with a soft mallet in one hand while the other hand produces open and closed tones by muffling the drum. Usually three different sized surdos are used: the *surdo centrador*, which is about 24" x 26", the larger *surdo de marcação I*, which is about 28" x 30" and the *surdo de marcação II*, which is about 20" x 20".

The *apito* is a wood or metal whistle with three different tones, used by the director for signalling and directing the *bateria*.

The types of instrument sets used and the number of instruments within each set are not regulated, but there is a relative standardization of instrumentation within most of the samba schools, usually a result of the instrumentation that has scored high in previous competitions. The *couros pesados* are usually set up in the back of the *bateria* with the largest *surdos* in the last row. The drum sizes decrease progressively towards the front of the section. The *miudeza* section is in front, with the first row usually being the instrument considered emblematic of the school's sound.

MEMBERS OF THE *BATERIA*

There are two main criteria for playing in the *bateria:* performance ability and gender. Gender, however, is not as determinate a factor as it used to be. With regard to performance ability, there is a distinction made between the *mestres* (masters) and the *batedores* (players).

The *mestre* is someone who has generally mastered all of the different percussion instruments, as well as demonstrated outstanding leadership ability. This person's primary function is to assist the director during rehearsals by leading an instrument set, conducting part of a rehearsal or simply being a critical listener. During the Carnaval parade, the director conducts the *bateria* while the *mestres* lead their designated instrument sets.

The director is appointed by the school president after consulting with other players and respected *sambistas*. The position as director can last anywhere from a few years to life, depending on a variety of factors, including rapport with the school's administration and personal health. Often a director is lured away to another samba school.

Anyone proficient on an instrument can ask or be recommended by someone to join the *bateria*. A potential member will play for one or two rehearsals and be evaluated by the *mestres*, although the director makes the final decision. Typically, the players are unskilled laborers who live in or grew up in the neighborhood of the school. Since the 1960s there have occasionally been members from the upper and middle classes.

The participation of women in the *bateria* has only begun to increase in recent years. One possible reason for this is that men have been losing interest in playing the smaller, hand-held instruments. As a result, women have been encouraged to learn these instruments. The first known woman to play in the *bateria* was Dagmar da Silva Pinto, who played *cuíca* and *chocalho* in the Portela school in the 1940s. The *bateria* that had the most women players was Unidos do Cabuçú in 1989-90, which had thirty women.[3] Most women play the *miudezas*, but there have been instances where women have played the male-dominated *couros pesados*.

Most *bateria* members learn to play their instrument beginning at age five or six. These children usually live in the *favelas*. If exceptional talent is shown by age twelve it is possible that the child could join an ensemble, but the usual case is that young players join the *bateria mirim*, a group consisting of elementary and junior high school age percussionists. The *bateria mirim* is usually directed by a teenager and has the same type of organization as the adult *baterias*. This ensemble accompanies their age level *escola mirim*, which is composed of the children of the samba school's participants. The 1980s saw the creation of the *escola mirim* within all of the major samba schools; by 1990, these groups had competed in the Carnaval parade.

REHEARSALS

Rehearsals of the *bateria* begin in mid-July and last until Carnaval, which is the end of February or the beginning of March, immediately before the religious season of Lent. Typically, the rehearsals begin late in the evening, around 11:30 P.M., and last until 5:00 A.M. These rehearsals are open to the public, but with an admission fee that goes to the *escola*.

Prior to the start of the rehearsal season, a theme (*enredo*) is chosen by the directors and members of the *escola* for the following year's Carnaval. Following that decision, hundreds of composers from each school begin to compose sambas based on the theme. This process occurs between April and June, with the composers often working together in groups. At the end of June a committee of ten to fifteen musicians and/or *sambistas* is formed to choose the *samba enredo* for the parade.

Following the formation of this committee, the *bateria* begins to rehearse the various sambas. The *samba enredo* contest begins at the end of July with half or thirty (whichever is less) of the sambas being selected at the end of the first rehearsal. This process is repeated at each rehearsal until mid-September, when the best samba has finally been selected.

JUDGING PROCESS

For the Carnaval parade/competition, the samba schools are hierarchically divided into four separate competitions: the *grupo especial* and *grupos 1*, *2* and *3*. The number of schools in each group varies and is decided by the *Liga das Escolas de Samba* the prior year. Typically, the two lowest scoring groups descend to the lower group, while the two highest scoring groups ascend into the higher group. Exceptions occur when there are "obscure political arrangements between the parties involved."[4]

The parade judges are officially ap-

Caixa

F. KEITH QUARLES, IPI

pointed by the secretary of the department of tourist travel or an official from that department who is responsible for programming and supervising Carnaval festivities. The jurors, who are professionals in their respective fields, are publicly announced just before the parade begins in order to avoid corruption.

In 1961 there were five jurors: a professional musician or composer to evaluate the music, lyrics, ensemble of the pageant and performance of the *bateria*; a professional graphic artist or art critic for judging floats and the artistry of the display; a professional dress designer for judging the costumes and masquerade; a professional writer or journalist to evaluate the plot; and a professional ballet dancer or choreographer to evaluate the performance of the *porta-bandeira* and *mestre-sala* as well as the choreography of the ensemble.

In 1964, four more jurors were added: the choreography of the ensemble along with the appearance of the school as a whole was to be judged by a new juror. The other three jurors were placed at different locations in order to give penalty points for delays, with one point subtracted for each minute over the allotted eighty minutes.

The use of professionals as jurors has often been criticized because it legitimates the social hierarchy. Another concern is that these professionals often have little knowledge of samba. In order to compensate for this lack of knowledge, the *Liga das Escolas de Samba* distributes a booklet to the judges listing the aspects of the performance to be scrutinized.

In 1991, ten items were equally judged with three judges per item: (1) *bateria*, (2) the plot samba (*samba enredo*), (3) the balance between singing and dancing/body expression, (4) the dancing of the samba and body expression in general, (5) the development of the plot, (6) the overall ensemble, but including the visual effect, (7) allegorical floats, masquerades and hand-held ornaments, (8) costumes, (9) the front committee and (10) the *majordomo* and the flag-bearer. The flag-bearer is a woman and the *majordomo* is her dance partner around whom the choreography revolves.

The samba schools of today have undergone major transformations from the *blocos* of the beginning of this century. The early ad-hoc ensembles with percussion accompaniment have become highly organized enterprises of thousands of performers. While the majority of

componentes and *sambistas* remain from the lowest class, there has been gradual inclusion of whites from the middle and upper classes. Some feel it has changed the spirit of the schools, while others see it as necessary to keep the schools alive. Regardless of the changes the schools continue to undergo, they still remain the primary attraction of Rio de Janeiro's Carnaval.

END NOTES

1. *Enciclopédia de Musica Brasileira: Erudita, Folclórica, Popular*, p. 685.
2. Gardel, Luis D. *Escolas de Samba*., p. 38-39.
3. Araujo, Samuel Mello. *Acoustic Labor in the Timing of Everyday Life: A Critical Contribution to the History of Samba in Rio de Janeiro*, p. 125-126.
4. Ibid. p. 110.

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PERCUSSIVE ARTS SOCIETY PASIC '97 RESEARCH PROPOSAL INFORMATION CALL FOR PROPOSALS

The Scholarly Papers Committee of the Percussive Arts Society is pleased to announce a call for research proposals for presentation at the Percussive Arts Society International Convention (PASIC '97), November 19-22, 1997 in Anaheim, California. Three papers will be selected for oral presentation and up to eight additional proposals will be selected for presentation as research posters.

Prospective participants for either format should request an application (see phone, fax, e-mail, postal addresses below). A completed application must be submitted in addition to three copies of an abstract of approximately 750 words that provides a concise, yet thorough summary of the research project. Send application and three copies of the abstract to: Kathleen Kastner, Wheaton Conservatory of Music, Wheaton, IL 60187. Questions regarding the Scholarly Papers and Research Posters may be directed to Kathleen Kastner (phone: 630-752-5830; fax: 630-752-5341; e-mail: Kathleen.Kastner@wheaton.edu)

Deadline for applications is April 1, 1997.

New Percussion Literature and Recordings

Publishers and composers are invited to submit materials to Percussive Notes *to be considered for review. Selection of reviewers is the sole responsibility of the Review Editor of* Percussive Notes. *Comments about the works do not necessarily reflect the opinions of the Percussive Arts Society. Send two copies of each submission to: James Lambert, Percussive Arts Society, P.O. Box 25, Lawton OK 73502-0025 USA.*

Difficulty Rating Scale

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

SNARE DRUM METHOD

Mel Bay's Complete Snare Drum Method **II-IV**
Mario Gaetano
$15.00
Mel Bay Publications, Inc.
#4 Industrial Dr.
Pacific MO 63069-0066

This is a comprehensive snare drum text that includes a wealth of information and material. It begins with an introduction of strokes, grips, maintenance and tuning, and even has a brief presentation on bass drum, cymbals and triangle. The snare drum presentation is methodically laid out, opening with various single-note combinations, followed by sections on flams, rolls, drags and ruffs. Several different meters are presented, and there is ample dynamic contrast included in the 28 etudes that are scattered throughout the text.

The materials, exercises and etudes are clearly presented. The variety of techniques, reading, meter changes and syncopations provide opportunities for considerable education. The text promotes the alternation theory of sticking, and no mention is made of the right-hand lead or subtraction method that is used by many professionals and drum corps. Although there are already libraries full of snare drum texts, this one is worth giving a try.

—George Frock

KEYBOARD PERCUSSION

Julien Rêve **I**
Daniel Sauvage
$5.00
Gérard Billaudot
Selling agent Theodore Presser Co.
1 Presser Place
Bryn Mawr PA 19010

This two-mallet solo for xylophone with piano or marimba accompaniment is for the beginning keyboard student. Sauvage leaves the decision of utilizing the piano or marimba accompaniment up to the performer. Even though the piece is short (twenty measures), it provides the student with a performance outlet rather than method book study. *Julien Rêve* contrasts an arpeggiated melody with a step-wise melodic line that reinforces accuracy.

—Lisa Rogers

Siciliana **II+**
Francesco Barsanti
Translated by Willard and Gloria Musser
$5.00
Pocono Mountain Music Publishing
208 Drexel Rd.
Tobyhanna PA 18466

Siciliana can be performed on marimba, vibraphone or xylophone. This two-mallet solo with piano accompaniment would be appropriate for the beginning keyboard student due to few leaps and a relatively conjunct melodic line. The tempo marking is Largo (dotted quarter note = 24) and the rhythmic pace is slow with the exception of quadruplets. Students will have to concentrate on keeping quadruplets steady, rolls even, and continuing accidentals throughout entire measures. *Siciliana* is an excellent "teaching" piece for the beginning student.

—Lisa Rogers

The Art and Language of Jazz Vibes **II-VI**
Jon Metzger
$40.00
EPM Publications
1003 Turkey Run Rd.
McLean VA 22101

This is a "must buy" for every vibist! *The Art and Language of Jazz Vibes* is an excellent instructional book that consists of three parts. Part One is devoted to the technical aspects of playing vibraphone from stance to pedaling to dampening. Part Two contains two-mallet exercises and Part Three contains four-mallet exercises. In addition, there is a section recognizing product sources.

Within the two- and four-mallet exercises, Metzger employs technical concepts as well as addresses the complexities of jazz—group and solo playing, improvisation, single-note lines, comping and self-accompaniment. Also, unique to this method book is the inclusion in each chapter of listings of standard tunes that are matched to one or more recordings of specific vibists. I highly recommend *The Art and Language of Jazz Vibes* to any vibist wanting to become a "musician."

—Lisa Rogers

Four Island Phantasies **III+**
James Bittenger, Willard Musser, Donald Wittekind
$4.00
Pocono Mountain Music Publishing
208 Drexel Rd.
Tobyhanna PA 18466

Four Island Phantasies is a set of four keyboard pieces (*Cairns Island Phantasy*, *Burns Island Phantasy*, *Kipp Island Phantasy* and *Epply Island Phantasy*) that may be performed as a suite or as individual solos. The instrumentation for each piece is non-specific; therefore, I assume the composers would suggest either vibraphone or marimba to be used. All pieces are written for two-mallets and the character of each is relatively different. For example, *Burns Island Phantasy* sounds at times like a dance movement from a Baroque suite.

All four pieces are clearly marked and easy to read. Potential difficulties a performer may encounter include precise double stops, accuracy due to leaps and recognition of accidentals. *Four Island Phantasies* would be a good selection for the intermediate keyboard percussionist.

—Lisa Rogers

Rhythm Waltz **IV**
Mark Andreas Giesecke
$5.00
HoneyRock
RD 4, Box 87
Everett PA 15537

Written for solo marimba, *Rhythm Waltz* is, more specifically, a jazz waltz. It uses an appropriate chordal vocabulary (chord symbols are given throughout). A section that may be played "ad lib" is provided with a notated solo. Chords are carefully voiced to relegate most changes to step-wise motion with negligible intervallic adjustments between mallets, making this a practical selection for moderately experienced student mallet-keyboard players. Although written for the marimba, the range of the piece makes it possible for vibe performance as well. It would also be ideal for expansion to a trio performance with bass and drums.

—John R. Raush

Classical Pieces for Keyboard Percussion Instruments and Piano **IV+**
Arranged by Patrice Sciortino
$17.75
Gérard Billaudot
Selling agent Theodore Presser Co.
1 Presser Place
Bryn Mawr PA 19010

This collection of seven pieces of medium difficulty for the keyboard percussionist with piano accompaniment includes works by Arcangelo Corelli, Franz Liszt, J.S. Bach and Frédéric Chopin. Different keyboard instruments are specified for each piece (i.e., xylophone, vibraphone, marimba) and utilize two- and/or four-mallets.

Each piece is clearly marked and

care should be taken with embellishments. Two pieces within this collection worthy of mention are *Prélude VIII* by Bach and *Valse, op. 64* by Chopin. *Prélude VIII* is a four-mallet vibraphone work that utilizes double vertical, single independent and single alternating strokes. Pedaling and dampening indications are not given; therefore, the performer must experiment in order to adequately perform this piece. *Valse, op. 64* can be performed on xylophone, vibraphone or marimba. Care must be taken with the key signature and sticking choices in order to give an accurate and fluid performance.

—Lisa Rogers

Five Bagatelles for Solo Marimba IV+
Martin Elster
$18.00
HoneyRock
RD 4, Box 87
Everett PA 15537
This collection of short pieces for the advanced four-mallet marimbist includes *Floating Sea, Soaring, Lament, Frolic* and *Farewell Song*. Elster's setting fits the typical bagatelle format of a collection of compositions exhibiting contrasting moods and tempos with descriptive titles. For example, *Farewell Song* is marked *Lento* and employs a chorale style, whereas *Frolic* is lively and rhythmic with a marking of quarter note = 120.

The marimbist will need a four and one-third octave (low A) marimba in order to perform the entire set. Additionally, the marimbist must be proficient with double vertical strokes, independent strokes, single alternating strokes and one-handed rolls within a variety of intervals such as fifths and octaves. *Five Bagatelles for Solo Marimba* is a wonderfully enchanting collection of pieces appropriate for recital or public performance.

—Lisa Rogers

Two Pieces for Solo Vibraphone IV
Stephen Primatic
$7.95
Music For Percussion, Inc.
170 NE 33rd St.
Ft. Lauderdale FL 33334
These two short pieces for vibraphone solo reduce technical problems to a minimum, thereby providing opportunities for a novice vibist to concentrate on musical considerations. The first of the two pieces is a waltz with melody in the right hand over a left-hand accompaniment that is musically appealing in its simplicity. The second and contrasting piece uses slow introductory and closing material that frames an up-tempo section with rhythmically animated, "jazzy" left-hand melody accompanied by repeated double stops.

Primatic displays a knack for writing music that lies well on the instrument, keeping movement over the keyboard and interval changes between mallets to a minimum—just the sort of thing that one looks for in solo literature for younger mallet-keyboard players.

—John R. Raush

Meditation IV+
Mehdi Mengjiqi
$10.00
HoneyRock
RD 4, Box 87
Everett PA 15537
Meditation for solo vibraphone provides the listener with an introspective state or vision. The work utilizes four-mallet technique and employs double vertical strokes, independent strokes and single alternating (double lateral) strokes. Additionally, the composer employs special techniques that produce unique effects on the vibraphone, such as mouth vibrato over the bars, glissandos and dead strokes. Specific performance instructions regarding the effects are found at the end of the piece, and the composer also indicates pedal markings.

Meditation follows a somewhat ABA form and does not contain time signatures. The A sections are marked *Andante* and *Rubato*; the B section is marked *Allegro*. The work also focuses on intervals of seconds and sevenths for melodic and motivic manipulation. *Meditation* would be appropriate for the intermediate to advanced vibist for recitals or other programs.

—Lisa Rogers

Alexandra's Waltz V
Mark Andreas Giesecke
$8.50
HoneyRock
RD 4, Box 87
Everett PA 15537
Alexander's Waltz has a jazz-style setting and is scored for four-mallet vibraphone or marimba. Written in E-flat, the scoring has many four-voice chords mixed with mallet rotation arpeggios. Being in a jazz-style, the composer calls for a swing feel, but includes specific phrases that require even 8ths. The chords are lush, including numerous major and minor sevenths and ninths, and the entire range of the vibraphone is utilized. The editor has included voice substitutions for some passages in the event that a marimba is used for performance rather than the vibraphone. The print is large and easy to read, but the tempo of the composition and technical demands will require a mature player.

—George Frock

Cinq Petits Dialogues for Marimba and Harp or Piano V
Jean-Michel Damase
$21.75
Gérard Billaudot
Selling agent Theodore Presser Co.
1 Presser Place
Bryn Mawr PA 19010
Cinq Petits Dialogues for Marimba and Harp or Piano will challenge even the advanced performer. The piece contains five short movements. The first, third and fifth movements utilize two-mallets; the second and fourth employ four-mallets. The four-mallet movements make use of large intervals and double vertical, single independent, single alternating (double lateral) and triple lateral strokes. The first, third and fifth movements are all similar in character and share thematic material. The third movement employs mixed meter; therefore, proficient counting skills are necessary. Also, care must be taken with sticking choices, especially in the first, third and fifth movements. Double stickings will need to be employed at times.

Both the marimba part and accompaniment are marked clearly. Additionally, the title of the work captures the relationship between soloist and accompanist, as a "dialogue" between the two exists throughout in terms of melodic material, rhythm, texture and dynamics.

—Lisa Rogers

Pieces Classique, Volume 5 V
Arranged by Patrice Sciortino
$19.00
Gérard Billaudot
Selling agent Theodore Presser Co.
1 Presser Place
Bryn Mawr PA 19010-3490
This collection of well-known pieces, adapted for xylophone, marimba and vibraphone, forms the concluding book of a five-volume series. Each of the seven pieces is a familiar excerpt from the piano or orchestral repertoire, such as music from the *Nutcracker, Midsummer Night's Dream*, the *Moldau, Mephisto Waltz*, a Chopin waltz, a Beethoven piano sonata, and one of Mendelssohn's *Songs Without Words*. All are two-mallet arrangements, with the exception of the four-mallet adaptation for vibes of the Beethoven sonata, and are provided with a piano accompaniment that is easily within the grasp of a competent student pianist. Although the brevity of the pieces makes them less than ideal as recital material, they would be excellent choices for high school contests or festivals and for college board or jury exams.

—John R. Raush

Sonata in G minor for Violin VI
J.S. Bach
Arranged by Errol Rackipov
$9.95
Rolly Publications, Inc.
7339 SW 82nd St., Suite 4
Miami FL 33143
Wow—an exquisite arrangement for the four-mallet, solo vibist! Although many marimba transcriptions of *Sonata in G minor for Violin* have been done, Rackipov's challenging arrangement works equally well on vibraphone. Rackipov has provided a detailed preface in regard to dampening and pedaling. All subsequent markings within the work are clear and precise. Technically, a performer must be proficient with double vertical, single independent, single alternating or double lateral strokes to play the work. *Sonata in G minor for Violin* would be an excellent addition to any recital or performance for the advanced four-mallet performer.

—Lisa Rogers

KEYBOARD PERCUSSION ENSEMBLE

Smoky Mokes **III**
Abe Holzmann
Arranged by Wessela Kostowa
$25.00
HoneyRock
RD 4, Box 87
Everett PA 15537
Smoky Mokes is a very nice ragtime-style mallet ensemble work that would be an excellent teaching piece for students with intermediate keyboard percussion skills. The suggested instrumentation is xylophone, glockenspiel, vibraphone, two marimbas and drumset, but it would also work well as a marimba ensemble. All the keyboard parts require two-mallet technique. Like much of the ragtime literature for percussion, *Smoky Mokes* is a novelty number that would have tremendous audience appeal. The drumset part calls for traps such as a woodblock, cowbell, splash cymbal and even a pop gun. The notation is very readable and the arrangement is well-written. This is a nice addition to the ragtime literature for mallet ensemble.

—Tom Morgan

Absolute Draws Near Lydia **IV**
Mark Andreas Giesecke
$15.00
HoneyRock
RD 4, Box 87
Everett PA 15537
This duet for two keyboard percussionists (marimba and vibraphone) was written for the Kostowa-Giesecke Duo and can be heard on their compact disc recording, *Contrasting Elements*. The work employs mainly two-mallet technique for both performers with the exception of two measures in the vibraphone part that employ four mallets utilizing the double vertical stroke. Therefore, the vibist must use four mallets at the beginning, but can switch to two mallets starting in measure 13. Giesecke has not included pedal markings for the vibraphone. However, tenuto and staccato markings are present, which should affect the performer's interpretation and use of the pedal.

The character of the work is very rhythmic with a dialogue of imitation between both vibist and marimbist balanced with melody and accompaniment between each instrument. Melodically, the work has a seamless, whole-tone quality about it. *Absolute Draws Near Lydia* is a wonderful duet for intermediate to advanced keyboard percussionists.

—Lisa Rogers

Ole South **IV**
Gaius Zamecnik
$25.00
HoneyRock
RD 4, Box 87
Everest PA 15537
Ole South is a xylophone solo with marimba ensemble accompaniment, written in the style of a patrol. (A patrol suggests the passing of a marching band. It starts softly, increases in volume and then fades away much like a band approaching and then marching on.) The melody was written by J.S. Zamecnik and arranged by James Strain for marimba ensemble. This particular solo part is as performed by George H. Green. It is scored for xylophone and four marimbas, one of which must be a low-A instrument. Alternate suggestions are made for doubling-up on one instrument in case only two instruments are available. Unlike other xylophone rags of this era, *Ole South* is a medley of tunes reminiscent of the South, and its subtitle is "A Southern Plantation Patrol."

James Strain has written an excellent arrangement of *Ole South*. His attention to details of dynamics, rolls and accompaniment are to be applauded. Although the solo part and marimba parts are not difficult, good players are needed to fulfill the musical content of the work. This arrangement would be a success on any marimba ensemble concert or as an encore to a light type of percussion recital.

—John Beck

Malka Plastika, Prelude **V**
Tzenko Minkin
$11.50
HoneyRock
RD 4, Box 87
Everett PA 15537
Malka Plastika, Prelude is a short duo (17 measures) written for vibraphone and marimba. It is in a slow tempo throughout (quarter note = 45) with the following musical statement: Lento (ad libitum), ma expressivo. Although the tempo is slow, the abundance of 16th notes, 32nd notes and artificial grouping of 3, 5, 6 and 7 give the work a feeling of movement.

The composition starts with a figure on marimba that is followed by a *messo piano* figure on vibes. The juxtaposition between instruments continues throughout the work. At no time is there a unison figure between instruments; therefore, the complex patterns between them, at this slow tempo, must be worked on very carefully in order to realize the intent of the composition. There are no pedaling indications for vibes, and several times measures are split between lines. Both of these factors will test the reading and performing abilities of the players. *Malka Plastika, Prelude* is a fine composition requiring two mature players for a musical performance.

—John Beck

MULTIPLE PERCUSSION

Septembre **V**
Pascal Laborie
$17.50
Gérard Billaudot
Selling agent Theodore Presser Co.
1 Presser Place
Bryn Mawr PA 19010-3490
Septembre is a ten-minute solo for a multi-percussionist playing vibraphone, marimba, drumset and an assortment of hand percussion instruments, with piano accompaniment. The format of the work is reminiscent of the French conservatoire exam piece. In this case, however, the work is written in a popular idiom.

In the introduction, the timpanist assumes the role of a string bassist, playing a bass line and the melody, set in a Latin groove. The percussionist displays his or her prowess on vibes, congas and other hand percussion, marimba (including a written-out "improvisation") and drumset, including a long solo and duo with the piano that exploits a Latin-flavored riff written in a mixed-metric framework.

If you want to end your college recital with a light piece that makes a statement about your abilities as a "total percussionist," this piece will be worth a second glance.

—John R. Raush

Di-Remption **VI**
Frank Cox
#35.00
Smith Publications
2617 Gwynndale Ave.
Baltimore MD 21207
Written for multi-percussion soloist playing five "skin" instruments (bongos and congas), five tom-toms, a snare drum and a wood drum, with sounds elicited by a large number of "attack modes," the most noticeable aspect of Cox's cerebral composition is the rhythmic procedures used. These convey Cox's avowed "abhorrence for regularity of beat and meter." He explains that these rhythmic procedures "are the outgrowth of years of investigation into the possibilities of creating flexible metric hierarchies founded upon non-regular rhythm," and involving "metrical procedures developed...over the last thirty years, in particular the use of 'non-rational' meters." (Cox suggests that "non-rational meters" are better defined as "non-duple-proportion meters.") In his approach, non-duple-proportion meters (e.g., 3/10 meter, which indicates three beats, each 1/10th of a whole note) are treated as "a certain number of beats at a precise proportional speed in relationship to the fundamental beat unit of a section given by the tempo indication."

The publication goes the extra mile in assisting would-be performers by providing extensive performance notes and a tape with practice etudes and the solo at 1/2 and 3/4 tempi, as well as at performance speed. The percussionist's first step must be a careful read-through of Cox's long "Performer's Guide," which is both historical and didactic in nature, and includes "etudes for learning rationalized non-regular rhythm."

This publication could justifiably be supplied with a warning label that reads "only serious, *very* mature, and *very* patient percussionists need apply." Those that do qualify, however, should come away with a memorable, though undeniably challenging experience.

—John R. Raush

Extensions **VI**
Karl Korte
$13.00 for score and tape
K-note Press
School of Music
The University of Texas at Austin
Austin TX 78712
Extensions is a composition for percussion and tape. In the words of Karl Korte "the 'Genesis' of the composition comes from the long decay rates of certain percussion instruments which, when digitally reversed and mixed with the original, produce a near perfect 'pan'."

The instruments used for the tape are: bongos, tuned drum, tambourine, "Bata," woodblocks, Japanese block, Chinese cymbal, cowbells, snare drum, flexitone and "rap drum." The instruments needed for the performer are: tubular bells, vibes, crotales, bell tree, four timpani, three or more suspended cymbals and tam-tam.

The composition is in three parts. Part 1 is the longest and uses chimes, vibes, cymbals and tam-tam. To mix successfully with the tape, their sustaining qualities are carefully controlled by damping indications. Part 2 for timpani, crotales, suspended cymbal, tam-tam and Mark tree is quite rhythmic and contains a section for ad lib percussion wherein the performer chooses his or her own instruments. Part 3 uses chimes, vibes and crotales sparingly with an extensive ad lib percussion part. Throughout each part the coordination between tape and performer is critical to fully realize the compositional intent of the composer, which is, for the most part, imitation.

Extension is an excellent composition. Its rhythmic content, interplay between tape and performer, tape timbre and compositional style produce a challenging work for the performer and an enjoyable listen for the audience. It would be perfect for a college percussion recital. *Extension* can be heard on a CD, *Music from Seamus*, Volume 5, The Society for Electro-Acoustic Music in the United States, 2550 Beverly Boulevard, Los Angeles, CA 90057, $14.00. *Extensions* is the only percussion composition on the CD and is performed superbly by George A. Frock.

—John Beck

Je Est Un Autre... VI
Jose-Luis Campana
$50.00
Gérard Billaudot
Selling agent Theodore Presser Co.
1 Presser Place
Bryn Mawr PA 19010-3490

Je Est Un Autre... is a three-movement work for solo percussionist. The first and third movements are written for marimba alone; the middle movement is scored for marimba and a collection of predominantly metallic percussion instruments (triangles, cymbals, crotales, tam-tams and gongs), plus three tom-toms. The composer suggests that it is possible to perform two of the movements, or any single movement. Unfortunately, performance notes and directions to the player, which are numerous and very important, are given only in French.

This is music for a very mature marimbist (both technically and musically), requiring fully developed hand and mallet independence and the coordination and facility required to play complex rhythms in one hand against one-handed rolls in the other. Five- and six-mallet playing is also demanded. The soloist also encounters a part written for a low-C instrument that exploits extremes of registers and an enormous dynamic range from *fortississimo* to "as softly as possible, in accordance with the acoustics of the hall."

It is interesting to note that the marimba part is not scored in usual piano-staff format but with three staves, with the middle staff servicing both treble and bass clefs, as needed. This plan works exceptionally well in notating this particular marimba part, which often moves with sudden large leaps over the entire keyboard.

The potential of the marimba in regard to expressing a contemporary musical idiom is apparent from Campana's effective writing. On the one hand, the composition summarizes the status of keyboard-mallet technique at the end of this century, and on the other, gives us an idea of what composers will demand of the instrument and the musician in the twenty-first century.

—John R. Raush

PERCUSSION ENSEMBLE

E.M.C. III-IV
Stephen Primatic
$14.95
Music for Percussion
170 NE 33rd St.
Ft. Lauderdale FL 33334

E.M.C. is an ensemble written for nine to eleven players, scored for bells, xylophone, vibraphone, two marimbas and two percussion parts that can be performed by four to six players. The title is derived from the dedication, as it was written for the Encore Music Camp percussion ensemble. The keyboard parts can be performed with two mallets, except for the vibraphone part, which has three-note chords. The marimba parts call for a low-A marimba, but the low notes are doubled in case only four-octave instruments are available.

The ensemble begins in three sharps, and the 12/8 meter establishes interesting groove patterns. The slow middle section and presto ending are based on an A dorian tonal center, and the rapid scale-type patterns create excitement. There are numerous repetitive or ostinato patterns, and these patterns are within reach of the young ensemble. The print is easy to read, and the publisher has conveniently included duplicate parts for Percussion I and Percussion II in case extra players are used. This is an excellent ensemble for the high school program, and certainly worth using for contest.

—George Frock

Parade of the Wooden Soldiers II
Leon Jessel
Arranged by Murray Houllif
$10.00
Kendor Music, Inc.
Main & Grove Sts.
P. O. Box 278
Delevan NY 14042-0278

Leon Jessel's *Parade of the Wooden Soldiers* has been arranged for percussion sextet by Murray Houllif. The instrumentation includes: Player 1—bells or vibraphone/woodblock, Player 2—xylophone or marimba/triangle, Player 3—snare drum, Player 4—tom-tom or tenor drum, Player 5—bass drum, and Player 6—crash cymbals. This arrangement is a welcome addition to the repertoire for the young percussion ensemble. It would be an excellent selection for any junior high school concert or program.

Houllif is creative in his manipulation of the main melodic material. For example, the snare drum part starts the entire work with a rhythmic statement mimicking the melody. Then, the bells or vibes enter with the melodic statement. Measures 45 through 69 manipulate the melodic material through echoing between the percussive voices (i.e., triangle, woodblock). The keyboard parts have few leaps and the snare drum part includes just a few rolls and flams. Some ensembles will have slight difficulty with 2/2 meter, and the steadiness of tempo will be tested where various instruments trade or echo motives.

—Lisa Rogers

Gankino Choro III+
Traditional Bulgarian Folkdance
Arranged by Wessela Kostowa
$11.50
HoneyRock
RD 4, Box 87
Everett, PA 15537

Wessela Kostowa's arrangement of a traditional Bulgarian Folkdance would be an exciting addition to any percussion ensemble concert or program. This arrangement can be for two or three players. Instrumentation for two players consists of xylophone and marimba, or both performers on marimba. The three-player version adds a tupan part along with the xylophone and marimba. (A tupan is a lightweight bass drum that, according to Kostowa's preface notes, is "the standard rhythmic accompaniment instrument in Bulgarian folk music.") The xylophone part utilizes two mallets while the marimba part employs four. This four-mallet marimba part functions as the accompaniment to the melodic xylophone part and uses single independent and double vertical strokes.

The parts and score are clear and legible; however, I found two mistakes in the marimba part. The first measure of letter C and the fourth measure of letter G should consist of two quarter notes, a dotted quarter note, and two quarter notes—not quarter notes throughout the entire measures.

Kostowa includes clear performance notes, especially in regard to the tupan. Furthermore, Kostowa explains the character and origins of the work in the preface. She states: "Bulgarian folk music's propensity toward complex combinations of additive rhythmic configurations makes it as a whole, a very unique European tradition. Each geographical region of the country has its own particular and distinct musical styles and variants of these rhythmic practices. *Gankino Choro* displays a typical rhythmic and melodic style prevalent in the mid-Southern region of the country. In this lively dance, couples may dance in a circle or in a row, each holding one hand of their neighbor's. The main dance movements are concentrated in the legs, though the hands and head are also busy! The rhythmic patterns for this dance may be best understood when they are divided into groups of 2-and 3-beat patterns, i.e., 11/8—2-2-3-2-2. It is typical in Bulgarian folk dance mu-

sic that on the groupings of three beat patterns, there is a slight accent applied, regardless of where the three-note group is placed within the measure." I highly recommend Wessela Kostowa's arrangement of *Gankino Choro* to warm the heart and lift the spirit!

—Lisa Rogers

Fanfare for Percussion Quartet **IV**
Jeffrey D. Grubbs
$10.95
JDG Percussion Enterprises
P.O. Box 5071
Syracuse NY 13220-5071
Grubbs informs us that his brief (2'15") selection for percussion quartet written in 1985 was inspired by the musical score of the film *The Terminator* and is intended as a "curtain-raiser." Working with an admittedly limited instrumentation of xylophone, chimes, snare drum, bass drum and timpani, he utilizes a driving, offbeat rhythmic ostinato, a very rapid tempo and energized rhythmic "countermelodies" to create something of the drama of a movie thriller soundtrack. If the intent of this music is to hold the attention of the listener, then Grubbs has succeeded, no matter where it may be placed on the program.

—John R. Raush

Metalwood **IV**
Stephen Primatic
$14.95
Music For Percussion, Inc.
170 NE 33rd St.
Ft. Lauderdale FL 33334
Metalwood is a percussion ensemble composition for ten to twelve players using the following instrumentation: vibes, two marimbas (low C and low C—Low F preferred), bells, chimes, four timpani, percussion 1 (claves, cabasa, triangle, tambourine, suspended cymbal, tom-tom) and percussion 2 (snare drum, bass drum, crash cymbals). Marimba 1 requires the use of three mallets and marimba 2 uses four-mallet technique. There are no tuning changes in the timpani part.

The piece begins with an arpeggiated vibe melody over sustained marimba chords and moves into a faster 3/4 main section, which is introduced by the timpani, snare drum and cymbals. The vibes enter with the lyrical main theme accompanied by ostinato-like patterns in C minor by the marimba, timpani and percussion. This theme is repeated, followed by a contrasting B section consisting of four-measure exchanges between drums and keyboard percussion. The initial theme is repeated, ending with a fermata roll for snare drum and timpani. At this point, a second AABA section occurs based on new melodic materials and in a new key center. The piece concludes with a coda section that cadences back in the key of C.

Metalwood is written in a contemporary style and should be playable by most college percussion ensembles and many high school ensembles. The keyboard parts are repetitive, and are mostly based on chord arpeggios or use scale-wise motion. The parts are clearly written and are very readable.

—Tom Morgan

Samba De Verão **IV**
Stephen Primatic
$7.95
Music For Percussion, Inc.
170 NE 33rd St.
Ft. Lauderdale FL 33334
This septet for marimba, vibes, electric or synthesized bass (or bass marimba) along with four percussion parts (timbales/cowbell, bass drum or Brazilian surdo, shaker/bongos, guiro/triangle) is written in the popular Latin dance form identified by its title. Marimbist and vibist take turns in the roles of soloist and accompanist. The mallet parts are accessible to high school mallet-keyboard players. And, in a section featuring an open percussion solo, all the other members of the group have a chance to show off their Latin "chops."

—John R. Raush

Three Shade of "C" **IV**
Stephen Primatic
$14.95
Music For Percussion
170 NE 33rd St.
Ft. Lauderdale FL 33334
Stephen Primatic has composed a five- to six-minute work for eight to ten players that explores three "shades" of the key of C—Aeolian, Phrygian and Locrian. Instrumentation includes bells/xylophone, vibes, marimba (with a low C), four timpani, snare drum, bass drum, cymbals, sleighbells, triangle and bongos.

The marimba opens the work with a chordal ostinato (MM. = 120) before the vibraphone introduces a catchy minor melody accompanied by a "second line" snare drum pattern. The work quickly moves to a fast triple-meter section that features a marimba ostinato, folk-like bell/vibe melody, and key change (to C Phrygian). A meter change (to 6/8) singles the arrival of a new "shade," in this case, a change of key to C Locrian. The piece modulates to a recap of the opening theme (at the original tempo) and concludes with a brief coda.

Three Shades of "C" would challenge a good high school or college ensemble. The marimba part is often written in bass clef and demands four-mallet technique. All other parts, while challenging, are within the capabilities of most percussionists. The second section of the work is very fast (M.M. = 240) and requires a smooth metric modulation to the recap. Overall, the work is very well written and would be suitable for any concert.

—Terry O'Mahoney

Verses for Percussion **IV**
Tom Johnson
$15.00
Two-Eighteen Press
P.O. Box 218
Village Station
New York NY 10014
It was Tom Johnson's desire to compose music using "simpler and more symmetrical forms," as opposed to the more contemporary asymmetrical approach, that led to his composing *Verses for Percussion*. The piece is scored for four players: two xylophones, glockenspiel, and a snare drum/tom-tom part. Each player reads from a complete score, and four complete scores are provided.

The piece is written in eight-measure phrases, with each xylophone playing its own one-beat melodic fragment throughout the work—sometimes together, sometimes one or two beats apart. The glockenspiel part involves a total of three different pitches that occur as two- and three-note fragments throughout the piece. The snare/tom-tom part consists of 8th-note, quarter-note and half-note rolls that appear in various combinations. The tempo marking of quarter note = 56 and the frequent use of space will require much concentration and internal counting on the part of the performers.

As the composer indicates, the repetitive figures are not difficult to play, "but to perform them perfectly 50 or 60 times in a row, as required here, is a special challenge in control and concentration." *Verses for Percussion* will present the typical audience with an even greater challenge: staying awake! Still, a precise performance of this work with correct dynamics would be impressive to those who could appreciate the difficulty involved.

—Tom Morgan

Conga Square **V**
Paul Hayden
$40.00
Magnolia Music Press
768 Tenth St.
Charleston IL 61920
Conga Square is a 13-minute percussion ensemble composition for eight percussionists. It requires an extensive array of percussion instruments (approximately 60) some of which are not standard in many percussion departments, e.g., button gongs, cuica, slit drums, jaw harp, boobams and Kalimba.

The program notes indicate that *Conga Square* was an eighteenth-century gathering place for slaves just outside the rampart (wall) of New Orleans. The composer explains that *Conga Square* makes no attempt to recreate the music that might have been heard, but to show simultaneous performance of contrasting musics and a close interaction between the percussion soloist of each individual group. The ensemble is divided into two groups of four.

Conga Square is a challenging and rewarding composition to perform. Hayden's contrasting percussion quartets create a confusion of sound at times, causing one to wonder if all the players know where they are. But out of confusion comes moments of understanding and rhythmic intensity. The work requires a good Kalimba and cuica player and a set of six boobams are a must. The other parts are not extremely difficult, but do require attention to detail and quality sound.

—John Beck

Gatzara **V**
Alvaro Bertrand
$32.00
HoneyRock
RD 4, Box 87
Everett PA 15537
Written for ten performers playing a full complement of keyboard-mallet instruments plus tam-tam, bass drum, suspended cymbal, timpani and piano, *Gatzara* ("loud party" in Catalonian) is described as a "challenging etude in polyrhythms… (that) explores new sonorities for

chimes, tam-tam, and bass drum." If "new sonorities" refers to the sounds created by chime glissandi, tam-tam played muted and struck on the shoulder with a snare stick, and bass drum played in rimshot fashion using two mallets, this statement is accurate. That the piece exploits "polyrhythms" is evident by a glance at most pages of the score, where multiple lines feature the simultaneous use of different beat subdivisions (e.g., triplets, quadruplets, quintuplets, etc.)

The exploitation of peaks in the dynamic range, the active fabric, rhythmic dissonances, "swirling" chromatic runs and accented *fortissimo* outbursts result in a visceral listening experience. The piece concludes with a cacophonous effect similar to that of myriad church bells pealing at the same time. In fact, it will definitely sound like a "loud party"—and anywhere, not just in Catalonia.

—John R. Raush

Totem **V**
Secrets **IV**
The Way of the Animal Powers **IV**
David Heuser
$17.50 each
Carl Fischer, Inc.
62 Cooper Square
New York NY 10003

Totem, *Secrets* and *The Way of the Animal Powers* are three percussion sextets that may be performed separately or as a trio. In the preface to the trio of sextets, Heuser states: "*Totem* was written in April and June of 1989, *Secrets* in December of 1990, and *The Way of the Animal Powers* in November and December of 1989. They are for six percussionists, all playing wooden instruments in the first, metal instruments in the second, and instruments with skin heads in the third. When I began this trio of pieces, I wanted to create a unified ensemble where the kinds of instruments played by the group would be made of the same material.

"Musically these pieces deal with issues of mythology and ritual which have been influencing my music from time to time for a while. I find these influences difficult to portray in strictly instrumental works, particularly since I wish to remain true to other artistic instincts which I think are important (and perhaps necessary) for my music. That being said, writing for percussion gives one probably the easiest ensemble with which to evoke feelings of ritual, mythology, and all their correlating concepts."

Totem is approximately four minutes in length and includes two xylophones, two marimbas, two log drums, a set of five temple blocks and two woodblocks. The keyboard players must have adequate four-mallet skills in order to employ double vertical strokes. Difficulties within this ensemble include: dovetailing of rhythms between voices, lining up triplets and sextuplets against 16th notes, and rhythmical precision of unison sections.

Secrets is about six minutes long and employs a one-octave set of crotales, vibraphone, chimes, three triangles, three gongs, four cymbals (12", 14", 16" and 20") and four brake drums. The gongs should be pitched to E, G and B-flat if possible, or the intervallic distance between pitches should consist of minor thirds. In this piece, timbre is very important; therefore, the composer has been specific about instrumentation, mallet choices and "effect" sounds such as a "bowed" crotale. As in *Totem*, rhythmic precision between parts is necessary for a steady tempo throughout.

The Way of the Animal Powers is approximately three and a half minutes long and includes four bongos, four timbales, two sets of four tom-toms and two sets of three timpani. All drums with the exception of timpani should be tuned to minor third intervals while keeping the heads relatively tight. The performers should carefully observe all mallet indications. Additionally, rhythmic precision between voices and within unison sections is extremely important.

All three of Heuser's works would be appropriate for college-level or professional players. Heuser is tireless in his experimentation with sounds and timbres; therefore, *Totem*, *Secrets* and *The Way of the Animal Powers* are worthwhile for performers and audiences alike.

—Lisa Rogers

ETHNIC PERCUSSION

Four Solos for Frame Drums **IV+-V**
B. Michael Williams
$15.00
HoneyRock
RD 4, Box 87
Everett PA 15537

B. Michael Williams' collection of

four solos for frame drums provide the performer with well-written, musical compositions. In his preface, Williams states: "The solos in this collection—*Cyclic Invention on 8/9/92*, *Quatrinity*, *Variations on a South Indian Theme* and *Etude in Arabic Rhythms*—may be performed on any of several frame drums. The pieces are intended to explore the musical potential of frame drums in a soloistic context. They are not necessarily intended to be performed as a suite, and thus are not conceived as appearing in any particular order in a public performance."

I was particularly impressed with Williams' attention to detail. He includes specific performance instructions and detailed descriptions of the various instruments used. Furthermore, he even notes that fingering suggestions assume a right-handed playing position. Left-handed players should reverse all "R" and "L" indications. *Cyclic Invention on 8/9/92* can be performed on a tar or bendir. *Quatrinity* can be performed on a tar or bodhran. *Variations on a South Indian Theme* is performed on a kanjira and *Etude in Arabic Rhythms* can be performed on a tar or riq. Personally, I am totally enthralled with this collection of frame drum solos. I have several students currently preparing them for undergraduate and graduate recitals. Bravo and thank you, B. Michael Williams!

—Lisa Rogers

MIXED INSTRUMENTATION

Modern Times **IV-V**
H.J. Buss
$38.50
Brixton Publications
4311 Braemar Ave.
Lakeland FL 33813
Modern Times is a set of eight brief pieces for narrator, flute and percussion quartet, each needing a multiple-percussion setup. The narration is free verse, each presenting social commentaries—some serious and others humorous. The percussion score covers a broad spectra of colors and textures, and each piece offers contrasting moods as well as tempi. Both real time and free improvisation are employed. Four timpani are required, but the ranges are so high that a 26", two 23" and a 20" drum will be needed. Movement VII, titled "Giggles," has several unusual sound effects including a frog croak, coin on cymbal, duck call, finger taps on a table and a boing box. When performed in its entirety, the work is over 30 minutes in length. But the brief pieces are able to stand on their own, thus the work could be presented by omitting some of the movements if time is a problem. The writing and textures are mature and fresh, yet is within the reach of a solid college ensemble.

—George Frock

Kumbengo **IV-V**
Gregg Koyle
$20.00
HoneyRock
RD 4, Box 87
Everett PA 15537
Kumbengo is a duo for marimba and B-flat soprano saxophone, which is written with three performance options: marimba/soprano sax, marimba/clarinet, or a combination of mixing saxophone and clarinet. The work is probably best described by the composer's notes. "*Kumbengo* begins with the marimba and saxophone in a quasi unison-imitative exchange. They eventually part, taking on their own active roles within the work. The term 'kumbengo' refers to an interlocking melo-rhythmical or pattern found in some West African musics." The work requires four mallets, and may be performed on a four-octave marimba, and all mallet and stick sequences are indicated where needed. Technical demands include single strokes, double vertical and lateral strokes, dead strokes and playing on the nodes. There are significant repetitive patterns, which are within the range of a college undergraduate.

—George Frock

PERCUSSION RECORDINGS

Aria
Alex Jacobowitz
$15.95
c/o Jana Branch
2560 Kenzie Terrace, #315
Minneapolis MN 55418
Alex Jacobowitz's compact disc recording, *Aria*, is a collection of works originally written for piano, violin or guitar and transcribed by the performer for xylophone. Jacobowitz performs on a five-octave xylophone manufactured by the Adams Company of the Netherlands. In the liner notes, Jacobowitz states that his musical choices were influenced by "the life and work of Joseph Gusikov, a 19th century chassidic xylophonist. Additionally, Jacobowitz combines musical growth with a search for closeness to the Creator, and one of his favorite books is *Ibn-Pekuda's Duties of the Heart*, an 11th century moral treatise on learning how to combine service of the hands with dedication of the heart. Another prominent influence has been the recording and writings of the late Glenn Gould, and a xylophone transcription of the complete *Goldberg Variations* is one of Jacobowitz's goals."

Some of the transcriptions included on this recording are: *Aria* from *Goldberg Variations*, *BWV 988* by J.S. Bach, *Tempo di Menuetto* from *Sonata in G major, opus 49, no. 2* by Ludwig van Beethoven, *Malagueña* from *España Suite, opus 165* by Isaac Albéniz, and *Recuerdos de la Alhambra* by Francisco Tárrega. Jacobowitz's transcriptions and performance of all the selections is impeccable and hauntingly beautiful. His four-mallet technique is excellent!

—Lisa Rogers

Compercussions
HasenProject
$15.95
Flying Rabbit Music
c/o HasenProject
7 Pavinchal Place
Poughkeepsi NY 12603
Percussionist/composers Thom and Andy Hasenpflug have created a CD that is the embodiment of the world "variety." From the bombastic drumming of "Bicksa" to the polyrhythmic marimba solo "7/5" to the ethereal "Festival of Sleep" for vibes and marimba, this recording presents music encompassing the huge spectrum of percussion and electronic music. Of particular interest to percussionists is the Thom Hasenpflug composition "South of Jupiter," which was the 1995 winner of the Percussive Arts Society Composition Contest. This piece for multi-percussion and tape is one of the best compositions in this genre to come along in a long time. The percussion and electronic sounds meld together so well it is often hard to tell which sounds are produced acoustically and which are electronic.

All of the performances are excellent and the recording quality is state-of-the-art. This is a wonderful recording that should be heard by all who are interested in the exploration of percussive and electronic sounds.

—Tom Morgan

Contrasting Elements
Kostowa-Giesecke Duo
$18.95
HoneyRock
RD 4, Box 87
Everett PA 15537
The keyboard duo of Wessela Kostowa, marimba, and Mark Andreas Giesecke, vibraphone, has released its second compact disc recording, entitled *Contrasting Elements*. The title aptly describes the contrasts between performers (man-woman), background (Eastern Europe-Western Europe), music (minimalistic-folk) and instrumentation (marimba-vibraphone). These contrasts provide the listener with a wonderful array of sounds resulting in mass appeal. The selections on the compact disc recording were commissioned by the duo and include arrangements as well as original works. Kostowa and Giesecke each include a solo selection (*13 Variations on Tudora* by Dobri Paliev performed on marimba

by Kostowa and *Crystal Forced Us Sun* composed and performed by Giesecke) on the disc.

The recording quality is excellent and the blend between marimbist and vibist is extraordinary. Not only was the duo extremely accurate and technically proficient on their respective instruments, but musically intuitive. I thoroughly enjoyed listening to the entire disc; a few of my favorite selections were: *5 Cirandas Brasileiras* by Ney Rosauro, *Tango No. 2* by Astor Piazzolla/arr. Kevin Super, and *8 Miniatures* by Eugen Thomass.

—Lisa Rogers

Exotic Chamber Music
The Armstrong Flute and Percussion Duo
$15.95
Centaur Records, Inc.
8867 Highland Rd., Suite 206
Baton Rouge LA 70808

Exotic Chamber Music features the flute and percussion duo of Dan C. Armstrong and Eleanor Duncan Armstrong, with special guest Douglas Walter on one of the selections on this compact disc recording. The selections include: *Beneath the Canopy* by Philip Parker, *Alfa, Op. 16* by Tauno Marttinen, *Fantavia* by Elizabeth Walton Vercoe, *Duettino Concertante* by Ingolf Dahl, *Interplay* by Robert Mols and *Songbirdsongs* by John Luther Adams, which features Walter along with the duo.

Two of my favorite selections are Parker's *Beneath the Canopy* and Adams' *Songbirdsongs*. *Beneath the Canopy* was commissioned and dedicated to the Armstrong Duo. It includes several movements—"The Forest Beckons," "Rivers Gently Flowing," "Exotic Birds of Paradise," "Twilight Calmness/Song of the Orchid" and "Python Dance."

The Armstrong Duo's performance on the recording is astounding and entrances the listener. The balance between flute and percussion is excellent within the mix. *Exotic Chamber Music* is a journey of sounds and colors that one should not miss!

—Lisa Rogers

Something Old...Something New
James Moyer, marimba
$15.95
James Moyer
Millikin University
1184 W Main St.
Decatur IL 62522-2084

The provocative title of this CD

characterizes the selections Moyer has recorded, which fall into the categories of "old" and "new" works. In the former category are three transcriptions, all taken from the guitar repertoire, and all written by two celebrated guitarists of the classical era—Mauro Giuliani and Fernando Sor. Moyer transcribed all three—Sor's *Sonate, op. 15*, Giuliani's *Sonatine, op 71, no. 1*, and his *Grand Overture*. The "new" literature recorded includes two pieces by Donald Chamberlain—*By the Numbers* and *Pixelation*—and David Maslanka's *My Lady White*.

The guitar repertoire has long offered fertile ground for marimba and vibe transcriptions. Moyer plays this literature with aplomb, doing his best to present these selections in the best possible musical light, by varying dynamics and most importantly by making evident skillfully shaded and musical phrasing. His performance never allows the technical difficulties inherent in these arrangements to interfere with a musical interpretation, and although the works are not profound, they are attractive and impressive as realized on the marimba.

Moyer brings his same musical sensitivity to the "new" works on the disc. *By the Numbers* gives the listener a sudden jolt into the twentieth century, with flurries of runs punctuated by accented chords and sudden changes of moods. *Pixelation*, a taped piece that pits marimba with computer-generated sounds, yields some dramatic moments. However, for this listener, the highlight is Moyer's rendition of *My Lady White*. His sensitive rendering of the first and last movements is notable, and if there remain any doubts about his technical facility, his rendition of the second movement will dispel them forthwith.

—John R. Raush

La Marimba En La Argentina
Angel Frette
$15.95
Cosentino
Av Elcano 3837
(1427) Buenos Aires
Argentina

The five works heard on this CD (titled in English) are Jorge Mockert's *Fretteando*; *Three Argentine Movements For an Angel*, for marimba and percussion; German Cancian's *That Which is Not Blue*, for solo marimba; Guillo Espel's *Almost a Trunca*, a flute and marimba duo; Salvador Ranieri's *Prelude and the Tarantula* for marimba solo; and Antonio Maria Russo's *Music for Marimba, Timpani and Percussion*.

One has to be impressed with the general expertise and imaginativeness of the Argentinean composers whose works are showcased. The music displays their schooling in the musical heritage of the West, exemplified in the formal structure and development of thematic motives in *Music for Marimba, Timpani and Percussion*, as well as their knowledge of the contemporary scene, such as found in Mockert's *Fretteando*, with its eclectic style, including influences from rock and jazz. However, to this listener, the most successful music on the disc speaks directly, with the freshness of folk music and without pretense, such as Espel's marimba and flute duo *Almost a Trunca*, one of the musical highlights of the album. The folk element is perhaps best revealed in the effective use of rhythm, which often becomes a seminal force.

Throughout the album, and especially in *That Which is Not Blue* and *Prelude and the Tarantula*, the music reveals the composers' intimate understanding of the marimba's musical potential and its current performance techniques, such as its contrapuntal possibilities, use of various rolling options, hand independence, and use of glissandi. Frette handles the contemporary musical and technical demands with ease.

—John R. Raush

Polaris
Mark Ford
$15.00
Mark Ford
School of Music
East Carolina University
Greenville NC 27858

Polaris is a unique compact disc recording produced by Mark Ford with Ford as featured marimba soloist with a consortium of composers for the marimba, all from North Carolina. Included on this CD are Ford's title cut, *Polaris*—a newly-composed unaccompanied composition for the advanced, four-mallet marimbist. Also included is Ford's creative *Stubernic*, a composition that features three marimba performers on one 4 1/3 octave marimba (Christopher Deane and John Hanks accompany soloist Ford on this recording). Additionally on this CD are Christopher Deane's *Three Shells* and *Process of Invention*. University of North Carolina—Chapel Hill percussion professor Lynn Glassock is also featured as a composer with his own *Five Songs for Voice and Marimba* with Ford and Sharon Munden, mezzo-soprano. Mark Alan Taggart's *Prelude and Courante* round out this clean, contemporary sounding CD of composers for the marimba. Ford's performance on this CD is superb and his own compositional style is witty and very accessible to audiences.

—Jim Lambert

Songs We Know
Steve Davis
$15.95
DMP Records
P.O. Box 15835
Park Square Station
Stamford CT 06901

Drummer/leader Steve Davis leads this quartet (with guitarist John Hart, bassist Drew Gress and saxophonist Jed Levy) through a set of jazz standards that receive a post-bop contemporary swinging treatment. Davis prefers to make this a collaborative effort by keeping the drum solos to a minimum (with the exception of a tasty textural solo on *Softly As In A Morning Sunrise*). He does, however, display his expertise as an accompanist by utilizing a myriad of approaches to these frequently performed tunes. All of the tunes are played with a "broken" or

non-repetitive time feel, but Davis also uses various mallet choices (*Blue in Green*), second line drumming (*Solar*), hand drumming on the drumset (*Naima*) and a textural, dynamic approach (*House of Jade, You Don't Know What Love Is*) to breathe new life into some *Songs We Know*.

—Terry O'Mahoney

INSTRUCTIONAL VIDEO

Legends of Jazz Drumming, Part 2 (1950-1970)
$39.95
Warner Bros. Publications, Inc.
15800 NW 48th Ave.
Miami FL 33014

This 73-minute video focuses on the performance styles of innovators from the hard-bop, cool, avant-garde, free and jazz-rock fusion schools of jazz drumming. Video clips include solos and/or ensemble performance of Shelly Manne, Vernell Fournier, Joe Morello, Art Blakey, Philly Joe Jones, Roy Haynes, Mel Lewis, Elvin Jones, Tony Williams and Jack DeJohnette. Many of the sequences are from private video collections and may not have been available to the public prior to this release. Drummers could learn something from every segment (however brief) and a general jazz-history audience might also find this video useful as numerous instrumentalists may also be seen performing with the aforementioned drummers (e.g., Ahmad Jamal, Dave Brubeck, John Coltrane). Containing a great deal of rare television footage (as well as commentary by jazz drummers Roy Haynes and Jack DeJohnette), this video would be of interest to any aspiring jazz drummer unfamiliar with the progression of jazz drumming and its many legends.

—Terry O'Mahoney **PN**

CORRECTION: The price for two videos was listed incorrectly in the December 1996 issue of *Percussive Notes*. The correct prices are listed as follows: *The Art of Timpani: Changing and Tuning Plastic Timpani Heads*, $35.00; *The Art of Timpani: Tucking Calfskin Timpani Heads*, $35.00.

Billy Gladstone "No Break" Vibe Mallets

BY CHET FALZERANO

IN 1956 A PROMOTIONAL PICTURE was taken during *The Steve Allen Show* in order to promote the movie *The Benny Goodman Story*, which featured Steve Allen. This photograph depicts Harry Sheppard on vibes using the Billy Gladstone "No Break" vibe mallets (see photo). "We were playing 'Moonglow' when that picture was taken," Sheppard recalls. "I remember it like it was yesterday."

As an owner of a pair of these mallets myself, I was intrigued, since I really had little reference material on them. I had seen another picture of the "No Break" vibe mallets in the October 1981 issue of *Modern Drummer* within the article entitled "A Tribute to Billy Gladstone" written by Gladstone's friend Ted Reed, but little was mentioned about the mallets. I was also aware of Gladstone's association with mallets from the 1939 Gretsch catalog touting the newly developed Gretsch-Gladstone mallets, with their "Uniform Resilience, Perfect Balance, and Finer Tone Production." I requested a patent search from the U. S. Patent Office for Billy Gladstone inventions and received a copy of the patent for his vibe mallets.

Skitch Henderson, Steve Allen and Sol Yeagad with Harry Sheppard on vibes, using the Billy Gladstone "No Break" vibe mallets.

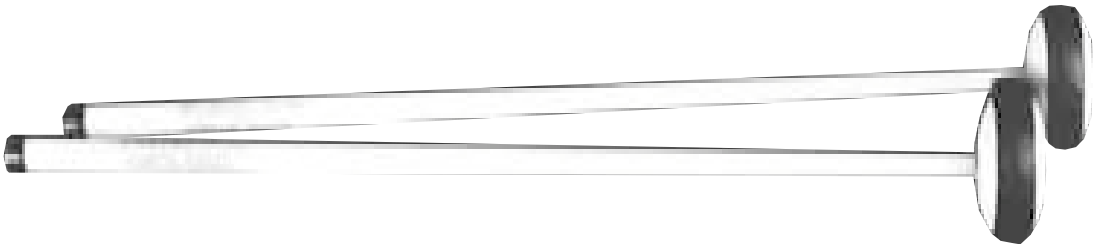
Harry Sheppard was instrumental in the development of Gladstone's "No Break" vibe mallets. Sheppard first met Gladstone in 1956. Sheppard was playing with Sol Yaged's group at the Metropole in New York City. Yaged played clarinet, Sheppard played vibes, Kenny Kersey was on piano, Mort Herbert played bass and Cozy Cole was on drums. Of their first meeting Sheppard says: "Billy came in to see his friend Cozy Cole, and Cozy introduced me to him. The first thing Gladstone said to me was, 'I've never seen anybody except Lionel Hampton play as hard as you do.' You see, the owner of the Metropole, Ben Harriman, insisted that the bands play full volume—no ballads. The music critics used to say, 'It's like the jazz is shot out of a cannon when you walk into the place.' The doors of the club were never closed during business hours. Harriman wanted everyone in Times Square to hear the music.

"When Sol Yaged said he wanted to add me to his group, Harriman insisted that I audition because he didn't think vibes could maintain the volume level he required. Harriman was hard of hearing and wore a hearing aid. For my audition Harriman walked across the street to Howard's Clothes, stood in the doorway and turned his hearing aid off! He signaled for me to start playing. After a few minutes, he appeared in the doorway of the Metropole and gave Sol the nod. I passed the audition and got the gig.

"We played so loud I actually broke vibe bars in half—at least one every six months. You can imagine what I did to rattan-handle mallets. If they didn't break, they simply bent out of shape in no time."

Gladstone was impressed with Sheppard's playing. Sheppard remembers Gladstone's words, "It's very exciting, but you must go through a lot of mallets. I'd like you to help me develop a mallet that won't break or bend." Sheppard agreed; however, he didn't think much more about it.

A few weeks later, Gladstone came to the Metropole with some prototype mallets. Gladstone designed the heads of the mallets out of wood in the shape of a wheel. He then had rubber bands of varying thickness and density that wrapped around the wheel, like a tire. The variations in the rubber resulted in a hard or soft sound. In addition, he tried all kinds of plastic shafts, as described in his patent filed in 1954, but eventually they all failed. Gladstone would come into the Metropole with a package of two- or three-dozen mallets. The stage at the Metropole was above the bar and Gladstone would toss the package on stage to Sheppard.



Gladstone even had the mallets numbered, and as they failed, he would check the number off a list. Sheppard said that this process went on for some time until Gladstone tried fiberglass shafts, which worked perfectly.

Sheppard commented, "As hard as I played, I never broke a shaft. The heads would sometimes fly off, but the shafts would never break. Billy was really pleased. I thought they were fantastic, not only because they wouldn't break, but I thought they were much more accurate. Playing as hard as I did, I found that rattan shafts were too flexible. They would whip at high volume and sometimes strike between the bars. Gladstone's fiberglass shafts were rigid enough that this distortion didn't occur. Some of the guys didn't like them because they weren't flexible, but for my needs they were perfect."

Gladstone's contribution of his "No Break" vibe mallets impacts the percussion world even today. "Without a doubt, Billy Gladstone started the trend for fiberglass mallets that continues to this day," Sheppard says. "A lot of manufacturers offer fiberglass mallets, but when Gladstone developed his 'No Break' mallets, everyone else was using rattan. I don't think manufacturers particularly like using fiberglass because they last too long. You know, planned obsolescence." PN

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.		
1997 Categories:	Category 1:	Solo Marimba (any standard range from 4 1/3 to 5 octaves acceptable)	
		First Place:	$500.00 plus publication by Keyboard Percussion Pub.
		Second Place:	$250.00
		Third Place:	$100.00
	Category II:	Large Percussion Ensemble (8-10 players)	
		First Place:	$500.00 plus publication by Southern Music Company
		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. Composer must send 4 copies of score. Clean, neat manuscript is required. Composer's name may appear, but it will be deleted for judging purposes. Cassette tapes may be submitted in addition to scores but are not required. 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.		
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, 1997. For further information and complete details, contact: PAS, P.O. Box 25, Lawton, OK 73502-0025, (405) 353-145 5.		

1997 PERCUSSIVE ARTS SOCIETY
24th 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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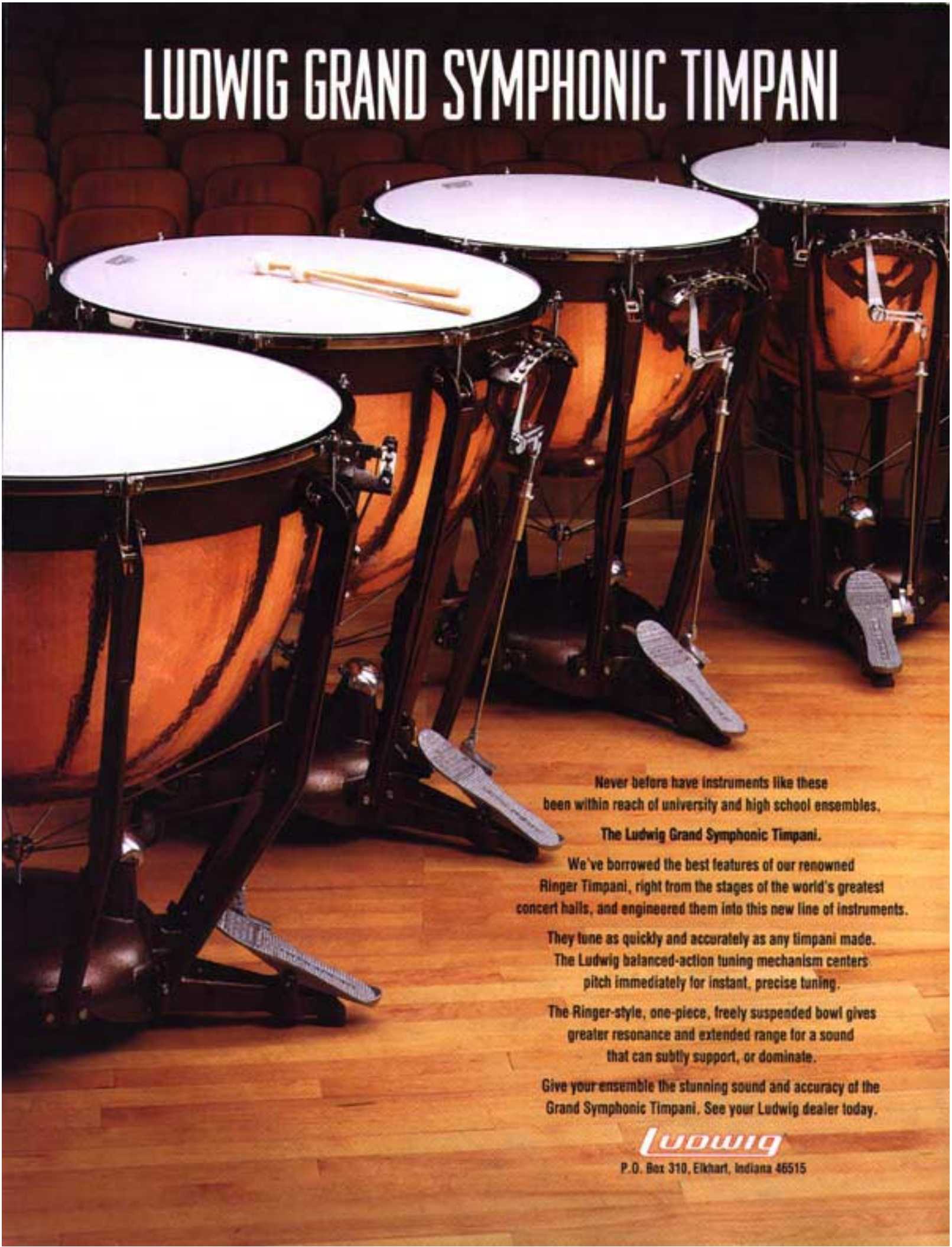
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