Percussive Notes

The official journal of the Percussive Arts Society • Vol. 36, No. 1 • February 1998

KODŌ

Drumset Triggering
Eskimo Drums
Red Norvo Solo

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In the city of Constantinople, late in the 19th century, my ancestor Kerope put his name on my family's cymbals during his tenure as keeper of the Zildjian secret. The 'K' sound became legendary and has long been coveted by the world's percussionists. Those lucky enough to have old 'K's guard them jealously since only K Zildjians have the exclusively mellow, dry, dark and warm tonal characteristics that blend so well with the Orchestra.

Now after a long period of exhaustive research under my personal direction, this legendary sound is once again available. Because these very special cymbals are individually examined at each separate step of the manufacturing process, we only make them in small quantities. So you might have to wait a little bit longer for your new K Constantinople cymbals, but I guarantee that it will be worth the wait.

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The only serious choice.

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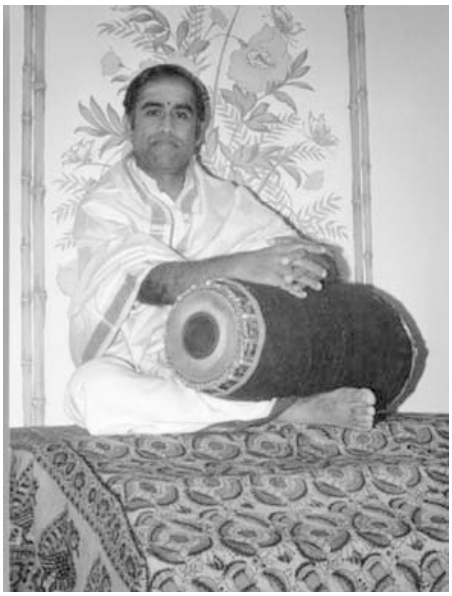

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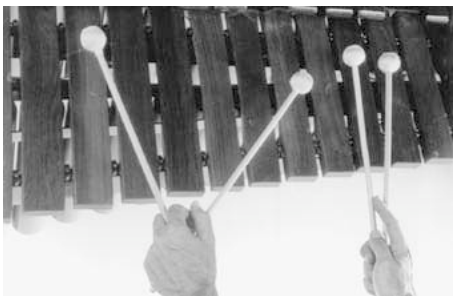

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The Percussive Arts Society (PAS®) is a not-for-profit service organization. Its purpose is educational, promoting drums and percussion through a viable network of performers, teachers, students, enthusiasts and sustaining members. PAS accomplishes 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®).

FROM THE PRESIDENT

Looking Ahead

BY GENARO GONZALEZ

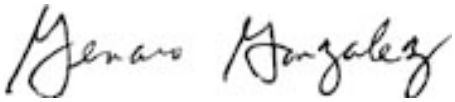
WITH THE CONCLUSION OF A successful PASIC '97, now is the time to look at upcoming PAS International Conventions. PASIC '98 will be held in Orlando, Florida on November 4–7. Host Beth Raddock and her local planning committee have been hard at work for quite some time now preparing for this exciting event. PASIC '98 will take place in the Orange County Convention Center, which will offer PAS a truly first-class site for all of our events. Each issue of *Percussive Notes* will feature an article from Beth concerning PASIC '98 activities, so stay tuned for more details.

One of the things that has made our last several PASICs such a success has been the behind-the-scenes activities of the PASIC Logistics Team. Without the all-important work of this great group of people, PASIC simply could not exist as we know it. Logistic Team members are responsible for the set-up and breakdown of every clinic and concert at PASIC and work closely with PASIC artists in preparing for their event. If you are interested in serving, contact the Percussive Arts Society in Lawton at (580) 353-1455 or e-mail at percarts@pas.org.

PASIC '99 will return to Columbus, Ohio, which was the site of PASIC '93. The PASIC '99 Host, Jim Rupp, has already begun formulating plans and laying the groundwork for our 24th convention. If you live in the Columbus, Ohio area and are interested in assisting with the implementation of PASIC '99, please contact Jim at 5052 N. High Street, Columbus, OH 43214, by telephone at (614) 885-7372, or e-mail him at jrupp@compuserve.com.

I am pleased to announce that PAS has recently hired Phillip Mikula as PASIC Manager. Phillip is a native Texan who graduated from the Eastman School of Music. With PASIC being such a demanding year-round venture, Phillip will be working closely with PAS Executive Director Randy Eyles on all PASIC-related activities. We look forward to the energy and enthusiasm that Phillip will bring to the PAS office as PASIC Manager.

Russ Girsberger has recently accepted an offer from the New England Conservatory of Music to serve as their Music Librarian. I would like to thank Russ for his outstanding work as the PAS Librarian/Museum Collections Manager. In addition to his work in the PAS Museum and Library, Russ was also involved in many of the PASIC activities this past year. Though we are saddened to lose his services, PAS is proud to congratulate Russ on this most prestigious appointment and wish him well.



PERCUSSIVE ARTS SOCIETY PRESS RELEASE

PAS Announces New Board Members

Congratulations are in order to the Percussive Arts Society's newly elected members of the Board of Directors. They are Gary Chaffee, West Roxbury, MA; Lennie DiMuzio, Avedis Zildjian Co., Norwell, MA; Phil Faini, West Virginia University, Morgantown, WV; and Tzong-Ching Ju, Academy of Ju Percussion, Taiwan, Republic of China. The PAS Board of Directors is a working board of volunteers who give of their time doing work that benefits all PAS members. Also, congratulations to the re-elected Board of Directors: José Alicea, Santurce, Puerto Rico; Michael Burritt, Evanston, IL; Evelyn Glennie, Huntingdon, Cambridgeshire, England; Douglas Howard, Dallas, TX; Kathleen Kastner, Wheaton, IL; Joel Leach, Northridge, CA; Emil Richards, Toluca Lake, CA; Kristen Shiner McGuire, Rochester, NY; Ian Turnbull, Ontario, Canada; and Bill Wiggins, Nashville TN.

HOW TO REACH THE PERCUSSIVE ARTS SOCIETY: VOICE (580) 353-1455 [leave message between 5 p.m. and 9 a.m.] • FAX (580) 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, 1–4 P.M.; Sunday, 1–4 P.M.

Annual membership in the Percussive Arts Society begins in the month dues are received and applications processed. Eighty percent ($44) 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: (580) 353-1455. Periodicals postage paid at Pontiac, IL and at additional mailing offices. Annual subscription rate: Professional/Enthusiast—$55, Library—$55, Student/Senior—$35. • **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: (580) 353-1455; fax: (580) 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 Ave., Lawton, OK 73507 (delivery service).

Percussive Arts Society scholarships now available!

PAS announces the Larrie Londin Memorial Scholarship and the Fred Hoey Memorial Scholarship awards. To apply for either scholarship send PAS an application form (listed below), a three-minute standard 1/2" VHS videotape of the applicant's performance with applicant's name printed on the spine. (OPTIONAL: a simultaneously recorded high quality audio cassette tape of your performance may be included in addition to but not instead of the videotape); a 100- to 200-word essay explaining how the scholarship would be used (college, summer camp, special course, private teacher, etc..); and why you qualify (financial need is **not** a consideration); and one supporting letter of recommendation verifying age and school attendance. All application materials must be in the Lawton, Oklahoma PAS office no later than March 16, 1998. Winners will be notified in May, 1998.

Larrie Londin Memorial Scholarship eligibility: For ages 18-24 (scholarships up to $1000), 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 1998-99 academic year enrolled in the School of Music at an accredited college or university. One $1000 scholarship will be awarded.

Name _____

Address _____

City _____ State/Country _____

Zip Code _____ Phone _____

School _____

Grade Level _____ Age _____

Indicate one scholarship category only:

❑ Larrie Londin (ages 18-24) ❑ Larrie Londin (ages 17 and under)

❑ Fred Hoey (incoming college freshman)

Send form with materials to **PAS, P.O. Box 25, Lawton, OK 73502-0025**

FRED HOEY (1920-1994)

Fred Hoey's start in the music industry came at an early age upon winning the 1936 National Rudimental Drummer Competition. His illustrious career in the field of music as an author, clinician, and authority in the world of percussion afforded him many opportunities. In the mid 70s, Fred Hoey launched the CB 700 line of drums and percussion. This unique line was designed by Hoey to service the educational percussion market in a comprehensive way. As Vice President of Sales for C. Bruno in the early 1980s, Hoey created the Gibraltar brand name of drum hardware and initiated its first designs. The mid 80s brought Hoey to oversee the Remo, Inc. San Antonio Distribution Center where he participated in product design, development, and sales direction. Throughout his career, Fred Hoey remained active as a prominent Southwestern performing percussionist. He also wrote several drum methods still in distribution by Mel Bay Publications. He was a charter member of the Percussive Arts Society and an educational whose influence on percussionists continues with the PAS Fred Hoey Memorial Scholarship.

LARRIE LONDIN (1943-1992)

Larrie Londin was a popular session drummer for pop, country, and jazz artists. A member of the Detroit-based Headliners in the mid-60s, Londin was one of the first white musicians signed to Motown on its V.I.P. subsidiary label. As a session drummer, he played on a number of Motown hits by such artists as Marvin Gaye, the Supremes and the Temptations. In addition, Londin toured with Chet Atkins, Jerry Reed, Glen Campbell and Elvis Presley during Presley's last two concerts in 1977. Following those tours, Londin began concentrating on studio work, recording with Waylon Jennings, B.B. King, Dolly Parton, Joe Cocker, Linda Ronstadt, Olivia Newton-John, Barbara Mandrell, Randy Travis, Reba McEntire, George Strait and many others. Mr. Londin received the "Most Valuable Player Award" for 1978, 1979 and 1980 from the National Academy of Recording Arts and Sciences; was voted "Best Drummer" for 1984 and 1986 by the Academy of Country Music; and was designated "Country Drummer of the Year" in 1985 and 1986 by Modern Drummer magazine. His influence on percussionists continues with the PAS Larrie Londin Memorial Scholarship.

FROM THE PASIC HOST

PASIC '98 Orlando, Florida, November 4–7, 1998

BY BETH RADOCK

Greetings, fellow percussionists! I hope you are all having a terrific winter. As you battle the cold, think about next November in *beautiful*, *sunny*, *warm* Florida!

As I begin to tell you about PASIC '98, words cannot describe the *incredible* job Theresa Dimond did with PASIC '97. I've never met a harder worker, so dedicated to percussion. Thank you, Theresa, for your guidance and support. I would also like to thank Karen Hunt, Jon Graff, Joe Lima, Randy Eyles, Russ Girsberger, Cheryl Copes and Teresa Peterson for a wonderful job with PASIC '97. What I learned from this fabulous team will greatly enhance next year's convention.

PASIC '98 will be held at the newly enlarged Orange County Convention Center in Orlando, Florida. This convention center is HUGE. There are four levels with 1,095,390 square feet of exhibit space, 49 meeting rooms, two food courts and kitchens, and the auditorium, which seats 2,600. PASIC '98 will not use this entire space, but you can get an idea of the size of the facility. The host hotel is the beautiful Clarion Plaza next door.

Exhibitor packets are now available. If you are a manufacturer, music store supplier, instrument builder, publisher or school, please contact the PAS office in Lawton to get information at (580) 353-1455. Reserve your space early; we hope you will join us!

The PASIC '98 Florida Planning Committee is currently going through the hundreds of applications for clinics, concerts, masterclasses and more. The variety of the proposals is truly astounding! Thank you all for your interest. It is truly difficult to make the final selections. Too bad the convention cannot run for a month—we definitely have enough material.

In conjunction with PASIC's New Music Research Day, I am proud to announce the World Premiere of Michael Udow's Percussion Opera, *The Shattered Mirror*. Professor Udow comments on his opera: "*The Shattered Mirror*, composed in 1986 and completed in 1993, is an opera with five on-stage percussionists and a percussion pit orchestra filled with western and global percussion instruments, along with newly created acoustic percussion instruments, MIDI instruments and keyboards. Joining the on-stage percussionists will be dancers, an opera chorus and three principal singers. I am very excited that George Shirley, who has an extensive international career including years at the Metropolitan Opera and the Santa Fe Opera, will be singing the role of Moon. The other principal characters are Sun and Wind."

There is much more exciting information about PASIC '98 yet to come. If you've never been to Orlando, this will be the experience of a lifetime. Walt Disney World, Universal Studios and Sea World are within minutes of the Convention Center, so bring your family. PASIC '98 will be great! PN

REBOUNDS

INSTRUCTIONAL INTENT

I would like to respond to the review of my book *Contest Solos for the Young Drumset Player* (Kendor Music) on page 67 of the December issue of *Percussive Notes*. I believe that the review missed the intention of the solos. Let me state what my goal was.

I had in mind the young drumset student (approximately 9–14 years old) who plays snare drum in school, has purchased a drumset for the first time, possibly has a private instructor, is not necessarily listening to drumset improvisation by pros yet, and who is looking for material to express him/herself on this new, exciting acquisition which, at this moment, is very difficult to play. This youngster has no fluency in the drumset "vocabulary" of styles (jazz, rock, Latin, show drumming, etc.), has very limited technical facility, and yet is quite earnest in playing a drumset solo in time, with phrasing, dynamics, beats, fills, etc. Where does he/she begin? With a solo drumset text such as this one. Another intention of the book was to enable the young drumset player to go to contest. This is always a nerve-wracking experience.

The review dwells on the lack of room for improvisation. From experience, I think the youngster is just happy to have written-out text to rely on. Improvisation is scary enough for the oldster! I also took issue with the term "dated" in the review. A young player *should* be exposed to all styles possible. My text includes rock, jazz (swing, shuffle and bebop), Latin, waltz and show-style solos. I would want all of my students to be acquainted with these very important roots of drumset playing.

Finally, there was mention of play-along resources—the intent of this book does not require them. Plenty of very valuable drumset material has been written over the years without play-along capability. I believe this book is one.

MURRAY HOULLIF

PASIC CONGRATULATIONS

As Past President of PAS, I know very well the enormous amount of work that goes into PASIC. This year's convention was no exception to the excellence that we have all come to expect. Often unheralded and usually behind the scenes, these individuals deserve our utmost thanks and praise. To all of the volunteers and staff that made PASIC '97 so successful, our sincere thanks. To Randy Eyles, Russ Girsberger, Theresa Dimond and Karen Hunt, our utmost thanks for your tireless work, devotion to PAS and a truly outstanding convention. We owe you BIG TIME!

GAR WHALEY
Past President

JAPANESE TAIKO MASTERS

By Terry O'Mahoney

DRUMMERS AND PERCUSSIONists often speak of devoting their lives to drumming. The members of the renowned Japanese percussion group KODO truly embody this philosophy. Members are required to relocate to a remote island off the coast of Japan; spend countless hours in rehearsals and create new works; eat, train and work together toward a common goal—the preservation of the Japanese taiko tradition.

Since forming in 1981, KODO has been the leading exponent of taiko drumming. They have toured the world, playing to sold-out performances in Europe and the United States, delivering their unique brand of world music. Their medium is the traditional Japanese drums (taiko), but the nucleus of their original compositions are often drawn from a myriad of sources.

Taiko drums come in many shapes, sizes and designs. Playing techniques and repertoire also vary greatly from region to region. Taiko have been used for centuries in many forms of Japanese music, including gagaku, kabuki, kyogen and noh, as well as for religious ceremonies and festivals known as matsuri. Only in the last fifty to sixty years have taiko been used as the centerpieces of their own ensembles.

Taiko is the term used to refer to Japanese drums and their accompanying techniques and repertoire. Some confusion exists regrading the words taiko and daiko. Taiko and daiko are the same word. The "t" sound is often phonetically changed to a "d" sound when the Japanese use compound phrases to refer to specific drums. For example, a taiko whose specific name is "shime" is called a "shime daiko," while a group of taiko drummers from Tokyo might call themselves "Tokyo daiko."

The term taiko is often confused with the name KODO. KODO is the name of a percussion group that plays taiko. Their repertoire, including their original compositions, often retains a folkloric quality in both sound and substance. Historically, taiko does not have any definitive rhythmic patterns, but many regions of Japan do have their own indigenous repertoire, usually as an accompaniment to singing.

While perhaps not as rhythmically complex as music from other cultures, taiko, like much of Japanese society, draws its beauty from its presentation. It is the visual element and sense of spirituality that quickly captivates the hearts of audiences around the world. To see a KODO performance is to witness a spectacle of drumming and choreographed movement that defies description.

KODO HISTORY

The Japanese characters for the word KODO have two possible meanings: "heartbeat" and "children of the drum." The name reflects the drummers' feeling that the heartbeat is the basis of all rhythm and that they want to play taiko with the spirit and enthusiasm of a child.

The KODO of today has its origins in a previous ensemble known as Ondekoza. Ondekoza was formed in 1971 on Sado Island by a group of people who wanted to devote themselves to learning and playing taiko. After a philosophical split with the founder of Ondekoza in 1981, some members regrouped and formed what was to become KODO. They immediately began to tour the world, not only performing solo concerts but also appearing as featured artists with symphony orchestras, including the Berlin and Tokyo Symphonies.

In 1988, they established the KODO village, a compound that houses their living quarters and rehearsal space. With its completion, KODO was able to hold what would become an annual event, the Earth Celebration. Held on Sado Island in August, the Earth Celebration is a three-day percussion and arts festival that features musical and cultural exchanges with arts groups from around the world.

KODO often invites groups and individuals they have met through their travels for solo concerts and collaborations. Previous participants have included Babatunde Olatunji from Nigeria, Aja Addy from Ghana, Elvin Jones from the USA, the Renegades Steel Drum Orchestra from Trinidad, Suar Agung from Indonesia, Doudou N'diaye from Senegal and Samul Nori from Korea.

KODO tours approximately eight months out of the year. Their ongoing tour is known as the One Earth Tour, reflecting their desire to bring taiko to all parts of the globe and to emphasize that everyone belongs to the larger community of Earth. Recent tours have included a two-month swing across the United States and Canada, as well as annual tours of Europe. Although KODO generally tours with approximately fourteen performers, smaller groups have recently been sent to perform in Cuba, Africa and the Dominican Republic. In addition to their own performances, members often are asked to perform with musicians from other musical genres. Artistic director Motofumi Yamaguchi, odaiko player Yoshikazu Fujimoto and former member Leonard Eto frequently perform solo concerts or work with artists from around the world.

In addition to an extensive touring schedule, KODO has released eleven compact disc recordings and two videos. They have won a Gold Disc Award for their Japanese recording *Irodori* and the MIDEM Music Video Award from the International Visual Music Festival in Cannes, recorded soundtracks for the movies *Hard Target* and *The Hunted*, and conducted numerous taiko workshops (known as juku) around the world, including one with the famous Cirque du Soleil circus troupe.

APPRENTICESHIP PROGRAM

Although KODO is sustained by a core of longtime members, new members are needed to replace those who choose to leave the group. In 1985, an apprenticeship program was established to train the next generation of KODO performers. Originally one year in length, the program has recently been extended to two years. Apprenticeship is open to males and females of any nationality between the ages of eighteen and twenty-five. No special schooling, work experience or musical training is a prerequisite for admission.

The first year of the program stresses familiarity with Japanese culture, physical training (often involving running every morning to build stamina) and basic taiko techniques. The second year is spent in more intensive taiko training and instruction, often learning pieces from KODO's repertoire. After two years, an apprentice who is deemed worthy to continue becomes a junior member.

Junior members learn several KODO pieces and may tour and perform with the large group for one year. At the end of their junior year, junior members may be asked to join as full performing members of KODO. This intensive internship is designed to allow apprentices to be judged not only on their musical ability but on their personal integrity. Members of KODO are chosen for their high levels of musicianship as well as strong moral character.

Taiko has traditionally been an amateur activity; most participants have had little or no musical training. This gave rise to the extensive use of the rote method as the principal way of teaching taiko. Because KODO does not require apprentices to have a musical background, some rote teaching is used. Japanese onomatopoeia syllables are often used to teach musical phrases that are eventually strung together to form songs. In English, for example, the word "chocolate" could be used to rhythmically illustrate two sixteenth notes and an eighth note (choc-o-late).

When learning new music, these Japanese syllables may be notated using a system similar to western notation. This notation is written in the traditional Japanese alphabets known as hiragana and katakana. The syllables are read top to bottom (vertically) and right to left (laterally), as opposed to the western way of reading left to right, top to bottom.

KODO INTERVIEW

By Terry O'Mahoney

The following interview was conducted at Sakura Hall (Hokutopia) in Tokyo with KODO tour manager Kazuko Ito and performer Tetsuro Naito.

Terry O'Mahoney: *How many members are currently on tour with KODO?*

Kazuko Ito: Fourteen players and six staff members. We try to have only twenty people on tour at any one time, due to touring costs. In total, there are twenty players, twenty staff, and ten apprentices on Sado Island.

O'Mahoney: *How much do apprentices perform?*

Ito: Apprentices do not perform on tour. Players start as apprentices for two years, then become junior members for one year, and then some junior members may become full members. Some of the junior players are performing tonight.

O'Mahoney: *Do players perform on different instruments or do they specialize?*

Tetsuro Naito: Due to similarities in technique, players perform on a variety of different instruments.

O'Mahoney: *What portion of the year is spent touring?*

Naito: Two-thirds of the year is spent on tour in Japan and abroad, and one third of the year is spent practicing and creating new works.

O'Mahoney: *Are KODO's works taught by rote or completely written?*

Naito: There is a difference between traditional and original works. Traditional pieces may be written in Katakana or Hiragana notation.

O'Mahoney: *Are new works written in Western notation?*

Naito: It depends on who writes it. I was a drummer and taiko player before joining KODO, so I can write Western notation. I think it is a good thing to notate traditional pieces in Katakana/Hiragana, but using Western notation is a good thing too.

O'Mahoney: *Are works written by composers outside of KODO (e.g., Maki Ishii) completely composed for KODO to learn, or do composers provide music and ask KODO to create the percussion part?*

Naito: Mr. Maki Ishii came to Sado Island and we created the piece "Monochrome" together because he had to have the experience of working with taiko—to learn what sounds are possible. The music was written and we started practice, but he (Ishii) visited and we collaborated.

O'Mahoney: *Do most composers who write for KODO visit Sado Island for collaborations or do they submit completed pieces?*

Naito: We collaborate. On the other hand, traditional music is studied by KODO members who visit various places and speak with people who are performing their own music. We will learn from them and arrange the pieces.

O'Mahoney: *The visual aspect of a KODO performance is very important. Please discuss how choreography/movement is determined.*

Naito: Actually, there is no certain choreography. But there is a natural way to play the taiko. The traditional way to play taiko is sometimes a bit "quiet" (visually, for the audience), so we arrange a better way.

O'Mahoney: *So you develop your choreography as a group?*

Naito: Yes. Of course, there is a basic way of playing. This is the traditional way to play and we change the choreography little by little. The dance also evolves this way. It starts with traditional dance, but on stage we have to change it according to the way we feel.

O'Mahoney: *Your most recent CD, Ibuki, was produced by Bill Laswell, a departure from KODO's previously self-produced recordings. Could you talk about the difference between the experiences?*

Naito: The quality of the

sound is different. The Japanese way and American way of mixing is very different. Bob (Musso, the engineer) did a great job. It's difficult explaining it in words but I think Laswell is more instinctive—"Ah, this is the one." But KODO's way is to search for just the right sound and to say, "This is a bit wrong, so how can we fix it?" But Laswell's way is not the same.

O'Mahoney: *Does KODO commission works or is the group approached by composers?*

Naito: Either way. "Monochrome" is a KODO commission.

O'Mahoney: *Could you discuss the apprenticeship program?*

Naito: It was formerly only a one-year program but it is now a two-year program. Previously, when it was only one year, the apprentices would play every day, all day long to learn the base of KODO music. But now, as a two-year program, it is more relaxed and they must have experience with Japanese culture for their first year, and then they start playing in their second year. Of course, they begin to learn taiko in their first year, but mainly they learn about Japanese culture and the history of Sado Island.

O'Mahoney: *I have read that KODO often arranges brief taiko workshops known as juku.*

Naito: Yes. KODO juku is only four nights. We don't teach any KODO pieces in the juku, it is just a brief experience with taiko drumming.

O'Mahoney: *KODO has sent small taiko groups to places like Cuba and the Dominican Republic. Are there plans to send small groups to other places?*

Naito: Yes.

Ito: The emphasis is on touring with the large group.

Naito: Touring is very expensive, so sending smaller groups is better from a budget standpoint.

O'Mahoney: *Were the smaller groups invited by embassies or professional contacts to tour in Cuba and the Dominican Republic?*

Ito: The tour was facilitated by a supporter of KODO. He encouraged Japanese emigres to Cuba and the Dominican Republic to help sponsor the trip.

Naito: While they were on tour in Cuba, the big KODO group was simultaneously on tour in Japan.

O'Mahoney: *Is there a national arts sponsorship organization similar to the National Endowment for the Arts in the U.S. that sponsors KODO's tours?*

Ito: KODO does not receive any sponsorship money for their tours. The government does support the Earth Celebration, because it is an activity on Sado Island. Tours are completely self-supported.

O'Mahoney: *Who makes drums for KODO?*

Naito: In Ishikawa Prefecture, there is a drum shop called Asano. Mainly, the drums are from there. The drum shop is very flexible about meeting our construction criteria.

O'Mahoney: *What would a typical day be like for an apprentice?*

Naito: (Laughs). That was seven years ago for me! At 5:50 we would wake up, run ten kilometers, at 7:30 breakfast, clean up, work on shime daiko, stretch for about one hour, lunch around 12:30. Around two p.m. rehearsal begins again. We would finish practicing around five p.m., followed by some free time. Several people were designated to shop for food and cook. After dinner, more free time; if we wanted to practice, we could. About ten or eleven p.m. we go to bed.

O'Mahoney: *Are there specific technical goals that apprentices need to master before becoming KODO members, or is membership based on personal and/or spiritual qualities as well?*

Naito: Apprentices enter the program with a variety of different experience levels. Some people have drumming experience, some do not. KODO members select prospective apprentices for membership based on whether or not they feel they would be good for KODO.

O'Mahoney: *Are there any final comments?*

Naito: For myself, I played drums before KODO and have been to America. I would like to encounter more percussionists and drummers from whom I can draw influences. Please give me a call!

The author would like to thank several people who made this interview possible—Mr. Takashi Akamine of KODO for arranging the interview, Mr. Robin Murai for his excellent translation of the interview, and Ms. Ito and Mr. Naito.

For further information
Applications for apprenticeship or other questions may be directed to Mr. Takashi Akamine at JDC03000@niftyserve.or.jp. Mr. Akamine speaks excellent English and often tours abroad with KODO. KODO also maintains a website with a great deal of information (www.sme.co.jp/Music/Info/KODO/index.html).

KODO publishes a quarterly English newsletter with news, tour dates and workshop information; subscription cost is $9.00 per year. A photo book by Mark Coutts-Smith, entitled *Children of the Drum*, is a photo essay of life on Sado Island ($56). Books about the Earth Celebration, pamphlets, CDs, videos, and information about purchasing drums are available directly from KODO (Kodo Village, Kanetashinden 148-1, Ogi, Sado Island, Japan 952-06. Telephone 0259-86-3630; fax 0259-86-3631).

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Terry O'Mahoney is an Associate Professor at St. Francis Xavier University in Antigonish, Nova Scotia, where he teaches orchestral percussion, jazz drumming, jazz history, music theory and coaches ensembles. He is president of the Nova Scotia PAS chapter and has written articles for *Percussive Notes* and *Modern Drummer.* He has performed with the Louisville Orchestra and Symphony Nova Scotia (Halifax) as well as with Oliver Jones, Ranee Lee, Mose Allison, David Liebman and Ed Bickert. PN

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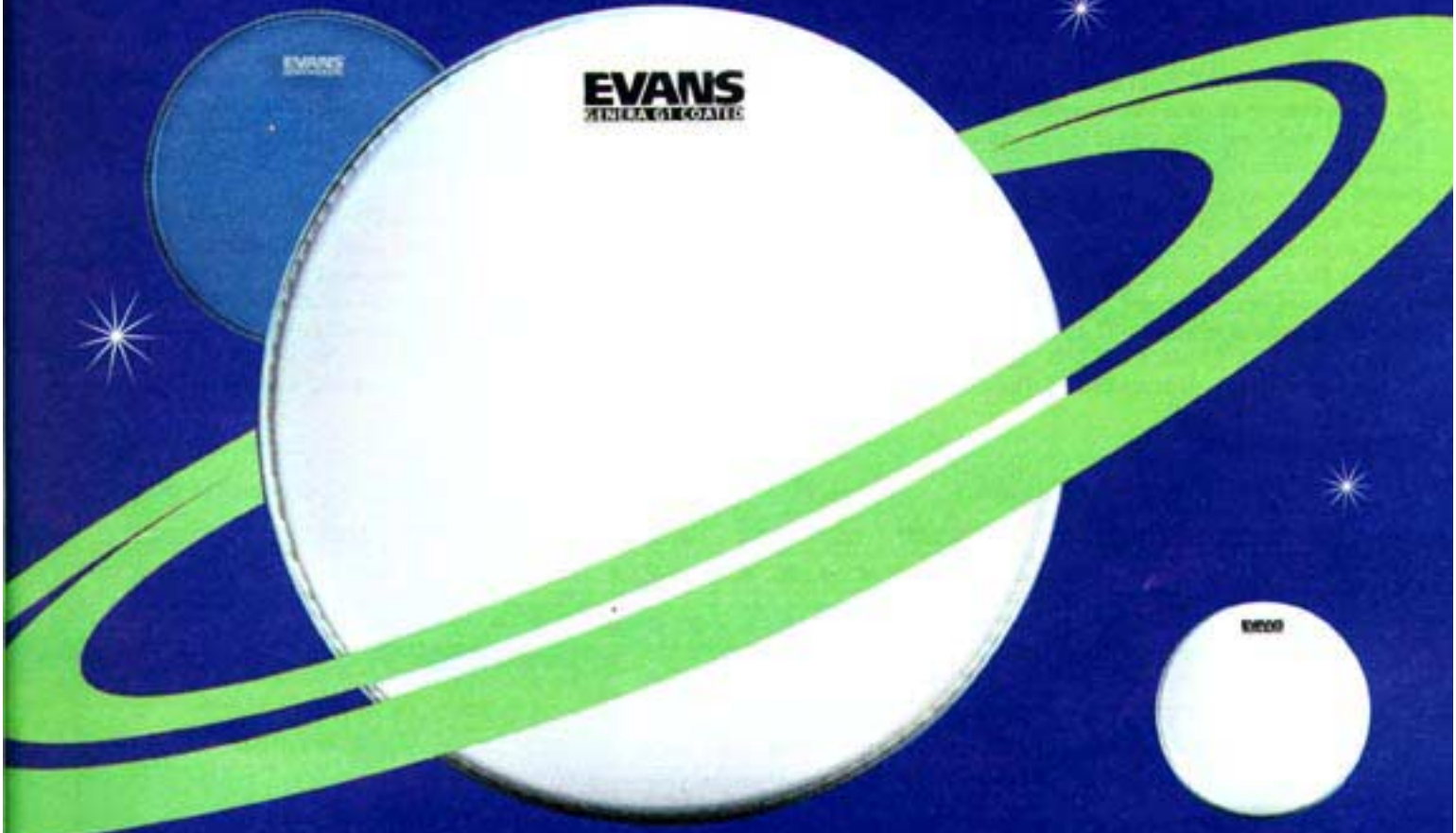

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Coordination Warm-up

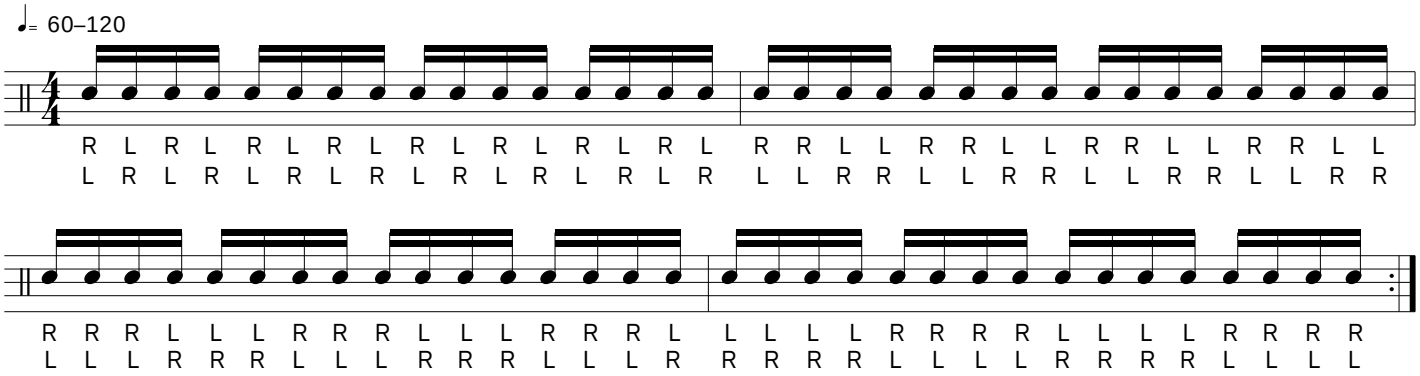
BY BRIAN FULLEN

OVER THE PAST SEVERAL YEARS, I'VE DEVELOPED a warm-up routine that accommodates my frantic schedule while warming up my limbs and mind in unison. Most of the warm-up exercises that I used in the past were geared to developing the hands and the feet separately. I needed something that would warm up and strengthen my limbs, challenge my mind, teach me something new and prepare me for the sessions or gigs scheduled for that day—all within a short period of time!

To prepare for performance, I utilized bass drum and hi-hat patterns that I would likely use, and then I applied five different stroke groupings with my hands. The use of singles, doubles, threes, fours and fives not only develop strength and flexibility, but the combining of hands and feet creates countless combinations for coordination and odd phrasings. These exercises also add another ingredient to the mix—they train my mind.

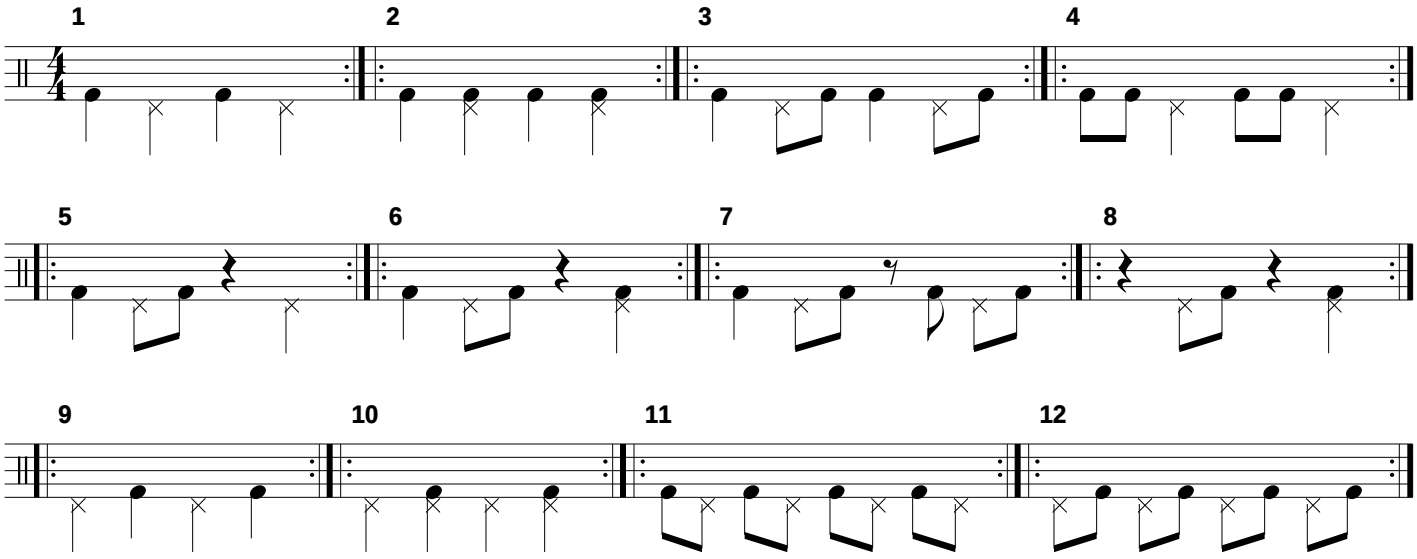
The hand-to-hand exercise is a four-bar phrase played twice—first with right-hand lead, then with left-hand lead. Once you have learned the pattern, apply the bass drum and hi-hat patterns underneath. Be sure to keep the hands, arms and feet relaxed while playing full, even strokes at a *mezzo-forte* volume. Listen to yourself carefully to make sure that the limbs are playing in unison and not "flamming" one another.

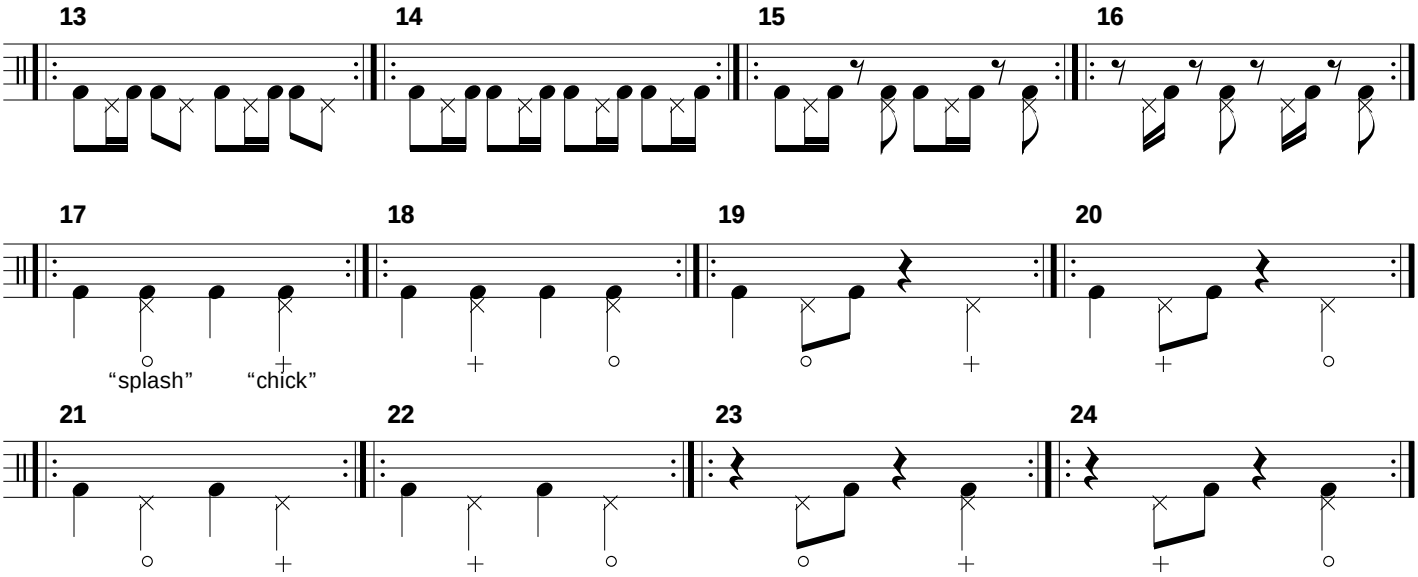
EXERCISE FOR HANDS



BASS DRUM/HI-HAT PATTERNS

Play each pattern below during the entire eight-measure sequence of the Exercise for Hands, then go to the next one and repeat the entire sequence.





Brian Fullen has performed with the Grand Ole Opry and symphony orchestras, worked in the Nashville studios, and performed and/or recorded with Peter Frampton, Shania Twain, Vince Gill, Bob Carlisle, Lorrie Morgan, Carl Perkins and Randy Travis. He is the author of *Contemporary Country Styles For The Drummer and Bassist*, published by Alfred. PN

Five Technical Tips for Triggering

BY NORMAN WEINBERG

THE CONTEMPORARY DRUMMER needs to know more today than ever before. Not only does the popularity and influence of international music require that today's drummer be familiar with more musical styles, but technical and technological advances demand that the working drummer understands how the new technology operates and how it can best be used.

One of the most popular uses of the new drumset technology is triggering. By attaching triggers to your acoustic drums—along with the proper additional electronic music gear—you can augment your acoustic sound with the sounds available on any synthesizer, you can improvise on your kit and see the result on your computer screen in musical notation, or you can create your own musical compositions, playing every part from guitar, bass and keyboards to flutes, violins and trumpets.

If you're new to triggering, here are a few tips to help get you started.

Tip #1—Get your terminology under control. The term "trigger" can be confusing, as it is both a noun and a verb and is used to describe a number of different things. The small device that attaches to your drum is called a trigger (noun). When that device sends a signal to your Trigger-to-MIDI-interface (TMI), it is triggering (verb) the TMI. The act of having acoustic drums fire sounds through a MIDI-controlled sound generator is also called triggering (verb).

Tip #2—Understand that when you attach triggers to your acoustic drumset, you are no longer playing the same instrument. Instead, you're working with a brand new, more powerful, hybrid instrument. It may feel the same, but it sure as shootin' isn't going to sound the same! One of the strongest reasons to use triggering in the first place is to augment your acoustic sound with electronic drum sounds. To make the best use of your new hybrid instrument, you may need to slightly alter the tuning of your drums, the external muffling of your drums, your stroke or your playing style. Adding triggers may not require a drastic alteration of your musical persona. But your triggering may be much more successful if you muffle your bass drum a little more, tune your toms a little higher, play a little stronger or use fewer ghost strokes. The key is to be flexible and understand that your new hybrid kit may require a little time and adjustment to feel and perform at the highest comfort degree.

Tip #3—Understand the function and features of each part of your triggering system. When you trigger from acoustic drums, you are interacting with a number of unique musical systems. Each individual system forms a symbiotic relationship with the other systems in the triggering. From the player's perspective, the first and most important system is the acoustic drumset. The second system consists of the triggers themselves. The trigger senses the vibration of the drumhead and sends an electrical spike out through a small cable. The next system that comes into play is the trigger-to-MIDI-interface, which reads the electrical signal from the trigger and outputs a MIDI message based upon a pre-programmed set of instructions. These messages flow out of the TMI over a MIDI cable. Following the TMI comes the sound module, which reads the performance instructions and outputs audio data. The final element is the sound system, which amplifies the signals from the sound module so that you can hear the result. In some cases, the MIDI data generated from the TMI might be routed to a computer for music notation or sequencing, or to a mixing console in a recording studio.

MIDI, an acronym for Musical Instrument Digital Interface, is a computer language defined in 1984 that allows various computer-based musical devices to communicate with each other. In short, the MIDI language is a series of instructions that describe the activity of a musical performance. Common MIDI messages describe the instruments, pitches, dynamics, rhythm, tempo and even stereo placement.

Tip #4—Experiment with trigger placement. Many factors determine how well a trigger will sense your strokes. You may want the triggers to be more or less sensitive, depending upon your drums and your playing style. There is always a slight trade-off between sensitivity and "false triggering." As your triggering system increases in sensitivity, it becomes more responsive to subtle dynamic changes. However, this degree of sensitivity can cause a trigger to fire twice on a single stroke or fire when another instrument causes sympathetic vibrations of the head. Triggers track the vibration of a drumhead, and drumheads vibrate differently on a snare drum than on a tom or bass drum.

Most of today's trigger-to-MIDI-interfaces have built-in software that automatically adjust their internal signal settings between electronic pads, snare drums, toms and bass drums. Just tell the TMI that the trigger plugged into the first jack is a snare drum, and you're off to the races. But taking some additional care with trigger placement can enhance the feel and responsiveness of your system.

Snare drum triggers are most often placed directly on the drumhead, one-half inch from the counterhoop and away from your normal playing position. While there is some danger of hitting the trigger with your stick, this position offers the maximum sensitivity. If your snare drum playing includes ghost strokes and wide-ranging dynamics, try this position first.

Tom-toms require a little less sensitivity, as most tom-tom strokes are fairly strong. A very popular trigger placement for tom-toms is on the shell, about one-half inch below the batterhead counterhoop. This places the trigger close enough to the drumhead to read subtle vibrations from strokes. Since the trigger is not directly on the tom's head, it is less likely to give a "false trigger" due to sympathetic vibrations from the snare, kick, other toms or cymbals.

Bass drum triggers are difficult to control unless the drum has a certain amount of muffling. Try a moderately

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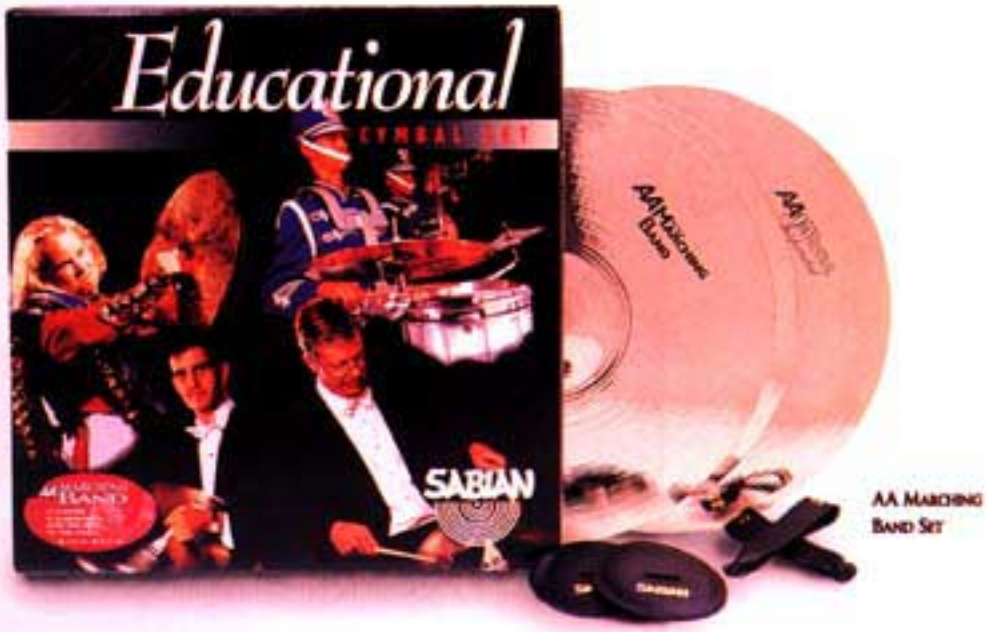

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muffled kick drum and tape the trigger directly on the head. Since the bass drum vibrates so heavily, the tape will help keep the trigger from vibrating off the head.

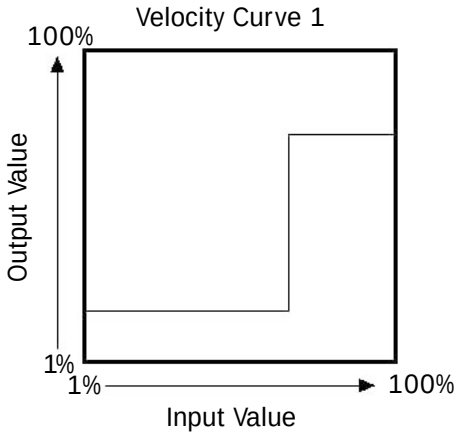
Tip #5—Take time to tweak. In order to get the best feel and response from your triggered kit, you'll need to spend some time optimizing or "tweaking" your system. This can be a time-consuming task, but once it is completed and you fully understand how all the various parameters come together, you shouldn't have to go through the entire process again.

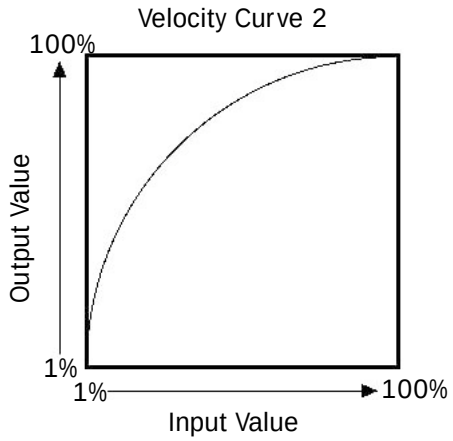
It is suggested that you find a large chunk of time that can be devoted to working with your system and trying to find the best relationship between settings. If you try to do this when you're in a hurry, you risk settling for something that may not be fully operational or may not give you the best possible response.

VARIOUS SETTINGS

Velocity Curve: The velocity curve is a relationship between a value coming into the system and a value coming out of the system. In the first velocity curve illustration, a TMI is programmed so that the velocity curve will only output two different dynamic levels. For illustration, the velocity curve is represented in a graphic format. In this example, as the player gets stronger and generates higher velocities, the output remains stable until a certain threshold is reached. At that point, the output will jump considerably, yet higher input level will offer no additional change to the output.

The second velocity-curve illustration shows one in which changes at low input levels cause large changes in output, while changes at high input levels offer less change. This type of velocity curve would be well-suited for players with a light touch, as the majority of dynamic effect is available without pounding. One of the difficulties in dealing with triggering acoustic drums (and electronic percussion in general) is that there are velocity-curve settings on trigger-to-MIDI-interfaces *and* velocity-curve settings on most sound modules. Be sure to experiment with both the interface and the sound module for the best result.





Rejection: Rejection controls typically tell the TMI what type of electrical signals from the trigger should be ignored. Rejection controls usually fall into two different categories: self rejection and other rejection. Self rejection assumes that a second electrical spike from a trigger isn't really a new stroke, but additional head movement from the first stroke. If this setting is too sensitive, you might get two or more triggered attacks from a single stroke. If this setting is not sensitive enough, you may not be able to play fast-moving passages, as the interface will ignore two quick spikes in succession. The "other rejection" controls are similar in nature, except that the TMI will ignore a second spike from the trigger from any input in the system. In other words, if the interface registers a spike from the floor tom trigger shortly after a spike from the bass drum, the unit will assume that the bass drum attack caused the floor tom trigger to fire; this is also called crosstalk.

Triggering from your acoustic drums can open up an entire new world of possibilities and take you into new directions that you never thought possible. Triggered drums can expand your horizons and give your performances a new life. Try these triggering tips, and have a wonderfully successful experience.

Norman Weinberg is Director of Percussion Studies at The University of Arizona. He serves the Percussive Arts Society as Associate Editor of *Percussive Notes*, Project Director and Chairperson of the World Percussion Network (WPN) Committee, and as a member of the MIDI Committee. At PASIC '94, Norm received the PAS Outstanding Service Award for his work in developing the WPN. PN

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Sixty Years of Drum Corps
An interview with Elderick Arsenault

BY JEFF HARTSOUGH AND DERRICK LOGOZZO

FOR OVER SIX DECADES, Elderick Arsenault has been playing and teaching in drum corps around the United States. As co-founder of the internationally established Company of Fifers and Drummers based in Ivoryton, Connecticut, Arsenault has been a key figure in preserving one of the staples of our national heritage: Ancient Style Rudimental Drumming. Brother of the famous rudimental drumming champion Frank Arsenault, Elderick has instructed many fine drum lines through the years by teaching the great drumming techniques of his mentor and rudimental drumming icon, Earl Sturtze.

Elderick continues to this day to perform in the Connecticut-based Lancraft Fife and Drum Corps. Drumset performer and teacher Ed Soph recalls visiting Elderick and other drumming greats like Bob Redican, Earl Sturtze and jazz drummer Joe Morello in the Lancraft rehearsal hall years ago. Soph remembers these gentlemen drinking, laughing and playing marching drums all hours of the night. Their drumming technique and ability, Soph claims, was incredible. "They played fast and high, and moved their arms like windmills. I strapped on a drum and couldn't keep up with them for even two minutes."

Elderick Arsenault in uniform of Lancraft Fife & Drum Corps (from the archives of the Company of Fifers and Drummers)

Many remember the landmark recording from decades ago on which Elderick's brother, Frank, performed the Standard 26 N.A.R.D. Drum Rudiments as well as several other selections. In the following interview, Elderick discusses Frank's playing, their family history, famous stories, and viewpoints on current trends in the many facets of drum corps.

Where and when were you born?

Southview, Massachusetts, in 1923.

When did you start playing?

I started playing drums as a kid. My brother, Frank, had started practicing around the house. I was four years younger. I tried to imitate him. Of course, I didn't know what I was doing. He usually got mad at me when I picked up the sticks. My mother and father thought it would be nice to have two drummers. My sister wanted to be a bugler. My parents said bugles cost too much during the Depression. Drumsticks were only a quarter or 35 cents. So, we ended up with two drummers in the family. Frank started around 1929 or 1930. I started in 1933.

Did both of you study with the same people from the same books, and study the same techniques?

We both had Earl Sturtze, the best of them all. He was my only teacher. Frankie also took about half a dozen lessons from Dan English, who was with Lancraft at the time. He was the state champion and died at a young age. The priest at our church, St. Francis, wasn't happy with the instructor, so he got Sturtze about 1930 or 1931.

Did you and Frank play and practice a lot together while growing up?

We were in the St. Francis corps for a few years together. The only time we practiced together was when Earl gave us a new song. Of course, we learned all the calls as well: "Breakfast Call," "Common Time," "Three Camps." It was good playing together with Frank.

How did Sturtze teach you to play?

Sturtze is hard to explain. Sturtze's style was his style. It was an open style—elbows away from your hips. Get your elbows to go in and out and point the sticks up straight every chance you get. When he saw his drum line go down the street, he wanted them to be showoffs—all the sticks coming up at the same time, the same height for uniformity. It was quite a style.

He wanted you to practice. He knew if you practiced or not. He hollered at me a couple of times when I first got in. I enjoyed sports more than drumming at the time. Before I went down to rehearsal on Saturday morning, I'd get the sticks and pad out for 10 or 15 minutes and work on my lesson for the week. I never did that good, and Earl knew it.

I don't know how many hundreds of students he had. He was like a father. If you had school or family problems, he'd try to work with you and straighten them out. He wanted you to practice perfect. He'd say that you could practice and practice, but if you're practicing wrong, it's not going to do you any good. Earl would never give up on any of his techniques or style if a kid didn't have it. He'd rather tell a kid to take up a fife, take a cymbal, or be a one-stick bass drummer. He didn't like to waste kids' time or their parents' money, or his own time. With all the students he had, I don't think one of them could ever say a word against him. He was an honest man and a sincere man.

What philosophies, techniques or styles of playing have you taken from Sturtze and applied in your own teaching?

I still go for that open style. I think the kids get my style, my brother Frank's style and Earl's style.

What was Frank's playing style and teaching like?

He followed Sturtze's stick technique. When you have an instructor that you

Frank Arsenault

idolize, his technique rubs off on you and you try to teach what you've learned to the pupils that you're teaching.

Does your playing style and technique differ from Frank's?

I don't think it differs that much. Frank's style was a little more open than mine was. He had more arm movement. Frank was like a well-oiled machine, as it came so naturally. His long roll was one of the cleanest and smoothest I ever heard. Mine was a little above average, but not as clean as Frank's was.

In what groups have you played?

I started in 1933 in the St. Francis corps. I stayed in St. Francis until 1941. When you become 19, you gotta get out of the junior corps. I joined Lancraft [Fife and Drum Corps] in 1941, just before the War. I'm still in Lancraft. I play the snare and the bass every Thursday night.

Are there any performances, championships or contests that you performed in or wrote music for that you wish to mention?

There were always standstill competitions, state conventions, Northeasterns, World's Fair, national conventions. I won a few individual competitions—the New York State once, and the Massachusetts (State championship). With the drummers you had in Connecticut, it was really tough to be number-one in Connecticut. Of course, Lancraft traveled around the world for exhibitions, parades, musters. We took a lot of championships in the Ancient class—the Standstill. I wrote a few songs for the Lancraft Corps. I wrote some other songs for other corps that I was teaching, like Santa Fe.

What groups have you taught?

The first was in 1965—The Junior Ancients. I taught many Ancient Standstill Corps. The Junior Ancients used long rope-tensioned drums and two-stick rudimental bass drums, with fifes playing about 100 beats per minute. It was about the best corps I had. I was there about eight years and won the state convention seven years and the Northeast five years in a row. The Northeast winners were considered the champions by other associations from around New England: Massachusetts, New York, Hudson Valley. All the champs got together and called it the Northeasterns.

I never had any real individual winners. But it was about the best drum line I turned out. Of course, I tried to teach them Sturtze's style—the open drumming. Some kids are taught by teachers in school who play several instruments, and they, more or less, just push the kids through. Once kids learn a bad style, it's hard to break them out of it. It's like starting from scratch. You gotta tell them to forget everything that they learned—the grip, stuff like that.

The second corps was the Fairfield Fire Department. I was there for about four years. They didn't compete; they just went to parades and musters. The corps disbanded after a while. A few players from Fairfield play in the Lancraft corps now. Then I taught the Bridgeport War Veterans for about three years. It was a marching and maneuvering (M&M) corps. They were in the circuit. When they got new music for all the timpani, timbales and bongos, I couldn't

write for all that stuff. I'm an Ancient [corps] man. Earl Sturtze took over the corps.

Another corps I taught was Plainville, a senior Ancient corps. They've been in existence for years. They wanted to keep their old-style drumming. Another corps was Brandford Manor, a combination corps that used bugles, fifes and cymbals [as well as the traditional instruments]. They played [their music] at 120 beats per minute. They competed in the combination standstill class. This corps was sponsored by the East Haven, Connecticut Fire Dept.

The next corps was the Santa Fe Junior Ancients. I was there for about three years. It was a small corps sponsored by the Knights of Columbus. At this point, the kids just weren't that interested. I taught the Deep River Juniors, another junior ancients corps, for about three years. They had a novice corps for kids who were about 10 or 11 years old. They would then go into the junior corps and eventually go into the senior corps. Another corps I taught for a few years was the Bishop Seabury corps from Easton, Connecticut. I was also with the Stoneycreek Senior Ancient Corps for a while. The whole modern ancient corps movement took over, though. They played different music and used the eight- to ten-hole fife.

How did you teach visual uniformity in your drum lines?

I had the drummers face each other to see how high the sticks were coming up and if they were coming up straight. I'd ask them to go home and practice in front of a mirror and make sure that their sticks were coming up straight. You'd try to get them to bring their sticks up maybe six or eight inches off the drum for 10 or 15 minutes, and then raise them up a little higher until they felt the same way.

What did you teach players about grip?

Grip is important. Sturtze's style was to hold the left stick with the open hand in such a way that if you put water in the palm, the water would run out. When you put the stick up straight, the elbow is in almost even with your hips. As you come down and turn your arm and wrist, the elbow comes out. As you come back up straight again, the elbow comes back in. Same way with the right stick. As the arm and wrist turn, the elbow goes out and the fingernails are facing the drum. The style was up and down with the stick pointing straight up.

What did you teach players about strokes and rebound?

Sturtze would have us work on a pillow to try to get a rebound. It was pretty hard. Rebounding is the style of drumming. The better you rebound, the better your drumming is going to be.

Do you think that rebound in modern drum and bugle corps drumming is used today as much as it was 30 years ago?

The modern corps are playing so fast today that I think there is a tendency to press things in order to get them clean. Modern M&M corps of the '60s were taught by the men from the ancient corps: Bobby Thompson, Eric Perilloux and Les Parks. My brother Frankie was an ancient-style drummer to a certain extent.

Various people say that older styles of rudimental drumming are not very precise. How would you respond to this?

Who's to say what is the correct style? Sturtze's style was the open style and he produced many champions. It's hard to compare styles. However, at the time that many of these older styles existed, they were precise.

What groups did Frank play in growing up?

Frank started in 1930 with the St. Francis corps. At 19, he got out and went to Lancraft. I guess he didn't like the rope and the ancient drumming. Then he went to Seamore, Connecticut. Bob Redican, Earl Sturtze and Frankie drummed together in this section. This was a drum section you had to see! Frank then went to teach the Empire Cadets, then the East End, then Stratford—a more-or-less American Legion corps. Frank played in this one as well.

What was his involvement with the National Association of Rudimental Drummers (N.A.R.D.)?

He became President after Bill Ludwig, Jr. got out. He tried to push it and rebuild it. It didn't exist for quite a few years. He really built it up again. He wanted to start national competitions again for rudimental drummers. Frank got sick before anything happened, so that was it.

What involvement did you have with N.A.R.D.?

I was just a member.

What would you say Frank's main contributions to drumming were?

His style, his feeling for kids and just the enjoyment that he had for drumming. He loved drumming all of his life. I remember the first time he won the state convention. My mother and dad said, "If you win the state convention, we'll buy you a bike." During the Depression, things were tough, so this was significant. Frank told Earl about it. Sturtze didn't like the idea. He said, "Frank, you're a great drummer. You can go places. If you get a bicycle and get into an accident, you can break an arm, dislocate your shoulder, hurt your wrists, and you may lose your career in drumming. Instead of a bike, why don't you talk your parents into buying you a drum? A bike can get you here and there, but a drum is something you're going to be involved with all year long." My brother didn't like the idea at first, but he was very happy with the drum. It wasn't an expensive drum. Of course, at that time, you could get a fairly decent drum for $50.

I think Frank brought the style of the East out to the Midwest. His clinics were contributions. At a college, years ago, Frank was giving an exhibition. Nearby, the Allman Brothers Band was setting up for a concert. Somebody said to the drummers, "Have you ever seen Frank Arsenault give an exhibition?" One of the drummers said, "No." This person said, "Well, at one o'clock, he's gonna give an exhibition down at the auditorium. You oughta go see him." So, the two drummers went down there. They saw this fat guy come out. One said, "What in the hell's this fat guy gonna do with a pair of drumsticks?" When Frank started drumming, this guy said, "I don't care how fat he is. He's got a beautiful pair of hands." From that time on, that drummer said, "I got respect for fat guys, especially for a guy named Frank."

At the World's Fair in 1939, Frank won the nationals with St. Francis. When we came home a week later, Gene Krupa was at the New Haven arena with his band. We all went there. We wanted to meet Gene since we idolized him. So after the concert, we went to the locker room. Security wouldn't let us in. Someone told them that we were a bunch of drummers from a drum corps and that we would like to talk to Gene. So Gene said, "Let them in." There were about 12 of us.

Gene was very friendly. He had sticks and drum pads all around the dressing room. So we introduced ourselves, shook hands and got an autograph. We mentioned that my brother, Frank, won the nationals at the World's Fair. So Gene handed Frank a pair of sticks and said, "Let me see you do something." Frankie played a couple of things and Gene didn't believe it. He said, "What a pair of hands!" He asked if Frank ever thought about going into jazz drumming. Frank said, "No, drum corps is my life."

Thirty or forty years went by and Frank was working with Ludwig. Whenever he did an exhibition, the first thing that he looked for in a town was the Elks Club and if a big band was playing. I think it was in Dallas, Texas that Frank went and saw Gene Krupa play. He gave the waiter a note to give to Krupa. He said, "When he gets a break, have him come over to the table. I'd like to buy him a drink."

Krupa came over, and they started talking about drums and drumming. Gene said, "I remember years ago, I was playing in Connecticut. A bunch of kids came in. They were all drummers that played in some corps. There was one kid there who ran down some rudiments and played a couple of selections. I never saw a pair of hands like this kid had. I don't remember his name. I wonder what happened to him?" Frank says, "Gene, you're looking at him." Well, Frankie got a friend that night. They talked for hours about drum corps, jazz drumming and band drumming.

Please describe the formation of the Company of Fifers and Drummers.

In 1965, at one of Fairfield, Connecticut's musters, Bill Bates said to me that we had to organize these ancient corps. We wanted to knit the corps closer together to keep the music going and to keep our style of fifing and drumming alive. The Company of Fifers and Drummers, Inc. was incorporated as a non-stock, non-profit corporation on July 29, 1967. Its purposes are to preserve "the study and presentation of the fife and drum musical forms in the United States and to advance the knowledge of this music among musicians, scholars, historians and collectors through publications, public presentations, and a music library and museum." The membership brochure we have says, "Support the Company of Fifers and Drummers. March along with the Ancients to preserve the patriotic music of our historic past."

What do the publications contain?

The publication speaks of all drum corps activities for the year. Our paper comes out four times a year; it's called *The Ancient Times.* There are pictures in it as well as a calendar. It has different views on topics, reports on different activities, and listings of different musters, parades, jollifications and reenactments of battles. It seeks to keep individuals and drum corps members throughout the world informed on the activities of traditional American fifing and drumming. The Company seeks to perpetuate the historical significance and folk traditions of the fife and drum music, and to foster the spirit of fellowship among fifers and drummers everywhere.

What are the Company's activities?

Two or three times a year, we get the guys together, have a few drinks, learn each other's songs, play together and just have a good time. It's a jolly time; it's called a "jollification" session. We have a Junior Ancient Day. There are games for the kids, refreshments and a raffle. We have three regular meetings a year. At one of the meetings, we elect a President, a Board of Trustees and an Executive Board. During the summer, we have concerts on Tuesday nights in July and August. Sometimes there will be two or three corps. They draw a good crowd outside on the museum property. The museum is open to the public during the summer months on Saturdays and Sundays. It's the only museum in the world dedicated to fifers and drummers. Our biggest day of the year is Jaybird Day.

What is Jaybird Day?

Jaybird Day is held the first Saturday in October. The Jaybird Committee is responsible for providing an opportunity to enjoy fun and fellowship for all drum corps people, whether active or inactive, who have attained the age of 60 or more and for whom we have adopted the title "Jaybird." The committee maintains a mailing list for those who fall into this classification, as well as interested friends of Jaybirds, so that they may be contacted whenever the occasion demands.

Full cooperation of the membership is required in order to keep this list up-to-date. As an individual member, one is required to help us [the Company] grow over the years. We stress individual memberships to support the Company and the museum.

We get 150 to 200 people at the Jaybird Day. We get guys from all over the country—and sometimes from Switzerland, Ireland or England—fifing, drumming and having a good time. A lead drummer gets everything going. We may end with 40 or 50 snare drummers playing with 20 to 15 bass drummers. We publish the books of The Company of Fifers and Drummers so if you call a tune at a muster or a jollification, everybody plays it the same way. If you get 100 or more people playing a song the same way, it's quite a sound. It rocks all the trees and bushes up around the Deep River and Westbrook [CT] areas.

What is a muster?

A muster is when corps get together. There will be a parade, and each corps will go on the field and give an exhibition of one or two of their favorite songs. Then everyone forms a circle; we call it the Circle of Friendship. While they're marching around in a circle, all the other corps can go out there if they want. They jam for a jollification, playing a song or songs all the same way. These things may go on until two or three o'clock in the morning. Generally, there are campsites from Friday night until noon on Sunday. On Friday night, there will be a parade and a jollification with a dedication of the flags of the countries. Two or three corps will give an exhibition before the jollification.

You have mentioned the Westbrook Muster and others. What is this like?

Our bylaws state that there will be no competition whatsoever between individual drum corps. We may give out a prize for the corps with the most people in it or the corps that traveled the biggest distance. On Jaybird Day, we give out the Oldest Jaybird prize. But as far as playing for medals and trophies, we don't do that. Westbrook is always the last Saturday in August. We get about 40 to 45 corps at that muster. Deep River is still the biggest muster we have. We used to get 100 corps or better. Now, it's down to about 65 corps. All the corps are invited to participate, and there's no competition or judging involved.

What are other musters around the country and world like in comparison?

All musters are the same. There's a small parade, an exhibition with two or three songs [per corps], and a jollification. We have 119 Ancient Corps all over the world. A lot of these corps sponsor a muster. You have to get a field, a place for camping, and a field for the muster. Generally, we try to feed the corps who are participating, especially since there's no money involved in the musters. The people give up their time and money for the event. There are musters in Florida, Michigan and all around. As a matter of fact, they're having them in Ireland, Switzerland and England. When the Connecticut corps went to New York years ago, it was a big deal because they went out of state. Now the corps travel back and forth to Europe two to four times a year. They think nothing of it.

Where are the Company headquarters and where are its meetings held?

The Company headquarters and museum are in Ivoryton, Connecticut. It's between the Valley and Deep River, where drum corps more or less started. The meetings are held there at the Company.

How many members are in the Company? Can anyone of any age join?

We've got about 125 or so corps in the Company. Of course, anyone can join. If a corps supports the Company, it automatically becomes a member of the Company of Fifers and Drummers. If you're not a member of a corps, but you want to be affiliated with the Company, then we have individual memberships. For just $15 a year, you get all the news of the Company, all the publications, the *Ancient Times* paper four times a year, a discount at the Company Store, and a nice membership card. If you ever see our museum and headquarters, you see what your little $15 does. One thousand members really adds up and supports the Company.

Are there chapters?

We don't have chapters. We have assigned writers that report on certain sections of the country. We also have writers in Europe that send articles to the paper.

Are there many kids and middle-aged people involved in this activity currently?

Yes. Eight and nine year-olds to 95 year-olds are involved. I'd love for anyone who is interested to become members of the Company of Fifers and Drummers. Anybody that is coming up this way, give me a call.

What types of things does the Company's museum contain?

Most of the items are fifes and drums, of course. We have historical drums, some pre-Civil War drums. One drum was played at Bunker Hill. It has initials carved on the inside of the drum shell. Another drum was manufactured in Philadelphia in 1850. It was probably played in the Civil War. This drum was found in the Westbrook pound dump! People have historical stuff and they don't know what it is. They 'll throw it out. That's what started the Company. So many people had uniforms, pictures.

It's nice that we have a place to put all this stuff. It's something that any person in drum corps should see, whether you're a modern drummer, a percussionist, a fifer, a bugler or what. It's the only museum in the world dedicated to drum corps. If anyone is around the Connecticut area, they should give us a call. We're listed in the book. If they want to take a tour, no problem!

What groups do you play in currently?

I'm in Lancraft. I marched from 1991–93. I don't march anymore; I'm getting old. I do the standstills and the concerts.

How often does Lancraft rehearse and perform?

We've been rehearsing on Thursday nights since 1902, I guess. Lancraft was organized in 1888. That's the longest continuous active corps in the country. We put on parades, concerts and musters.

What drum corps activities and/or traditions are occurring in other countries today with which you are familiar?

St. Mary's drum corps from Ireland comes over once a year. Two bands from Switzerland come over twice a year. They have their own style of drumming and their own rudiments. When they come over, I try to teach them a couple of basic drum beats that we use like "Connecticut Halftime." Now these guys overshadow us. They'll play our songs better then we play them. They're all musicians; they're serious about what they do. We love to have them. It's great!

Are you involved with the Percussive Arts Society?

No. The only time I was connected was when I received a plaque when they honored my brother, Frankie. It was quite an honor. I made the trip to the convention and met quite a few of the people who were involved. There was a contest that Saturday morning. I was dumbfounded! It was beautiful.

How do you feel about the use of electronic percussion and amplification on the field?

There's more equipment and judges on the sidelines than on the field. But the life of drum corps is on the field! Someone gave my wife and me a tape of DCA/DCI corps to watch. For five minutes, we didn't see a bugle or a drum. We heard them in the background. They had all these dancers and bullfighters and stuff going on the field. When we watch the school bands play their percussion and M&M shows, it's enjoyable. I really enjoyed it years ago, when they had strictly M&M corps. All the competition and all the music was done on the field. As for electronic percussion on the sideline, I can't see it.

What direction would you like to see the marching and field percussion activities take in the future?

Go back to strictly M&M with everything on the field. Forget everything on the sideline. When you're standing on the sideline with timpani, etc., it's not marching and maneuvering anymore. It's like a concert drum corps.

Do you think that fife and drum corps will continue past the year 2000?

Competitions may. When I go to musters, I see lots of kids involved. I'm sure that after the old-timers are gone, the Company's traditions will go on—hopefully, for another 2,000 years!

Jeff Hartsough is Director of Artist Relations for Pro-Mark Corporation and chairs the PAS Marching Percussion Committee. He has been Director of Percussion for the Spirit of Atlanta Drum and Bugle Corps and percussion caption head for Magic of Orlando Drum and Bugle Corps, and a member of the 27th Lancers and Suncoast Sound Drum and Bugle Corps. Hartsough consults and arranges for many independent and high school percussion ensembles throughout the United States.

Derrick Logozzo studies and teaches at The University of North Texas in Denton, Texas, where he is completing a Master's Degree in Performance. He is an active performer and teacher in the Dallas/Ft. Worth area, playing in various jazz, orchestral and chamber groups, and he instructs the jazz band and teaches music theory at Krum High School in Krum, Texas. Logozzo also serves on the PAS Marching Percussion Committee. PN

Percussion and Arts in Education

BY RUTH CAHN

GIVEN THE OPPORTUNITY, EVERYONE SEEMS TO want to try their hand at playing percussion! This innate desire presents an opportunity for percussionists to provide a powerful stimulus to learning by connecting our performing skills, music and instruments to specific school-curriculum goals. The key ingredients needed are open-minded creativity, the ability to network with teachers and incorporate their learning goals, high-level organizational skills, commitment of a block of time to present an Arts in Education residency (six to nine days in each school) and—the usual inescapable assumption for percussionists—time to transport and move the instruments!

My involvement in curriculum-based Arts in Education Residency work grew from a long-simmering conceptual cauldron that included:

• a desire to find a vehicle by which to share knowledge and performance experience with percussion instruments and music from other world cultures;

• a growing fascination with the learning process;

• a need to explore the potential of music to impact inner-city educational needs and connect music to the needs of students with different abilities and gifted and talented students;

• a gnawing sense of the marginalization of art and the artist in society;

• an intellectual and emotional response that "classical" music can be a powerful tool with which to actively engage the creative imagination of students.

My sense of mission was echoed by a call to action in 1985 from the Getty Center: "The marginality of art results from a too-narrow focus on art-making that lacks substance and content to make it equal to other academic areas." This statement implied a needed change in teaching and learning that had implications for the Disciplined Based Arts Education that I do in my studio teaching at the Eastman School. It also has created a challenge and a heightened relevancy for the work of innovative Arts in Education residency artists.

The "state of the art" in artist-in-residence work today is a series (six to nine sessions) of sequentially planned learning programs. In Rochester we have various non-profit agencies that link Arts in Education artists with schools, teachers and other clients. In every locale there are organizations that can assist artists seeking work or educational organizations looking for highly qualified artists.

Key to the success of the multiple-residency format is a meeting with the teachers of each participating class to discuss special needs of their students and establish curriculum connections. The artist should provide written descriptions of each program to be presented, including specific educational goals, needed materials, learning outcomes and hands-on student activities. Teachers are given pre-program materials that include program descriptions, tapes (sometimes), suggested music or recommended library materials to assist in student preparation before the artist works with the students.

At this planning meeting, the nemesis of scheduling raises its ugly head. You must be flexible and highly organized to deal with whichever scheduling system each district embraces.

Most residency work involves working with class-size student groups with the teacher or teacher's aide in attendance. This environment enables you to draw the children into the learning process. At the beginning of each session I clearly explain our topic, goals and the hands-on activity for the day. At the end of the day we discuss any new skill or experience they have had. I also share expectations that each student will need to *focus* on new material (I limit content to twenty minutes in each program), *problem solve* questions and situations that may occur as we proceed, *analyze* and link new information to previous learning and experiences, and be prepared to *synthesize* our experiences together through performance assessment, which can include writing, drawing, making art objects, inventing musical instruments or found sounds, and journal keeping.

The actual "doing" of the program also has its challenges. Number-one on the list is stamina. I usually arrive with a truck full of percussion instruments, and most schools want four program repetitions (forty to fifty minutes in length) each day. I *always* work in a fixed location, since it is impossible to move all the instruments between classes. You must be self-contained with your own audio-visual equipment, if needed.

As a performer/teacher you are constantly adapting to the special needs of each group of students. I also work with children with both learning and physical disabilities and enjoy their response and involvement in the program as a special intrinsic reward.

Below you'll see the outline for an "Olé" program that focuses on Hispanic elements of music by Spanish speaking and non-Hispanic composers who created music that "sounded" Hispanic. Depending upon a group's experience and skills, Spanish language and phrases are used in the teaching. As you can see from the program description, hands-on learning is used to "fix" concepts through direct participation. I find students absolutely love "classical" music if it is presented in a way that links it to their previous personal musical experiences.

OLÉ

Goal: experience Spanish music by listening to music for the marimba, tambourine, castanets and guiro, as performed solo and with the orchestra.
Hands-on: learn to play some Spanish instruments; learn to recognize and play three Spanish rhythms.

1. Discuss the marimba: structure, tone production, wood etc., marimba bands.
2. *El Relicario* by Padilla—American pasa doble.
Play small section for rhythm-teaching ("This is a pa-sa dob-le.")
Show maraca rhythm; let kids try.
Play piece with tape.
3. *El Choclo* by Villoldo—Tango
Play small section for rhythm-teaching ("Uno, dos, tres, quatro y.")
Show conga and bongo rhythm; let kids try.
Play piece with tape.
4. *Chiu, Chiu* by Nicanor Molinare—Spanish march
Talk about steady beat.
Show shakers; let kids try rhythms.
Play piece with tape.

Music by non-Spanish composers—What did they use to make their music sound Spanish?
5. *Capriccio Espagnole* by Rimsky Korsakov—castanets.
Talk about the instruments and typical rhythms and techniques; let kids try.
Play piece with tape.
6. *Carmen Entract III, Intermezzo* by Bizet—tambourine.
Techniques and rhythms: let kids try.
Play piece with tape.
7. *El Salon Mexico* by Copland—guiro.
Techniques and rhythms; let kids try.
Play piece with tape.
8. *America from West Side Story* by Bernstein—Naningo
Teach ("I want to be in Amer-i-ca.")
Try coordination exercises with them all.

Hands-on:
Tango with instruments
Pasa Doble with instruments.
Naningo with instruments.

Needed:
Tape and recorder with extension.
Folder with script.
Music stand
Marimba, conga, bongos, three pairs maracas, three guiros, many shakers, several castanets, three tambourines

Following each residency, all students are given a questionnaire that indicates success with new skills, linked curriculum items, and ability to express experiences in words, and that reflects how their learning has grown through thinking through the arts. Teachers also complete an assessment on the residency content and the artist's presentation. I send each principal and teacher a summation of the educational outcomes.

The assessment process in Arts in Education is a fascinating, important topic unto itself. A valid assessment process focuses the students on the learning process, links the arts experience to their general curriculum and develops new musical skills. The process challenges the students to reflect on the experience by having the experience act as a creative impetus for stimulating further thought and learning. Making art, appraising it and responding to it on an individual basis takes the place of numerical rankings and passing judgment on specific student skills. (Discipline-based Arts in Education places more emphasis on the skill development element than residencies.)

An excellent short text, *Taking Full Measure: Rethinking Assessment Through the Arts* by Dennie Palmer Wolf and Nancy Pistone, published by The College Board (1991), is highly recommended for a more thorough discussion on assessment. I also prepare post-residency questions for further discussion by teachers and students, as well as suggesting additional class activities. Students frequently write letters to me, which I make a valiant effort to answer. Student journal writing often results in excellent synthesis of the experience for the students and produces materials that are valuable in the advocacy effort.

As a professional performer/educator/administrator who has seen much in the world of music, I have grown to accept the responsibility to create change and widen the field of vision. To stimulate your personal "call to arts education action," I would like to pose these final questions.

Given: Music is a powerful medium.

Have we sometimes limited its powers in the educational setting by teaching it as music with a capital M (Music as an icon with specific skill-based outcomes)?

How can we reach all of the students or audience—adults, at risk, differently abled, gifted and talented? (Assumed—we have a responsibility to do so.)

How can we move music from the "fringe" and into the center of the school curriculum (student viewpoint) and life's curriculum (entire population)?

What can I do?

This article was excerpted from "Sonic Touchstones," a paper presented at the Eastman School of Music, September 26, 1996 at the Symposium: Popular Music and the Canon: Old Boundaries Reconsidered.

Ruth Cahn has been a member of the percussion section of the Rochester Philharmonic Orchestra for 27 years. She teaches percussion in the Community Education Division of the Eastman School of Music, where she also directs the Music Horizon Summer Program and teaches the Careers in Music Seminar for young musicians. She has served as Development Director of the RPO and has worked as an artist in residence for the City Schools for 20 years. She is President of Project UNIQUE, a non-profit organization dedicated to serving inner-city children through the arts. PN

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Come join this historic celebration of the marimba as a spectator, participant or competitor

Location: All Competition and Festival events will be held at the **Eastman School of Music** in Rochester, New York. Housing and meals available on or off campus.

Schedule: The first round begins Monday morning, August 3, 1998. Final Concert on Saturday, August 8. Day trip to Niagara Falls, Sunday, August 9th.

Daily seminars and Workshops: Controlling performance anxiety, Career development for the marimba specialist, Baroque performance practice, Dutch and European masterworks, The marimba in Japan, Business skills for the performer, Arts in Education, Stress Reduction, Orff-Schulwerk observation sessions.

Judges: John Beck, USA; **Hiroyoshi Kita**, Japan; **Peter Prommel**, Holland; **Peter Sadlo**, Germany; **Leigh Howard Stevens**, USA; **Gordon Stout**, USA.

Additional fourth round judges: **Michael Burritt**, USA, **Tzong-Ching Ju**, Taiwan.

Repertoire for competitors

Round One: Versatility

The following four works may be performed in any order. This first round elimination will be performed with the judges behind screens so that the identity, nationality and sex of the performer will not be known to the judges.

Mexican Dances No. 1	Gordon Stout
and	
Etude in B Major, Op. 6, No. 9	Clair Omar Musser
and	
Chorale No. 89 "O Haupt voll Blut und Wuden" (from 371 Chorales)	J. S. Bach
and, choose one of the following:	
Remembrance, *or* May, Sweet May, *or* Roundelay	Robert Schumann trans. L. H. Stevens

Round Two: Contemporary Repertoire

Choose 1 work from the list of 5 below.

Toccata Fantasy	Raymond Helble
Three Preludes (choose any 3 of the 9)	Raymond Helble
Dances of Earth and Fire	Peter Klatzow
Variations on Lost Love	David Maslanka
Night Rhapsody	John Serry
and	
Choose 1 work from the list of 5 below.	
Reflections on Nature of Water	Jacob Druckman
Velocities	Joseph Schwantner
Rhythmic Caprice	L. H. Stevens
Mirage pour Marimba	Yasuo Sueyoshi
Merlin	Andrew Thomas

Round Three: Bach (Choose 1 of the 3 groups)

A published or personal transcription of a complete Sonata or Partita (from the Sonatas *and Partitas* for Violin alone)

or

A Prelude and Fugue from *Well-Tempered Clavier* Vol. I or II

or

Two of the following *Two Part Inventions*

No. 1 in C Major
No. 4 in D minor
No. 8 in F Major
No. 14 in B-flat Major

Final Round: Free

Perform a program totaling a minimum of 10 to a maximum of 20 minutes in length, including pauses between movements or works. The program you present may consist of a single work or a combination of works. Music should be chosen to display your artistry, style and musicianship on the marimba. The music may be a piece(s) composed for marimba, a transcription of work(s) originally composed for some other instrument or medium, a work(s) that you composed yourself, or some combination of the above. No other instruments or electronics other than marimba may be used. You may not repeat repertoire you performed in earlier rounds.

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Developing Fundamental Musicianship

BY MICHAEL BURRITT

WHAT MAKES A GOOD musician? Maybe a better question is, what are the elements of good musicianship? Or better yet, what are the elements that all good musicians have in common?

One of the most significant revelations I have had as a performer and teacher is that we should not only be striving to become fine percussionists, but more importantly, to become excellent musicians in the universal sense. Too often I compared my teaching and playing exclusively to other percussionists. It is natural to use what is closest to us, and most directly related, as our musical barometer.

However, this is precisely where we fall short as both teachers and performers of our craft. I have, on many occasions, learned and grown the most as a musician when performing with musicians other than percussionists. More interestingly, I have learned even more when playing for musicians other than percussionists. When a flutist listens to me play a work on marimba, the focus is not on my four-mallet grip or on what brand of mallet I have chosen to use. In situations like these, we throw out the issues of technique and schools of approach and cut directly to the chase: music! We listen across the boundaries of our idiom and we begin to think more universally. This is the first and most important step in developing good musicianship.

FUNDAMENTAL MUSICIANSHIP

So, what makes for good fundamental musicianship? To find the answer, we first have to ask another question that I pose in almost all of my clinics. What things do good musicians have in common? Two significant principles are common to all successful musicians in almost any area: 1. good sounds or tone; 2. a strong sense of time (internal pulse) and rhythm.

I do not mean to imply that there is only one accepted concept of sound. But I do believe that we must challenge ourselves and our students to have a concept of producing the proper sound on the given instrument we're dealing with. There will never be a collective agreement among percussionists when it comes to tone production, but we can all agree there are good sounds and not-so-good sounds. If we don't make pleasing sounds of some sort, not many people will be interested in listening to what we have to present musically.

The quality of the sounds we create will always reflect on the maturity of our musicianship.

On the issues of time and rhythm, I have never enjoyed listening to or playing with a musician with a poor sense of these fundamentals. The argument has been made that soloists, such as myself, do not need to adhere to time and rhythm as religiously as do orchestral or chamber performers. I do not agree. A group of pitches have no significance without rhythm. When I play the notes for "Twinkle, Twinkle, Little Star" for my five-year-old daughter, Kelsey, in the correct order but without any sense of tempo or rhythm, she has no idea what tune I'm rendering. This is very revealing.

Most of us spend a great deal of time performing with others in a variety of ensemble settings. Obviously, if our time or rhythmic skills are weak, we will not be successful in these situations.

I am not trying to imply that these areas alone make up good musicianship, but in the hierarchy of pedagogy, I do believe that these should be established as priorities from the start. (Certainly, the development of ear training and pitch accuracy is monumentally important.) I am simply trying to suggest a starting point for developing musicianship.

How do we apply these concerns to students who are trying to keep up with the ever-changing and developing world of percussion? Musicianship begins with our ears. In order to have good sound, time and rhythm, we must have developed our ears to the point where we have a comprehension of these areas. Essentially, we are establishing an expectation and a preference through listening to other players in a variety of musical idioms. Once our expectations are established, it is then a matter of combining the ear, or *listening dimension*, with the technical, or *physical dimension*. It is this physical dimension that I would like to address in this article.

What is the physical dimension? As percussionists, we have an advantage that no other instrumentalist has. We consistently use physical motions or gestures that directly correlate to the musical gesture and timbre we are trying to create. If we can learn to use this to our advantage, we will take a big step toward improving our overall musicianship.

TONE PRODUCTION

Let's look at how the physical dimension affects the two fundamental areas of musicianship that I referred to earlier. The first is *sound* or *tone production*. Clearly this has to be the first concern for a percussionist at any level. The quality of the sounds we create will always reflect on the maturity of our musicianship.

How does the physical dimension affect the sound? Most of us understand the basic principles related to wrist and arm strokes, and how they change the quality of our sound. I certainly agree that too much arm motion will hinder our attempt at good sound, and a stroke centered around wrist technique will consistently create better sounds. But we must think beyond where the stroke is initiated.

Sound production is affected as much by how the stroke moves as by what muscle group is moving. A stroke that encompasses continuous motion will generally result in a better sound than a stroke that has a hitch or is in any way impeded by tension. This type of technique usually results in the performer implementing relaxed muscle movement, which allows the stick or mallet, through its weight, to create the sound.

It is important to understand that the continuity, or natural movement, of our stroke will be interrupted by muscle tension in any part of the arm, wrist or fingers. Most sound-production problems are a result of tension in the hand more than anywhere else.

I often illustrate the effect that hand tension has on my tone by striking a snare drum stick on the floor and having the student listen to the variety of sounds I can produce with subtle adjustments in my fingers. First, I have them listen to the stick, and then they are to watch the trajectory of the stroke. It always surprises them to see how the slightest adjustment in my finger tension affects the stroke's continuity. I attempt to convince them that: 1. the continuity (or lack of continuity) in the stroke changes our sound dramatically, but can sometimes create a desired timbre; 2. it is usually our smaller muscle groups that affect this continuity the most.

A very important thing to remember in making good sounds is the crucial role that the implement we choose plays in manifesting the tone. Our technique should work as the vehicle that enables the weight and articulation of the stick or mallet to produce a given timbre. If we keep this in mind, we will find that the technique which most often enables us to play in this way encompasses a natural movement of continuity.

TEMPO AND RHYTHM

To further illustrate the physical dimension, let's look at how it affects the development of tempo and rhythm. Few musicians would argue that an excellent sense of pulse, or time, is the most important element of any performer's musicianship. For the most basic example of this, let us refer to a book that most of us are familiar with, *Stick Control* by George Lawrence Stone. The first exercise in this book uses even eighth notes in *alla breve* with an alternating sticking that begins in the right hand. When most students work on this, they perceive it from only one dimension rhythmically: eighth notes. If we look at it from the physical dimension we see that each hand has a role in creating the rhythm. This is true of all rhythmic figures that we stick in both hands.

In this simple exercise the right hand keeps the pulse. One could see it as playing quarter notes. The left hand is on the upbeats, but is also executing a rhythm with the same timing, or duration, as the right hand. You could think of the left hand as playing quarter notes on the upbeats. Therefore, both hands should be using the same continuous motion in order to create the same sound, timing and rhythm within the exercise.

A contrived, stiff movement makes it more difficult to feel the rhythm through your motion. Once students try both styles of movement for the exercise, they are surprised to hear and feel the difference the continuous stroke makes in aiding their rhythmic consistency.

MUSCLE MEMORY

It is important to relate the effect that all of this has on the percussionist's muscle memory. Muscle memory, or kinesthetic memory, plays a vital role in the performance of all percussion instruments. We employ this memory when learning to play consistently in the correct areas of the timpani heads, when learning to get around a drumset, and in learning multiple-percussion solos and/or setups for chamber and large ensemble works. The area that demands the most kinesthetic memory is keyboard percussion.

Muscles learn through consistent repetition. A terrific example of this is combination locks. I remember during my school days doing the combination for my locker without processing a single digit. This was obviously a result of the same hand movements done repeatedly over a period of time. Uninterrupted, relaxed and continuous movements lend themselves to processing this learning faster and more consistently. When movement is interrupted by tension, it complicates the memory process and therefore makes it difficult to retain the gesture with any consistency.

I teach these concepts initially through simple eighth-note or sixteenth-note scale exercises by relating them to the movement discussed in the first *Stick Control* exercise. Once students have an understanding of relaxed, continuous movement on the snare drum, it becomes much easier to get them comfortable on keyboard instruments. By using an eight-note scale exercise (a major scale moving from tonic to ninth), we can illustrate each hand's role in kinesthetic memorization of this basic group of notes. When playing a C-major scale (leading with the right hand), the right hand learns a gesture of notes that makes up the C-major 9 chord, and the left-hand gesture comprises a D-minor 7 chord.

I do not expect anyone to think this way while playing a scale. But it is important to understand that when using the proper movements, each hand assimilates a group of notes individually. This is true in all passage work and in learning keyboard percussion music in general. The movement we choose can either aid or hinder our muscles in this learning process. I find that when I am not playing with a relaxed, continuous style of technique, my accuracy is diminished tremendously.

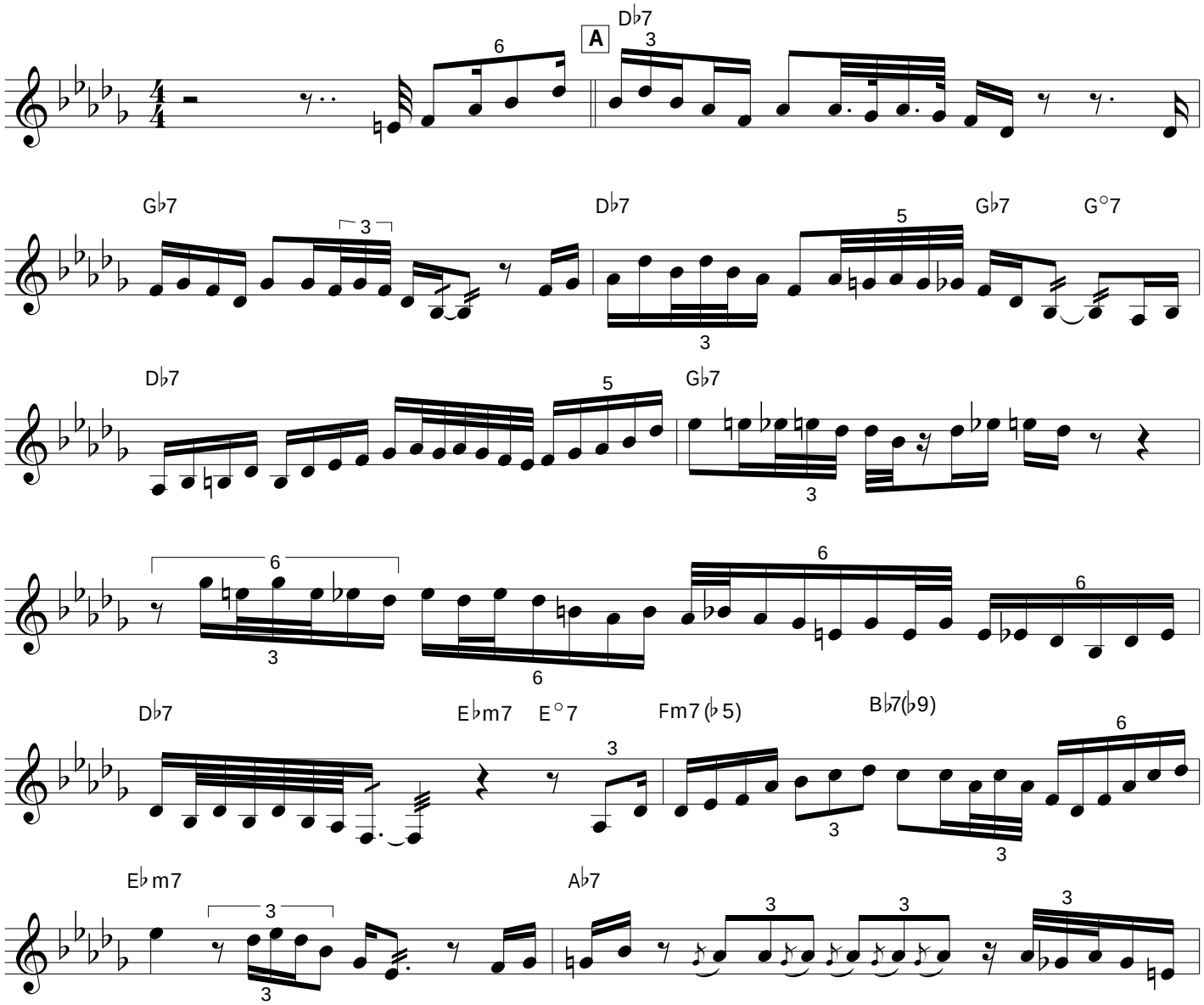
If we surveyed a group of students, I believe we would find that most use some kind of continuous motion in each hand to a lesser or greater degree. Students who are in the habit of playing with some stiffness will have more difficulty in establishing a desirable sound, sense of time and consistency in keyboard accuracy. If this is the case, the physical dimension becomes more of a hindrance than a help. By teaching that the style of movement we employ affects our sound on all instruments, that pulse is movement and has a tangible spatial relationship that the performer can feel and learn, and that movement styles can either complement or detract from our kinesthetic learning, we begin to witness the positive effect the physical dimension can have on our overall performance.

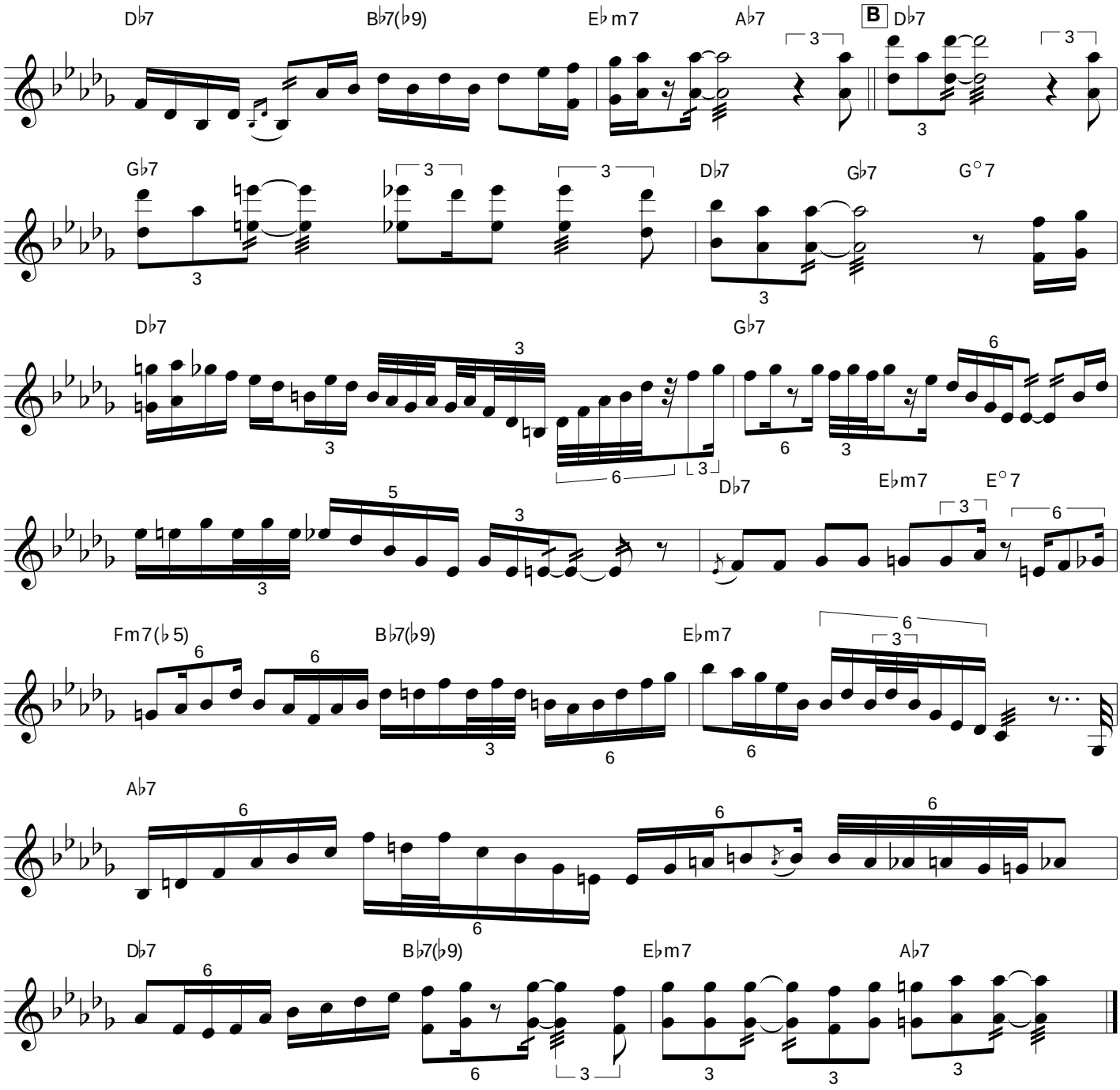
Michael Burritt is Associate Professor and Director of Percussion Studies in the School of Music at Northwestern University in Evanston Illinois. He has released two solo recordings, *Perpetual* and *Shadow Chasers*, and has written two books of etudes as well as solo and chamber works for marimba and percussion, published by Ludwig Music, C. Allen and Keyboard Publications. Burritt is a member of the PAS Board of Directors, and is a contributing editor for *Percussive Notes*. **PN**

Red Norvo's Xylophone Solo on "Just a Mood"

TRANSCRIBED BY GRAY BARRIER

In 1937, Red Norvo recorded "Just a Mood" with the Teddy Wilson Quartet, which included Wilson on piano, Norvo on xylophone, Harry James on trumpet and John Simmons on bass. In the early 1940s, Norvo switched to the vibraphone. However, in 1957 Norvo's septet decided to once again record "Just a Mood," on which he returned to his first love, the xylophone. The following transcription was taken from the 1957 recording, which is available on *The Red Norvo Small Bands* (Bluebird 6278-2-RB).





Gray Barrier is the Professor of Percussion at the University of Northern Colorado and timpanist of the Greeley Philharmonic Orchestra. He also tours and records with the Summit Brass and the St. Louis Brass Quintet, and is a member of the percussion section of the Peter Britt Festival Orchestra in Jacksonville, Oregon. He received a BME degree from East Carolina University and an MM degree from Northwestern University. PN

Crossing Grip Extensions

BY NEY ROSAURO

WHEN I FIRST STARTED TO play with four mallets, I was a 25-year-old guitar player and composer who had been studying percussion for two years. At that point I started looking for a four-mallet grip to use, and after studying the available grips, I chose the "Burton" grip.

Some years later, during my studies in Germany, I met Leigh Stevens on his first trip to Europe, and learned his extended Musser grip. I spent the next four years working very hard with scales and technical exercises to strengthen my fingers. Because my hands are extremely sensitive, I always had to put band-aids around the bottoms of the third fingers. But I was so much into the grip that I even performed this way on the vibraphone.

After I finished my studies in Germany, I returned to Brazil to a busy routine with orchestra, teaching, etc., and slowly I started loosing the power of my fingers because of the lack of the daily practice routine. So, to keep myself alive on the market, I switched back to Burton's grip on the vibraphone, and later on the marimba as well.

However, I was not satisfied with the Burton grip, so I started to combine the best features of other grips in order to strengthen the three main technical problems of the grip: 1. the constant "click" produced by the rattan handles in the palm of the hands; 2. the lack of wrist torque to play one-hand rolls in small intervals; 3. the lack of four-mallet marimba roll possibilities.

After more than fifteen years of playing mallets, I developed my own four-mallet grip. During my trips around the world, many students have encouraged me to write about the way I hold the mallets, and its easy and effective application on vibraphone, multiple percussion and especially on marimba. During these contacts with professionals and students from other countries, I have met other players that were using the same solutions that I am showing in this article. So we all instinctively arrived at the same approach to solve our technical problems of the original Burton grip.

The purpose of this article is to present some extensions for the original Burton grip that makes four-mallet playing much more independent, without losing the grip's original power. I will be referring to the four mallets with the following numbers.

Figure 1

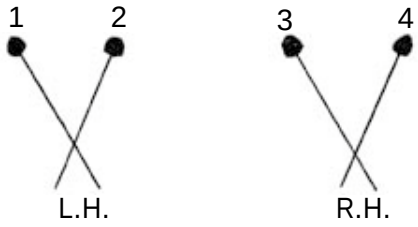
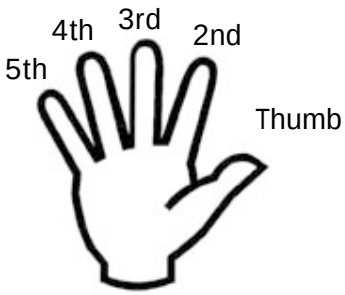


Figure 2

The fingers will be numbered as:



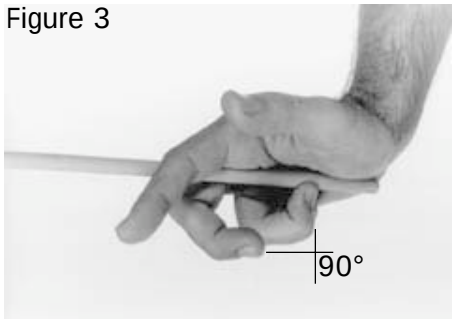
THE OUTSIDE MALLET

The 4th finger is the most important finger because it will always hold the weight of the outside mallet (mallets 1 and 4).

1. Place the end of the handle of the mallet between the two halves of the palm.

2. Curl the joint of the 4th finger as much as possible, and hold the mallet with the tip of this finger. This mallet should always be held with the 4th finger, and the angle between the second and third sections of this finger should always stay as close as possible to 90 degrees. Remember that, by holding this mallet, the 4th finger will never uncurl.

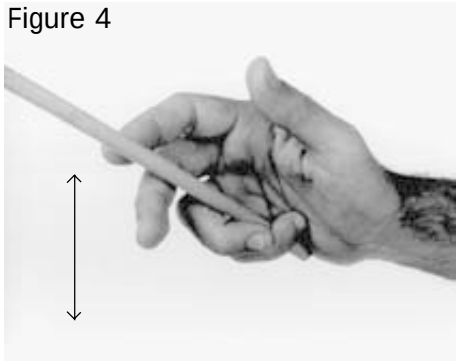
Figure 3



THE INSIDE MALLET

3. The inside mallet (mallets 2 and 3) will be mainly held by the 5th finger. This finger should be curled around the shaft of the mallet, and its tip should always be in contact with the palm of the hand. This will give the mallet freedom to swing up and down.

Figure 4



HOLDING THE MALLETS

4. Repeat steps 1 and 2 to hold the outside mallets (see Figure 3).

5. Cross the inside mallet in the palm of the hand, with its handle under the outside mallet, and curl the 5th finger around the shaft of the mallet, touching its tip on the palm of the hand (see Figure 5).

The 90 degree-angle position between the sections of the 4th finger will create a free space between the shafts of the mallets, allowing the inside mallet to swing up and down.

Unlike the original Burton grip, the outside mallet should not be held with the 3rd finger. Because of this, the mallets do not touch in the palm of the hand and therefore will not produce the traditional "click" of the shafts touching each other. This grip also provides more inde-

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pendence for the mallets.

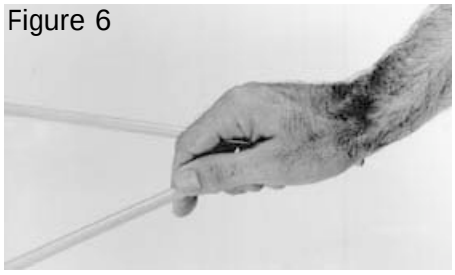
The 3rd finger has little to do, and should just rest under the inside mallet, helping to support the weight with the 4th and 5th fingers. Remember that the 4th finger will never uncurl.

Figure 5

The easiest and most relaxed position with which to start learning my grip is in an interval of a fourth or fifth (see Figure 6). In this position, the shaft of the inside mallet lays naturally over the last joint of the second finger, with the thumb resting over it. The palm of the hand should face the floor. Be sure that your fingers are relaxed, your hand looks naturally curved, and no extra tension is applied to keep the mallets in the hand.

Although holding the outside mallets with a curled 4th finger may feel a bit awkward at first, holding the mallets this way does not require any special tension or strength.

Figure 6



CHANGING INTERVALS

Changing intervals between mallet heads is done by moving the inside mallet with the 2nd finger and the thumb. To open intervals between mallet heads:

1. Push the inside mallet with the 2nd finger, as the first stage of the movement, (intervals third to fifth) as shown below.

Figure 7

Figure 8

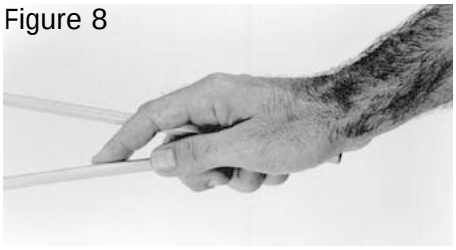


Figure 9

2. For intervals of a sixth and larger, continue the movement by pushing the mallet with the thumb as shown below.

Figure 10

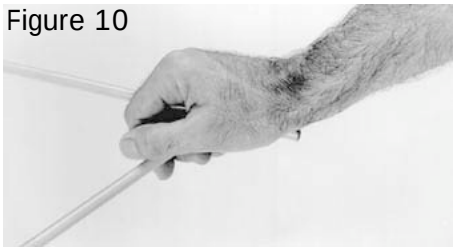
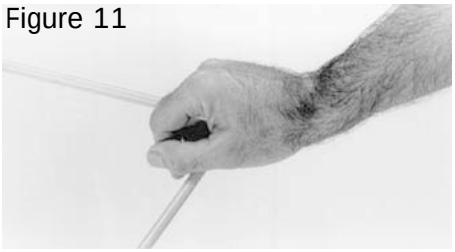


Figure 11



3. To close intervals, use the thumb to push the inside mallet until the heads almost touch each other. In this case the 2nd finger should raise, giving space to the thumb to pull the inside mallet, closing the interval.

When opening or closing intervals, the outside mallet does not move. The 4th finger should stay always curled holding this mallet.

4. To compensate for the lack of wrist torque on small intervals (especially seconds), the palm of the hand should stay in a vertical position (parallel to the floor), with the thumb facing the ceiling. This will help give more independence on rolls and "double lateral" sticking.

Note that as illustrated in Figures 7 to 12, the closer the interval the more the palm of the hand should be in a vertical position, with the thumb facing the ceiling.

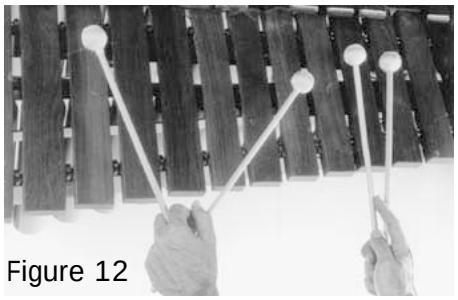


Figure 12

APPLICATION OF THE "MUSSER ROLL"

For expressive marimba rolls, use the concept of the "Musser roll."

Start the movement with the palms of the hands facing each other so the heads of the inside mallets will be in a higher position than the outside mallets. Hold the outside mallet firmly, and let the inside mallet swing up and down.

Hit the keyboard first with the outside mallet, letting the inside mallet drop later from its higher starting position (Figure 13). The thumb will help control the direction of the mallets and the changing intervals while rolling. Be careful that the shafts of the mallets do not touch each other in the palm of the hand, producing a click sound.

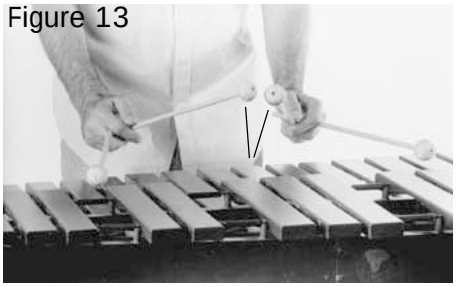
It is also possible to make this roll

PAS New Music/ Research Committee Call for Proposals

The New Music/Research Committee is accepting proposals for New Music/Research Day—PASIC '98. The theme for the day is: "Percussionist as Composer." Composers, artists or ensembles interested in performances should contact Tom Goldstein, University of Maryland Baltimore County, Music Department, 1000 Hilltop Circle, Baltimore, Maryland 21250, phone (410) 455-2942, fax (410) 455-1181. Deadline for submissions is April 1, 1998.

dropping the outside mallets. In this case, the outside mallets should start in a higher position, and hit the keyboard later.

Figure 13



MALLET CONSIDERATIONS

It is very important (especially for the marimba player) to use longer mallets than the average vibraphone/marimba mallets. I use longer mallets on the marimba, and I personally prefer rattan handles, because I think that the rattan's swing gives a much warmer sound on mallet instruments. Another important point is that the rattan should neither be too thin, which can cause the mallets to swing too much, nor too thick, which causes a dry sound like wooden handles.

CONCLUSION

Finally, I would like to review some of the advantages of the above grip.

1. It is very natural for the hands and easy to learn. It can be applied to vibraphone, marimba and multiple percussion, or any other percussion instrument.

2. It gives the same power and speed of a two-mallet player, as with Burton's grip, without the Burton grip's traditional click.

3. The use of the 5th finger to keep the weight and swing of the internal mallet up and down, and the position with the palm of the hand in a vertical position (for small intervals), give the player more independence to work with one-hand rolls and certain double lateral patterns.

4. This grip allows the use of the "Musser roll" concept, especially on the marimba for expressive four-mallet rolls.

Ney Rosauro studied composition and conducting at Universidade de Brasilia, got his Masters Degree at the Hochschule fur Musik Wurzburg in Germany and his Doctoral Degree at the University of Miami. As a composer and pedagogue he has written many pieces and methods for percussion instruments, most of them published and recorded by world-acclaimed artists. As soloist and teacher he has traveled throughout Europe, Asia and America presenting masterclasses and concerts, both solo and with percussion ensembles or orchestras. PN

RESULTS OF 1997 MARIMBA SOLO CONTEST

1ST PLACE
Nanae Mimura
(Student at Boston Conservatory)

2ND PLACE
Kevin Bobo
(Student at Ithaca College)

OTHER FINALISTS
Jamie Shapiro
(Student at Temple University)
Stephanie Carr
(Student at Northwestern University)

A Mrdangam Master in North America

An interview with Trichy Sankaran

BY STEPHEN M. LURIE

TRICHY SANKARAN IS THE foremost mrdangam and kanjira player of his time. He has performed throughout the world and is the most sought-after mrdangam player during the concert season in South India each year. For years he has accompanied the greatest artists in South Indian music and has performed with the most highly respected percussionists from around the globe, such as Glen Velez, Sal Ferreras, Nexus, Zhakir Hussain, Abraham Adzenyah and Jamey Haddad. In addition to traditional settings, he has performed with jazz, African, gamelan, electronic and other contemporary ensembles.

Sankaran is Professor of Music at York University in Toronto, where he teaches courses in rhythm and Indian music, and gives private lessons in mrdangam and kanjira. He presents many workshops and performances throughout North America and is on the faculty, along with Sal Ferreras and Glen Velez, of the World Percussion Intensive, a two-week course given every summer just outside Vancouver, B.C. He is also a regular guest at Berklee's World Percussion Festival in Boston.

Born in 1942 in Trichy, outside Madras in South India, Sankaran began studying mrdangam at the age of seven, studying first with his cousin Sri P.A. Venkataraman and later becoming a disciple of the legendary mrdangam maestro Sri Palani Subramania Pillai. He made his debut at the age of thirteen with the famous singers Alathoor Brothers. He came to Toronto in 1971 on a special invitation alongside the late Jon B. Higgins to teach in the music department at York University.

Sankaran has made several recordings with the major recording artists of India. The latest recordings are *Laya Vinyas* (mrdangam and kanjira solos with konnakkol, 1990), *Sunada* (vina, mrdangam and kanjira, 1993) and *Lotus Signatures* (flute, mrdangam and talavadya kacceri, 1997). All are available on compact disc on the Music of the World label. A video of his masterclass and performance at PASIC '95 is available through the Percussive Arts Society. Sankaran's book, *Rhythmic Principles and Practice of South Indian Drumming*, published in 1994, is available from Lalith Publishers, 31 Manadon Drive, Willowdale, Ontario, Canada M2M 1W8.

What was it like for a professor from South India to come to teach in Canada?

In my beginning years at York University I was mainly teaching mrdangam and *solkattu*. I also created a rhythmic-skills course. From the very beginning, I wanted to be really creative in that respect. So mainly I was concentrating on the performance aspect, the studio type of teaching, always one-on-one, just following the Indian model. I enjoyed teaching in the new environment. It was challenging for me to meet with people who were totally unexposed to this culture and new to this tradition, and to help them to understand my music.

Trichy Sankaran at PASIC '91

Jon used to send his vocal students to me for rhythmic training. He was mainly doing the vocal teaching and was also doing a lecture course on the music of India. I would often be invited to participate. We made a very nice team and we would always perform. Jon would try to do only one concert a year, and I said "No, we want to do two concerts at least." I was really craving to give more concerts because in India, we would be playing a lot!

I remember when Jon was teaching an evening course for music educators. He was talking about the musical form and probably introduced them to a little bit of *tala*. Then he talked about the drumming and said, "You should hear Trichy Sankaran play; he's going to give us a demonstration." He called me, giving me only four days' notice. "I want you to come to my class and discuss a mrdangam solo," he said.

"What do you mean discuss a mrdangam solo?" I said. "We don't talk about these things; we just play."

He said, "I know you can do it, Sankaran, if you think about it."

I like new challenges. Overnight I formed something in my mind as to how I should present my solo. There were a couple of people waiting in the classroom with their tape recorders, and I said, "Listen guys, this is my first-ever formal lecture on this subject. It is a very difficult subject to deal with. I'm going to try my best, and I don't want you to record this." I was feeling nervous so they said they would turn it off.

It would be interesting to hear that today.

Exactly. I walked into the classroom saying, "Professor Higgins probably lectured you on some of the *tala* principles; maybe I will redirect some things. I want you to bear this in mind, what is *tala*? What is *laya*?" I was going on and on, improvising without getting to my drum. Then I started explaining what one can expect from a mrdangam solo—how we progress stage by stage and what is involved in this, what is a *mora*, what is a *korvai* and what is the progression of a drum solo, what are the *sarvalaghu* pat-

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terns, what are the *pharans* patterns, how you get into some kind of a *koraippu* and things like that. I explained the whole form of it, including the *nadai* changes.

Then I said, "Okay, I'm going to demonstrate everything I have covered in my lecture. See if you can follow me." I played a solo and then I said, "I'm prepared to answer all of your questions." This was in 1974, and that was really the breakthrough. Nobody had ever before—even in my own language, much less in English—explained to me what a mrdangam solo was and how it progresses in different stages.

By 1977 I had produced a text on mrdangam. In it I wrote a chapter on the development of a mrdangam solo. Jon was so proud. Soon after that he took more administrative responsibilities, so he continued to teach only the vocal class. People would come to me for the melodic and rhythmic theory, the *solkattu* class and the drumming class.

I also began teaching the Music of India lecture course that he used to teach. That really opened up lots of interesting things to me. Even though I knew some of the basic differences between the Hindustani tradition and the Karnatak tradition, I started to do more research. Of course, my own performances with other tabla players in the tradition gave me a lot of experience that I was bringing to the classroom—not just a mere book knowledge. I covered the folk culture to the classical cultures and started discussing the forms in Karnatak and Hindustani music. I really wanted to develop that course, which I have continued to this day. There is an enormous amount of material. It is purely academic, but I make the students listen to different examples like *korvais* and *pallavis*. How often do you hear the *mora* and how quickly does it go? I show the students that they really have to pay attention.

So you still keep somewhat of an oral tradition going on in the classroom?

Absolutely. I give them lots of ear training because I consider this one of the key things in teaching. It's not enough if you simply say it's a rondo form or sonata form; I want them to really know where these things fall within the structure and how to identify them, how to pick up the *tala*. It is very hard just from listening to the recording. So I give that kind of experience in the course.

In later years, I started getting to specific areas. I did a lot of research on the drumming of Kerala. I started adding lots of things to that course and, in the meantime, I also started developing a full *solkattu* course where I designed my own rhythm pedagogy starting from simple exercises to the most complex. By the end of the year, the students are very well prepared.

Between 1971 and 1975 I was under the impression that I would be producing only serious mrdangam students. I had a very dedicated student that suddenly had to stop taking lessons. She was a wonderful player, but she couldn't continue because of the pressures and the demands made on her. That's when I started re-evaluating the whole student situation in North America and in Canada.

I began to look at university education, preparing students, giving them basic as well as advanced musicianship skills, and that we cannot guarantee them jobs. Any specialization has to come from within the student. I realized that the academic environment can give you a broad and well-rounded education. In fact, that's what the music program at York is all about. Some of that is world music. Otherwise, you would be thinking of music you had always heard, and as always notated. Also, you would always think it's equal temperament of scales that you are dealing with.

Some cultures work differently. Harmony plays such an important role in many cultures, but not in all of them. How the traditions take ideas and give back something else, and how it happens simultaneously is beautiful. That's what made me want to be part of this. I want to be instrumental in helping students—particularly with knowledge in rhythm. I really want to teach this area because I haven't seen any formal training in rhythm.

There are not many courses specifically designed to teach rhythm. You're talking about starting this in 1975, and over twenty years later there still are not many courses offered on the subject.

Exactly. I was the one who really introduced a rhythm course, particularly keeping dancers in mind. The dancers count differently from musicians. So there is a whole lack of training in this area—rhythm for dancers and musicians.

I was also taking some courses in reading Western music. I wanted to familiarize myself with notation and reading of music, so that also helped me tremendously. I always wanted to learn while I was teaching. All most people talk about is rhythm; we talk about the *Dasa Pranas*, *talas*, principles and this and that.

You don't find rhythm discussed as much as melody and harmony in Western classical theory books.

That made me work towards developing a rhythm pedagogy; the result is a book on the subject. People come to study with me, not necessarily to become a mrdangam player, but to study rhythm. But I tell the students, "Don't think you can take it easy with the drumming. I want you to show the utmost seriousness when you play."

My door is always open to teach mrdangam students, but I call myself more a "rhythmist." I am here to give you enough rhythmic skills to enable you to adapt to your own music. There are many common elements when you talk about world music cultures. You may say it in different words, call it by different names—beat or pulse or whatever—but the time sense is absolutely essential for any type of music.

It is that kind of time sense that one can really derive from even the basic studies of the South Indian system. Also, as a pedagogue I developed new kinds of exercises which were not given to me when I was growing up. All of the Indian music courses at York are of my design.

Was the administration willing to accept the courses that you were designing?

Absolutely. The only thing is that, because of university bureaucracy, I have to put it in a different format. They would ask questions like, "What are your prescribed texts?" I told them that sometimes I have to teach using the oral tradition. Other than that, they had no question about the integrity of my teaching and any new material, because the enrollment of the course was so large.

The course attracted many dance students as well as music students. I always allow room for students to raise questions and evaluate my course so the next year I would add some things that I had not covered before. The beginning was mostly the rhythms from India. Now it's rhythm from world music.

When you say "world music," what types of things do you teach?

Within Indian music I discuss North Indian rhythms, South Indian rhythms, and also the folk culture. I discuss rhythms of other cultures in a comparative context, such as the Ghanaian tradition in West Africa, and I talk about the rhythms in jazz—particularly contemporary jazz, the '60s and bebop. I'm also interested in the Arabic rhythms; that is another interesting field, particularly the rhythm modes and some of the rhythm patterns—the "dums" and "taks" and how they make up those patterns for tens, nines, etc.

Sometimes people think that to become such a high-level musician, you've got to be completely focused on what you're doing, but your mind is open to many types of music from all over the world. It probably makes you a more well-rounded musician.

Indeed, that's what I really believe in. I think I can always learn, and this fascinates me. Someday I want to produce a manual or some writings where I could make comparisons and help people understand what I have been looking for all these years. One area I speak about is the concept of timekeeping, time marking. I encourage students to do research and take two or three cultures and make comparisons.

The difference between timekeeping and time marking is a large topic.

Exactly. What do you mean, timekeeping? How does it happen in this culture? What is the role of the bell in African music? What is the role in the *tala*? Just take a look and compare. I give ideas to my students for their research, and I have gotten wonderful results.

Putting it in ethnomusicological terms, I talk about the oral tradition as opposed to the literate tradition. The oral tradition, even though it's a lot of things, is committed to memorization and it has notation like hand gestures. Also, the imagination is lacking sometimes in musicians, even just to feel the patterns, think about the patterns, imagine the patterns and to feel how it interacts with the *tala*. I talk about visualization on all levels. That visualization—imagination—is lacking these days.

So this gives me the opportunity not only to do my own research, but to also share my ideas in a classroom or in conferences with other experts in the field. It's not that I merely talk about this music; I also have personal experience performing on stage with people like Abraham Adzenyah, Charlie Haden, David Rosenbloom, Anthony Braxton, Glen Velez, Sal Ferreras and members of Nexus. Each one was a very unique experience for me.

The World Drums concert put together by John Wyre of Nexus was a wonderful experience. I felt very fortunate to perform with all those musicians and to share my tradition with others. So although I am deeply rooted in my tradition, I am open-minded and receptive to all other types of music.

How are other mrdangam masters who are still in India treating your policy of keeping an open mind?

People are not aware of what goes on here. Whenever there is an occasion, I try to bring this up among my colleagues and other drummers in the field, but I really don't know how much they are able to understand. A few drummers were given the opportunity to be here in the West, but they didn't do anything. They were happy in what they were doing—just playing concerts and teaching, perhaps.

But I am fascinated by the whole area of rhythm and how it unifies cultures even better than melody. To me, this is beyond cultural barriers. With melody, there is always text, lyrics and language involved, whereas in rhythm, there are no bounds, no restriction. "Ta-ki-ta" can be practiced by anybody; it's drummers' language.

It's more of a human language than a cultural language.

Exactly. Rhythm can be experienced by anybody because it is a basic stratum for any music.

It is wonderful that North Americans now have the opportunity to hear so many different types of music from around the world. Even though we might not understand the language of the lyrics, the rhythmic qualities alone provoke an immediate reaction.

This is where it will make a difference if it is an Indian audience. Since they are so familiar with the songs, they appreciate the melody a great deal. They understand the rhythm, but not like the way people respond here in North America. Here, I see people really craving mrdangam solos. I have seen people in India walk out in the middle of a drum solo—not out of disrespect, but some people just take it as a break and don't even pay attention.

That's interesting because in North America—whether it be a jazz concert, rock concert or whatever—the drum solo is always a focal point of the concert.

That's why it's a joy for me to play for the North American audiences. I have my own audience in India who really likes my playing, but there is an earnest desire to listen to drum solos here. Lately, the world beat rhythms and things like that have been really popular. It's amazing how one feeds the other.

The irony of this is I now take this back to India, and I introduce mrdangam solos there as a separate concert. It was not happening before. Last year, I played a mrdangam solo concert, and people did not know that I had started doing this here some years ago. It was a strange experience for me in the beginning. It's not easy because, in a concert situation, the drummer has the opportunity to really warm up by accompanying pieces. So by the time he is given the solo, he is hot and ready to do his best. But in a solo concert you have to be ready from beat one.

I have done a lot of new and innovative things. The kanjira is something I took on myself, and many people still do not know that I play it. My first concert playing kanjira was in 1976 or 1977 with the David Rosenbloom group. I always had a liking for it; it is directly related to my tradition. This comes from my great-grand guru who first introduced the kanjira to classical music. Probably this goes back one hundred years or so. He also created appending a *korvai* at the end of the drum solo. My master, Palani, also played the kanjira, but only for special concerts with Palgat Mani Iyer. Other times he would mainly play mrdangam.

The kanjira is an amazing instrument. It is such a small frame drum, yet the rhythmic possibilities are endless.

It is a very challenging instrument to play. I learned it on my own from having heard my master playing many concerts. I played it out of respect for that tradition and also my fascination for the instrument. Yet it is also very challenging. What you play with two hands on mrdangam you have to translate into playing with one hand on the kanjira.

So I took the kanjira to play special solos, and on some occasions I play with other musicians. I was interested in putting these three things together, which is why I released *Laya Vinas*. It was entirely my own project overdubbing myself playing mrdangam, kanjira and konnakkol. To these three instruments I also introduced the *koraippu* as a form. So these are many of my innovations besides producing the manual *The Art of Drumming*.

When I was in India, I had some strange ideas about notation because of the way the spoken system related to the actual playing—how each stroke has different names and how confusing it can be. That was going on in my head when I first came to York, and at the end of my first year I came up with a solution. That's when I created my drum notation. Of course, after coming here I read Bob Brown's thesis also. It was very interesting to me to see someone thinking along the same lines. Then I found that my notation dramatically increased the speed with which people could learn. Another reason is Westerners are so used to reading notation.

So that really helped introducing my notation, which only has ten or twelve symbols. You can follow it no matter what I call it. I may call it "ta-re-ta-ka, ki-ta-ta-ka," but as long as you know the strokes then you can change. So it really helps to preserve the *patantaram*, the lineage. The second thing is the aesthetics of the *solkattu* are not given up. Sometimes, in certain schools, they use some non-aesthetic syllables. I don't permit that.

Great konnakkol *is just as impressive as mrdangam playing; it's an impressive art form in itself.*

That's because it deals with the sound of beauty. It has the aesthetics and also the fluency. All these considerations are important with the art of *konnakkol*. So I found notation is the best solution for that, and that's how I started teaching mrdangam lessons.

You published a book about the practices of South Indian drumming. Could you discuss the book?

The title of the book is *Rhythmic Principles and Practice of South Indian Drumming*, which was published in 1994. In 1977, I published an earlier version, and the title was *Art of Drumming, South Indian Mrdangam*, which was mimeographed and only about 150 copies were made available. But I wanted to make it a formal publication, which was done in 1994.

I was always interested in academic writing, and I wanted to put my experience together in the form of a book and make it accessible not just to drum students, but also to musicians and music students who wanted rhythmic training based on the Indian experience. In this book, I give an overview of India's classi-

cal music. I talk about the South Indian system, and then a chapter is devoted to *talas*. I also talk about the *talas* from the historical perspective, their development and how the music meters are derived from poetic meters. I talk about the medieval *talas*, the *Suladi sapta talas* and the *Karnatak* system, which comes from the sixteenth century. In addition, I talk about folk *talas*.

Primarily it is a mrdangam book, so I talk about the origin of the drum, the physical properties of the drum and the sounds. The interesting thing I present is the drum notation for mrdangam lessons. There is no formal notation in the Indian system for drumming, and this is where I am also making connections to the *solkattu*.

I have devoted a whole chapter on how important the study of *solkattu* is for musicianship training. I have trained a number of students in the study of *solkattu* who really benefited from this and improved their musical skills, and they could apply this knowledge to rock, jazz, classical or whatever.

Learning to perfect the techniques of playing takes years, so I say in the book that it's probably unlikely, at least in the school setting, to expect anybody to become a great mrdangam player. Rather than looking at it in a negative way, I point out how positively I can train students rhythmically.

That's part of what I envision as world music education, rather than just specialization in this particular art. If you have time and can commit yourself for serious practice, sure, I'm willing to teach you to play mrdangam. But I also believe in this kind of well-rounded education, so I added an extra dimension to the art of *solkattu* and created my own exercises. They need to know exercises in learning to understand the syncopation of the dotted rhythms and the like.

Each *tala* has its own framework, its own rhythmic structure, and then you can do *solkattu* on top, superimpose and play against the *tala*. It is an experience I have implemented in my teaching, and people have immensely benefited from it at York and in my workshops. I talk about how all the mrdangam patterns are spoken in *solkattu* language. I point out the problems of how the same stroke can be identified with different syllables.

Admittedly, there are some discrepancies in the system. But there are some valid reasons. One reason we keep changing the syllables is the aesthetics. When I say "ta-ka-di-mi ta-ka-jo-nu, ta-ka-di-mi ta-ka-jo-nu, ta," well the *solkattu* has its own shape, momentum and aesthetics. The combinations are very important. We cannot say "ka-ka-ka-ka." It has to do with the aesthetics—the choice of syllables and the fluency with which it is done. The *solkattu* on top is a wonderful art.

So the syllables are picked for specific reasons.

Of course. They are an imitation of percussive sounds. That's why I point out how the relationship changes between the actual drum strokes and the spoken syllable, and how they change from one to one to several. Once I make this clear, people start appreciating the rea-

son. But then they have to remember which stroke to play. Follow my notation. Altogether there are about ten or twelve symbolic notations that look somewhat like Chinese characters.

This notation is unique. It makes a lot of sense and really helps people learn quickly. At the same time I maintain the aesthetics of the *solkattu* syllables. So the mrdangam students simply need to follow the notations, whether I say "ta-ri-ki-ta" in one context or "ta-ka-di-mi" in another context. As long as they follow the notations, the change in the syllables isn't affected.

The notation also helps to preserve what I call the *patantaram*, which is the way I learned from my guru. I can point out the fingerings my guru used, and students can follow through the notation. No matter how it is spoken, this helps preserve a particular tradition.

When I mention this to some of my fellow musicians in India and the Percussive Center in Bangalore, they are really amazed at the whole idea. They say we need that because people are really getting mixed up with some of the strokes and the hand technique. The notation would really make them understand better.

I would think that some of the real hard-liners would be against written notation that would keep it from being strictly an oral tradition.

Even though so much of the music is taught orally, we should also remember the written tradition in India from earlier times. We have the written document and the treatise on music and dance and drama since the *Natya Shastra* period. That's the amazing thing about India, how it comes from master to disciple in the *guruakala* system. But written books, no. There are some books in print where you have *kritis* with some basic notation, some *varnams*, some *svara* exercises, and there are also a couple of books on mrdangam.

I found several books I wasn't able to use because they weren't in English.

And you probably also came across some written in *Teleghu* and *Tamil*. Even though there are some books, they are mostly geared toward just the lesson material and don't really explain the hand techniques. There is not much description about the rhythmic concepts and, even though some of the *solkattus* are given, they don't emphasize the importance of the study of the *solkattu*. These books do not offer specific *tala* exercises either.

Your book is almost two books in one. It's a practical guide for performance, but it's also a history book.

Also, I open topics for further research. If you are interested in the historical account of the drum, you could pursue other research. If you are really interested in some of the medieval *talas*, I give you a few examples and talk about their constructions—how *talas* range from three beats to 128 beats. There are a number of areas one could take up for research.

It seems as though the non-mrdangam student could get a lot out of it. Even the non-percussion student would probably benefit from this book.

Even a general reader can learn something from this—particularly the very first chapter, "Introduction to the Music of India." There, I talk about how music is integrated with other arts. It is not a separate art from dance and drama. I also write about how music, dance and drama reflect the religious themes, and how its interwoven with the culture. So there is a lot of material from the cultural point of view.

For music students who do not want to be mrdangam players and just wish to learn about the rhythm side alone, there is enormous material on the study of *tala*. There are exercises to learn a few of the basic syncopations. I have used several important *talas*: *adi tala, rupaka tala, misra chapu, sankirna chapu*. People can benefit from that, from simple counting to understanding concepts involving rhythmic forms—particularly the cadential endings like the *moras* and *korvais*. When I talk about the *korvai*, I also talk about the geometric shapes in each *korvai*. One can visualize the pattern arrangement.

It is interesting how one can visualize the yatis.

Exactly. People often think the *yati* is something applied to certain spheres, but actually it can be applied to any sphere. The rhythm patterns should be visualized; that could benefit a lot of people. Oftentimes people don't internalize. They think it's all external and start tapping their foot.

In Indian drumming—well, any drumming—the compositions play an important role. It is unlike what I have seen in Western drumming, when they mostly talk about the rudiments—paradiddles and all the combinations, stick technique, exercises for syncopation. But I haven't really come across a full-length composition. There is probably something there, but I haven't seen much of it talked about.

Compositions play an important role in South Indian drumming, and to some degree in North Indian tabla drumming. *Korvai* is a drum composition, which could be really long and very complex, or it could be simple, just taking two cycles. With improvisation and composition, it's hard to draw a line. When I play a solo in which I improvise, at some point I will bring in the composition as well. So there are lots of interesting things there. And then I also discuss the different stages of the mrdangam solo. Bob Brown's thesis touches on some of the aspects, but it's more from the scholastic point of view.

Yours is more of a practical view?

Yes, I am talking about the drum solo from the performer's point of view—like the different stages in the mrdangam solo, the *nadai* changes, and so on and so forth. I also devoted one chapter to the role of accompaniment. That subject would be wonderful for any research student, but it's not easy. No one had done any writing on the art of accompaniment; it's only mentioned in passing.

There is a whole lot to talk about, and at least I have created a forum for that. I have mentioned some of the essential aspects of accompaniment, like how the drummer should know the repertoire really well before learning to accompany and how he supports the music. I talk about how the drummer sometimes keeps in line with the *tala*, and at other times he interacts with the melody. Sometimes he is active and sometimes he is passive. I could write a whole book on the art of accompaniment.

It's unfortunate that accompanists often get second billing to the soloist.

It is very unfortunate. But the success of the concert depends upon the accompanist. In a sense, the drummer has acquired enormous experience compared to

a melodic soloist. As a mrdangam accompanist, I have accompanied many flutists, violinists, singers and vina players, and I have also given solos and played in *talavadya kacceris*. Does a melodic soloist know the other person's style? Well, the drummer would know.

So the required experience is enormous. If I'm playing with, say, Ramani or Viswanathan, I have to know what their style is and what their repertoire is like. So you have to really prepare yourself. There is a lot to say about accompaniment, like how to accompany the different sections of the *kritis* and what kind of *moras* to play between sections.

My intention is to make this information accessible to any reader, particularly musicians. Drum students can benefit enormously, but this doesn't mean that only the mrdangam student should be able to follow this book. Anybody should be able to. And now people like Glen Velez, who has studied with me, and others who are into hand drumming technique use a number of these concepts. They find it very useful.

GLOSSARY OF INDIAN TERMS

Adi tala—The most commonly used tala in South Indian music. A total of 8 beats, divided as 4-2-2.

Akshara—One count in the tala cycle (also means "syllable" in poetic contexts).

Kanjira—South Indian tambourine. Made from a lizard skin stretched over one side of a wooden frame, and played with one hand.

Koraippu—Reduction. The reduction of patterns over the tala cycle in a logical order.

Korvai—Literally "strung together." A cadential form in which different phrase-patterns are strung together.

Kriti—A South Indian composition, by far the most common form. Has three sections—pallavi, anupallavi and caranam.

Laya—Speed. In particular, refers to tempo.

Misra chapu tala—Tala of seven beats counted 3+4.

Mora—A cadential form marked by repeating a phrase or pattern three times.

Mrdangam—A two-headed, barrel-shaped drum. It is the principal accompanying percussion instrument of South Indian music. Solos are heard on this instrument in traditional Karnatak concerts.

Nadai—"Gait," the number of subdivisions per akshara.

Pharan—The fast-moving, rhythmic passages usually played towards the end of a drum solo.

Sarvalaghu—Simple rhythmic patterns, often used to outline the tala either during accompaniment or solos in the Karnatak drumming tradition.

Solkattu—A "bunch" of rhythmic syllables. Also used to refer to the system of South Indian rhythmic solfege.

Svara—A note (pitch).

Tala—A rhythmic cycle consisting of a certain number of beats, shown through claps, finger counts and waves, according to traditional practices.

Talavadya kacceri—A concert given by a South Indian percussion ensemble, usually consisting of mrdangam, ghatam, kanjira, morsing and konnakkol.

Vina—A South Indian melodic instrument considered to be ancient in origin. Four strings pass over 24 frets, and the melody is performed on these using one hand. Three other strings, set to the side, are played by the other hand to keep a drone and for rhythmic emphasis.

Yati—The "shape" of a melodic or rhythmic pattern. There are names for six yatis: Damaru, Gopucca, Mrdanga, Sama, Srotovaha and Visama.

Stephen M. Lurie received a bachelor's degree in percussion performance and music management from the Hartt School of Music. He received his master's degree in world music performance and research from Northern Illinois University.

Stephen has studied classical percussion with Alexander Lepak, Michael Bookspan, Richard Holly, Rosemary Small and Jonathan Haas, world percussion with Trichy Sankaran, Glen Velez, Sal Ferreras, Giovanni Hidalgo and Victor Rendon, and steel pan with Cliff Alexis and G. Allan O'Connor. He is Vice President of Al Franklin's Musical World in Greenwich, Connecticut. PN

MIDI Committee Chair Search

Applications are being accepted for chair of the PAS MIDI Committee. Among the many responsibilities, the chair of the MIDI committee will facilitate and coordinate the activities of the committee by examining and addressing topics and issues related to MIDI and the Percussive Arts Society. The chair will recruit and maintain members for an active standing committee and coordinate activities with the 2nd Vice President who serves as manager of all standing committees. The chair also helps coordinate any MIDI topic presentations at PASIC, presides over committee meetings at each PASIC and solicits articles for *Percussive Notes.* Applicants should send a letter of interest and a current vita to Randy Eyles, PAS Executive Director, by April 1, 1998.

Goose-Necked Suspended Cymbal Stands?

BY SAM DENOV

YIKES! THE VERY SIGHT OF THOSE UGLY, AWKWARD contraptions sends goose bumps up and down my spine. I'm referring, of course, to the goose-necked cymbal stands being used by many symphonic percussionists these days to suspend their cymbals. In this modern age, how did we ever return to such an antiquated idea? To help us understand this phenomenon, we have to examine the early history of suspended cymbals.

It was back in 1829 that France's Hector Berlioz, at the age of only 25, completed work on what was to become one of his most famous compositions, "Symphonie Fantastique," subtitled "Episodes in the Life of an Artist." By 1880, a full half-century later, a music critic writing in the *Musical Record* about a Boston concert in which this work was performed, still referred to the work as a "monstrosity." Yet, from this composition came what was then a wildly radical idea about playing cymbals. In the very last chord of that long, five-movement work, Berlioz called for a single note played by "a hanging cymbal struck with a mallet." It was the first time in the orchestral literature that a composer had written a note for the cymbals that was not to be played by striking a pair of cymbals together. This new technique was duly noted by other composers who soon began to write parts for "suspended cymbals."

From that ingenious beginning, the idea of playing on suspended cymbals developed into all the amazing techniques and suspended cymbal types employed today. Can you even imagine what playing on a drumset would be like today without having suspended cymbals? In the beginning, a single note on a suspended cymbal was performed by simply allowing one of a pair of cymbals to dangle from its strap, while the other hand, now free of the paired cymbal, picked up a mallet and struck that hanging cymbal.

Eventually, French and Spanish composers—notably Debussy and DeFalla—developed the full potential of the suspended cymbals. But long before then, composers began writing parts for these instruments that required rolls as well as multiple single notes, in a wide range of dynamics. These cymbal parts required the performer to use both hands to perform the notated music or to muffle the sound, so the original idea of using one of the performer's hands to suspend a single cymbal could no longer be utilized.

Thus was born, out of necessity, the goose-necked suspended cymbal stand. Its first realization was a metal rod heated and bent into a shape somewhat resembling the neck of a goose. One end of the rod was held in place by a screw turned into a hollow pipe, while the other end held the cymbal's strap in place with a hook-shaped bend, allowing the cymbal to dangle. The hands were now free to perform whatever composers wrote for this exciting new sound: the suspended cymbal.

This device was used by performers before the middle of the nineteenth century because there was no other practical way to suspend a cymbal that would leave the performer's hands free. However, with the advent of jazz and vaudeville as the nineteenth century turned into the twentieth, when one percussionist began sitting behind a set of drums using the newly invented foot pedal to play the bass drum, a more sophisticated means of suspending cymbals came to be employed. These devices consisted of L-shaped metal rods that were clamped to the rim of the bass drum, which place the cymbal over a small, insulated post. This allowed the underside of the cymbal's bell to sit on a small pad usually made of felt or rubber. When the number of suspended cymbals being used grew to more than the bass drum had room for, free-standing cymbal stands came into being.

These stands, in one form or another, became the standard means by which symphonic orchestral percussionists suspended cymbals. While allowing suspended cymbals to vibrate freely, they also limited and controlled the cymbal's movement. Suspended cymbal stands were manufactured by a number of companies in a variety of different configurations that could be folded into a compact size and readily packed for traveling or storage when not in use.

By the end of World War II in 1945, virtually no percussionist used the then very old-fashioned goose-necked cymbal stand. It was not until the late 1980s that the goose-necked cymbal stand began to come back into fashion. How did this revisionist idea of going back to such a primitive device become so popular once again? No one really seems to know. One would think that it was time that this ancient and impractical means of suspending cymbals was relegated to the dung heap of outmoded ideas.

Apparently, that was not the case, because a few well-known performers began to return to the use of the goose-necked cymbal stand, for reasons known only to them. Lesser-known performers, apparently anxious to conform, soon copied suit. Before long, there was a rush to acquire goose-necked cymbal stands by virtually all of the nation's symphonic cymbalists.

During my forty-plus years as a symphonic percussionist, I never used goose-necked suspended cymbal stands. While I respect the right of percussionists to use these contraptions, I cannot really understand why any percussionist working in the civilized world would actually want to do so. Oh yes, I've heard all the esoteric arguments that would have us believe that using a cymbal suspended from a strap (naturally from a goose-necked suspended cymbal stand) allows the cymbal to vibrate more freely, thus producing a more vivacious sound. However, I'm not sure I agree with those rationalizations.

To hear the same cymbal suspended by first one and then the other method, I contend that one would be hard pressed to tell the difference. If musical sound was always measured by some

sophisticated "quality" gauge, it's possible that the proponents' arguments may prove to be true. In the real world, however, quality of sound is a very subjective notion, particularly when it comes to the cymbals. If that were not so, we would all be using the same brand, size and weight of cymbals.

From a very practical and admittedly subjective point of view, I never used these goose-necked devices simply because I always believed that being able to control the motion of a suspended cymbal, so I could do precisely what I wanted with it, was far more important to my performance than attaining the very last possible infinitesimal amount of so-called "quality" from my suspended cymbals. For me, regular, free-standing suspended cymbal stands, the same as those used by drumset players, suited that purpose very well. Call me a Philistine or contrarian if you like! But consider this: None of the many world-famous conductors I had the privilege of working with for nearly half a century as a professional percussionist ever complained about, or criticized, the tone quality of the suspended cymbals I used. I must have been doing something right!

Listen, if you will, to the 1960 RCA recording of Debussy's "La Mer" conducted by Fritz Reiner with the Chicago Symphony Orchestra, and tell me whether you are disturbed by the sound of the suspended cymbals I used. No goose-necked suspended cymbal stands were used there. That recording is still available on compact disc.

What I particularly dislike about using a goose-necked suspended cymbal stand is the fact that once such a suspended cymbal is struck, there is no way of knowing just where that cymbal is going to move to. If the cymbal is large enough, its edge could even touch a part of the metal stand during a time of excessive movement. Articulated notation on the suspended cymbal thus becomes a very hazardous undertaking. That adds a degree of uncertainty to the many hazards of performing, which most performers can very well do without. Developing techniques that allow the performer to control the movement of the cymbals is highly desirable. That is true for both hand cymbals and suspended cymbals.

Once again, I implore percussionists to stop being copycats. Examine the various techniques used to play cymbals and decide for yourself through experimentation which has the most validity for you. Don't accept any technique on blind faith alone, including those I recommend, just because a performer you may admire uses it. Let's move away from the idea of being such unthinking conformists and dare to experiment and determine our own style! I think we will all be better off as a result.

Sam Denov was a percussionist and timpanist with the Chicago Symphony Orchestra for 31 years, retiring in 1985. Prior to joining the Chicago Symphony he was a member of the San Antonio and Pittsburgh Symphony Orchestras. Denov is the author of *The Art of Playing the Cymbals*, which is distributed by Warner Bros. Publications. He is featured in the educational video *Concert Percussion; A Performer's Guide*, with Anthony Cirone and Cloyd Duff, also distributed by Warner Bros. PN

Secrets of the Timpani

BY PEGGY SEXTON

BAROQUE TIMPANISTS AND TRUMPETERS occupied a favored position because of their association with European nobility—their ceremonies, military campaigns and luxurious lifestyles. Johann Ernst Altenburg, who published an *Essay on an Introduction Of The Heroic and Musical Trumpeters and Kettledrummers' Art* in 1795, writes of many European courts where these instrumentalists were on the staff: Venice (whose Doge never had less than eight trumpeters), Dresden, Cologne, Munich and many other Central European and German political entities. Poland, with twelve trumpeters and two timpanists, was apparently the most musically ostentatious.[1]

In Scandinavia there are records of Danish court trumpeters, timpanists and sackbut players going back to the Oldenburg dynasty beginning in 1448. Trumpeter Jorgen Heyde served Prussia, Copenhagen, Finland and Sweden before ending his career as a Stockholm bandmaster.[2] The wedding of Danish Prince Christian V and Magadlena Sybilla, Princess of Saxony, in 1634 was celebrated with a ballet in which the royal pair danced to trumpets and timpani.[3]

Records show that in Germany only a privileged class was allowed access to trumpets and timpani.[4] Early and mid-Baroque trumpeters and timpanists, especially in the German states where they were members of the Imperial Kameradschaft, regarded themselves as guardians of the esoteric craft with secrets that must be carefully protected. Following an apprenticeship of up to seven years and a public examination before a military regiment, the aspiring timpanist could be admitted to the Guild only after taking an oath of secrecy to protect his art from outsiders.[5]

They possessed certain privileges granted by royal and noble employers, and there are many records of legal actions brought by these privileged musicians against lesser beings such as town bandsmen who were found playing trumpets and timpani, or who even dared to imitate the playing style of these aristocratic instruments on others, such as shawms or sackbuts, which were considered demeaning. Dresden, Leipzig and Halle were evidently primary centers of litigation, and confrontations between Imperial *Feldrompeter* and *Heerpaucker* and *stadtpfiefer* (bandsmen) occasionally became violent.[6]

Instrumental members of the King's music establishment in a coronation procession.

London commoners were allowed trumpets, drums and fifes, but only after receiving a license from the royal serjeant trumpeter.

> 1669, June 18.
>
> Warrant to apprehend Anthony Devant, Benjamin Dobson…[et all], for keeping playhouses and sounding trumpets, drums and fifes at dumb shows and modells without paying the fee due to his Majesty's serjeant trumpeter by Letters Patent dated 24 January 13 Charles II whereby the said serjeant trumpeter ought to receive twelve pence from every playhouse for every day they act, his Majesty's players excepted.
>
> No trumpets, drums or fifes being allowed to be sounded without his lycence.[7]

The English royal musicians, although they had life tenure, were mostly poor, and some families contributed several generations to the royal household music. Although there are occasional records of well-paid engagements, such as a serjeant trumpeter's 27-pound fee for a ship launching fanfare and the Master of Musick's 200-pound salary recorded for 1663, the musical troops-in-the-ranks were paid far less, and salaries were frequently years in arrears. The royal musicians coped by playing an incredible number of engagements, copying music and various other financial strategies practiced by most musicians to this day.[8]

The Restoration enabled the rehiring of the royal musicians but did little to affect the status of music. Although a higher level of wealth and education became more normal, politics became more repressive. Not all Englishmen were sympathetic to the condition of musicians. Handel, although loved by many, was satirized in an exceptionally nasty fashion by a 1754 painting titled *The True Representation and Character* attributed to Joseph Goupy, now in the Mansell Collection. The painting portrays Handel as a pig, with the trumpets and timpani shown in the foreground an allusion to royal patronage.[9]

Precisely what the Baroque timpanists' secrets concerned is confusing. It is usually assumed that Baroque trumpeters and timpanists learned their entire repertoire by ear just as many talented jazz and folk musicians do today. Since trumpets and timpani were used for military purposes, banquet music and also church performances on especially important feast days, this would have meant that ordinary soldiers, household servants and churchgoers all had aural access to this music, which further reinforces the absurdity of the music itself as a secret. This is not to say the imperial musicians' guilds did not attempt to make it esoteric. But a commonsense look at the success of things like Prohibition, book-banning and the like will show how ineffectual this probably was.

In fact, it is obvious that forcibly deafening most of the populace would have been the only way to keep commoners from

learning noble trumpeters' and timpanists' repertoire and stylistic technique! Friedrich August, King of Poland and Elector of Saxony, issued an edict in 1711 which clearly indicates that practices such as "common" trombonists blowing processional fanfares and the like at proletarian events such as fairs and weddings apparently happened regularly—much to His Majesty's intense displeasure—and was to be forbidden[10]

This author feels that the central performing "secret" of Baroque timpanists was the art of learning to tune natural drumheads accurately under a wide variety of performing conditions, since both hand movements and music were readily perceptible by all. Although some of the hand movements are difficult and require practice to perfect, muscle memory will eventually take over and make them automatic. But tuning requires constant attention and is subject to constant interference from temperature, humidity and various other environmental factors.

It is obvious from Altenburg's writings that there was an economic component at work in restricting circulation of the actual music. He included only one field piece in his work on trumpets and timpani, adding, "In case a court or regimental trumpet corps should...demand several field or trumpet pieces...I volunteer to sell copies of such pieces. I expect the letters, however, [to come] prepaid."[11] Altenburg was fairly open about trumpet articulation, saying that "I do not hesitate to reveal this secret because I know that it will not prove to be to anyone's detriment."[12]

Whether this was because Altenburg published his book in 1795, after the old guild prestige had been declining and techniques had probably spread despite Kameradschaft vigilance, whether because the articulations were obvious to anyone who listened carefully to the music, or for other reasons can only be conjectured.

Bronislaw Geremek, a Polish economist, once did a study of medieval labor in Paris and proposed an interesting theory: The so-called "secrets" of the craft guilds had far less to do with actual manufacturing technique than with business management. Geremek observed that the apprenticeship system was strongest in guilds where "secrets" included wage and price-fixing systems.[13] Some of the arcanum transmitted to neophytes may well have included information about booking engagements.[14]

One particularly interesting arena of class conflict was the struggle for control of the copper market. Long considered the money of the poor, in the sixteenth century various Alpine, Hungarian and German princes began trying to gain control of copper for coinage along with gold and silver, the minting of which had been a historic noble prerogative. Along with its use for casting bronze cannon, it also had important household and industrial uses. Despite many futile attempts to establish copper monopolies, the market eventually became glutted.[15] In eighteenth-century England, both copper and silver coinage became debased, and counterfeiting was so rife that by 1798 the Privy Council reformed the system and moved the national mint to Tower Hill where it has remained since.[16] These monetary upheavals may have had some musical repercussions.

Jan Pasek, a Polish Baroque landowner, relates an incident in 1662 which makes one wonder whether the determination to keep timpani out of the hands of the underclass may have had an economic aspect. Writes Pasek:

> a few Polish weathercocks did contrive to import Wallachian coppers into Poland, a lot of gold and silver coins being spent abroad on them, for which evil deed these schemers are unworthy of being titled...and will be obliged to do no small accounting to God, for those Wallachian coppers caused sore impoverishment, desperation, and dreadful murders among the people. Starting from Lwow, they killed each other for them at country fairs...

These coins, of which approximately twelve million were imported into Poland, caused the devaluation of the *zloty* and runaway inflation.[17]

How would a pair of copper timpani convert to hard cash? Let us use .2160 gauge copper, which weighs ten pounds per square foot or 1.11 ounces per square inch.[18] Assuming that a pair of hypothetical Baroque timpani bowls are 10-inch and 22-inch hemispheres, we will apply the formula for the area of a hemisphere (4 x 3.14 x radius squared/2). Thus a pair would weigh 1540.68 oz.

According to a local coin expert, thicknesses of copper coins struck by eighteenth-century German states varied enormously, which would produce inconsistent weights.[19] Various coins produced 1751–1799 included: The pfennig, near penny size, which was very common; the heller (near dime size); multiple heller and kreuzer (intermediate between nickel and quarter size).[20]

Although we have no ordinary American coins of pure copper, we may arrive at some rough figures such as the following coins that comprise one ounce: seven pennies, six dimes, four nickels or three quarters. Translating this into how many coins could be made from a pair of Baroque timpani, we arrive at the following figures: 10,785 pfennig, 6,163 kreuzer, 9,244 heller or 4,622 twelve-heller coins. Although eighteenth-century economics is outside the scope of this article, one wonders what the real reasons were for aristocratic nervousness about commoners playing timpani. Was it pure snobbery or a very real fear of what a flood of unauthorized coins could do to the economy? Will we ever know?

Endnotes

[1]Johann Ernst Altenburg, *Essay on an Introduction to the Heroic and Musical Trumpeters and Kettledrummers' Art* (Halle, 1795), trans. Edward H. Tarr (Nashville: The Brass Press, 1974), pp. 28–30.

[2]John Horton, *Scandinavian Music, a Short History* (N.Y.: Norton, 1963), pp. 37–39.

[3]Ibid. p. 49.

[4]Donald L. Smithers, "The Hapsburg Imperial Trompeter and Heerpaucker Privileges of 1653." Galpin Society Journal, XXIV (July 1971), p. 85.

[5]Caldwell Titcomb, "Baroque Court and Military Trumpets and Kettledrums: Technique and Music," Galpin Society Journal, IX (June 1956), pp. 58–59.

[6]Smithers, op. cit., pp. 84–86.

[7]L.C. Vol. 652. Quoted in Henry Cart DeLafontaine, *The King's Musick; a transcript of records relating to music and musicians (1460–1700)*(London: Novello, 1909).

[8]Michael Foss, *The Age of Patronage: the Arts in England 1660–1750* (Ithaca: Cornell University, 1971), pp. 46–47.

[9]Ibid., Plate D, facing p. 135.

[10]Edward H. Tarr, trans., *Mandate Against the Unauthorized Playing of Trumpets and Beating of Kettledrums...1711* (Tallahassee: International Trumpet Guild, 1991), pp. 5–7.

[11]Altenburg, op. cit., p. 138.

[12]Ibid., 91–92.

[13]Sylvia Thrupp, "Medieval Industry 1000–1500," in *The Fontana Economic History of Europe*, ed. by Carlo M. Cipolla, Fontana Ser. I. (London: Fontana, 1969), I, 50–51.

[14]Walter L. Woodfill, *Musicians in English Society from Elizabeth to Charles I* (Princeton, N.J.: Princeton University, 1953), pp. 17–18.

[15]Kristof Glamann, "European trade 1500–1750," trans. Geoffrey French, in *The Fontana Economic History of Europe*, ed. by Carlo M. Cipolla, Fontana Ser. II, (Sussex: Harvester Press, 1977), II, 489–99.

[16]Great Britain, Royal Mint, *The Royal Mint, an Outline History*, 5th ed. (London: Her Majesty's Stationery Office, 1970), pp. 9–10.

[17]Jan Chrystostom Pasek, *Memoirs of the Polish Baroque, the writings of Jan Chrysostom Pasek*... ed. and trans. Catherine S. Leach (Berkeley: University of California, 1976), Note 2-166, 3-167.

[18]Oppi Untracht, *Metal Techniques for Craftsmen; a Basic Manual for Craftsmen on the Methods of Forming and Decorating Metals* (Garden City: Doubleday, 1968), p. 461.

[19]Austin Stamp and Coin, telephone interview with the author, Austin, TX, August 6, 1986.

[20]Chester L. Krause and Clifford Mishler, *Standard Catalog of World Coins*, 10th ed. (Iola, WI: Krause, 1984), pp. 584–601.

Peggy Sexton graduated from the University of Texas with an instrumental concentration in percussion. She has performed with the Austin Symphony, the Austin Symphonic Band, and the University of Texas Early Music Ensemble. Recent activities have included freelance performing on early percussion and Baroque timpani as well as writing several books on historic percussion, published by the Tactus Press. She performs regularly with and serves as coordinator of Tempo Early Music. PN

The Percussive Arts Society is pleased to announce that more than $16,000 of Chapter Grants has been awarded to 38 deserving PAS Chapters. This is the largest sum of grant money ever awarded in PAS history. Thirty-two U.S. Chapters and six International Chapters have received awards. Congratulations to the Chapter Presidents and thanks to the volunteers who have helped these chapters achieve success.

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Facilitating the Performance of a Complex Mallet Piece with a Mallet Controller

BY GREGORY R. GAZZOLA

ALTHOUGH SOME MUSICIANS are opposed to using electronic instruments, I find that technological advancements can enhance and facilitate performances. Specifically, I used a mallet controller to perform the first movement of a piece written by Daniel Godfrey entitled "Music for Marimba and Vibraphone."

Godfrey states in the performance instructions that the work may be performed either as a duo or solo. However, as there are a number of passages that require both instruments to be played simultaneously, one would need to elevate the vibraphone in order to perform the composition as a solo. In addition, the pedal of the vibraphone would need to be extended. Instead, I used a mallet controller to emulate a vibraphone. The controller also enabled me to add a few electronic sounds to emphasize certain points in the music.

Although some of the technical performance issues were resolved through the application of the controller, other issues were created. Sound design, amplification, sound module choice, speaker placement, programming of the controller and new performance techniques required planning.

THE INSTRUMENT

A mallet controller is not a synthesizer. It is unable to produce a sound; rather, it controls the sound through MIDI (Musical Instrument Digital Interface). The controller I chose to use was malletKAT Pro. This controller contains three octaves, with the capabilities to add two more octaves via expander modules (one octave per module). The lowest note of the malletKAT Pro is C, so to use the malletKAT Pro as a vibraphone, its keyboard was expanded to four octaves. To achieve the vibraphone's range (f to f3), the malletKAT Pro was programmed to extend from c to c4.

These and other adjustments are stored in the internal memory of the instrument and are referred to as set-ups. The set-up is further divided into three controllers (controller 1, controller 2, and the reassignment controller) that communicate with a sound module on three of the sixteen available MIDI channels through a MIDI cable.

One, two or three controllers can be used simultaneously. Each controller is programmed as an individual keyboard and may be programmed with different sets of parameter values. The reassignment controller's keyboard can be configured to produce a pitch other than the one struck. For example, the pitch b4 can be programmed to sound when the b pad is struck. Foot switches are also an integral part of controlling the musical elements and are often used for sustaining notes, moving from one set-up to another, and manipulating other parameters of the sound module.

A number of passages in Godfrey's piece become more accessible for one player by programming some of the features mentioned. The features that I used were governed primarily by technical and performance demands.

APPLICATION TO MUSIC

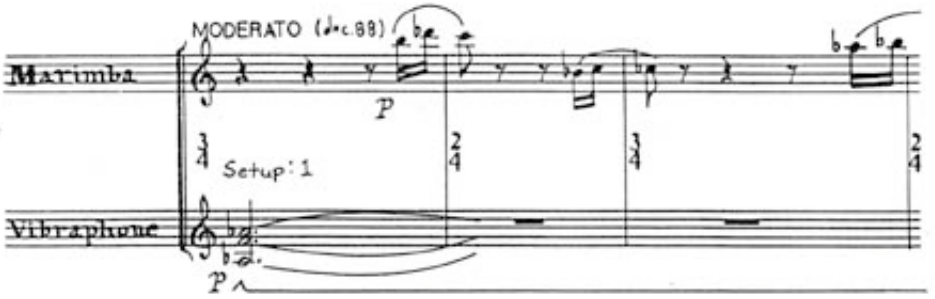
In order to perform the opening measures of Godfrey's piece, the range was defined to ease physical movement between the marimba and the controller. The low octave of the controller was edited to start on C, which moved the opening chords of the vibraphone up one octave and their physical placement closer to that of the marimba part (see Example 1). This was primarily governed by the physical placement relationship of the controller to the marimba.

The reassignment controller was used to facilitate some of the passages that required instantaneous exchanges between the vibraphone and marimba parts. The two instruments are combined in mm. 40 through 64 to form composite rhythms, and are also played simultaneously. This was compounded with four-part sonorities and double-stop grace notes in the vibraphone part, and changes of tempi and dynamics affecting both instruments.

After beginning the programming, I realized that there were places where the reassignment controller conflicted with what was written. If a double stop was programmed to sound on b-flat 2, it would conflict with sections using b-flat 2 singularly. Conflicts were mapped out and the controller was programmed to address these issues. Once the mapping was completed, places where a change in setup was required were noted. Notes to be programmed were circled (see Example 2). Eight setups needed to be programmed.

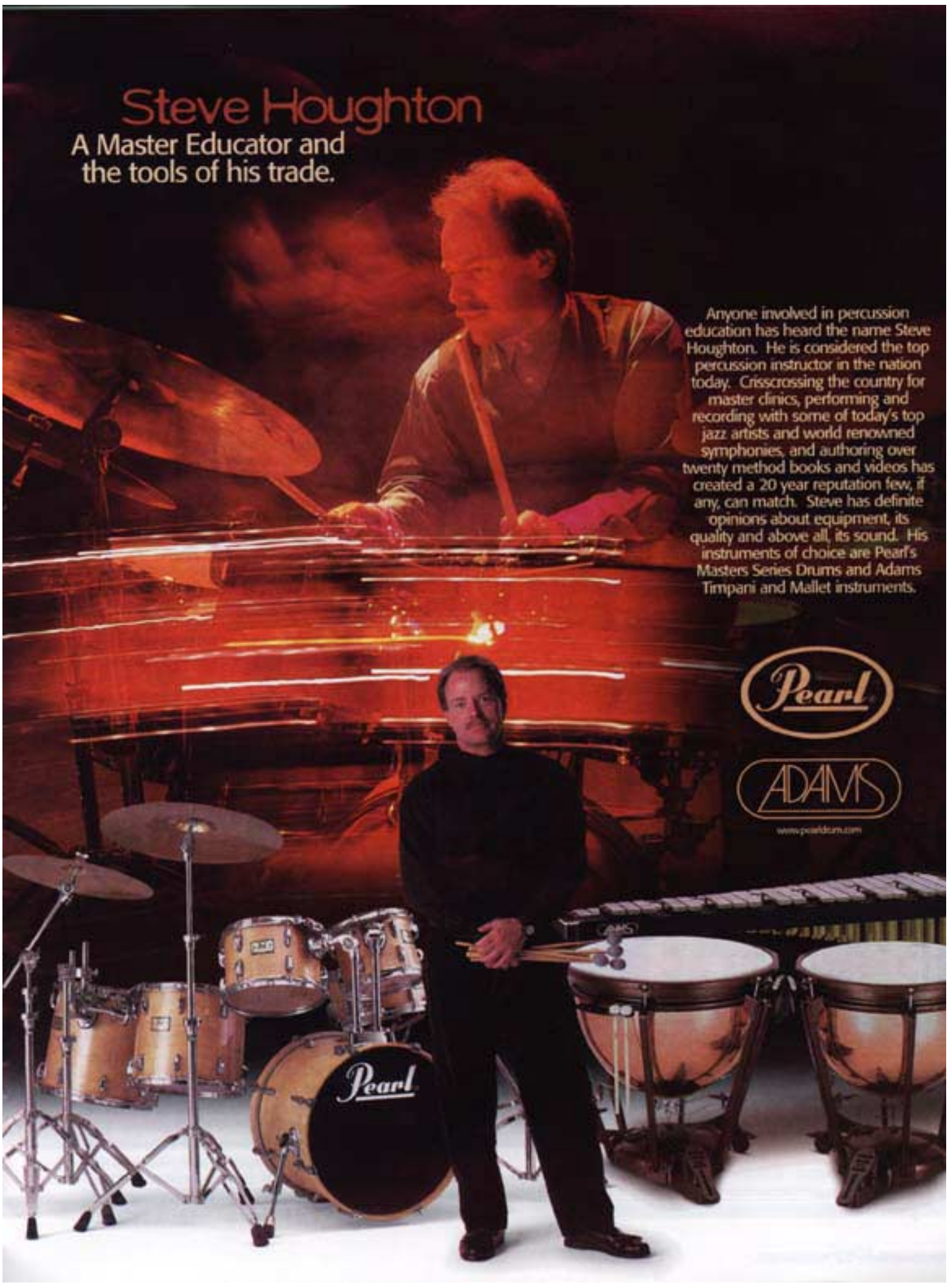
The combination of one controller and the reassignment controller produced the majority of the vibraphone part, but all three controllers were used in one instance. To enhance Godfrey's intent, electronic timbres were added to enhance the music. The chord on beat one of m. 64 is the climax of both a passage beginning in m. 58 and the entire movement (see Example 3). Godfrey placed emphasis on this chord with an accent and the first application of the dynamic marking *fortissimo*. Electronic timbres were auditioned for a new sound that would not disrupt the percussive nature and flow, and would enhance the climax and the

Example 1: *Music for Marimba and Vibraphone,* 1st movement, mm. 1-3



Steve Houghton

A Master Educator and the tools of his trade.



Anyone involved in percussion education has heard the name Steve Houghton. He is considered the top percussion instructor in the nation today. Crisscrossing the country for master clinics, performing and recording with some of today's top jazz artists and world renowned symphonies, and authoring over twenty method books and videos has created a 20 year reputation few, if any, can match. Steve has definite opinions about equipment, its quality and above all, its sound. His instruments of choice are Pearl's Masters Series Drums and Adams Timpani and Mallet instruments.

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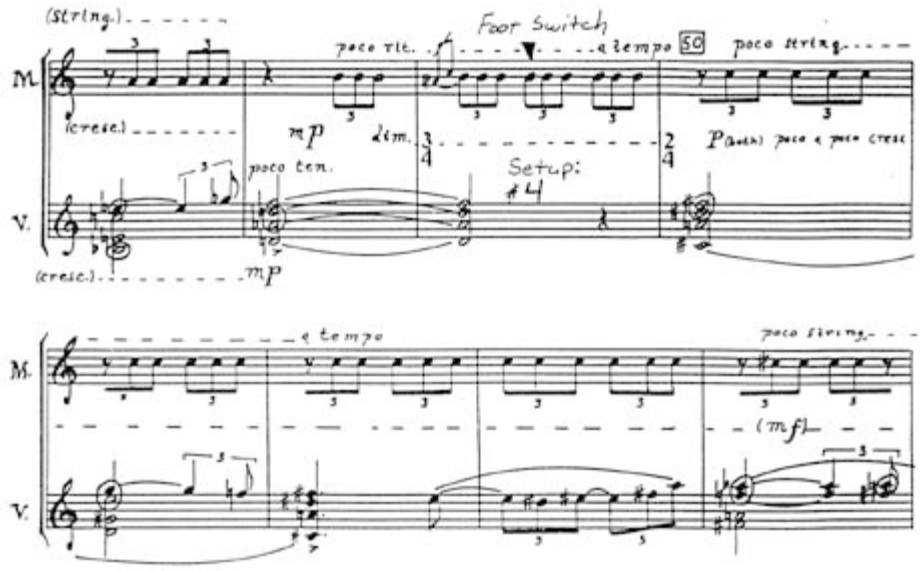
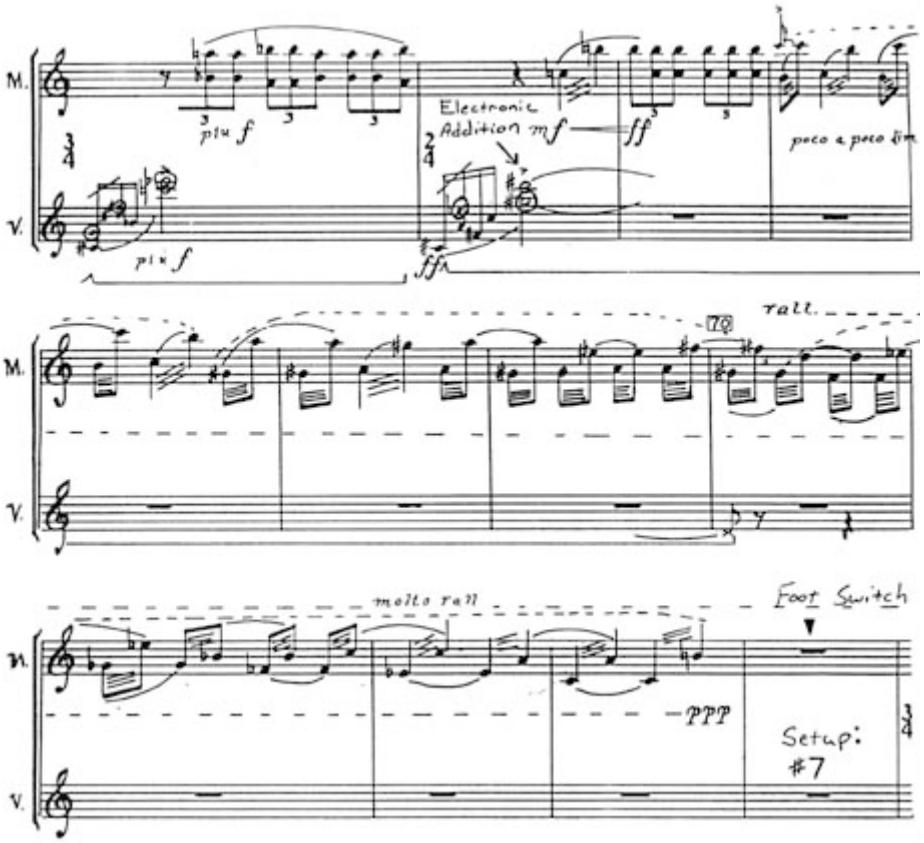
The timbre I used was comprised of three sources: an electronic saw-tooth waveform whose pitch swept downward and then upward in a circular fashion; a succession of repeated trickling wind chimes; and a digital bell-like sound. The motion and dynamic character of the electronic sound and wind chimes conform directly to the effect Godfrey created. They begin with short energetic repetitions that decrease in speed over time (Example 3). Dynamically, the three timbres decrease in amplitude and eventually die away. The dominance of the vibraphone sonority was maintained and ensured by using the new timbres on one note of the chord—d-sharp 3. This was accomplished by limiting the range of controller two to d-sharp 3.

Example 2: *Music for Marimba and Vibraphone,* 1st movement, mm. 47-54



Example 3: Music for Marimba and Vibraphone, 1st movement, mm. 63-74



SETUP AND TECHNIQUE

The controller was elevated above the marimba at an angle of approximately fifteen degrees, sloping down toward the accidental bars of the marimba. This eased movement between the two instruments and was accomplished by using a tubular rack system. Although the controller extends over the accidentals of the marimba, it does not inhibit playing of either instrument. The spatial relationships throughout the movement have been expanded and include each instrument individually as well as the relationships between the instruments. Because both instruments are played separately and simultaneously, ensuring that these relationships remained constant was very important.

The controller was marked in a variety of ways. Two pieces of tape on the front side of the controller were aligned with f-sharp and c-sharp on the marimba. The depth placement was resolved by taping pieces of string to the left edge and toward the right side of the controller, which were stretched to form a parallel line over the marimba's accidentals. Each string was marked at the point were it touched the closest accidental's edge of the marimba.

The foot switches were secured with rubber, which slows their movement but does not completely stop it. Their location is critical since they cannot be seen during performance. If they slide, any spatial relationships learned are destroyed. To prevent their movement, I attached them to a piece of carpeting using velcro strips. The carpet's length exceeded that of the marimba and was placed underneath the wheels of the marimba. The carpeting

also served to silence footsteps that cause distractions during mallet performances.

The controller is played with the same techniques as many of the other mallet instruments, but it does require some adjustment. The bars of the instrument are constructed of gum rubber and do not vary in size, affecting mallet response and spatial relationships. Dynamics are produced by the amount of force generated by the performer—light attacks produce soft volumes while heavy attacks produce loud volumes. Crescendos and decrescendos are accomplished by increasing or decreasing the amount of force exerted. The controller translates the amount of force into numbers ranging from zero to 127; this measurement is known as velocity. A velocity curve controls the volume of each number. The instrument has eight curves, one of which can be assigned to each controller.

Acoustic and electronic instruments have often been combined to produce sounds that are unattainable through acoustic instruments. Although "Music for Marimba and Vibraphone" is composed for acoustic instruments, it can benefit from experimenting with the application of a MIDI mallet controller. This experimentation does not change the composition, it simply enhances the logistics and performance.

RELATED ISSUES

Although sound design, amplification, sound-module choice and speaker placement were not addressed in the above article, they require as much planning and forethought as programming the controller.

Examples from "Music for Marimba and Vibraphone" by Daniel Godfrey used with permission of Margun Music Inc.

Gregory R. Gazzola is a percussionist currently performing and teaching in the Boston, Massachusetts area while pursuing a Doctorate of Musical Arts at Boston University. He teaches at Anna Maria College in Worcester, Massachusetts, Boston University and at the South Shore Conservatory in Hingham, Massachusetts. Gazzola is also a consultant and arranger of percussion music for Boston University, East Bridgewater High School, Marshfield High School and the Boston public schools' All-City Band Program. PN

The Eskimo Drums of Alaska

BY SCOTT DEAL

ROUGHLY ONE-THIRD THE SIZE OF THE CONTINENtal United States, Alaska is a diverse land of Arctic plains, glaciers, ice fields, forests, volcanoes, four mountain ranges, twelve major river systems, and three million lakes. The population of Alaska is a staggeringly small 600,000; one-sixth of the population is comprised of seven major groups of indigenous peoples, made up of North American Indians (57,000) and Eskimos (43,000). While each of the groups has a rich cultural heritage, it is the two Eskimo groups that are the topic of this article due to prominent role the drum plays in their music, spiritual life and culture.

The two major Eskimo groups are the Yup'iks and Inupiat. The Yup'iks live south of the Yukon River, along the west coast, primarily in the Kuskoquim and Yukon Delta region. Inupiat live north of the Yukon along the coast, on the Northern Slope, and in Siberia, Canada and Greenland. Most Eskimos have a combination of the traditional subsistence and modern Western lifestyle. Traditional Eskimo life consists of the hunting of Arctic mammals (whale, walrus, seal and mink) as well as salmon, ptarmigan, duck and geese. World view and religion are based on these and related tasks.

Traditional music and dance also reflect this lifestyle. Drumheads are made from whale, seal or walrus bladders (this is growing less frequent with the introduction of more versatile materials); dance parkas, mittens and boots are made from hunt products, and dance movements relate everyday aspects of hunting life as well as the domestic divisions of labor common to a subsistence lifestyle.

Eskimo music combines three elements, all performed in Alaska group fashion: singing, dancing and drumming. The drum, with its singular role as the only instrument of accompaniment, has been developed for uses of textural coloration, rhythm keeping, cadential marking and dance direction. The handled frame drum known as the Yup'ik Cauyuq (or Inupiaq Sauyaq) is the drum of choice exclusively.

Several instruments from the past pertain to Eskimo music, so they will be examined before discussing the Cauyaq. A drum that is no longer in common use among the Eskimos, yet is worthy of note because of its uniqueness, is the Kalukaq. This drum was formerly used in a festival called the Messenger Feast, in a dance called the Eagle/Wolf Dance. The drum is a rectangular shaped wooden box with five points on each side, representing mountains, with a simple design painted around the top. Eagle feathers, signifying the giver of the Messenger Feast to the Eskimos, decorate the top corners of the drum and the top of the beater.

The drum is generally suspended from the ceiling or seated on a tripod. An elder is selected for the honor and dual task of beating the drum and directing the motions of the dancers. (Koranda, 1980, 352–533) There are several legendary versions of the origins of the Kalukaq; one is given here as accounted by Point Hope Elder John Ollana, who was part of a re-enactment of the Eagle/Wolf Dance in 1982. The legend of the drum is as follows:

> Long ago a hunter killed a giant eagle, took it home and preserved it. Later he went hunting again and was attacked by a second eagle. He was about to shoot it when the eagle told him not to kill him. Instead the eagle said "come with me." So the eagle took the hunter a very long distance, saying, "I am taking you to my mother." Then he came upon the eagle's mother and was asked by her: "Can you hear her heart beating?" "Yes," the hunter replied. The eagle told him, "Go back to your village, and find that sound, and whatever makes that sound will be your drum." So when the hunter returned, he searched everywhere for the sound. Finally, he came across a bowl-shaped piece of driftwood in the sea that made the identical sound, and from that he made the Kalukaq.

Rattles, ivory clappers and other percussive instruments formerly provided accompaniment to singing and dance. E. W. Hawkes mentions in Ray (1967, 36) that in 1912, "the Unalaklit presented a very ancient dance from their old home, Kotzebue Sound. This dance, I was told, was two hundred years old and was the old-style dance of the Malemiut. Strangely enough, no drums were used, but the chorus consisted of a double row of men who used ivory clappers to mark the time."

Yup'ik Cauyaq drums

Rattles of many descriptions were formerly part of the Eskimo dance music. Dancers from Kodiak

Island had thin hoops joined together, ornamented with feathers, with bird bills suspended as rattles. Other objects were tall hats covered with overlapping sheep teeth, long gauntlet gloves with small bits of ivory, and finger masks containing rattle material. (Ray, 1967, 28)

As previously mentioned, the primary instrument of the Eskimos is the handled frame drum called the Cauyaq by Yup'iks and Sauyaq by Inupiat. The drums are made of driftwood; there are generally no trees in regions where Eskimos live. The frame is waterlogged, then heated while being curved into the shape of a circle. It is then tied and a handle, made from wood, whale bone or caribou antler, is applied. The skins traditionally were from a whale, walrus or seal bladder, but in modern times airplane cloth or parachute silk is used, due to its ease of care.

When skins were used, they had to be dampened before each use to prevent the head from splitting. The Yup'ik drum generally has a crossbar underneath with a longer handle. The Inupiaq drum is free of any obstruction underneath and has a shorter handle. While a perfectly round drum is commonly preferred by younger drummers from both groups, the older style (and preference of elders) is to make a drum that is slightly out of round, in an oblong shape, in symbolism of life's journey, which is thought of as circular but irregular.

In the villages, playing formerly took place in a *quasiq* (community house), a "large, semi-subterranean structure that served as the men's communal dwelling, steambath, workshop and as a community hall for dances and ceremonies." (Wallen, 1990, 8) Presently, in large gatherings such as festivals, any very large room is appropriate (gymnasium, concert hall, auditorium). Between five and twenty elders and younger men sit in a line, either in chairs or on the floor, with their drums in hand. Singers and non-dancing, non-drumming participants are seated behind the drummers. The dancers are in front of the drummers, and follow their lead. Songs are generally two to three minutes in length, though certain ceremonial dances can last for several hours. The activity of making music with drums, song and dance traditionally lasted at times for up to twenty-four hours, especially when done as part of one of the major annual festivals, which could last for a week.

The Yup'ik Cauyaq is played with a narrow, eighteen-inch long wand on top of the drum. The drummer is generally seated, holding the drum with his left hand while playing with the right. Several different techniques have been observed in relation to this drum, including lightly tapping the rhythm on both the rim and the head, rapid strokes on the rim to produce dramatic tension, and loud, heavy strokes to the center of the head making contact with a large portion of the stick.

The Inupiat Sauyaq is played with a slightly broader, longer stick, striking underneath the drum, hitting both the rim and the head. The drummer is seated, holding the drum with the left hand, playing with the right. Inupiat drummers also rock the drum in an up-and-down motion, especially in the early portions of the song when only the rim is being struck. In Inupiaq drumming, the head or rim (or both) is often struck twice in a double-stroke manner in the first section of a song, while the melody is being lightly guided in time by the drums. When the playing becomes louder, the strokes become single, as in a rimshot. Certain groups bolt a strip of hard plastic to the underside of the drum rim where the wand strikes to prevent the wood from disintegrating.

Both Inupiaq and Yup'ik drummers are the timekeepers and the song leaders. One drummer, generally the eldest or most experienced, will be the principal director of the dance and music. He leads the singing, directs the dancers, and at times gives instruction or encouragement through short hollers. Drummers are most often men, though women are drumming and leading more frequently. When drummers are playing softly, the drums are parallel to the ground at waist level. During loud sections the drums are almost vertical, at times covering the faces of the drummers.

Drumming technique, along with learning the repertoire of songs and dance movements and various cultural and historical accounts, is passed on orally by family and village. Learning takes place through a process of demonstration and repetition. Young people are expected to learn from the elders. Without exception, all the drummers the author interviewed claim to know the songs only from memory, in relation to the steps of a dance—not how many times a certain beat should be repeated. The concept of counting while playing, while not foreign to the Yup'iks and Inupiat due to Western familiarity, appears not to play a role in the learning or performance of the music.

Songs come in several styles and types; all reflect the life and ways of the people singing them. A trend has taken the main thrust of the songs from spiritual placation to cultural celebration and preservation of a valued heritage, although the spiritual content of the songs and spiritual objectives of the participants should not be underestimated. Drums are primarily used to mark out the beat and meter of the dance, and to set a mood for the music. Meters for the songs will range from a simple 2/4 to something as complex as mixing of 7/8 and 5/8 meters. At times, drums are also used to create tension or suspense by way of light, rapid tapping on the head or rim in the form of a roll.

Songs are generally two-part, sung once while the beat is lightly tapped, then repeated with more vigorous drumming, then often followed with a closing section of intense drumming and dance without vocal accompaniment. Other, longer forms exist, especially in ceremonial music. Songs are generally divided between common songs and inherited, or ceremonial, songs.

Common songs express a theme particular to any aspect of everyday life, such as hunting, cleaning, snowmobile riding or cooking. Ceremonial songs are a vital part of the great feasts and celebrations that take place on an annual basis. Songs in this category are at times considered to have spiritual power and therefore may be performed only in a controlled manner, perhaps not to the public. They also may be considered the property of an individual or village, not to be used otherwise. For instance, a hunting song, intended to please animal *inua* (spirits) that appears to work, could be considered a valuable commodity.

While no one is certain, experts date the entrance of what are now Eskimos into North America at between ten and thirty thousand years ago, when a narrow land bridge existed between Russia and Alaska. For countless generations, life in the Arctic regions was a harsh ordeal of survival. Over time, a spiritual outlook grew that placed man in the midst of an ever-continuing world in which relationships were developed with the spirits of animals, ancestors and other beings as a key of co-existence leading to survival. An immense spiritual universe was open to the Shaman, who, in spirit, could travel to other towns, under the ice in the sea, and even to the moon. Stories, songs and actions were considered to have power.

According to the Eskimos, the drum (along with other physical accouterments such as masks, gloves and parkas) has been an integral part of this life from time immemorial. For generations, the drum has been considered to be a gateway into the spiritual realm.Consequently, drums have been, and still are, treated with the utmost care and respect. Often, drums were made for a feast or celebration, used once, then burned or buried. Dancer and drum maker Phillip Charette explained: "As a gateway into another world, it was considered dangerous to leave drums about after opening that gate, due to the belief that in the spiritual realm there were not only forces of good but also of evil, who could wreak destruction if given entry way into the physical world."

Thomas Johnston poses several compelling thoughts on the role of the Eskimo frame drum and the Shaman. One is the possibility that the spiritual use of the drum can be traced to a time when the Shaman, perhaps the only drummer of a group, used the drum as a means to lead and assist others in a spiritual experience. The other notion is the interesting worldwide thread he draws worldwide between Shaman and frame drum:

> It is noteworthy that, around the world, a similar shaped drum—flat, round, lightweight, with attached handle—is utilized by Shaman Healers. It is found in Siberia, Guatemala, Northern Ireland and elsewhere. This author found it in use among the medicine men of the Shangana-Tsonga of Mozambique, with whom he resided for the two years 1968–70. Its utilization is perhaps explained by a solar significance, or perhaps merely because it is convenient to transport." (Johnston, 1988, 14)

Since the early days of the nineteenth century, Alaskan Es-

kimo culture has a history of attack and erosion at the hands of first Russian, then American traders, miners, whalers, missionaries and government officials. Alaska was a hotbed of missionary activity in the late nineteenth century, and many well-meaning preachers actively sought to eliminate not only the role of the Shaman in the villages, but also dance, ceremonies and music. By the middle of the twentieth century, many villages had completely lost the practices of drumming, dancing, singing and mask-making.

In 1971 the Alaska Lands Claim Act was passed, which brought political and financial empowerment to indigenous peoples throughout the state. Some view this as the catalyst of a cultural renaissance that has been flourishing since the early seventies. Traditions lost and nearly forgotten have been reintroduced in some areas and strengthened in others. At the center of this cultural revival is the drum, guiding the singers and dancers in a celebration of ethnic expression. What is particularly interesting is that dance groups are forming among teens in high schools, community centers and college campuses. The groups are often coordinated and rehearsed by the youths themselves, with guidance from elders, parents and grandparents. Drum maker Becky Etokiak commented on this cultural phenomena: "When I was a child, my grandmother would not teach me my native tongue, out of remembrance of her own children being beaten for speaking it. When I was in high school, I didn't even have a drum, much less play one, and the old songs were not being taught. Today, kids in school are not only playing the drum, they are writing new songs. This is amazing to me."

Another facet of this youthful renewal is the fact that gender roles seem to be less important than former times. The traditional way was for the men only to drum, and then most often the elders of a village. In the young groups, the gender balance among drummers and dancers is even, or at least seemingly nonrestrictive. Several drummers throughout the state have indicated that the preferences for whether or not women will play drums varies from village to village.

The author had a unique opportunity to experience this trend first-hand last year, during a tour through the North Slope by the Arctic Chamber Orchestra of Fairbanks, Alaska. One evening of interest took place in Atqasuk, a village of five hundred, located seventy-five miles south of the Arctic Ocean. It seemed as if the entire community was gathered in the school gymnasium, first for a dinner of western hamburgers, casseroles and salads, together with more traditional muktuk (whale fat), seal meat and Eskimo ice cream (Crisco, sugar and berries).

The evening's entertainment began with roughly fifty students dancing the Macarena, which was followed by the Arctic Chamber Orchestra performing Beethoven's Seventh Symphony, and the Strauss Oboe Concerto. After a lengthy re-election campaign speech by the mayor of the North Slope Borough, the highlight of the evening began. This was the debut performance of the Atqasuk Dancers, a group made up of, and run by, students of the school. They were, without a doubt, the high-

light of the evening.

Semi-professional dance groups have been representing Alaskan Eskimos for many years internationally. The Barrow Dancers have performed throughout the world, including such events as President Clinton's first Inaugural and the Goodwill Games in St. Petersburg, Russia. Festivals abound throughout the state that celebrate the heritage of native peoples through dance and drumming performances, art displays and meetings focusing on political and social issues. One major festival is the Fairbanks Native Arts Festival, which draws from all of the indigenous groups throughout the state, as well as groups from Siberia, Canada, and "the lower 48 states." Alaskan Eskimos are a sophisticated, exciting people that are drumming with intensity, and equally engaged in the greater life and culture of their land.

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REFERENCE BOOK

The Musician's Guide to the Internet
Gary Hustwit
$19.95
Hal Leonard Corporation

"Yes, the Internet is taking over the planet." So begins Gary Hustwit's *The Musician's Guide to the Internet*, which offers the on-line novice, as well as the net-aware musician, a functional overview of the Internet and how a musician can best put it to work. Short chapters include helpful advice about using basic Internet features such as e-mail, usenet newsgroups, mailing lists, chat rooms and IRC, along with more complicated features such as Internet radio and streaming audio—all presented with the musician in mind.

However, the real focus of this book is a 70-page overview of music-related websites. These sites are broken down into nine categories: Reference and Career Development; Online Music Magazines; Record Labels and Bands; Online Record Stores; Manufacturers and Instruments; International Music Sites; MIDI, Sounds, Music Software, etc.; Miscellaneous Cool Stuff; and Favorite Sites of Internet Hotshots. Each recommended site contains the http address and a one-paragraph description of the site's content. Approximately half of the sites listed in the book have an illustration of their home page. Hustwit has included several sites that are geared toward independent artists—not surprising, as he is also the author of a book called *Releasing an Independent Record*. In fact, the book's subtitle is "The Guide to Getting You (and Your Music) Online."

Can you find these sites on your own with a good online search engine? The answer is a definite "yes." But many musicians could use a book like this to point them in the proper direction. Performing Internet searches can sometimes turn up thousands of sites that may or may not be what you're looking for. By referring to this book, you can quickly and easily visit sites that will help you in your musical career.

—Norm Weinberg

KEYBOARD PERCUSSION

Four-mallet Method for Marimba (Revised Edition) **I–IV+**
James Moyer
$13.50
Studio 4 Music

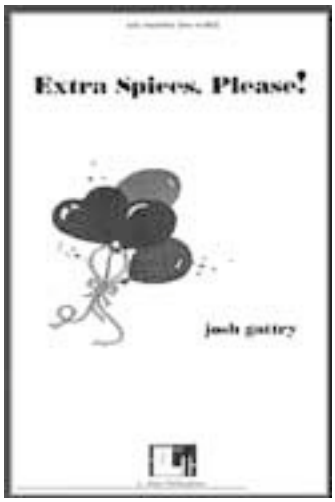
As stated in James Moyer's introduction, "*Four-mallet Method for Marimba* is designed to sequentially develop those skills, both mental and physical, necessary for the performance of modern, independent four-mallet marimba repertoire and techniques. *Four-mallet Method for Marimba* treats each of the three basic stroke techniques developed by Leigh Howard Stevens in a similar manner."

This is the second edition of Moyer's book for four-mallet technique. Both editions employ the three basic stroke techniques (double vertical, single independent and single alternating strokes) with exercises, simple etudes and repertoire pieces for synthesis. The second edition contains more and different exercises and etudes than the first edition. Additionally, the second edition is cleanly printed and provides repertoire pieces printed on one page instead of two as in the first edition.

Moyer has provided a wonderful teaching tool for four-mallet technical development. Now there is a definite sequence available for developing independent four-mallet technique: Moyer's *Four-mallet Method for Marimba* and Leigh Howard Stevens' *Method of Movement for Marimba*.

—Lisa Rogers

Extra Spices, Please **III**
Josh Gottry
$10.00
C. Alan Publications



This is a two-mallet marimba solo for the intermediate performer. The marimbist may play the piece unaccompanied, or an optional conga pattern is provided for an additional player. A low-A marimba is needed to perform the work. Gottry's composition could be called monothematic with a four-measure melodic unit as the central theme. The title, "Extra Spices, Please," is appropriate because Gottry embellishes the basic melodic unit. A couple of these embellishments include using the shafts of mallets on edges of bars and grace notes. Technically, Gottry's piece is more demanding than at first glance, due to tempo (quarter note = 180) and intervallic relationships. This piece will add "spice" to any recital or program.

—Lisa Rogers

Argoru VII **IV**
Alvin Singleton
$8.95
European American Music Corporation

This piece for the four-mallet, solo vibist is the seventh composition in a series of solo works for various musical instruments commissioned by the Music Teachers National Association and the Georgia Music Teachers Association. The word "Argoru" comes from the Ghanian language "to play." As stated in the preface, "this short piece, like all the 'Argoru' compositions, provides a musical platform for sheer virtuosic display."

The vibist in "Argoru VII" will utilize mainly single independent, single alternating (double lateral) and a few double vertical strokes. All pedal and motor indications, as well as tempos, are clearly marked. "Argoru VII" employs quite a few rolls with faster rhythmic pacing interspersed; therefore, roll speeds become an important factor to overall effect. The difficulty level of this work lies in the "musical layer."

—Lisa Rogers

Bulgarian Cocktail **IV**
George Tantchev
$19.95
Rolly Publications, Inc.

This four-mallet solo for marimba and piano is scored for a low-A marimba. A variety of techniques are required, including playing with the handles, the use of dead strokes and one-handed rolls. The pianist has passages that require holding the strings with one hand while playing on the keyboard with the other.

The solo opens with a four-mallet roll, but no tempo is given. The only tempo suggestion made in the entire solo is "slowly, heavy" at re-

hearsal 1. The rhythmic material going into rehearsal 3 suggests a faster section with repeated motives and patterns. The solo is tonal, and rhythmic content provides a dance-like spirit.

The solo comes with two piano scores to assist with preparation, but it requires quick memorization because of page turns. The extensive use of ostinato material will put this solo within the reach of an undergraduate marimba student.

—George Frock

Duet for Marimba and Piano **IV**
Thomas Briggs
$13.00
Studio 4 Music
This 1996 PAS Composition Contest first-prize winner utilizes a four-and-one-third octave marimba. The piece can be played with two or four mallets; I suggest experimenting with both to see which is most comfortable to ensure accuracy.
The piano and marimba parts both play integral roles as melody and accompaniment, and have "cadenza-like" solo sections. Technically, the marimbist must master double-stop octaves, clean chromatic passages and leaps throughout the range of the instrument. Correct body position and stance will be major factors to enhance accuracy. "Duet for Marimba and Piano" should prove to be a winner with audiences as well as marimbists.

—Lisa Rogers

Lullaby of a Dream **IV**
Josh Gottry
$8.00
Gottry Percussion Publications
This four-mallet, unaccompanied marimba solo involves hand-to-hand rolls, sequenced rolls (1234 1243 etc.) and independent rolls (1212 etc.), which are clearly notated by the composer and create different textures. The independent rolls occur in one hand while the other hand plays melodic material. The piece is written in an arch form beginning softly with a chorale-like introduction. An arpeggiated pattern emerges in the right hand with the left continuing with an independent roll at the interval of a fifth. The same melodic material moves through several key centers and gradually becomes more complex with the addition of sixteenth notes. The piece winds down by reversing the order of material, moving through eighth notes and ending with the chorale section.

The most difficult aspect of this piece is the independent rolls. The melodic material is accessible, making it a good developmental piece for the independent roll. Students working on this piece would have an excellent vehicle for roll development and an enjoyable piece to perform as well.

—Tom Morgan

Scissors **IV**
George Tantchev
$5.95
Rolly Publications, Inc.
"Scissors" requires four-mallet independent technique with a preference towards single alternating strokes. The title of the work is programmatic in nature due to the visual similarities between single alternating strokes rotating in and out at various intervals and a pair of scissors opening and closing. Much of "Scissors" employs unison pitches between the hands with accents to shape the unison melodic unit. The work fits into a loose A-B-A-B format, with the B sections representing the slow, rubato sections of the work. The harmonic flavor of "Scissors" seems modal with all the open fifth and fourth intervals.

One possible misprint appears in measure 41. The G and G-sharp should possibly be changed to A and A-sharp, as in measure 12. Also, the performance note at the beginning of the work suggests that a low-A marimba should be employed. However, a low E appears several times within the work, requiring the use of a marimba with a low E.

—Lisa Rogers

Three Such Etudes **IV+**
Josh Gottry
$6.00
Gottry Percussion Publications
These three short etudes for marimba can be used to complement a general mallet method or the student's daily exercise regimen. They address three specific stroke types; the first etude uses double vertical strokes exclusively, the second and third etudes feature single alternating and single independent strokes. The etudes use repetitious patterning and chordal structures that "lie well" on the instrument, reducing technical challenges to a minimum and making them ideal for students who are working to perfect the three stroke types addressed.

—John R. Raush

Kreutzer Etudes: Volume One **IV+ –VI**
Rudolphe Kreutzer
Arranged by Karen Ervin Pershing
$13.00
Studio 4 Music
Astute percussion teachers have long been aware of the fact that within the violinist's vast repertory is material that is pedagogically useful, ideally suited to the keyboard, and also musically satisfying for the player and listener. The etudes of Rudolphe Kreutzer, a contemporary of Beethoven, are good examples. (The recognition of their value resulted, no doubt, in an earlier publication of Kreutzer's etudes—Alphonse Leduc's *Vingt Etudes*—arranged by Jacques Delécluse.)

Karen Ervin Pershing has used her expertise and good judgment to select sixteen etudes that are most desirable in terms of their technical and musical value. In addition, she has appended useful suggestions for tempi, dynamics and sticking, and pertinent performance directions. The result is a collection that will help the serious student develop the solid technical foundation required in all two-mallet performance situations.

—John R. Raush

Concert Piece for Marimba **V**
Tsenko Minkin
$14.95
Rolly Publications, Inc.
In his "Concert Piece for Marimba," Minkin casts the marimba in a dramatic role within a piece filled with sudden dynamic changes that span a range from *ppp* to *ffff*. The composer's romantic mentality is revealed in performance indications

such as *con grande espressione e immenso, con furia* and *con fuoco*. The frenetic ending uses repeated four-note chords played *prestissimo possible* and *ffff—furioso.*

In addition to common four-mallet technical demands such as one-handed rolls and single alternating strokes, more unusual requirements are found in the guise of a left-hand "mandolin roll" (roll with one mallet above the bar, one below) played with a one-handed roll in the right hand, and a double *glissando* (right hand on lower keyboard, left hand on the upper), which concludes the piece. The work has a long introduction with the characteristics of a dramatic recitative; this is followed by a section set in 4/8, 11/16 and 13/16 meters, paced as a gradual *crescendo* from *pianissimo* to the final *sfff* chord. The piece should be of interest to mature college marimbists who have not only mastered the fundamental of contemporary four-mallet technique, but can handle those techniques while playing at the extremes of the instrument's dynamic capabilities.

—John R. Raush

Pailleth **V**
Max Leth
$8.00
Studio 4 Music
The title of this four-mallet, solo vibraphone piece is based on the composer's name. The work is marked rubato and very tranquil in nature. Additionally, it moves through several key centers while following a loose A-B-A form. Technically, the four-mallet performer should be proficient with double vertical, single independent and single alternating (double lateral) strokes. "Pailleth" is well-suited for the vibist who wishes to explore virtuosic playing at an advanced technical level.

—Lisa Rogers

Psalms For Marimba **V**
Michael Boo
$11.00
Studio 4 Music
This five-movement composition for marimba was written for, and is performed by, Evelyn Glennie. A low-F marimba is required, and four-mallet technique is necessary to perform the work.

"Psalm 1" is slow (quarter note = 63) with an indication to roll all notes. A one-handed roll would be useful in some measures, but with some adjustments a regular roll would work. "Psalm 2" is a spirited 6/8 and 9/8 meter movement with several glissandi covering most of the instrument. "Psalm 3" is slow with all notes rolled. This movement would not require a one-handed roll. "Psalm 4" is fast and moves from 7/4 to 6/8 time. "Psalm 5" is moderately slow and is characterized by contrary motion between hands. "Psalms for Marimba" is perfect for a college recital. Its laid-back nature would fit well between a timpani piece and percussion piece; or, it would fit anywhere on a full marimba recital.

—John Beck

Sonatina for Xylophone and Piano **V**
Todd Markey
$12.00
Studio 4 Music
"Sonatina for Xylophone and Piano" is a three-movement work that could also be performed on marimba. The first movement begins as a canon between the pianist's right hand part and the xylophone. The canon continues for the opening seven measures, and the two voices continue in counterpoint, later adding a third, lower voice in the piano part. This moves to a more homophonic style with the piano providing repetitive clusters over a chromatic bass line. The xylophone melody continues with the previous material. After a piano interlude the xylophone enters again with the same chromatically shifting melodic material. The movement ends with much dynamic contrast, moving suddenly from *piano* to *forte*.

The second movement is *dolce* and all the notes are to be rolled. The xylophone again plays chromatic melodies, this time over a lush, legato piano accompaniment. There is much dynamic contrast, and this movement is an effective contrast to the first. The third movement is fast and uses much mixed meter. The unusual aspect to this movement is that the piano soon drops out and the xylophone performs most of the movement alone. During this section, the player must pick up a third mallet with the left hand while continuing to play with the right hand. The piano enters again near the end of the movement for a rousing finish. This is an interesting piece that demands a high degree of rhythmic and dynamic coordination between both players.

—Tom Morgan

Four Episodes for Solo Marimba **VI**
Gordon Stout
$11.00
Studio 4 Music
According to the composer, the four "episodes" in this collection have no particular relationship to each other. "These pieces were written in 1994 and 1995," Stout says. "The first is a reworking of a previously composed, longer piece. The second is a homage to Smadbeck's 'Rhythm Song.' The third pays respect to the wonderful 'Children's Songs' of Chick Corea. The fourth is a result of 'spare time in the office'."

The first three "Episodes" require a low-F marimba. "Episode 4" requires a five-octave marimba. Four mallets are required throughout. Each piece has a tempo indication but no meter indications; each measure is the result of phrasing within the composition.

"Episode 1" is fast (quarter note = 144–160) and is marked "Rhythmically and Flowing." "Episode 2" is even faster (quarter note = 200) and is marked "Flowingly." Neither movement has notes faster than eighth notes. "Episode 3" is quarter note = 116 and marked "Quizzically, with expression." It has a few sixteenth notes, but is primarily in eighth notes. "Episode 4" is eighth note = 184 and is marked "Insistently." This movement is the most difficult of the four and covers most of a five-octave marimba with independent mallet technique.

"Four Episodes for Solo Marimba" has an idiomatic quality that enhances the sound of the marimba. This is a fine choice for a college recital, and may be performed in its entirety or as individual pieces.

—John Beck

Two Essays for Vibraphone **VI**
Wen Loong-Hsing
$14.60
PM Europe Publications
"Two Essays for Vibraphone" is a four-mallet, unaccompanied solo work for the advanced vibist. Originally written for Sharon Hsin-Hui Huang, the first essay is very calm and introspective. The second essay begins with a cadenza-like section, segues into a section causing a whirlwind of rhythmic activity, and returns to cadenza material at the end.

Loong-Hsing employs advanced four-mallet independent technique in both essays. Double vertical, single independent and single alternating (double lateral) strokes are required, as well as one-handed rolls. The work is enhanced by such effects and/or embellishments as glissandos, handles of mallets on bars, grace notes and staccato markings. "Two Essays for Vibraphone" will challenge even the advanced performer—but the challenge is worth it!

—Lisa Rogers

KEYBOARD PERCUSSION ENSEMBLES

Träumerei **III+**
Robert Schumann
Arranged by Michael Boo
$6.00
Studio 4 Music
"Träumerei," the seventh of thirteen short pieces that comprise Schumann's *Scenes from Childhood* for piano solo, is adapted in this publication for performance by a marimba quartet. The arrangement, raised a perfect fourth to fit the range of a low-A instrument, can be performed on two marimbas. The arranger has also added dynamics, which if followed, should result in a sensitive, musical performance. In all other respects, the arrangement scrupulously follows the original. All notes are rolled throughout, providing an ideal vehicle for high school or college players for the development of legato rolling skills within an ensemble context, where coordinated movement between all voices is mandatory.

—John R. Raush

Jesu, Joy of Man's Desiring **III+**
J. S. Bach
Arranged by Michael Boo
$12.00
Studio 4 Music
Michael Boo's arrangement of "Jesu, Joy of Man's Desiring" for marimba quartet is playable on two marimbas—one four-octave marimba and one four-and-one-third octave marimba. Players 1 and 4 utilize two-mallet technique; players 2 and 3 utilize three-mallets.

Additionally, players 2 and 3 must feel comfortable with changing rhythmically from triple to duple subdivisions in a 12/8 context. Rolling and the solid connection of rolls is extremely important for players 3 and 4. Players 1 and 2 must strive for good sticking choices in order to achieve accuracy and blend of sound. Bach's composition and Boo's arrangement prove a winning combination for the keyboard percussion ensemble.

—Lisa Rogers

Longing… **III+**
Carlos M. Cantu
$15.00
Kommissarshevskaya Music
"Longing…" is a 4:45-minute marimba quintet that creates a slow, pensive mood. Its use of frequently shifting keys and meters and contrapuntal style are well suited to the mellow sound of five marimbas. It is a predominantly slow work (never any faster than M.M. = 65) and may be played on three marimbas—one of which should have a 4 1/3-octave range). A good high school or college ensemble should be able to perform this piece well.

—Terry O'Mahoney

Kindertotenlieder No. 1 **III–IV**
Gustav Mahler
Arranged by Carlos Cantu
$40.00
Kommissarshevskaya Music
Cantu has arranged Mahler's song "Kindertotenlieder No. 1" for six marimbas, two vibes, bells and voice (text is in German). There are two versions of the work in two different keys—one for a high voice (F minor) and one for a low voice (D minor)—so ordering the piece will require prior knowledge of the vocalist's range. It is a very slow work that requires only two-mallet technique, eighth-note rhythms and the ability to read *many* accidentals. A good high school ensemble should be able to perform this work, but finding the right vocalist and that many marimbas might be the challenge.

—Terry O'Mahoney

Clair de Lune **IV**
Claude Debussy
Arranged by Michael Boo
$13.50
Studio 4 Music
In this arrangement for marimba quartet, "Claire de Lune," the third

movement of Debussy's "Suite Bergamasque" for piano solo, has been simplified by setting it in B-flat major, up a sixth from the original key. In other respects, the four marimba parts, which can be executed on only two instruments, are faithful renditions of the original. In much of the arrangement, the bass and two inner parts are more challenging to play than the first marimbist's part. For example, the third marimba has three- and four-note chords.

The arrangement presents an interesting challenge for four college marimbists, especially in regard to rapid sixteenth-note arpeggios that must be played at very soft dynamic levels. It would be difficult to find a keyboard-mallet piece that presents a greater opportunity for perfecting the more subtle aspects of ensemble performance.

—John R. Raush

Credo **IV**
Franz Schubert
Arranged by Carlos M. Cantu
$15.00
Kommissarshevskaya Music U.S.A.
This publication features, in its entirety, the "Credo" from Schubert's "Mass in G," arranged for a mallet septet of four marimbas, bass marimba, bells and vibraphone. In this arrangement, the four marimbas are assigned the role of the choir; the instrumental accompaniment of the original (violins I and II, viola and bass line scored for organ and violone) is given to bells, vibraphone and bass marimba with octave transpositions as necessitated by range limitations of the mallet-keyboard instruments. The choir parts in the original are chordal in nature, moving in relatively long note values. The arrangement, which renders those choir parts in rolled notes, results in a sonorous marimba quartet.

The septet should be within the reach of very good high school musicians. The most demanding part is that of the vibraphone, which requires playing three- and four-note chords. The music, even without the text, conveys an eloquence and grandeur that listeners will find inspirational.

—John R. Raush

Concerto Grosso in A Minor **IV+**
Antonio Vivaldi
Arranged by Errol Rackipov
$29.95
Rolly Publications, Inc.
Vivaldi's "Concerto Grosso in A Minor" for two violins with ripieni of violins I and II, viola, cello and bass/cembalo, is arranged by Rackipov to feature two xylophones playing the solo parts accompanied by a marimba quartet (three marimbas and bass marimba). The arrangement faithfully reproduces the original with the exception of some broken chordal passages in the third movement in which sixteenth-note figurations, idiomatic to the violin, are altered to accommodate their execution on the xylophone. Dynamic indications that have been added are musically justified.

The three-movement work, like much of the Baroque string repertoire that features rapid chordal and scalar patterns, is particularly suited to the staccato nature of the wooden mallet-keyboard instruments for which it is arranged. Like many of Vivaldi's most familiar works, this particular concerto grosso is tuneful and exemplifies the dynamic drive that has made his music popular to the present day.

—John R. Raush

Flight of the Bumble-Bee **V**
Rimsky-Korsakov
Arranged by Max Leth
$12.50
Studio 4 Music
In this adaptation for a marimba duet, Rimsky-Korsakov's popular piece has become "fair game" for Leth's fertile imagination. The result is a version that is something of a theatrical event, as duet partners must share a single instrument (low E, although optional notation for a low-A instrument is provided) and play a game of "musical chairs" by swapping their positions at the keyboard, even accessing the keyboard from the front as well as the back of the instrument.

Leth turns this arrangement into a *perpetuum mobile* for the marimbists with both of their parts set in rapid sixteenth-note patterns. The lines move in contrary motion, in parallel octaves, thirds, sixths and even crisscross, with each performer taking turns playing the prominent melodic line. The arranger "lands" this bumble-bee with a series of *glissandi* in the first part followed by the final two notes tapped out with the fingers by player two.

—John R. Raush

String Quartet No. 1 **VI**
Claude Debussy
Arranged by Errol Rackipov
$27.95
Rolly Publications, Inc.
This publication includes the first two movements of Debussy's "Quartet, Op. 10" for two violins, viola and cello, arranged for a marimba quartet of three marimbas and a bass marimba. The arranger has made a valiant attempt to be faithful to the original. The use of a bass marimba, however, does necessitate dropping a portion of the original cello part an octave, due to limitations of the upper range of the bass marimba. This could be avoided if the part were transcribed for a five-octave, low-C instrument. The arranger has also substituted double-stops for three- and four-note chords to accommodate a two-mallet technique.

In Debussy's score, dynamic changes and other musical directions appear almost entirely in French. The arrangement is inconsistent in reproducing these, translating some and leaving others untranslated. For example, in the dynamic indication "*plus dim*" and *plus forte*," "*plus*" meaning "more" in French is left untranslated, resulting in a nonsensical direction. Also, some translations are unusual. For example, rather than translating "*retenu*" as "held back," the arrangement uses "reserved."

The difficulty in arranging this quartet for marimba ensemble has to do both with the emphasis of the original on color and with the

unique capabilities of the stringed instruments to produce a supple, singing tone that simply does not translate well to the tonal properties of unrolled notes on the marimba. For example, Debussy creates a shimmering, evanescent effect with sixteenth-note runs, an effect impossible to imitate on marimbas. (Rackipov does attempt to approximate the unique timbre of the string pizzicatos in the second movement through the use of dead-strokes.) This arrangement will tax the most mature college quartet, especially in terms of ensemble balance and the subtle interpretative nuances dictated by style.

—John R. Raush

SNARE DRUM

Arun **I–II**
Jean-Claude Tavernier
$6.00
Gérard Billaudot
This first-level solo for snare drum and piano is presented in two versions, one very easy with only single strokes and taps, and a second with more sixteenth notes and rhythmic variety, as well as flams. "Arun" is in 3/4 meter and should offer few challenges, even to the young player. It is nice that the piece includes numerous dynamic changes for expression and experience. The piano accompaniment is basic as well, so a teacher with limited piano skills could play with the student.

—George Frock

Two "Basic" Etudes and a Palindrome **V**
David Williams
$5.00
Studio 4 Music
Don't let the word "basic" in this title mislead you. These three solos are well-written pieces that contain much "meat" for advanced snare drummers to sink their teeth in. "Etude #1," in 2/4, constantly shifts between groups of three, four and five, and if practiced with a metronome would be an excellent teaching piece for developing rhythmic clarity moving between these subdivisions. The use of accents and much dynamic contrast adds to the difficulty, requiring a high level of control from the performer. "Etude #2" is in 7/8, and is similar in difficulty to "Etude #1," making use of triplets and rhythmic fragments. The last piece is a "Palindrome," defined by the composer as a "word or sentence (or piece of music) which reads the same backwards as it does forwards," such as "a man, a plan, a canal-Panama." This etude is not a strict palindrome in that "it includes a motif of the two pairs of accents followed by three accents, which ignores the retrograde and grows more prominent as the etude progresses." The accent pattern follows the rhythm of "Airman, Shriver, Thomas, Sir!" a percussionist for whom the piece is written.

These are fun and challenging etudes that will keep most students busy for quite a while. They are intelligently and musically written, and would be suitable for recital performance.

—Tom Morgan

TIMPANI

Ostina **II**
Jean-Claude Tavernier
$6.00
Gérard Billaudot
"Ostina" is a solo for two timpani and piano that lasts just two minutes but goes through three contrasting meters, three tuning changes and numerous dynamic changes. The pitch changes move up chromatically starting on G and C, then A-flat and D-flat, finishing on A and D. The solo has no rolls or other techniques other than single strokes. The dynamics, tuning and meters make this an excellent teaching source, and the piano accompaniment can be played with a minimum level of performance experience.

—George Frock

Three Tails **IV**
Adam Silverman
$9.95
Rolly Publications
"Three Tails" is for four timpani and narrator. The performance notes grant permission that a separate narrator may be used, but the composition is written so that the timpanist should also be the narrator. It is also suggested that the piece should be performed in subdued light or candlelight, and that no flashy clothes or tuxedo be worn. The initial tuning is B, E, F-sharp and G, so a second 26- or 23-inch drum will be needed. The narration tells three stories, one of Marco Polo's travels, a second on the Karens of ancient India, and a third about the flute and drums of the Sioux and Lakota Indian people. The techniques required are not overly difficult, but there is need for creative interpretation, some improvisation, and notes that "should be half-sung/half spoken, resemble Schonberg's *sprechstimme*." There are several tuning glisses spread throughout the solo. Additional techniques include playing with the palms, fingertips and fingernails, and producing thumb roars. This is a unique work for timpani and is the type of composition that should be easy to "sell" to an audience.

—George Frock

Four Grotesques for Timpani **V–VI**
David Williams
$9.00
Studio 4 Music
This is an advanced set of four short pieces for four timpani, each quite challenging. Movement I, "Black Garloyles," opens in 7/8 meter and moves through a variety of meter changes. Contrasting textures are created by bouncing the butt of one mallet while playing over an eighth-note pattern, and playing with fingers and fingertips. The rhythm content will require advanced counting. Movement II, "Ghost Nocturne," has both free and written meters as well as a variety of textures. These include the use of a cymbal placed on the head of the 29-inch drum, four crotales placed upside down on the 26-inch drum, a triangle, and two thimbles placed on the index and middle fingers of one hand.

Movement III, "Mold Monsters in the Refrigerator," is an adagio played with four marimba mallets. The rhythmic content is complex and there are several pedal changes. The final movement, "Orthanc," is a fast-moving array of triplets with contrasting accents on the four drums. The composer suggests fastening cabasa chains to the heads to produce a buzzing sound when struck. Other devices include using the voice singing unusual syllables.

Even though this set of pieces has strange titles and unique gimmicks for sound colors, the musical material is serious and expressive.

—George Frock

Spectrum **VI**
Murray Houllif
$3.00
Studio 4 Music
"Spectrum" is an unaccompanied solo for four timpani that recalls the rhythmically intricate writing in Elliot Carter's "Eight Pieces." Like Carter, Houllif writes for several playing areas on the heads and notates muffling requirements, and also utilizes both hands in challenging coordinative situations, including the performance of cross rhythms and double-stops moving over all four drums. The player uses both wooden and medium felt mallets, and in the middle section, the player manipulates four soft-yarn marimba mallets. Pitch changes play an important role throughout.

At the tempi indicated, this is a technical tour-de-force for the very advanced player. It is a bravura showpiece, and requires an athleticism that is sure to dazzle the audience.

—John R. Raush

MULTIPLE PERCUSSION

Artou **II**
Jean-Claude Tavernier
$6.00
Gérard Billaudot
"Artou" is an elementary solo for snare drum and suspended cymbal with piano accompaniment that is presented with two versions, labeled preparatory and elementary. The introductory and closing materials in each version are the same

rhythmically, but the elementary version adds some flams and rolls. The middle or B section is where the greatest difference occurs. The preparatory version has the snare drum playing against a steady group of eighth notes on the cymbal, thus providing experience with independence. The B section in the elementary version uses a ten-measure phrase of sixteenths on the snare drum (sans snares), but with shifting accents. There are ample rhythms and dynamics for interest, although all the instructions are in French.

—George Frock

Eight 3-Minute Audition Solos for Multiple Percussion **II–III**
Peter Tanner
$14.00
Studio 4 Music
The ability to move quickly, quietly and efficiently from one instrument to the next is often overlooked in the training of young percussionists. Peter Tanner has composed a series of two-page etudes designed to help the young percussionist acquire the managerial skills required in a band or wind ensemble. The short solos resemble percussion parts from band scores that require the player to begin playing one instrument and change to another instrument during a specific period of rest. For example, after playing the snare drum, the player has four bars to move to the bells, then to timpani, and so on.

Using standard instruments (two timpani, bass drum, snare drum, suspended cymbal, crash cymbals, bells), each etude allows the player just enough time (usually four to seven bars) to make the change from one instrument to the next. Setup may vary according to the requirements of the piece. Various tempos, meters and tempo changes make the etudes realistic. Timpani parts require few (if any) tuning changes during the piece, the bell parts are not complex, the rhythms contain standard march patterns (including sixteenth-note triplets), and the tambourine and triangle parts require traditional techniques.

The etudes are well written and contain many of the musical aspects found in real percussion parts (staccato, tremolos, dynamic changes). The pieces contain no explanations, so the player must either already be familiar with proper musical techniques (e.g., the thumb roll, proper cymbal technique, the staccato bass drum note) or be advised by a teacher. As the composer indicates, these solos may be used as sight-reading material or as studies to complete a percussionist's training.

—Terry O'Mahoney

Signaler **IV**
Sigmund Lillegjerka
$27.00
Noton noteforlag
This duet for two multiple percussionists uses three timpani, marimba, bass drum, triangle, two tam tams, four suspended cymbals, tambourine, three tom-toms, three woodblocks, xylophone, vibraphone, four bongos, crotales and three cowbells. Many of the instruments are shared by both players.

The piece begins softly with a 6/8 allegro tempo. The dynamic level soon rises as the texture becomes more dense with each player playing short rhythmic and melodic material on a variety of instruments. After a short climatic section, the energy winds down and moves to an "a la valse" section with the marimba providing the accompaniment and the xylophone playing the melody. As this section continues, more instruments are added until there is again a wide variety of shifting timbres, and the feeling of "three" devolves into a more rubato, freer section. The notation is still fairly strict, but there are no barlines in this section. The piece then moves back into 4/4 and ends as softly as it began.

This work, like many multiple percussion pieces, will have musical as well as visual appeal to the audience, especially if both players share parts of each other's setup.

—Tom Morgan

As Though **IV–V**
Thomas Delio
$12.50
Smith Publications
This multiple percussion solo features a variety of textures including wood, metal, drums and vibraphone, with an E-flat chime suspended from a stand. Even though there are 23 different percussion instruments or pitches, the suggested setup makes a condensed arrangement of instruments that is compact and playable with a minimum of movement. The solo only takes two to three minutes to perform, and there are sections that utilize a variety of textures with rhythmic interaction of the wood, metal and drum sounds. Some of the more dense rhythmic bursts are followed by long periods of silence, and the performer is instructed to remain absolutely quiet and still. Although the rhythmic content is advanced, the notation is quite clear and specific, making this within the reach of a serious undergraduate student.

—George Frock

DRUMSET

Contemporary African Drumset Styles Book Two: Bikutsi **III–IV**
Chris Miller
$14.95
Chris Miller
This is the second in a series of books notating the drumset patterns associated with contemporary urban electric Afro pop music. Bikutsi is a style of music originating in the west African country of Cameroon. It is played in 6/8 time, the drum patterns are two-measure phrases, and its various permutations are numerous. (Examples of Bikutsi music can be heard on Paul Simon's *Rhythm of the Saints* album.)

The book contains a series of drumset patterns, snare/hi-hat/bass drum variations, snare/bass/hi-hat/tom variations, backbeat examples, hi-hat ostinato/cross-stick rhythms, "funky stickings," snare drum/tom grooves, and finally some "alternative grooves" (hybrid patterns).

On the companion tape (available separately), the author demonstrates each of the examples in the book. All of the grooves are infectious dance beats and vividly display their link to Cuban music. The only drawback to the book is its lack of a discography. This, however, should not deter drummers wishing to broaden their "Afro pop" vocabulary from studying this book.

—Terry O'Mahoney

PERCUSSION ENSEMBLE

Fanfare for Six **II+**
Alice Henry
$14.00
Kastuck Percussion Studio, Inc.
"Fanfare for Six" is perfect for the "advanced beginner" percussion ensemble. The required instrumenta-

tion for the six performers consists of snare drum, piccolo snare drum, four tom-toms and two marching bass drums. The performance notes are specific in regards to timbre (edge, center, rim), dynamic, and tempo considerations. The performance time is approximately three minutes.

Henry ingeniously utilizes two motivic ideas and varies them throughout. The difficulty for the players lies in performing these motives with precision in their varied states. Playing on downbeats and "&'s" against "e's" and "a's" between the players will need attention. Sixteenth-note triplets are utilized in all parts and rolls are included in the snare drum parts. Repeat signs and first- and second-ending indications are marked clearly, with the exception of player one's part, in which the second-ending marking is missing.

—Lisa Rogers

The "O" Zone **III–IV**
Jack Stamp
$28.00
HoneyRock
This percussion ensemble is written for 11 percussionists and optional string bass, which can be performed on bass marimba or synthesizer. Keyboard-percussion instruments include bells, chimes, vibraphone (four mallets) and five marimbas (at least one low-F marimba is required). Membrane sounds include four timpani, two toms, bass drum, snare drum, bongos and a 23-inch timpani.

The composition opens with a steady pattern of sixteenth notes, which are spiced with shifting accents and syncopations. The second section has phrases that changes textures between the keyboards and drums, and has several meter changes. The middle section is slow, consisting of rolls and arpeggios. The ensemble closes with a D.C. and Coda.

The energy created by the sixteenths and syncopations makes the ensemble exciting and fun for the audience and players alike. The parts are not difficult and can be performed by a good high school ensemble, but with the five to six marimbas needed, performances will probably be limited to larger music departments with healthy inventories.

—George Frock

Funny Sticks **III–IV+**
Andrea Schneider
$38.00
Musikverlag Zimmermann
From a pedagogical perspective, purchasers of this attractively packaged collection of eight compositions for percussion can expect a good return for their money. Included are two solos, a duo, trio, two quartets, a sextet, and a septet. Unlike much training literature, this collection incorporates some of the challenges of contemporary percussion performance: using graph notation; using instruments as multiple sound sources by utilizing a variety of implements and by manipulating multiple playing areas; involving both hands simultaneously in the act of performance; and presenting opportunities for improvisation.

There is something here for students at almost every level. The trio, for example, is written for a modest instrumentation and could be played by junior high or high school students. The duo and the septet would be suitable material for high school or even college-level students. The snare drum solo is an excellent vehicle for introducing the young player to the use of multiple playing areas, stick clicks and even some "back sticking." The multiple percussion solo provides an opportunity to expose student percussionists to graph notation.

In addition to parts for the students, a full score for all eight works is provided for the instructor. For English-speaking consumers, the only negative feature of the publication is that directions and explanations are provided only in German. If this problem can be overcome, however, the collection will be a welcome addition to the percussion teacher's bookshelf.

—John R. Raush

Chamade Suite **IV**
Igor Lesnik
$32.00
HoneyRock
"Chamade Suite" is a three-movement work for four snare drums with an optional part for bass drum and cymbals. As stated in the introduction, "Chamade is an old French military expression for a drum (or trumpet) signal indicating a cease fire." The piece is based on drum signals composed for the Croatian army. The score and four parts come complete with a key indicating special notation for different stroke techniques (stick shot, rimshot, Latin rimshot, etc.) and playing areas on the snare drum (center, normal, edge, etc.). Also included is a diagram of a preferred stage setup as well as suggested drum sizes and tuning ideas.

The first movement, "Chamade," begins with a long section of continuous rolls with accents and crescendos passed around from player to player. After the introduction of eighth- and sixteenth-note rhythms the movement builds to a climax and then ends softly. The second movement, "Retraite," uses hands as well as brushes to create interesting snare drum textures. Dynamic shading is particularly important here, and while most of the movement is relatively soft, there is a *forte*, hocket-like section near the end played with the hands and brushes. The short third movement, "Diane," is quite fast, and is a fitting conclusion to the work. It begins as a solid stream of eighth notes with accents and double strokes, with another short hocket section in the middle.

This interesting work explores most of the sound possibilities of the snare drum. It will be challenging for the performer and visually and aurally fascinating for the audience.

—Tom Morgan

Island Vibe **IV**
David Kovins
$24.95
Rolly Publications
"Island Vibe" is a piece for solo vibraphone and percussion ensemble consisting of marimba, xylophone, glockenspiel, percussion (cabassa, triangle and clave—one player) and drumset. The vibraphone is featured prominently throughout and the part is completely written out involving no improvisation.

Written in 4/4 with a half-time feel, the work is in a calypso style. The melodic and harmonic material is typical of this style, and will be very enjoyable for both the audience and the performers. Like the vibe part, the drumset part is completely written out with very exact, clear notation. In general, the piece is scored very lightly with no real bass part until near the middle when the vibes and marimba are the only melodic parts and the marimba moves to the bass clef.

The vibist should have no problem being heard over the ensemble. Both the vibe and marimba parts require four-mallet technique, although the vibe part is significantly more challenging than any of the other ensemble parts. If you have a strong vibist in your percussion ensemble, this would be an excellent choice, even if your other players are significantly less-experienced.

—Tom Morgan

Polka In Treblinka **VI+**
Stuart Saunders Smith
$30.00
Smith Publications
This composition can best be understood by quoting the composer: "Each musician in 'Polka In Treblinka' represents an aspect of the death camps of the Third Reich: the xylophone is a melody of bones screaming for lost flesh; the bass drum is the chimney spewing the smoke of the dead; the drummer, a Kapo reduced to a stomach and a mouth, trying to make the camp dance in hopes of distracting the noose for another night."

The instruments needed are: xylophone (player 1), snare drum and hi-hat (player 2), and bass drum turned on its side with uncooked rice on the head (player 3). The composition is primarily a duet between the xylophone and snare drum/hi-hat. The bass drum part is ad lib and plays evenly spaced sixteenth notes throughout the work; this player is placed far away from the duo and in back of the audience. Four mallets are needed for the xylophone part, and player 2 composes the hi-hat part. The dynamics are composed by consensus of the trio. There are many meter changes

and an abundance of artificial groupings. The xylophone and percussion must be precise with the groupings, which are especially difficult due to the slow tempos used in the piece.

"Polka In Treblinka" is an excellent composition. Its historical significance to the Third Reich, its two Hasidic songs in praise of the Torah embedded deep within the composition, and its challenge to the players who must make the work come alive through diligent practice produce a different kind of percussion trio. But then, Stuart Saunders Smith always comes up with something different!

—John Beck

MIXED INSTRUMENTATION

Lullaby for a Mourning Child **II**
Charles Young
$11.50
Studio 4 Music
This is a duo for clarinet or soprano saxophone and one percussionist who doubles on vibraphone and large tam tam. The composer calls for a variety of textures including regular notes, bowed notes, motor on and off, and medium and soft mallets. The entire composition is in 3/4 meter, and there are three short phrases with four-note chords. All other material is playable with three mallets, or a combination of a single ostinato in one hand with bowed notes in the other. The parts are very repetitive with different ostinati patterns and should offer few difficulties. There is one rapid change from bow to mallets. It is nice to have serious music written for the vibraphone—especially music that can be performed by a younger or less-experienced student.

—George Frock

Jeu des Cloches **VI**
Stanko Horvat
$32.00
HoneyRock
"Jeu des Cloches" for marimba and string quartet was written in 1994, commissioned by percussionist Igor Lesnik and the Zagreb Quartet. The work explores the potential offered by juxtaposing the sonorities of the marimba and the stringed instruments. For example, as its title implies, the work exploits the bell-like sounds that can be coaxed from the marimba. At the conclusion of the piece, the composer utilizes a complex rhythmic layering of "bell" motives (the marimba contributes only two pitches, a fifth apart), creating an aural impression of myriad bells ringing simultaneously, an impressive sound that slowly fades into the distance. Sonorous three-note chords on the marimba and pizzicato double-stops in the strings create another interesting aural perspective that also conveys the bell motif. In a vigorous 6/8 section, soloist and quartet engage in a virtuosic dialogue expressed in rapid sixteenth-note triplet patterns.

The writing for the string quartet, which plays a role of corresponding significance to that of the marimba soloist, reveal Horvat's experience and talent as a composer. The work requires the abilities of mature college-level or professional musicians, especially in the case of the string parts, and will demand sufficient rehearsal time to work out ensemble challenges. The musical rewards, however, will definitely be worth the effort.

—John R. Raush

Notturno **VI**
Marko Ruzdjak
$32.00
HoneyRock
"Notturno," scored for a guitar trio and one percussion player, was composed for percussionist Igor Lesnik and the Zagreb Guitar Trio. (It can be heard on HoneyRock CD *Sticks and Winds*.) Ruzdjak has selected a predominantly metallic sound palette created by two triangles, glockenspiel, vibraphone, three suspended cymbals, three cowbells and tam-tam. The percussion instruments are used subtly (as exemplified by the roll for maracas at the end of the piece), adding splashes of color, an occasional solo statement and solo interludes.

The composer expresses himself in a contemporary musical language. Both contrapuntal and homorhythmic textures are utilized, with sections in which all three guitars simultaneously strum repeated sixteenth notes that form dissonant three-note chords. Ruzdjak's concerns with timbre are evident from effects such as *sul ponticello* for the guitars to the percussionist's use of muted cowbells and implements such as wire brushes.

The unusual instrumentation of this work will obviously limit its performance possibilities; however, music programs at the collegiate level that have the requisite personnel should closely examine this imaginative quartet.

—John R. Raush

INSTRUCTIONAL VIDEOS

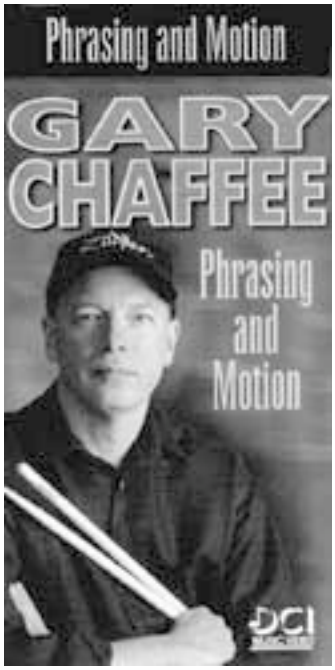
The Contemporary Rhythm Section—Drums
Steve Houghton
$39.95
Warner Bros. Publications

Here is yet another excellent teaching resource from Steve Houghton. Part of a series of videos devoted to each instrument of the rhythm section, this video addresses specifically how the drumset fits into the rhythm section. Houghton provides insight into many styles including swing feels, rock, bossa nova, samba, songo, odd times and ballads. His ability to verbalize important concepts, as well as demonstrate the concepts on the instrument, makes this a very effective tool for the music educator. Of particular note is his discussion of ballad playing, which is often a mystery to young players. His clear presentation of the triplet feel, the eighth-note feel, and the implied double-time feel will be particularly helpful for students and teachers alike.

Houghton demonstrates new concepts in three ways: on the drumset alone, with the drums and a bass player, and with the entire rhythm section. This approach, along with the booklet of written beat patterns included with the video, allows the student to break things down and understand the role of the drumset in all the many styles of contemporary music. It would be hard to imagine a more helpful educational resource for the non-drumset playing band director or any band director who deals with a rhythm section.

—Tom Morgan

Phrasing and Motion
Gary Chaffee
$29.95
Warner Bros. Publications



Phrasing and Motion is the video companion to Gary Chaffee's well known *Rhythm and Meter Patterns* and *Sticking Patterns* books. In this 63-minute video, Chaffee explains and demonstrates his systematic approach to musical and technical improvement on the drumset.

Chaffee first takes simple sticking patterns on the snare drum, applies them to movement around the drums (on different sound sources), and then creates whole drumset grooves from one sticking pattern. The brilliance of his system is its organization and emphasis on per-

sonal experimentation. His system can be applied to both triplet and sixteenth-note music with equal ease.

He then turns his attention to drum fills using various types of motion. He classifies motion into three categories—parallel, contrary and oblique. Taking this simple principle, Chaffee opens the door to creativity with a system capable of creating an infinite number of new patterns and ideas. The video closes with former Chaffee student Steve Smith demonstrating applications of the techniques discussed on the video.

This video would serve as an excellent companion for a student working from Chaffee's books, as an introduction to Chaffee's system as a whole, or something to create excitement in students who need to develop these areas of their playing. Due to time constraints, the video can only demonstrate the fundamental concepts of Chaffee's system. To achieve the full educational benefit, one would need to work from the books that inspired, and are keyed, to the video.

—Terry O'Mahoney

Sticking Time, Linear Time, Rhythm and Meter
Gary Chaffee
$29.95
Warner Bros. Publications
This 54-minute video demonstrates the concepts found in Gary Chaffee's well-known series of drumset books: *Sticking, Rhythm and Meter,* and *Technique Patterns*. Chaffee begins with a sticking pattern applied to drumset, adds various bass drum patterns, shifts accents, and moves to different sound sources on the drumset to create some very interesting sixteenth-note grooves. He shows how his system can be applied to triplet-based music as well. Developing drumset patterns in odd meters is one of Chaffee's specialties, and he makes it look easy to apply his concepts to 7/8 time. Linear time feels are discussed and demonstrated in traditional 4/4 time. Chaffee then takes odd groupings of triplets and sixteenth notes (fives and sevens) and forms some very unique and useful patterns and fills. Chaffee's final topic is the use of different rhythmic subdivisions (eighth notes to thirty-second notes) and how to apply these over more than one beat (e.g., five eighth notes over three beats). The video closes with Chaffee's former student Jonathan Mover demonstrating some of the techniques discussed on the video. Chaffee is extremely clear in his explanations and precise in his demonstrations. Intermediate to advanced students should derive benefit from this video. Due to time constraints, no video can fully cover all of the possible permutations of his system, so the use of Chaffee's books is recommended for full educational value.

—Terry O'Mahoney

PERCUSSION RECORDINGS

Anthology of Jazz Drumming Vols. 1 and 2
Philippe Baudoin
Media 7
These two compact discs feature some of the earliest jazz and pre-jazz drumming examples available on record. It represents not only the performances of well-known founders of jazz drumming (e.g., Baby Dodds, Zutty Singleton, Sonny Greer, Tony Sbarbaro, Ray Bauduc, Gene Krupa) but also some of the lesser known, underrated and/or obscure but talented forefathers of the drumset (e.g., Buddy Gilmore, Jimmy Bertrand, George Stafford, Paul Barbarin, and others). The two CDs begin with the earliest recordings of jazz—Volume 1 contains recordings from 1904–1928 and Volume 2 contains material from 1928–1935—and end with the beginnings of the "Big Band era."

Each disc contains a 46-page booklet (in both French and English) that includes a brief synopsis of the musical styles heard on the disc, a short biography of the featured drummers, and information about each recording (date, personnel and solo order). Many early recordings were inaccurate representations of what the drummer actually played in a live setting, but many of the recordings found here demonstrate the use of *all* of the "traps" (woodblocks, cymbals, timpani, washboard and temple blocks), not just woodblocks and an occasional choke cymbal. There is some amazing snare drumming, some interesting timpani parts, and creative use of sound effects on a number of these selections.

The development of the drumset from the early 1900s to 1935 (when the drumset began to look much as it does today) and the evolution of jazz through changes in the style and feel of the rhythm section are the collections' strong points.

—Terry O'Mahoney

Jazz Blues
Jeff Williams Quintet
Willful Music
Drummer/composer Jeff Williams leads his quintet through a set of eight original tunes. Running the gamut from funky to modern swing to ballads, the group displays their deep musical roots and improvisational expertise. Williams uses the polyrhythmic approach (found in Elvin Jones' playing) with a great small-group approach. He propels the group without being intrusive. His drums and cymbals sound earthy and full, and he uses them to paint a rich musical texture. Williams demonstrates why he has accompanied some of the jazz world's greatest artists with every cymbal and snare drum note; he's sensitive, musical and he swings!

—Terry O'Mahoney

Musikaliska Tradgardar
Markus Leoson
GvB Music AB
Musikaliska Tradgardar is a CD performed by Markus Leoson, marimba/percussion, and Gunilla von Bahr, flute. The compositions present a light classical approach to these two instruments, and the result is quite enjoyable. The compositions are: "1 en Klosterträdgard," A.W. Ketelbey; "Ur Bohemes Trädgärd," G. Puccini; "Svanparkin," P. Tchaikovsky; "Liten Fagelsvit," Erland von Kock; "Frogs," Keiko Abe; "Natten," Björn Hallman; "Tva mexikanska danser," Gordon Stout; and "Djungeln" and "Klorofyllvalsen," Carl-Michael Herrlöfsson.

Leoson gives "Frogs" his own romantic interpretation and von Bahr is excellent on "Liten Fagelsvit." Both "Djungeln" and "Klorofyllvalsen" have some electronic enhancement, which produces a new-wave type of sound. Leoson and von Bahr are excellent performers, and their collaboration results in a CD that one can listen to at the end of the day when relaxation is a prime concern. This music is light and easy to digest.

—John Beck

Rudess/Morgenstein Project
Jordan Rudess and Rod Morgenstein
Domo Records
Former Dixie Dregs/Winger drummer Rod Morgenstein has joined forces with keyboardist Jordan Rudess to combine multi-sectional rock anthems, shifting meters, highly-orchestrated drumset parts and powerful ballads into an eclectic yet cohesive recording. Morgenstein is able to stretch his percussive wings in this project as he plays an integral part in reinforcing the melodic lines of each tune. Many of the tunes have twisting, turning melodies and frequently alter the feel or groove to keep the listener intrigued. Elements of funk, rock and odd-meter playing permeate the disc. His solo in 5/4 time ("Odd Man Out") is worth noting, as is his double bass drumming. This is recommended for those who appreciate a drummer who doesn't just "keep time."

—Terry O'Mahoney

Sight Unheard
Jamie Baum
GM Recording
This recording by flute player Jamie Baum embodies all that modern jazz combo playing has come to mean in the nineties. A wide variety of grooves and time feels, textures and timbres, and forms are explored by this excellent group comprising Baum on flute and alto flute, Dave Douglas on trumpet, Kenny Werner and Roberta Piket on piano, Drew Gress on bass and Jeff Hirshfield on drums.

Of particular interest to percussionists is the excellent drumming of Hirshfield. His wonderful interaction with, and accompaniment of, the other musicians, as well as his masterful outlining of Baum's formal compositions is always very good and at times breathtaking. Baum's music requires a drummer who is completely at ease in the traditional jazz styles and forms as well as with contemporary, through-composed forms and free improvisation. Hirshfield is at home in every idiom, playing with impeccable time while simultaneously functioning as a colorist.

An example of Hirshfield's inventive playing is the tune "Time Frame," which is essentially a unison line played freely by the horns over constantly shifting drumset improvisation. The intensity builds gradually until a straight eighth-note groove emerges to accompany Douglas on trumpet and later Baum on flute. The original melody then returns over the groove. Anyone into contemporary jazz will find this recording compelling because of the compositions, improvisation and excellent drumming.

—Tom Morgan

Singing Wood
Kai Stensgaard
Marim Percussion

Singing Wood is a CD "which explores the Central American roots of the marimba." It is superbly performed by marimbist Kai Stensgaard from Denmark, who is joined by saxophonist Jakob Mygind on three of the compositions. Most of the compositions are written by South American composers or have music reflecting the sounds and style of South American music.

The compositions are: "Gloria from Misa Criolla" by Ariel Ramirez, played with six mallets and ankle bells; "Manzanilla and Lain Nebaj" by Stensgaard, played with six mallets; "Asturias Leyenda" by Isaac Albeniz; "Courante and Gigue" by Johann Sebastian Bach; "Rain Forest" by Stensgaard, who is joined by Mygind on saxophone; "Michi" by Keiko Abe; "Triglyf 1" by Stensgaard; "Mexican Dance" by Gordon Stout and "Suite Mexicana" by Larsson; "Spanish Dance" by Stensgaard; "Andante" by Johann Sebastian Bach; "Pieces of Wood" by Stensgaard, performed with six mallets along with Mygind; "African Market Place" by Abdullah Ibrahim, performed with six mallets and Mygind and "Etude in C Major" by Clair O. Musser.

Stensgaard's compositions capture not only the idiomatic techniques of the marimba but also a musical style that is enjoyable. This style is also reflected in his arrangements of "Gloria," "Asturias Leyenda" and "African Market Place." This is an excellent CD and would be a valuable one for all percussionists to have—especially those focusing on marimba.

—John Beck

Voces Del Viento…Voces De La Tierra
(Voices of the Wind…Voices of the Earth)
Raúl Tudón
Quindecim Recordings

Raúl Tudón's recording for solo marimba provides the listener with unique sound timbres and colors from the instrument. Generally, the pieces on this recording contain several non-standard performance techniques. For example, in "Sonata #1—La Coyolxauhqui," Tudón uses hands, palms and fingernails on the marimba. Tudón's four-mallet independence, in particular his command of single alternating and/or double lateral strokes, is impeccable. Two selections that showoff his independent technique are "Corriendo por el rio" and "Juego de sombras."

All works on this recording were composed by Tudón and are equally virtuosic. In the liner notes, Tudón writes: "I hope this music moves you and makes you vibrate as much as it made me while composing and performing it, and that it will make you confront life…or is it death? from another perspective."

—Lisa Rogers PN

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The Scholarly Paper Committee of the Percussive Arts Society is pleased to announce the call for research proposals for presentation at PASIC '98, November 4–7, 1998 in Orlando, Florida. Three papers will be selected for oral presentation and up to eight additional proposals will be selected to be presented as research posters.

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Deadline for applications is April 15, 1998

Some Tuneful-Percussion History

BY J.H. ROBERTS

The following article originally appeared in The Old Drummers' Club Newsletter No. 65 *(April 1996).*

At the turn of the century the xylophone was likely to be heard only on a visit to the local Music Hall or by the holiday maker relaxing in his deck chair near a bandstand or on the pier at one of our many seaside resorts. A particular case in point is Bournemouth, where Billy Byrne and then W.W. Bennett were featured soloists with Sir Dan Godfrey's Municipal Orchestra during the '20s and '30s, even to the extent of making 78-rpm discs and having xylophone solos such as "Gee Whizz" and "Zip Zip" especially written for them. Before the advent of the gramophone and radio in the early 1920s most military band concerts and variety theatre bills would find a spot for the xylophone, but its appearances elsewhere, such as in the concert hall, were very rare.

As techniques of sound reproduction improved it became apparent that tuned percussion came over rather well, and solos on glockenspiel and, just as often the tubaphone, were issued commercially in large numbers. The later instrument is seldom encountered these days. Its notes were made from metal tubing (around 1/2-inch in diameter) cut to the correct lengths and arranged on a frame like that of a xylophone, with supportive strings passing through the sides of the notes. Hawkes and Sons in their 1925 catalogue offer a tubaphone for the high price of £10. Records made by players such as Harry Jordon, E.W. Rushforth and Billy Whitlock reveal extremely neat execution, bearing in mind that the instrument was probably much smaller than the standard 2 1/2- or 3-octave xylophone. No retakes or tape-joins for them!

A great number of artists made 78-rpm discs right from the earliest days of the record companies but their names are now largely forgotten. Some intriguing partnerships such as Trio Nuovo, The 3 Brothers Nehring, George and Joe Green, Styx Gibling and Tozi, Bennett and Slaney come intermixed with Madame Frassetti, Wag Abbey, Victor Stirling, Cariolato, and Sam Herman.

No such compendium of names from the past should omit that of Teddy Brown, whose single-stroke roll on the snare drum has passed into legend as has his amazing technique and his amazing physical size. "Dinah in any key you like" was his catchword, and he had the ability to play the xylophone "from the other side"—a truly mind-bending feat. His showmanship has been preserved on vintage film, as has that of players such as George Hackford, who would play with four mallets in each hand.

These early days no doubt offered similar recording opportunities to continental artists, although information about them seems hard to come by. In the United States, Harry Breuer claimed to be the first xylophone specialist to make a broadcast, in 1921, while transmissions from hotels and nightclubs became common; Dave Grupp was featured from Club Monte Carlo in New York, and he later became timpanist with the Philadelphia Orchestra under Eugene Ormandy.

A general awareness of the potential of percussion instruments for providing orchestral color was well established by the time of World War I and composers such as Stravinsky and Ravel were writing parts that are far from trivial to play. In particular the xylophone part in Stravinsky's "Les Noces" is still a considerable challenge. The Australian composer Percy Grainger is perhaps the greatest champion of the tuned percussion instruments, or "tuneful percussion," as he referred to them. He was particularly scathing of the "lack of vision, lack of innate musicality shown by 'high-brow' composers and conductors in their neglect of the exquisite tuneful percussion instrument." The author has a 12-inch single-sided 80-rpm disc made in 1914 of Grainger's "Shepherd's Hey" on which the acoustic reproduction of the full complement of tubular bells, glockenspiel and xylophone is most credible.

Specialists on the instruments were making an ever-increasing impact on the musical scene as bands like that of John Philip Sousa made nationwide tours both in America and Europe featuring George J. Carey in xylophone solos, and two of the greatest names, George Hamilton Green and his brother Joseph came to the fore.

To read of Bill Dorn, another brilliant executant, that his sole claim to fame stemmed from him being picked by Toscanini for the xylophone position when the NBC Symphony Orchestra was formed hides the fact that Billy played second to George in George Hamilton Green's Marimba Band. This reveals the true measure of his expertise!

The need to add music to the silent films shown country-wide in the 1920s led to an enormous pool of work for musicians of all types and, equally, the arrival of the talkies was a devastating blow to employment. The trade magazines of the day dealing with drumming matters stressed that only the most versatile and accomplished of players were likely to secure the much fewer jobs then available, and so the ability to play tuned percussion as well as traps became very important.

Moving into the 1930s we find most hotels having a band to which residents danced at tea time and in the evening, and which accompanied vocals and provided varied instrumental entertainment. Jimmy Blades performed in the band at the Villa Marina on the Isle of Man and later at London's Piccadilly Hotel; Harry Robbins with his 5-octave xylorimba played in the Savoy Orpheans, and in Blackpool Stephen Whittaker was with Laddie Clarke's Orchestra at the Imperial Hotel. The later joined the BBC Symphony Orchestra in August 1937 after appearing, from an early age, in the percussion section of the Halle in Manchester. This orchestra had a precise Winter Season from around September to March and in the other months players sought employment mostly in the near-by seaside resorts like Blackpool.

Stephen Whittaker, destined to become one of the world's best-known percussionists, was renowned for his sight-reading ability, and on one of Toscanini's visits to the BBC Symphony

Orchestra he halted the rehearsal to congratulate Stephen on his glockenspiel playing. (See Jimmy Blades' book *Drum Roll* for this and much related information on the great players, like Sam Geldard, who were around at that time.)

The pre-World War II dance bands always contained a drummer surrounded by a large assembly of kit, but they frequently had a second player on timpani, xylophone and vibes. The bands of Ambrose, Jack Hylton, Henry Hall and Geraldo come to mind, and Gilbert Webster who worked for both Hylton and Hall was one of the players who took up the marimba and vibraphone and exploited their softer melodic qualities as opposed to the brittle and brilliant tones of the xylophone. Indeed the vibraphone was heralded by language such as "all the rage" and "a sensational addition to the drummer's kit" when it became generally available on the market. In 1929 the Premier Drum Company launched their three octave version (fans electrically operated or with the option of clockwork) by inviting twenty or so of the day's leading drummers to the factory for a try-out, and one of these, Rudy Starita, went on to make records which had "introducing the vibraphone" printed on the label.

The instrument became rapidly taken up and its musical capabilities, particularly for jazz improvisation, were developed by Adrian Rollini, Red Norvo and especially Lionel Hampton; most of these formed or were part of small groups such as sextets or quartets. The Modern Jazz quartet, who have been in existence for many years with Milt Jackson on vibes, falls neatly into this category, but similar groups made many broadcasts in this country [England] and were led by Jack Simpson or Tommy Webster, to name but two.

As we move into the years of WW II and out the other side it seems that the xylophone was not thought suitable for inclusion in the large prominent swing bands like those of Ted Heath or Syd Lawrence or, in the USA Glenn Miller, Woody Herman, Harry James, etc., and the vibraphone was absent too.

An exception where most carefully scored arrangements were played with great élan was the Sauter-Finegan band of the 1950s. Here a timpanist, a kit drummer and two or three on tuned percussion was common and, rather like our earlier references to players in the Bournemouth, BBC and Halle Orchestras, the concert platform was the more usual work environment for those involved.

This article has aimed at giving examples of the cross fertilization between the dance band, light orchestra, concert band and symphony orchestra fields that has always existed but was not as widely recognized as it is today.

Interestingly, composers of the stature of Mahler, Delius, Holst and Debussy all scored for tuneful percussion at some point in their output, and for the tuned-percussion enthusiast the diversity of playing styles and venues outlined here means that several angles can be pursued.

The many records made by xylophone players of the past can be collected as, indeed, can the instruments themselves if sufficient house room is available. Finally, the music that was used on a solo recording sometimes comes to light and then we can play along or, at least, try to keep up. **PN**

1998 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 '98 in Orlando. 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 ensure anonymity. The tapes will then be evaluated by a panel of judges.

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

1998 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, 1998. All materials (application fee, application form, cassette tape, programs for verification, optional pre-paid return mailer, and optional scores) must be received by April 1, 1998.

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Marimba Committee Chair Search

Applications are being accepted for chair of the Percussive Arts Society Marimba Committee. Among the many responsibilities, the chair will guide and direct PAS activities involving all aspects of the marimba while working in cooperation with other PAS committees, including pedagogy, performance, literature, research, repertoire, networking, career planning, audience building and promoting the marimba to the general public. The chair will recruit and maintain members for an active standing committee and coordinate activities with the 2nd Vice President, who serves as manager of all standing committees. The chair also helps coordinate marimba topic presentations at PASIC, presides over committee meetings at PASIC and solicits articles for *Percussive Notes.* Applicants should send a letter of interest and a current vita to Randy Eyles, PAS Executive Director, by March 1, 1998.

PERCUSSIVE ARTS SOCIETY
1998 TIMPANI SOLO CONTEST

sponsored by
Percussive Arts Society

PURPOSE: To encourage the highest level of artistic expression for College or Advanced High School performance. The contest is designed to select four finalists to perform at PASIC '98 in Orlando. All finalists will receive free PASIC registration, and all participants must be members of PAS.

PROCEDURES: The contest is for students who are 16-25 years of age at the time of entry. Each soloist is to present an entry tape of no longer than 15 minutes in length. All entries must perform "Variations for Solo Kettledrums" by Jan Williams. Other selections must be from the following:

1. **The Chameleon ..... Thomas Atkins**
2. **Four Pieces for Timpani (mvts. 1&2) ..... John Bergamo**
3. **Raga No. 1 ..... William Cahn**
4. **Eight Pieces for Timpani (any movement) ..... Elliot Carter**
5. **Theme & Variations ..... John Floyd**
6. **Natinal Overature ..... George Frock**
7. **Four Verses for Timpani ..... Murray Houllif**
8. **Soundings ..... Douglas Ingelsrud**
9. **Variations for King George ..... William Kraft**
10. **Four Pieces for Timpani ..... Bill Youhass**

Each entrant will forward a non-edited cassette to PAS (see address below). All tapes will be numbered to ensure anonymity. The Contest & Audition Procedures Committee will have the responsibility of selecting the finalists to be invited to PASIC '98 for a live performance contest. Each participant will be expected to assume all costs pertaining to the event including travel, room-board, etc.

Application fee $15 payable to PAS:
Send Tapes to: PAS, P.O. Box 25, Lawton, OK 73502-0025
Deadline: All entries must be received by April 1, 1998

Name _____ **Address** _____

City _____ **State** _____ **Zip** _____

Phone _____ **School** _____ **Age** _____

Teacher _____ **HS** _____ **Undergrad** _____ **Grad** _____

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University of Missouri—Kansas
University of Southern California
School of Music
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USAF Band, Lackland AFB
Vaughncraft Percussion
Vellum & Parchment Works, Ltd.
Walkabout, Inc.
Warner Bros. Publications Inc.
West Chester University
West Music Co.
White House Productions
The Woodwind & The Brasswind
World Drum Center
World Drums
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DIRECTORY OF ADVERTISERS

1998 Percussive Arts Society 25th Annual Percussion Composition Contest

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

1998 CATEGORIES:

Category I: Solo Timpani (four drums)

First Place:	$1,000 plus publication by Innovative Percussion Inc.
Second Place:	$300
Third Place:	$200

Category II: Small Percussion Ensemble (3-5 players)

First Place:	$1,000 plus publication by Meredith Music Publications
Second Place:	$300
Third Place:	$200

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

Eligibility and Procedures: Previously commissioned or published works may not be entered.

Compositions should be between five and ten 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 "Pop" style.

Composer should send four copies of the 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) should be enclosed with each entry. Make checks payable to the Percussive Arts Society.

Deadline: All materials (application fee, application form and manuscripts) must be received by April 1, 1998.

For further information and complete details, contact: PAS, P.O. Box 25, Lawton, OK 73502-0025, (580) 353-1455

1998 Percussive Arts Society • 25th 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 _____

King George Marimba
Manufactured by the J. C. Deagan Co., 1934
Donated by Carroll Bratman

THE KING GEORGE MARIMBA

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Only 102 King George marimbas were built: 100 for each member of the orchestra, one for Musser himself, and one as a spare. The marimbas were also personalized for the performers. Each was adjusted to the height of the individual player and each featured the name of the member engraved on the gold British coat-of-arms on the front of the instrument.

The PAS marimba is number 97 of the 102 instruments made. The range is four octaves from F (below middle C) to f4. It has brass end posts, and the brass resonators have three height adjustments for adapting the instrument to different temperatures.

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