Periodical

Percussive Notes

The journal of the Percussive Arts Society • Vol. 38, No. 3 • June 2000

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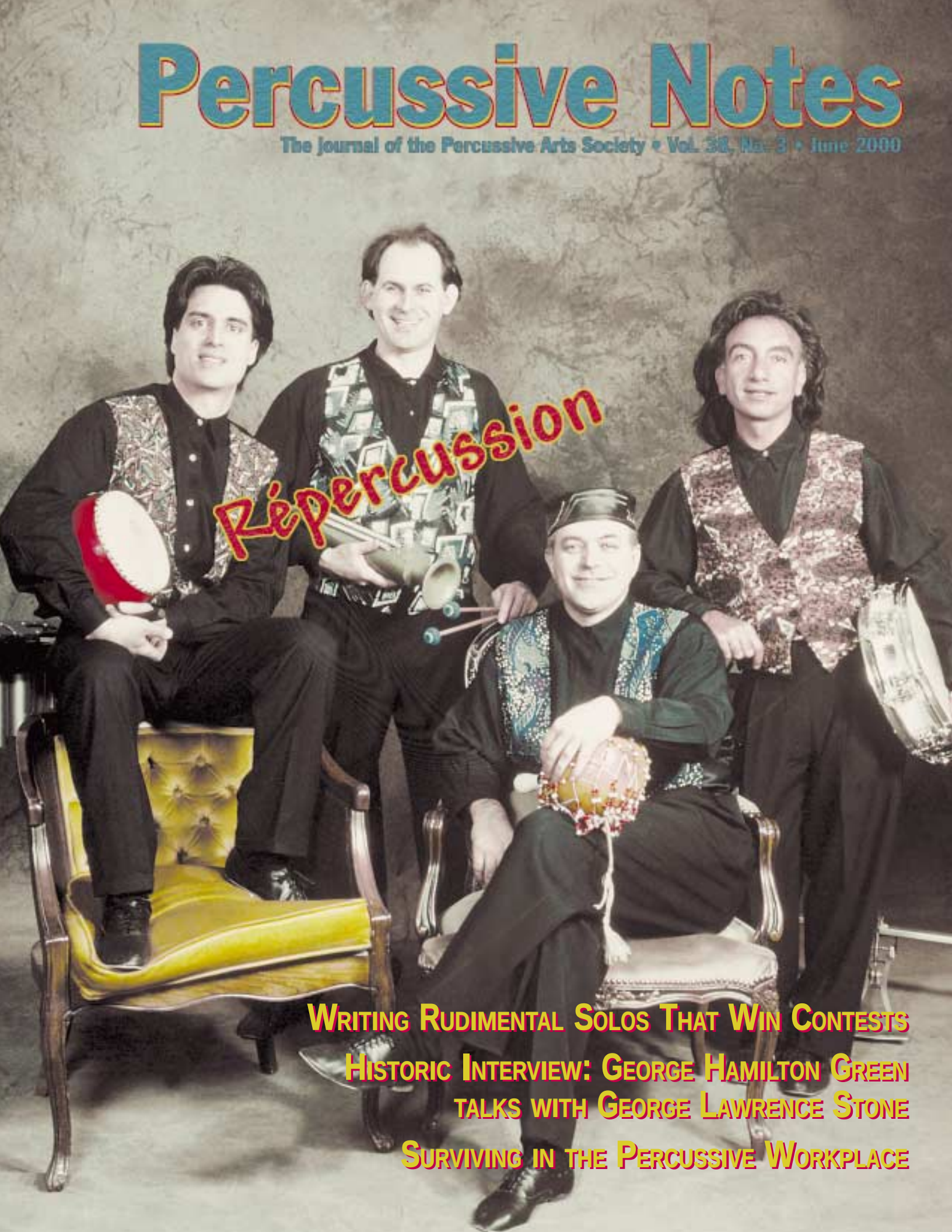


Writing Rudimental Solos That Win Contests

Historic Interview: George Hamilton Green talks with George Lawrence Stone

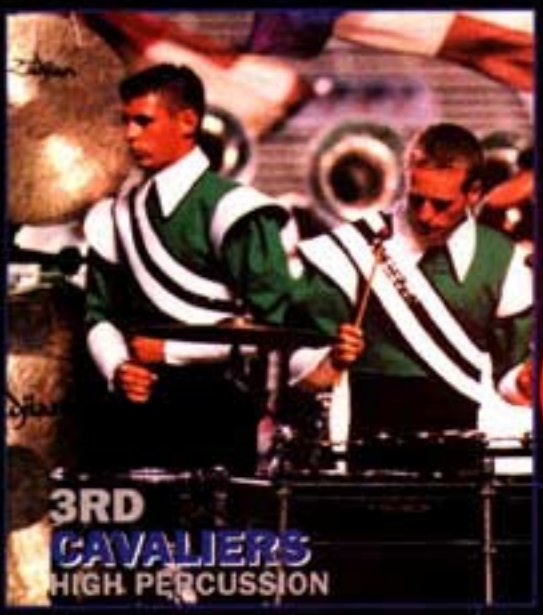
Surviving in the Percussive Workplace

CONGRATULATIONS

BLUE DEVILS

1ST PLACE TIE

SANTA CLARA VANGUARD



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BOSTON CRUSADERS

10TH
CROSSMEN

11TH
CAROLINA CROWN

4TH
CADETS OF BERGEN COUNTY

5TH
GLASSMEN

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Zildjian

Percussive Notes

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Cover photo by Candido Carbone

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Marimba Mallet Wrapping, page 40

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Clair Musser, 1975
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Armand Zildjian, 1994
Avedis Zildjian, 1979

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Mission Statement

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

FROM THE PRESIDENT

PAS Growth

BY ROBERT BREITHAUPT

Another in a long line of exciting developments has begun: the newest expansion of the PAS Headquarters and Museum. The groundbreaking ceremony took place in Lawton on April 13, and with it came a new chapter in the continued commitment and service to the membership.

With the support of $220,000 from the McMahon Foundation in Lawton, Oklahoma, and unanimous support of the PAS Board of Directors, the Percussive Arts Society is once again expanding our facilities to provide increased square footage dedicated to both research facilities and member services. In the coming months we will provide updates about this project, and intend to chronicle the progress on our Web site, www.pas.org.

On the subject of www.pas.org, I must remind my colleagues in the teaching profession that we now have the low-cost option of electronic membership in PAS through our ePAS membership category at $25 per year. This brings all the benefits of full PAS membership, but provides our publications online instead of through the mail.

Specifically, the ePAS online membership addresses a concern regarding membership costs. PAS membership could now be included as a reasonable "requirement" of a college percussion studio, for less than the cost of many method books (not to mention the cost of textbooks these days).

As www.pas.org develops, you will see more and more back issues of PAS publications and important features available to members through the Web site, offering one of the most important elements—research materials—available to students.

These are exciting times for percussion in general and PAS specifically. The mood is so upbeat that our convention this year in Dallas is set to break records in terms of exhibitor space. Our Sustaining Members are excited about PAS, and we are very grateful for that. This adds up to tremendous value for PAS members.

With that in mind, and considering the new options for membership, spread the word about PAS. We can be proud of our Society and we can also promote it. Why not suggest PAS membership to fellow drummer/percussionists, music educators, businesspersons, avocational players, local pros, and any others you can think of?

Finally, the generosity exhibited by the McMahon Foundation is being matched, in spirit, by a number of individuals and organizations who are providing financial support to establish a variety of scholarships, publications, and events. In short, PAS is really "growing up"!

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.

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REBOUNDS

RE: KENNY ARONOFF

I was interested in the final statement in the recent article on Kenny Aronoff [Vol. 38, No. 2, April 2000] in which he said, "I'm trying to teach myself to play softer." Aronoff along with many of today's rock drummers have yet to learn how to play musically. They are "pounders" that continually believe they have to hit every cymbal and pound every drum as hard as they can. They play over the band instead of playing within the band.

The other thing I find hard to accept is that Mr. Aronoff believes dressing for a gig consists of wearing some old T-shirt. I never saw Gene Krupa, Buddy Rich, or today's Harold Jones or Louie Bellson wear anything less than a suit coat on stage. I don't know what kind of an image or statement Aronoff is trying to make but it leaves a lot to be desired. Maybe he should have stayed with the tambourine.

ALBERT B. ALBRECHT
RICHMOND, INDIANA

The *Percussive Notes* with Kenny Aronoff on the cover made our day here at *Not So Modern Drummer*. My boss, John Aldridge, does the engraving for the Kenny Aronoff snare by Tama. My job is to place the pattern on the shell with a marker. After John engraves the drums, I put them together, tune them up, and ship them off to drum shops everywhere. It's a great job and I'm proud to be a part of it. To see our work on the cover of *Percussive Notes* held by Kenny made us very happy!

DEEN COLLIER

Editor's note: The Aronoff article failed to include a bio of author Jim Hill. You can read all about him in this issue at the end of the software review Hill contributed, which begins on page 62.

CLARIFICATION

Some readers took offense at a letter that was published in the April issue in which the writer pointed out that an article on snare drum building that appeared in the February issue mistakenly used the word "wench" instead of "winch." The letter was printed to acknowledge, in what the editorial staff considered a humorous way, the fact that a typo had slipped by all of us. It was not meant to demean women or to humiliate the author of the original article. We apologize to anyone who was offended by the letter.

PASIC 2000 is Taking Shape

BY MICHAEL VARNER, HOST

While most people in Texas are looking forward to summer, percussionists are anticipating the coming of fall! PASIC will return to the Lone Star State November 15–18 at the Dallas Hyatt Regency hotel, and each passing day brings exciting new developments. I wish I could give you a complete list of the world-class artists who have been invited to perform, but I must wait until schedules have been checked and arrangements finalized. However, you can stay up to date on artists and concerts by visiting the PAS Web site (www.pas.org) to receive the latest complete list of performers. I will share with you a few of the events that have already been finalized.

Legendary vibraphonist and jazz artist Gary Burton will present a much-anticipated evening concert after the Hall of Fame banquet on Friday. Continuing the PASIC tradition of evening showcase concerts, the focus will change to Latin as Giovanni Hidalgo and Horacio Hernandez are featured Friday and Saturday at 10:00 P.M. in the Atrium lounge. Drumset will be represented by a truly stellar group of clinicians including Chester Thompson and Zoro, who will be sharing details on every style and nuance of music. The University of North Texas One O' Clock Lab Band featuring guest artist Gregg Bissonette will present a special concert on Saturday evening.

The Wednesday New Music/Research Day will be of special interest to marimbists this year. Centered in Union Station, a classic facility immediately adjacent to the Hyatt site, the "Time for Marimba" New Music/Research Day will feature performances, clinics and a listening room for new marimba compositions, all designed to introduce the latest developments for marimba.

The Wednesday evening concert will be in the Morton H. Meyerson Symphony Center. This 2,000-seat facility, designed by world-renowned architect I.M. Pei, has been called one of the most acoustically perfect and visually appealing concert halls in America and will be the consummate setting for the Amadinda Percussion Ensemble and the United States premiere of a new work by György Ligeti.

Marching percussion events will be held on Friday and Saturday (November 17 and 18). Solo competition will be Friday evening. The big news is the introduction of a category for high school "standstill" performances as well as the annual marching drum line category. This should allow many more lines to participate and be involved in the PASIC experience. Before, during, and after the competition watch for guest appearances by legendary marching groups from around the world as well as a clinic by Paul Rennick and the University of North Texas drum line.

A special event that should be long remembered here in Texas will be the Texas Mass-Steel-Drum Band made up of performers from across our state. In addition to performers from Texas there will be features from some very special guests!

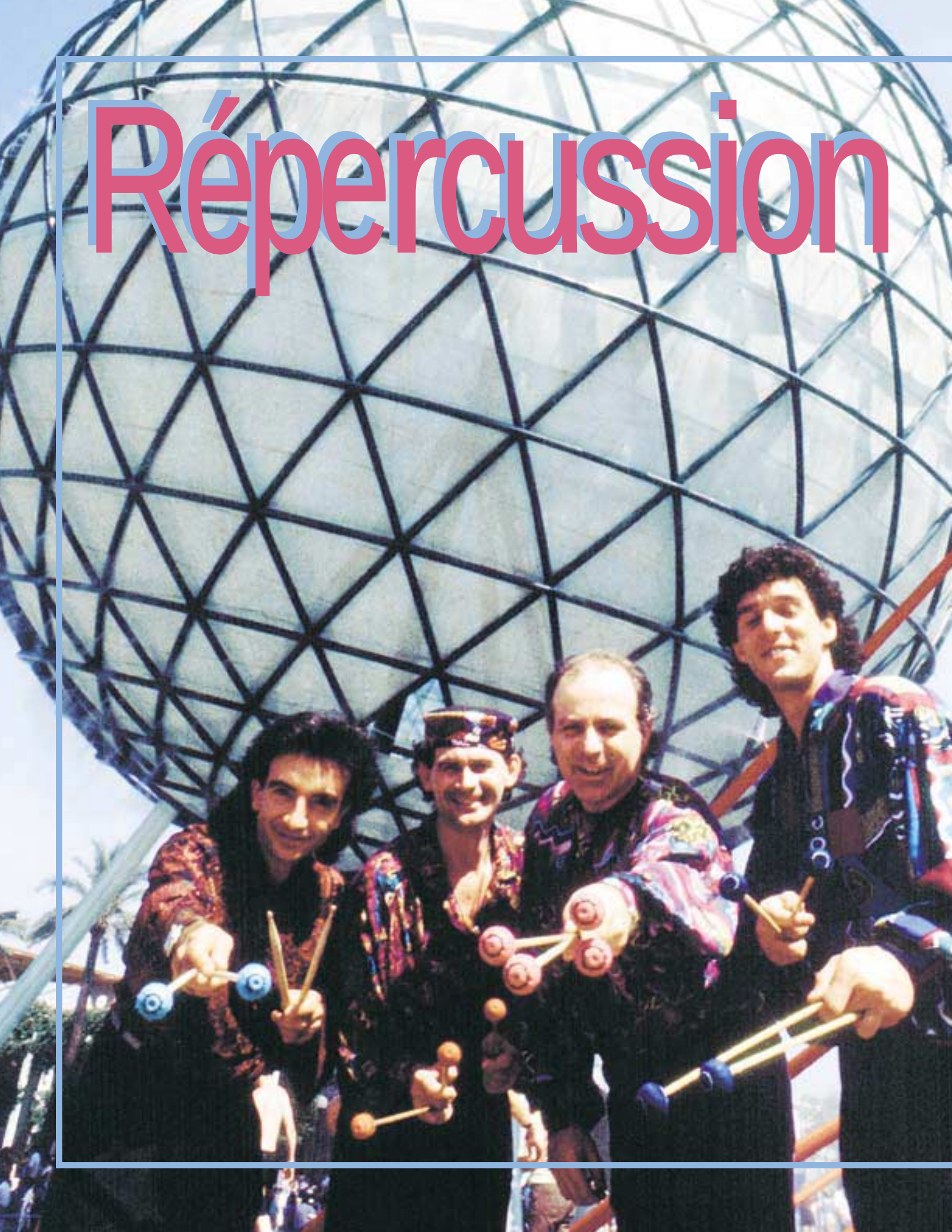
Other artists who have confirmed are Nanae Mimura–keyboard clinic/performance, Thursday 5:00 P.M.; Dave Samuels–keyboard clinic/performance, Friday 12:00 P.M.; Robin Horn–electronic/drumset clinic, Saturday 9:00 A.M.; Takayoshi Yoshioka–keyboard clinic, Saturday 3:00 P.M.

With so much to see and do, it will be almost impossible to find a spare second during the convention, so plan on staying an extra day to take in the sites of Dallas, Texas.

Please encourage everyone interested in percussion to come to Dallas and be part of this unique experience!

Michael Varner

Répercussion



Canadian Crusaders

by Lauren Vogel Weiss

It's not just the wide array of percussion instruments and music that make concerts by Canada's Répercussion ensemble such colorful events. The group's wardrobe also figures into the equation.

"I never enjoyed going to a concert and watching a bunch of people dressed in black," Répercussion member Aldo Mazza says. "It looks like they are going to a funeral and hate what they're doing. The music and performances may be wonderful, but it doesn't match what you see on stage.

"Since the very beginning, Répercussion has believed that a concert is a visual event as well as an aural experience. When we play, we're smiling and having a great time, and the audiences react to that. Through our costumes, lighting, special effects, and, most importantly, music making, an audience leaves the concert with a full experience and understanding of the music. They are not just sitting there and listening with their eyes open, they also see the visual parallel. And we have the shows scripted so that everything we say is designed to educate people about percussion while they are being entertained."

Some critics have accused Répercussion of being too theatrical, but the group members view it quite differently. "As long as we play the music with the highest artistic standards," Mazza insists, "the rest can only enhance and help build a better educated audience. We also hope to set precedents for groups coming up so they will have an easier time."

For a quarter-century now, Répercussion has been performing across Canada, North America, and five other continents, taking audiences on a musical voyage ranging from classical to jazz, and from new contemporary pieces to ancient ethnic rhythms.

The group was formed as a summer project in 1974 by six percussionists from the Quebec Conservatory of Music: Chantal Simard, Robert Lépine, Michel Drapeau, André Gosselin, Gérard Masse, and Jean-René Lavoie. The ensemble was modeled after Les Percussions de Strasbourg and based on the concept of performing contemporary music. Répercussion was not a "classical" but an "eclectic" ensemble, drawing from all musical genres. In the beginning, the group borrowed instruments from the Conservatory and traveled around the province in a yellow school bus.

By the third year, Gosselin, Masse, and Lavoie decided to leave the group. The remaining members—Simard, Lépine, and Drapeau—moved to Montreal where they continued their studies at McGill University. There, in 1978, they met Aldo Mazza, a percussionist from Italy who became the fourth member of the newly reformed percussion quartet. Luc Langlois replaced Michel Drapeau in 1982; he, in turn, was temporarily replaced by Pierre Dubé until Langlois rejoined the group in 1993.

"At that point," remembers Mazza, "we took it to another level. We reformed the whole repertoire based on being a quartet. We also decided to promote the group professionally using agents, and we began doing many showcases that were quite successful. Within a year, we were doing forty to fifty annual concerts in classical music series, at universities and colleges, and at many children's festivals. In those days, we were kind of pioneers because there weren't a lot of percussion events going on. Percussion was still looked upon as the devil of the twentieth century," he says with a chuckle.

"One of my first and most memorable experiences as a university percussion student was a weekend workshop of contemporary percussion music by composer John Cage," Mazza continues. "At that point, I became very attracted to searching for sounds and colors as well as breaking preconceived 'molds.' Joining Répercussion was an opportunity to be part of a collective which would allow me to grow as a percussionist *and* a

musician artistically without compromise."

Répercussion's touring of universities throughout the country was supported by the Canadian government, and soon the group began commissioning repertoire on a regular basis—mainly from Canadian composers with the help of the Canadian Arts Council. The list of composers who have written for Répercussion includes Alcides Lanza, Vincent Dionne, Yves Lapierre, Gilles Schetagne, Denis Bédard, Évelyn Auger, Lyne Cormier, Denis Gougeon, Donald Stevens, Richard Hunt, Karen Young, Francine Martel, Normand Dubé, René Gagnon, Jacek Kochan, and Helmut Lipsky. This helped fulfill one of the ensemble's mandates: to promote and perform as much original repertoire as possible.

In 1980, Répercussion began touring throughout Canada, and the group also made its first tour to Europe, performing over one hundred concerts in Belgium in a little over a month. The following year, the group members decided to make over their image. With the assistance of choreographer Brian MacDonald, the quartet planned every movement on stage, reviewed their repertoire, refined their lighting, redesigned their clothing, and rescripted their presentations. "Our whole stage performance—lighting, sound, costumes, everything—is choreographed from A to Z," Mazza says. "For example, when we play a Bach Fugue, the four of us move around from xylophone to marimba as each becomes 'the voice'."

The group will sometimes change costumes two or three times during a performance, depending on the program. "One time we wore cloaks while we were playing some traditional music, but underneath we wore bow ties to look more like 'classical' musicians," Mazza says. "I remember a concert in 1985 where we played for President Ronald Reagan and Prime Minister Brian Mulroney. One piece, 'Transfusion' by Gilles Schetagne, was for four snare drums based on marching percussion—complete with visuals and playing on each other's drums. We dressed up in traditional eighteenth-century military uniforms, representing drummers from the north and the south, from Canada and the U.S."

Répercussion with Buddy Rich

Another important aspect of Répercussion is their approach to repertoire. "As the group began performing in larger venues," Mazza says, "we found an incredible resistance to modern percussion music. We never made a distinction between playing classical music, contemporary music, jazz, or world music—it was just music. But back then, one of the biggest frustrations was percussionists were almost limited to playing contemporary music if they were in the 'classical' arena. Why should we restrict ourselves to that? We have as much legitimacy playing Bach or any classical work; it's just a natural extension.

"So at that point we decided we were going to forget about walls; we were going to forget about what instruments the music was really composed for, because ultimately those composers were writing for instruments that were at hand. These same composers often did transcriptions and adaptations of their own works. So we thought, why can't we? The purists who tell us 'You can't do that' don't really know their history.

"We decided we were going to play whatever music we like and can make work. We were going to make music with these instruments and perform any repertoire we like so we can join the ranks of a string quartet, a brass quintet, or any ensemble. It's just music," Mazza says, smiling. "Our medium is percussion, which means we have the added challenge of making music out of metal, plastic, and wood."

Langlois says that the wide variety of instruments has traditionally cast the percussionist as a multi-instrumentalist. "My formal training certainly encouraged me toward that role," Langlois says. "This has always been the practice within the group, and rarely does a piece go by in concert in which one of us will remain at the same instrument, to the constant surprise of the audience."

In addition to performing and being involved in all aspects of the music, each member of the ensemble has other duties as well. Mazza serves as spokesman and marketing person for the group. Lépine supervises the administration side. Simard serves as the musical director (although all four musicians have equal input regarding repertoire and musical direction). And Langlois researches the educational aspects and handles the technical planning for concerts and touring, including acting as the liaison with sound technicians and crews in the various venues. "This can often be quite challenging," Langlois admits, "since we fill the stage with as many instruments as possible, creating some interesting problems in sound reinforcement."

Lépine emphasizes how each member is constantly involved in the musical direction of the ensemble. "Sometimes we decide that everyone has to bring in a piece or have a solo. Everybody has something to say and it's very im-

ANDRÉ RIVAL

Répercussion with Delphine Pan Déoué

portant to respect that."

The four members have, over time, specialized both in terms of instrumental technique and musical styles. "In my case," Langlois says, "this has meant an attraction toward the vibraphone in a jazz/pop idiom. My vibe is a custom MIDI controller and my playing technique has expanded to explore the wide range of sound that today's synths and samplers can offer. This has also led Répercussion toward music that is beyond the traditional percussion repertoire, in the sense that it provides tonal contrast for more traditional instruments. For example, a balafon part may go unnoticed within a marimba accompaniment, but will take flight when supported by a solid bass part. Furthermore, the timbre of the bass part may be from a fretless-bass sample, but the phrasing retains the signature that comes from playing with four mallets. Consequently, my musical role within the group retains the original versatility of the percussionist, except that I'm doing it all from the same instrument.

"I also enjoy composing and arranging for the group, especially when we perform with artists who contrast us," Langlois adds. "A memorable moment with Répercussion was performing with renown Canadian jazz pianist Oliver Jones, for whom I composed a jazz-inspired piece based on a sing-song that my kids sang around the house."

Répercussion has collaborated with a wide variety of artists. "When Buddy Rich was alive," remembers Mazza, "we did a performance together in Toronto. We also toured with the French jazz pianist Claude Bolling. We did a tour with a 16-voice choir where the entire repertoire was nothing but Manhattan Transfer music!" Répercussion has also performed in concert with drummer Peter Erskine, jazz bass player Alain Caron, classical pianist Henri Brassard, jazz vibist Dave Samuels, and African master drummer Abraham Adzenyah.

The ensemble also studied the music of West Africa under the masters Sangare and Seku Camara. Lépine recalls a turning point for the ensemble in 1988. "We decided to learn the roots of our music, and the roots of percussion are in Africa. During that summer we were all reborn, like a baby. Forget all the quarter notes, the rhythms—a baby has to *feel* the music. Not understand it but *feel* it. All four of us shared that experience. It created an alliance, an intense friendship. Imagine that for four months—seven days a week, eight hours a day. When we returned to our normal lives after learning the music of our roots, we began playing together as a team. We were like a family. We could now communicate that relationship through our music."

Another important collaborator with the ensemble for the past ten years has been Delphine Pan Déoué, a dancer and choreographer from the Ivory Coast of Africa. "We got seriously involved with that kind of music, and it's a regular part of our presentation," Mazza says. "So much so that the last piece we commissioned for orchestra had an African section in it. We always try to explore diverse cultural music of other continents—everything from the digeridoo in Australia to playing pan flute in South America."

During the group's most recent Asian tour, Répercussion had the pleasure of performing in Tokyo with marimbist Keiko Abe. "She is not only a consummate musician," Mazza says, "but an artist of great ideas and energy. All of these experiences have not only been wonderfully fulfilling musical moments but food for inspiration and learning. We have been blessed with the good fortune of playing music for many years and meeting some true masters in each field. It has been a real gift to be able to travel around the globe and learn about other cultures 'hands on.' These experiences have truly opened up our spirits and minds. At the same time, it is always heart warming to see that, while we have been having so much fun, we also influenced others who came across our path."

With literally thousands of concerts and hundreds of tours to remember, do some moments stand out? "Perhaps my most memorable tour with Répercussion came immediately upon

joining the group in 1982 to '83," recalls Langlois. "We toured Canada from Newfoundland to British Columbia. I was fresh out of music school and the challenge of performing in a professional context, coupled with the adventure of covering so much distance, brings back vivid memories. I distinctly remember the sincere hospitality and appreciation of people in the Yukon territories who, on our day off, invited us for a swim in some remote natural hot springs. There we were, relaxing outside in bubbling hot water from the earth while the air temperature was at minus-40 degrees!"

Mazza recalls the first time the group went to Asia in 1986. "When we knew we were playing in Peking, we specifically asked for three days off there so that we could visit the Great Wall of China. That was one of the highlights for me, personally—to actually walk on that wall which is 3,200 kilometers long, right along the edge of those mountains. It was one of those experiences that gives you goosebumps.

"Another memorable moment was meeting with the great Spanish composer Rodrigo at his home in Madrid, Spain," Mazza adds. "He was listening to our version of his 'Concierto Andaluz,' originally written for four guitars and orchestra. We transcribed it for four marimbas and orchestra and were waiting for first-recording rights. I will never forget the look of surprise and delight on his face after listening to our version and realizing that percussionists can make so much music with their instruments *and* have musical sensitivity. Needless to say, with the showering of compliments, I must have floated out of Spain!"

Lépine fondly remembers the group's second tour of Asia in 1997. "It was fantastic, especially a concert in Singapore. We were very prepared for that program and everything was well organized, plus the reaction of the public was incredible. It was a good place at a good time with a good program. Nobody forced anything; it was really played with simplicity."

"Each tour of Asia had some very special moments," Mazza agrees. "In Seoul, Korea, we prepared two new works by Korean composers and performed the world premieres on Korean TV. This was the first concert on that particular tour and so we were all looking forward to Korean food and culture. That day was full of setting up, rehearsals, and soundchecks, which did not allow us time to go out to eat. The local producer went out and brought food back to the theater. Our jaws dropped when we saw a smiling producer proudly holding four buckets of Kentucky Fried Chicken!

"On a separate trip to Korea, we had the pleasure of collaborating in concert with Samulnori, the traditional percussion and dance troupe. Singapore was always a pleasurable experience for

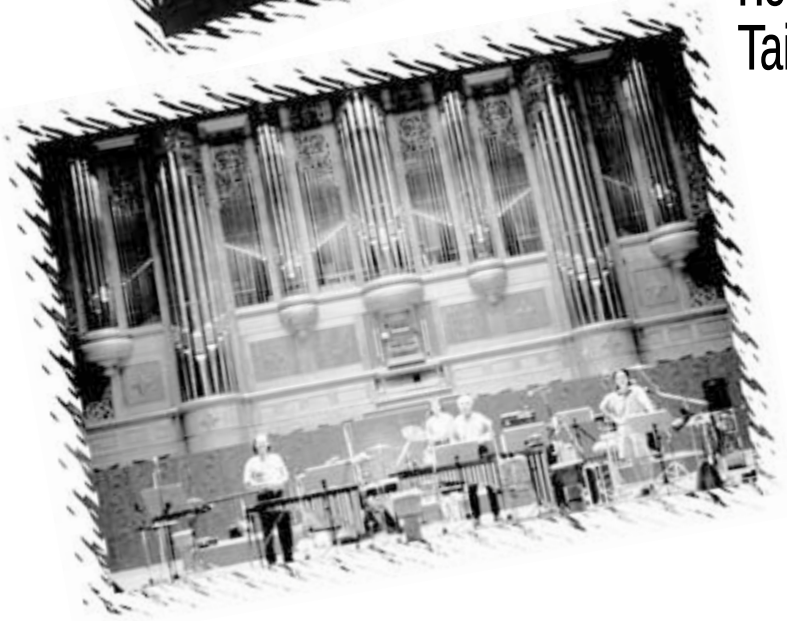
Répercussion with Samulnori in Korea

the group because we performed concerts to packed houses. In Taiwan, we noticed that the average age of the audiences was much younger than normal. It was incredible to witness this; it clearly shows that musical education makes a big difference in concert-going and appreciation. We also had the pleasure of meeting the members of the Ju Percussion Group, who are responsible for teaching percussion to some 15,000 students through their schools and system."

Asia also gave Mazza a new perspective on world music. "We in North America tend to think of Europe and North America as being the two bookends," he explains, "while everything else is a 'peripheral.' But once you go to Hong Kong and Japan and all of those places, you realize that the world is a huge place. Before the last decade, most of our musical references were Western European music traditions along with what we've developed in the Americas. But there are all these other musics and cultures that have been going for thousands of years—before and parallel to our own development—that we totally have been

In concert with African master Abraham Adzhenia

Performance at the new Great Hall in Taipei, Taiwan



On the Great Wall of China

With Keiko Abe (special guest with Répercussion) following concert

In concert with Peter Erskine

ignoring. Now we realize that there is so much there, and that has opened up a whole new realm of possibilities."

During the past few years, as the group members have become more involved in "real life" (marriages, children, local commitments, etc.), they have reduced their touring activities somewhat, both in terms of total number of engagements and time off on tour. "Our calendar now includes more short-term outings of several days instead of several weeks," Langlois says. "I see this trend continuing as we concentrate on fewer but higher profile gigs. This includes guest appearances with symphony orchestras, which is always most satisfying musically and worthwhile from a career-advancement perspective."

Upcoming concerts include appearances with L'Orchestre Symphonique de Trois-Rivières**,** the Montreal Symphony Orchestra (December 6, 2000), the Edmonton Symphony (January 20–21, 2001) and a tour with L'Orchestre Symphonique de la Monteregie during the winter season.

Répercussion has performed at two Percussive Arts Society International Conventions—PASIC '81 in Indianapolis and PASIC '96 in Nashville. The ensemble has also presented programs geared for children at festivals, schools, and symphony orchestra children's series. One memorable event was a children's show titled "Clico" (the Little Colt), which they did with Mr. McFeely from *Mr. Rogers' Neighborhood*.

The ensemble has recorded five albums: *Répercussion*, *Répercussion LIVE* (recorded in Asia), *New Kong* (a mix of jazz and world music), *Fantaisies Classiques* (transcriptions of Ravel, Vivaldi, Debussy, and Mussorgsky) and their version of *Carmen Suite* by Schedrin (with I Musici de Montréal). The group's next album, *Mia Beleko* ("Music is my Life"), which features world music, is in preproduction. *New Kong* was nominated for the Adisq "Best Album of the Year" award in the unexpected category of New Age music!

With so much repertoire, do the members of the ensemble have any favorites? "I particularly enjoy a piece entitled 'La Suite Québec'," says Langlois without a moment's hesitation. "It's a medley of excerpts based on old French and Québecois folk melodies. The arrangement by composer Lyne Cormier is a fine example of how to write for the instruments. These are tunes that I find myself humming the morning after the concert."

Lépine finds it impossible to pick a favorite. "How can you choose? We love everything we do! If we decide to play a piece, we like it or we don't play that piece."

What does the future hold for Répercussion? "At this point, twenty-five years later, we finally have recognition," Mazza says, proudly. "We're really happy about having done what we did: going against all odds, breaking new ground, taking the road less traveled, sticking to our artistic senses. That was a hard call but we were successful in putting ourselves on the map artistically. The most important thing was to give ourselves the artistic freedom to explore any music or any idea that we wanted without compromise. And we've done that. Just the fact that we still exist is proof enough for us!

"To this day, I believe the one ele-

ment which has kept us going is the fact that Répercussion allows us to continue doing what we love to do: play and compose music we enjoy. The reason we all started performing was that we loved it and it made us happy. This was *our* party! Another important element was the democratic method the group adhered to, with a great deal of mutual respect not only for opinion but also space, evolving musical tastes, and so on. This was always appreciated because it allowed each of us to confront the difficult times and events in our lives knowing that there was unconditional support from each other.

"I am convinced that playing music—and specifically percussion—gives you an incredible sense of balance as well as a voice with which to speak from within," Mazza says. "Répercussion has also been a school where we teach each other while time sharing this learning experience with everyone around us. Basically, we are students for life, and it is a joy to realize that I have studied and learned from some of the greatest artists around. It's a funny paradox: The more I know, the more I need to know. As we evolve, we realize how much more there is to learn. That is a good thing because it keeps you going and makes you an interesting person and musician."

Langlois, who makes his living as a computer engineer, is especially grateful that Répercussion has provided opportunities to release musical creative energy. "There have been so many satisfying and challenging musical experiences," he says, "from performances with jazz pianist Oliver Jones to drummer Peter Erskine, as well as appearances with various Canadian symphony orchestras, including the Montreal Symphony.

"I realized early in my music career that I lacked the dedication necessary to succeed as an orchestral percussionist. Nor did I consider myself exclusively a drummer, since I was drawn to arranging and composing for mallets. I suppose I was destined to be a part of Répercussion and now find it natural to define myself musically in terms of the group. I consider myself very fortunate indeed to have grown in the company of three musical soul mates who are as passionate and dedicated to music and percussion as I am."

Lépine stresses that the group's experiences provide opportunities for learning: how to play in a group; how to share something with the music; how to share first with the group and then with an orchestra or another ensemble. "It's a very different concept," he believes. "For the future, it's very important for our community to share this musical experience. It's also important for us to have some new and interesting pieces; we're constantly searching for that."

According to Mazza, the "next phase" is doing more records and exploring new ideas without compromising the group's artistic endeavors. "If we want to do an experiment involving African music mixed with music of the Andes—or anything else that comes to mind—we now have our own artistic license and people are ready to accept us more," Mazza says. "The world of music has opened up and I see us doing more of those kinds of experiments. We've always been leading edge, we've always pushed the envelope, and we'll continue to do that because we owe it to our art form."

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Choreography and the Drum Chart

BY PETER MAGADINI

As we begin the year 2000, playing drums and playing time is more challenging than ever. With all the different styles of music and the heavy demand on every technique imaginable—brush playing to rock, gospel to Latin, shows to big bands, jazz to rap—drumset musicians are expected to be conversant in all styles. All of that, together with reading drum charts in many or all of the styles, results in adding more complexities to an already complex instrument. Following is a list of challenges the reading drummer must deal with, and some solutions I've found.

The drummer must provide three essentials when reading a chart: playing "time"; reading the part; and improvising fills, set-ups, and solos. All this while keeping your place in the chart and keeping it all running smoothly. Let's review these "essentials" in a little more depth.

1. Playing "time." No matter what else happens, it is of fundamental importance that the drummer is playing in the right place in the music, with or without a chart, and the original time feel keeps going in the appropriate groove as dictated by the chart.

2. Reading the part. The drummer must have the basic knowledge of note values, an understanding of dynamics, and know the meaning of basic musical terms and notation.

3. Drum fills. The drummer needs to create interesting fills and set-ups in all of the correct places in the chart, while never allowing the time to speed up or slow down.

Some terrific players like Omar Hakim, Peter Erskine, Marvin "Smitty" Smith, Ralph Humphries, Ed Shaughnessy, Steve Gadd, and the late Shelly Manne come to mind as drummers who, when reading the chart down the first time, made it sound as if they had been playing the chart for years.

Having had to struggle early on with putting this all together for myself, I began developing a system that was not only successful for me, but had the same results when I taught it to my students. I have taken examples from my book *Learn to Play the Drumset Vol. II,* published by Hal Leonard, to illustrate the concept of choreography and a drum chart.

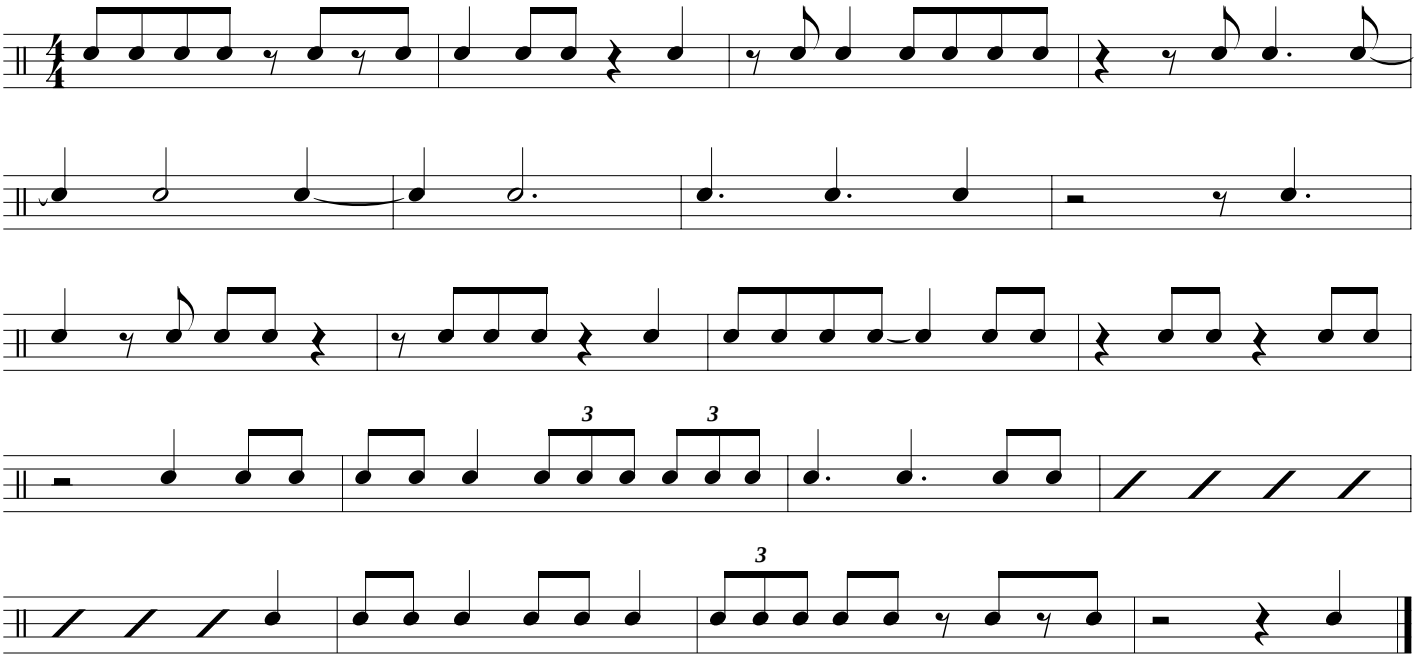
1. Play the chart shown in Example 1 on the snare drum using alternate stickings, with four beats on the bass drum and the hi-hat on 2 and 4.

2. Playing time on the ride cymbal, either with jazz triplets or fusion eighths, and the bass drum and hi-hat continuing as before, play the written notes with the snare drum hand.

Continue playing Example 1, using different tempos and dynamics, until you are relaxed and the time is steady. Remember, the drummer's role as timekeeper must never be sacrificed for the written note. Steady musical time should always come first. With that in mind, the written drum part is incorporated into the time.

Having accomplished the above, move to Example 2, which uses the same

Example 1



written part but is now "choreographed" so that you can play everything that is written and still include the ride cymbal in the mix. This keeps the time moving within the written notes, allowing you to add "personality" to the notes without sacrificing the time feel.

After learning how to do this, start adding fills and finally come off the steady bass drum and help punch the notes as indicated by the dots under certain notes in the chart.

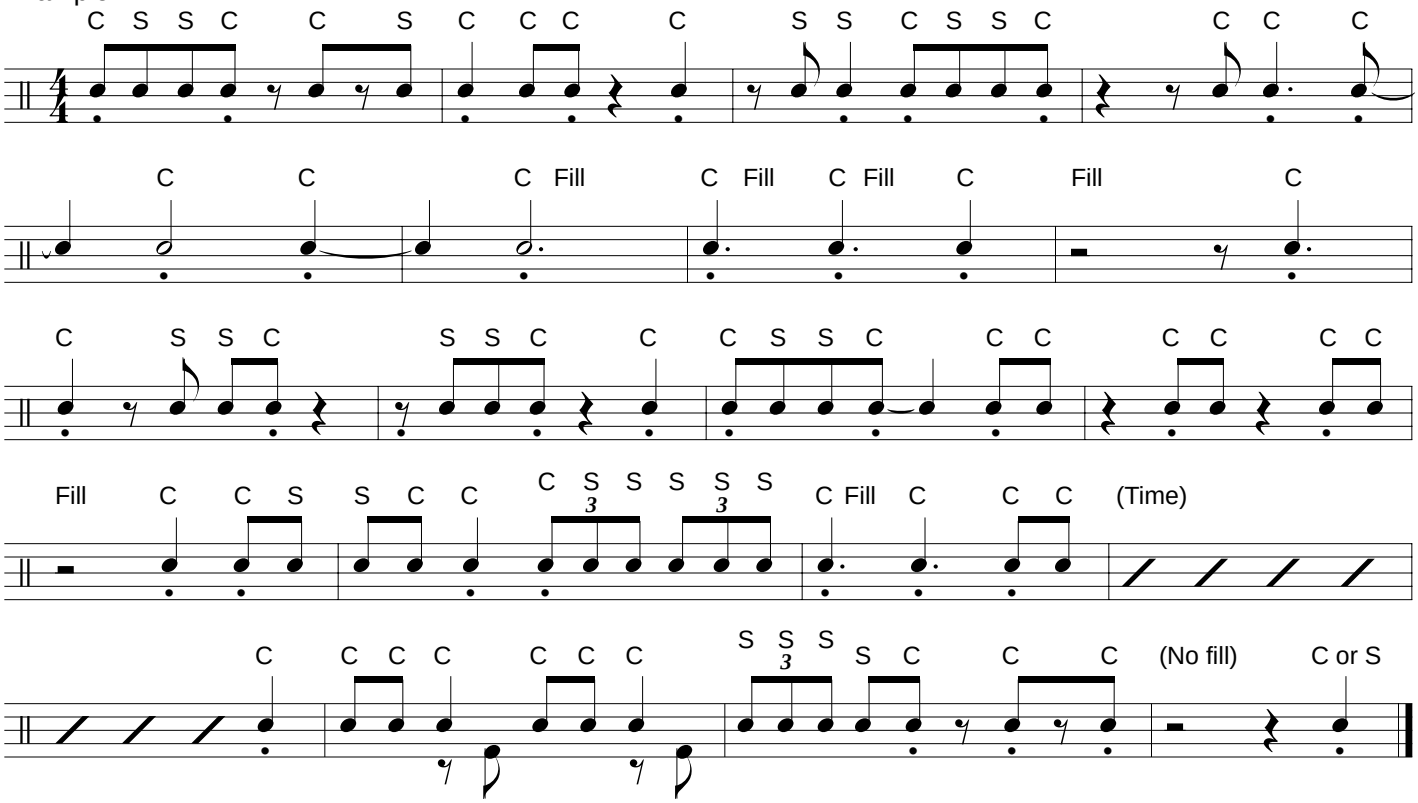
This system works at all tempos in all styles, and even allows you to catch everything when playing an ostinato bass drum as found in sambas and Afro-Cuban tunes. By practicing this etude, as well as other exercises, charts, and tunes from fake books, you will begin to take the guesswork out of what to strike and what not to strike when reading written notes. After some practice, you will be able to sight-read a drum chart with a new confidence and awareness, making it sound like you have been playing it for years.

Peter Magadini has performed as a studio musician and for Broadway shows, and played drumset with symphony orchestras, "name" acts, big bands, and other ensembles including country bands, blues and jazz artists, and with his own quintet, which records for Timeless Records. Several of his instructional books are published by Hal Leonard Corporation, including his latest, *The Complete Drumset Rudiments*. His *Polyrhythms for the Drumset* is published by Warner/Belwin. He may be contacted at magadini@iscweb.com. PN

C — Strike the cymbal and the snare drum at the same time. (You can play the cymbal notes on the ride cymbal or crash cymbal with either hand.)

S — Snare drum alone. Notice that fills are sometimes indicated through the rests. The drum fill "sets up" a following note. When playing the notes marked S in succession (SS), alternate the hands: SS = LR or RL.

Example 2



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The Broken Eighth-Note Feel

BY SKIP HADDEN

The broken eighth-note feel consists of a flow of eighth notes not necessarily played in consecutive order. This style is sometimes referred to as the "ECM feel" because much of the music on the ECM record label features a loose, broken eighth-note jazz feel.

I first became aware of this feel on trumpeter Kenny Dorham's 1960 Blue Note recording *Una Mas* featuring Tony Williams on the song "Straight Ahead." One of Williams' first recordings, it is an excellent example of the style. Other great drummers to listen to for the broken eighth-note feel are Roy Haynes, Jack DeJohnette, Peter Erskine, and Jon Christensen.

The goal of the "Practice Steps" and "Sticking Combinations" shown below is to make the patterns close to straight eighths but with a certain amount of looseness, without slipping into a swing feel. The first few exercises are like those found in George Lawrence Stone's *Stick Control*, but then they become combinations of those stickings, only with more space and musical syncopated phrasing. Listening to some of the recommended recordings listed at the end of this article will greatly aid you in approaching the feel.

While listening to the recordings pay attention to the phrasing of the soloists. Why are they playing what they are? How does it relate to the other players, to the melody, to the form? How do each of the players relate to the drums? How does the bass relate to the piano? How does each soloist relate to the piano, and so on? If you listen in this manner, soon you will begin to hear and have a feel for what is going on musically.

If you play along with the recordings, try to block out the sound of the drums and what they are playing. Just listen and react, and let the music tell you what to play. If you listen closely enough, the music *will* tell you what to play.

PRACTICE STEPS

Play two or four bars of time and two or four bars of the exercises.

1. Top line is right hand
Bottom line is left hand

2. Top line is right hand plus bass drum
Bottom line is left hand

3. Top line is both hands together
Bottom line is bass drum

4. Top line is both hands together
Bottom line is hi-hat

5. Top line is both hands together
Bottom line is alternate bass drum and hi-hat

6. Right hand plays quarter notes
Top line is left hand
Bottom line is bass drum

7. Right hand plays broken eighth-note ride cymbal rhythm
Top line is left hand
Bottom line is bass drum

8. Right hand plays quarter notes
Top line is left hand
Bottom line is hi-hat

9. Right hand plays broken eighth-note ride cymbal rhythm
Top line is left hand
Bottom line is hi-hat

10. Right hand plays broken eighth-note ride cymbal rhythm
Top line is left hand
Bottom line alternate bass drum and hi-hat

11. Right hand plays quarter notes
Top line is bass drum
Bottom line is hi-hat

12. Right hand plays broken eighth-note ride cymbal rhythm
Top line is bass drum
Bottom line is hi-hat

When beginning to learn this feel the tempo should be slow, but it should not sound like a bossa nova or samba. It is easier to play this feel faster, but if you only learn it fast you will have a difficult task playing it at other tempos. It's better to work the patterns up slowly and have greater control of your musical ideas and know where you are than to have just a few things worked out for blistering tempos. Don't worry about how fast or how many examples you get down. Just get one down to begin with and use it as a reference point when learning the others. Continue to build on it and keep it smooth, flowing, and consistent.

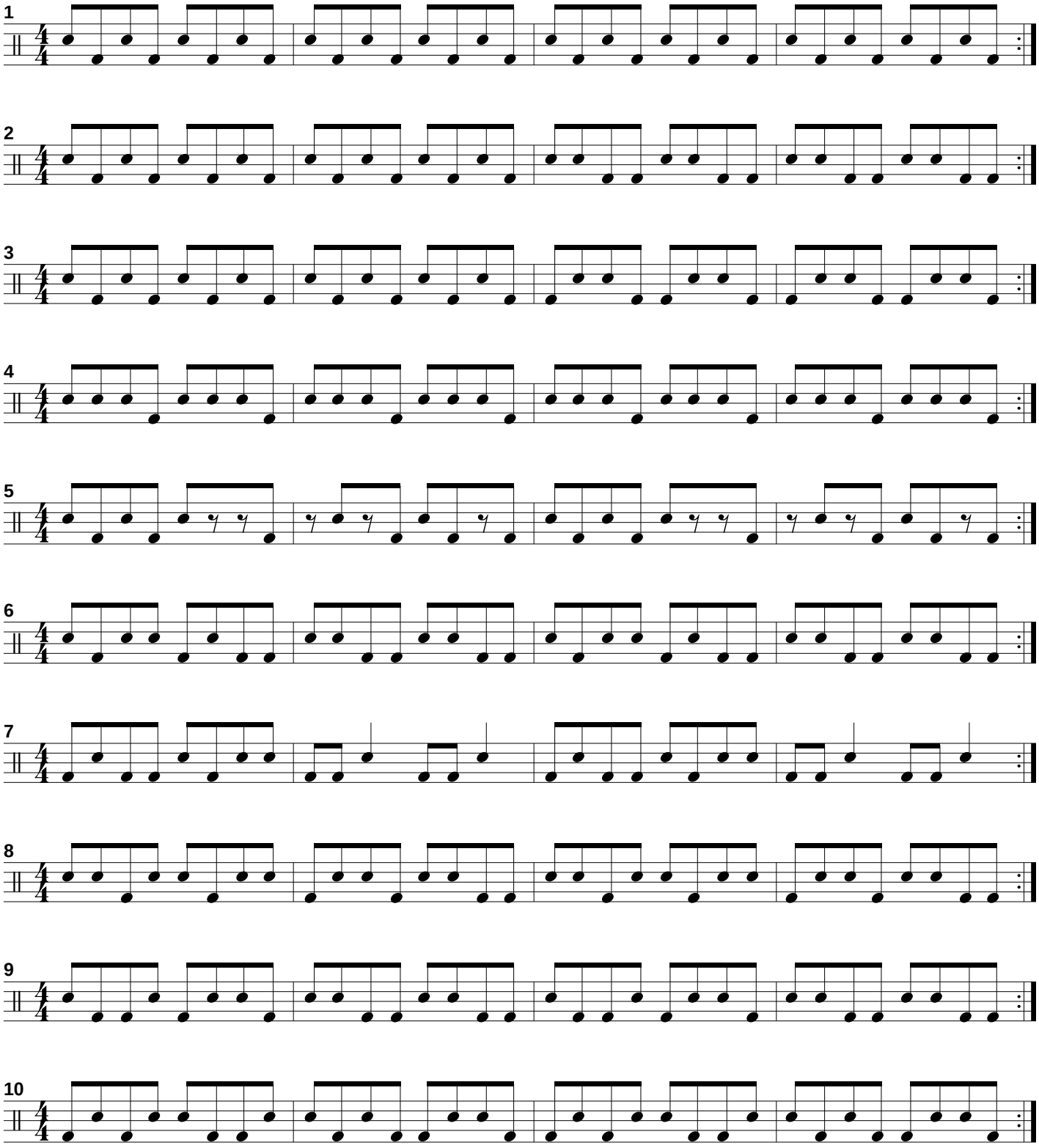
As you get comfortable with the material, move the left hand around the set. Combine sound sources, like toms and cymbals, together, thinking of them as simple chords. Try to hear the music—the melody and the form—in what you are playing. Practice ending the exercise phrase on the "and" of 4, on 4, or into the next bar. Use the splash, crash, or hi-hat cymbals to lengthen the last note of the phrase.

Finally, practice different combinations: reading down the page; using one or two measures from one line and an equal number from another line; reading diagonally; using two beats from one measure combined with two from another; and different length phrases other than two or four measurers. Use your imagination!

RECOMMENDED LISTENING

Jon Christensen

"Piscean Dance" from *Solstice*, Ralph Towner, ECM 1060
"Personal Mountains" from *Personal Mountains*, Keith



Jarrett, ECM 1382

Jack DeJohnette

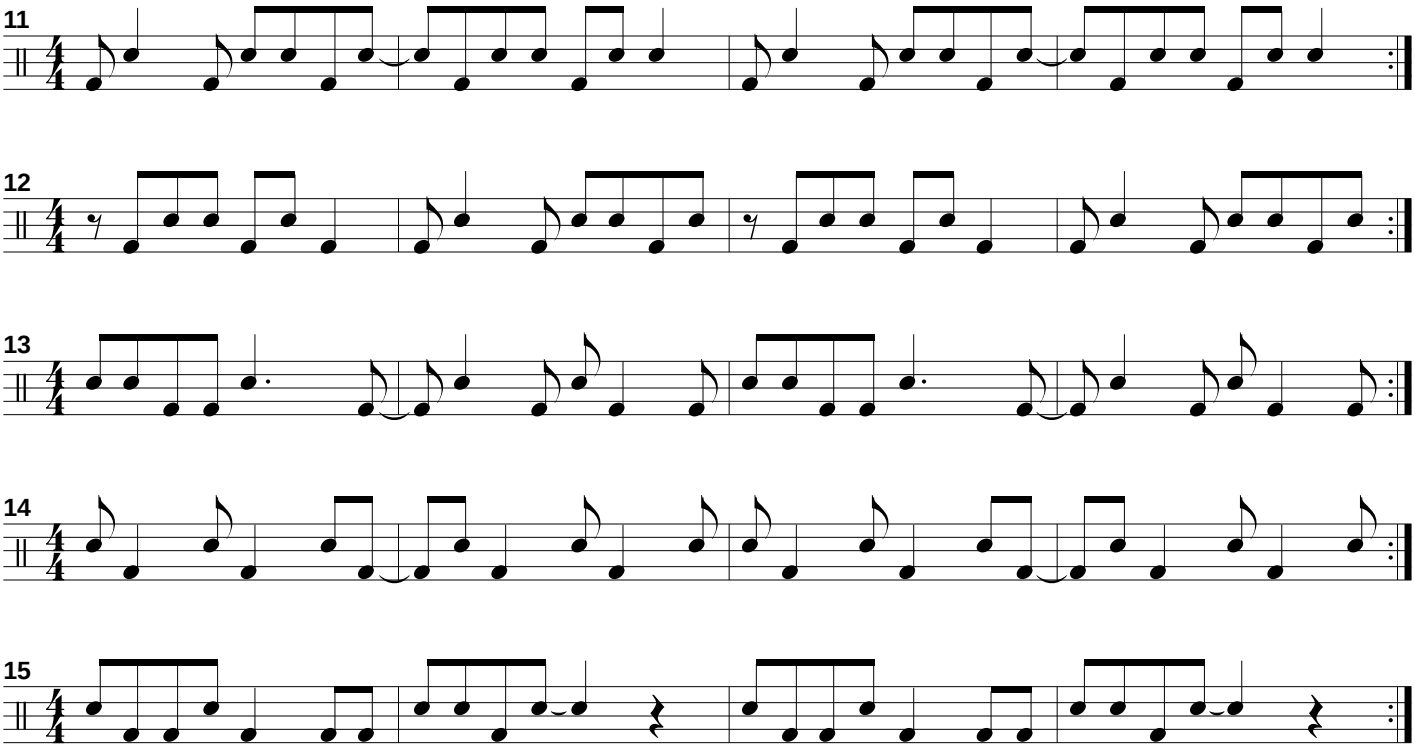
"Bird Flight" from *Dream Weaver / Just Before Sunrise,* Charles Lloyd, 32 Jazz 32117 (Re-released 1999)

"Freedom Jazz Dance" from *Mountain in the Clouds*/Disc 2, Miroslav Vitous, Collectables Col-CD-6238 (Re-released 1999)

Peter Erskine

"Phrase One" from *Time Being,* ECM 1532

"Clapperclowe" from *You Never Know*, ECM 1522



Roy Haynes

"Cancellation" and "Revillot" from *It's Time*, Jackie McLean, Blue Note 84179

Tony Williams

"Straight Ahead" from *Una Mas*, Kenny Dorham, Blue Note 4127

"Goin' to Memphis" from *Of Course Of Course*, Charles Lloyd, Columbia 9212

This article is excerpted from Skip Hadden's booklet "Broken Eighth Note Feel," which is a required text for the Rhythmic Concepts class at Berklee College of Music, and may be purchased from the Berklee College Bookstore. For questions, comments, or other information you may contact the author at his Web site: skiphadden.com

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Skip Hadden has been a professor at Berklee College of Music since 1982. He has performed and recorded with such artists as Ira Sullivan, Sonny Stitt, John Abercrombie, Lou Donaldson, Jimmy Smith, Dewey Redman, Eddie Gomez, and Weather Report. His book *The Beat, The Body and The Brain* is published by Warner Bros. PN

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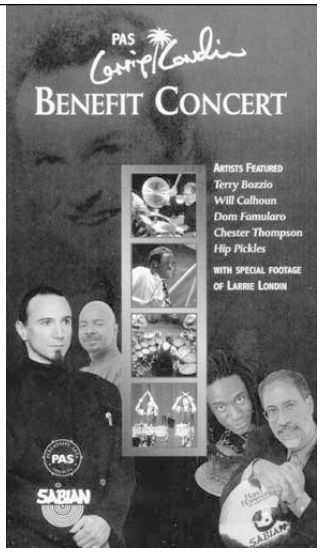

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The Drums and Marimbas of Botswana

BY SARAH SMITH WATERS

In most of the African country of Botswana, traditional instrumental music is difficult to locate. Unlike Central or West Africa, music in southern Africa is primarily vocal and usually accompanied by dancing, hand-clapping, or instruments. Botswana's desolate topography is a large part of the reason that vocal music is dominant. There are few resources such as hardwood trees from which instruments can be made.

Botswana is a landlocked southern African country. Located on a plateau approximately 3,000 feet above sea level, it is nearly the size of Texas. The landscape is reminiscent of Arizona and New Mexico as eighty-five percent of the country is the Kalahari Desert. A little more than half of Botswana's 1.5 million people belong to eight Tswana tribes, with the remainder being members of the Bakalanga, San (commonly known as Bushmen), Hambukushu, and several other small tribes.

The boundaries of most African countries were arbitrarily drawn by European colonizers—in Botswana's case, by the British—for reasons of administrative or economic convenience, or for great power rivalry. These boundaries often divided tribes. For example, many Tswana tribes live in South Africa, the San are scattered across South Africa and Namibia, Bakalanga live in Zimbabwe (where they are called Karanga), and the Hambukushu live in Namibia and Angola.

Botswana was one of the last African territories to be colonized because the Kalahari Desert made life so difficult for people and animals. At the time of independence in 1966, it was one of the world's ten poorest countries. Only months after achieving independence the future of Botswana's economy was secured when diamonds were discovered. Today it is the world's biggest diamond exporter and one of the richest countries in sub-Saharan Africa. Its yearly growth rate of 8.5 percent is one of the highest in the world. Continuing this economic growth has been the government's focus since independence. Preserving indigenous fine arts, especially traditional music, has not.

Added to the government's neglect is the historical influence of Christian missionaries among the Setswana-speaking tribes. Missionaries saw drumming as woven into the fabric of pagan life, so they were determined to exorcise it. Despite the scarcity of instruments, the Setswana refused to forsake their musical traditions and an outstanding vocal music culture evolved. Drums and marimbas are among the limited number of musical instruments found in Botswana.

In the wooded Northeast District of Botswana lives Botswana's second largest tribe, the Bakalanga, who are locally famous for their drumming. It is very similar to the drumming of their cousins, the Karanga of Zimbabwe. Both of these tribes were historically part of the Shona kingdom, which was spread across southern Africa in the days before European colonization.

Bakalanga drumming is characterized by using two drums, playing rhythms with and against each other, hand-clapping, dancing, and singing. In some villages, the San used to live side-by-side with the Bakalanga. According to the elders of the villages, their songs and dances mingled. The singing and drumming are in a duple compound meter while the hand-clapping and dancing alternate between a duple compound and simple triple. In other words, the drumming and singing are in 6/8 time, and the dancing and hand-clapping alternate between 6/8 and 3/4.

These songs are performed for a variety of ceremonies. They are especially important in rain-making ceremonies, since *pula*, or rain, is so precious. In addition to drumming, the Bakalanga are famous for their rain-making abilities. Traditionally, women would perform the rain-making songs called *maile*. In these songs, the words are not important; the drumming, hand-clapping, and dancing are the primary focus. In fact, words can be added or dropped at the discretion of the performers, and most words have no real meaning in translation. Unfortunately, the Bakalanga drumming tradition is disappearing due to the urbanization and modernization of the country. Some old drummers were observed in three small villages—Tati Siding, Senete, and Tsamaya, all in the North East district of Botswana.

Drums found in Botswana, called *merupa* in Setswana, are made from hollowed-out morula trees. This type of wood was used for making chairs, weapons, plates and cups in previous eras. Most drums are crudely finished, but some feature decorative carving on the sides. The drumhead is made of goatskin or cowhide with fur often left on the edges. The rough skin is attached to the drum with wooden pegs driven into the rim.

TATI SIDING

The rarity of traditional drums and the fading music culture makes finding drummers in Botswana a challenge. With the help of my research assistant, Olekantse Matebu, himself of Bakalanga origin, we chose an unconventional route to finding drummers. On the narrow, two-lane highway that stretches between Gaborone and Francistown, we would stop and offer rides to people. Once they were in our car, we would ask them if they knew of any drummers in outlying villages.

One group of women we picked up belonged to a choir in Tati Siding, a nearby community. Once in the village, their choir leader directed us to the village bar. The owner of the bar, Matlakala James, was a drummer, and she agreed to play the drums for me. Walking down the trail to her nearby home, a group of school children, mostly girls, eagerly tagged along. The children were laughing and tripping over each other trying to touch my hair. In addition to her drumming talents, Ms. James is a traditional doctor. She learned both crafts in Zimbabwe.

Her two drums were medium-sized, about eighteen inches tall, and the players held them between their legs. They referred to the lower sounding drum as bass and the other as soprano, although both drums were nearly equal in size. The

word *dumba* indicated just one drum. The drums are open at the bottom end and are goblet-shaped.

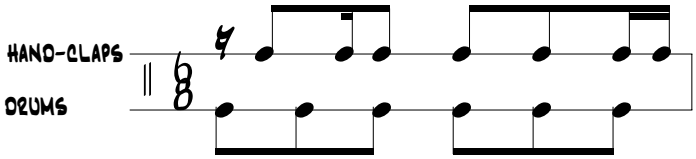
The drums have a low pitch. The basic playing pattern is to contrast the edge notes with the center notes. The two players will not play the same center-edge pattern. For example, one drummer will play this pattern, accenting the last note:

Edge	Edge	Center
		>
L	R	R

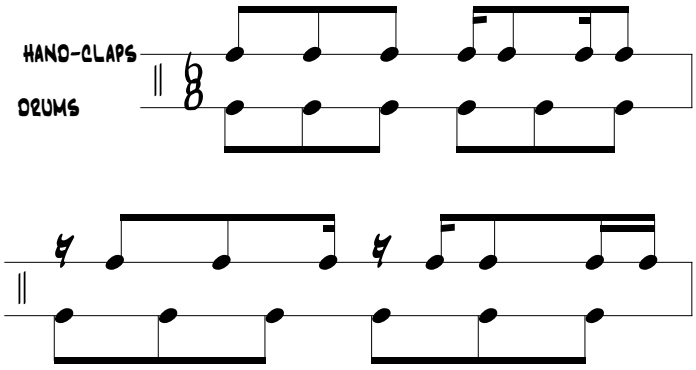
The second drummer, accenting the second tone, plays:

Edge	Center	Edge
	>	
R	R	L

To these patterns, hand-claps are added. The hand-claps have a very distinct pattern, which I refer to as the Kalanga Clave:



A second hand-clapper used a different pattern, which was first on the beat and then off the beat:



The dancers wear ankle rattles made of dried moth cocoons (*mathloo*) to emphasize their dance steps. They are free to improvise their dance steps, but they dance in the same tempo as the drums and hand-clappers.

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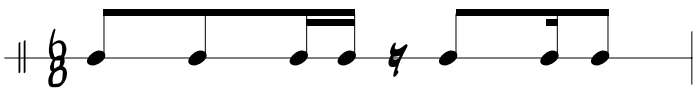
SENETE

In Senete, the home village of my research assistant Mr. Matebu, we listened to his relatives perform two selections. The drums here were bigger than the ones seen in Tati Siding. These drums had a most unique shape to them. They are barrel-shaped with a small extension at the bottom that is open. The players held these drums across their laps rather than between their legs.

The drummers played the same 6/8 rhythm as in Tati Siding, one accenting the second note, the other the last note of the three-note grouping. The hand-clapping was the same as Kalanga Clave but reversed:



THE DRUM-MAKER OF SENETE

The Senete village drum-maker is Kaisara Gambo, who is 73 years old and who learned to make and play drums from his father. Gambo said that tradition called for young boys to do what their fathers did.

He makes a drum by cutting down a morula tree and then carves out the center using a chisel, axe, and knives. The drumhead is made from cow or donkey hide. He explained that before the government prohibited the killing of wild animals, antelope and zebra skins were used for drums.

After the head is secured with wooden pegs driven through the skin and into the drum, it is placed in the embers of a fire to cure. In Bakalanga culture, Gambo said, there are no specific drums for different ceremonies. For example, the same drum can be used for rain-making and for weddings.

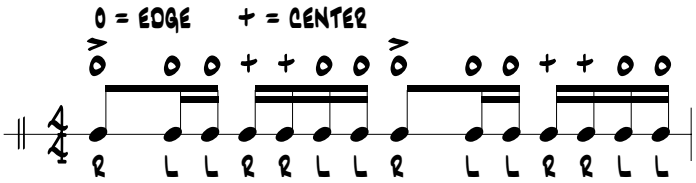
Gambo plans to retire from drum-making soon. He is discouraged by young people who would rather listen to the radio than learn drumming. Even his own sons avoided drum-making. After receiving their educations, they left the village to pursue different vocations.

TSAMAYA

Working under the assumption that a bar is a good place to meet drummers (true in many countries!), we went to the village bar of Tsamaya. With a bit of coaxing and the promise of

chibuku, a local beer, two older women agreed to play for me.

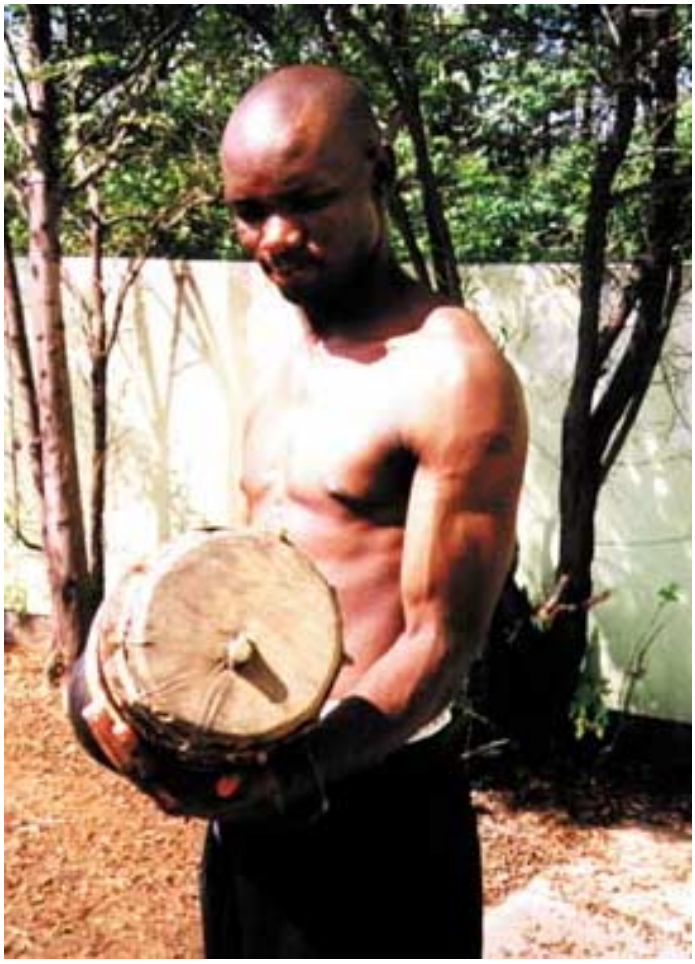
Although the instruments were similar to that of Senete, the music was completely different. Here the first drummer played a continuous series of sixteenth notes in a 4/4 feel. The second drummer played a complimentary rhythm:



The hand-clappers played straight eighth notes with an emphasis on the downbeat. Perhaps one selection they performed was a rain-song, as it began to rain, and unfortunately we had to draw to a close our time with the villagers.

HIPPO DRUM

A hippo drum, otherwise known as a friction drum, comes from the Ngamiland region of Botswana and is originally from Angola. A friction drum looks like a normal hand drum, but a long hollow stick is attached in the center of the head. The player wets his hands and rubs the stick, producing what sounds like the roar of a hippo. The Ovambo and Hambukushu people of this region are skilled woodcarvers and make *mokoros* (dug-out canoes) and hippo drums.



Two other drums were observed from the Ngamiland region, and are styled after drums found in Angola and Namibia. They are, however, smaller in diameter and do not produce much sound.

MARIMBAS

Unlike Western marimbas, marimbas in Botswana more closely resemble homemade Orff instruments. The marimba was introduced to Botswana by Alport Mhlanga, a teacher from Kwanongoma College in Bulawayo, Zimbabwe. Mhalanga taught marimba at the first Botswana Music Camp in 1985, and eventually left Zimbabwe to make his home in Gaborone and teach at Maru-a-pula School, a high school.

The marimbas in Botswana are made from brown mokwa wood, the hardest wood available in the country. Each bar has a resonator attached to the marimba's frame. Years ago, resonators were made of gourds, but now they are more often made from gourd-shaped plastic. On some marimbas, plastic plumbing pipes are used as the resonators. Near the bottom of each pipe, a small hole is cut on the side and a smaller pipe is fitted in it. Waxed paper is stretched across the end of the smaller pipe and secured with a rubber band. When the bar is struck, vibrations cause the waxed paper to buzz, giving the instrument its characteristic sound.

The standard marimba ensemble consists of four instruments, which play different voices. They are referred to as soprano, tenor, baritone, and bass. The soprano and tenor both have seventeen keys, but the tenor sounds an octave lower than the soprano. The baritone has nine keys, and the bass has eight keys. The marimbas are pitched in the key of C major, with an added F-sharp. Consequently, all the songs are in either C major or G major. The soprano chromatic marimba has twenty-six keys.

The soprano and tenor (an octave lower) cover the span of two octaves, starting and ending on C. The baritone has a one-and-a-third octave range, starting on G and ending on the C above middle C. The bass marimba has an unusual pattern, starting on low C, D, E, F, G , A, C, D. This pattern omits the leading tone.

The mallets used on the marimbas are very heavy and made of wooden sticks with rubber-ball tips. The bass and baritone instruments require large heavy mallets, while the tenor and soprano players use smaller mallets.

A constant pattern of I-IV-I-V is the basis for most of the music. This style of three-chord music comes from South Africa. The soprano plays the melody, the tenor plays a strumming pattern on the chord progression, the baritone usually plays a countermelody, and the bass drives the band. After playing through the melody a few times the soprano is free to improvise. The strumming-pattern rhythm is also variable, but the baritone and bass usually stay constant.

Many schools and community groups support informal marimba bands that perform at community functions. Probably the most popular of the musical instrument groups in Botswana, marimba bands have inadequate facilities. An ad-hoc marimba band has been created by five students at the University of Botswana. The University plans to implement a degree program in the visual and performing arts, and the future of the UB Marimba Band looks promising.

Sarah Smith Waters was a Fulbright scholar at the University of Botswana in Africa from August 1999 to April 2000. While living in Gaborone, the capitol of Botswana, she and her husband traveled to eight other African countries, where she collected various percussion instruments. From her travels and research she compiled a handbook on traditional musical instruments for music educators in Botswana. Smith Waters is currently an Assistant Professor of Music at the University of South Dakota, and she also performs with the Sioux Falls Symphony and the Sioux City Symphony. PN

Wrap It Up
An Introduction to Marimba Mallet Wrapping

BY JANIS POTTER

Why wrap your own mallets when there are so many companies producing fine mallets today? Because you can save a lot of money by recycling your mallets, and you can produce a more customized wrap. Some people are daunted by the idea of wrapping their own marimba mallets, but it only takes a little practice and patience to learn the art of mallet wrapping.

It is nearly impossible to recreate the original sound of a mallet when you rewrap it unless you use the exact same yarn and wrapping style. Even then, tension, weight, and other factors could cause it to sound different than the original. Those who want to recreate the original should send it back to the manufacturer. (At the end of the article, I have provided a list of companies that will rewrap mallets for less than the cost of new ones.) For those who are willing to do a little experimenting, read on. Remember, it's only yarn; if you don't like the way it turns out the first time, you can cut it off and try again.

MATERIALS

The type of yarn you choose is very subjective. Some of the most popular choices are acrylic mixes, wool, cotton, and nylon cord. In my own wrapping, I have primarily used an acrylic four-ply yarn made by Caron called "Simply Soft." It is a good, general-purpose yarn that doesn't fray easily and has just a little stretch to it. Some acrylics, especially four-ply ones, tend to be very "poofy," and if you do not pull tightly enough, you will end up with a gigantic mallet head.

Wool is very popular, but it's more expensive and a little more difficult for beginners to use. Its grainy texture can give you "rope burns" when you are wrapping a lot. I have also found that certain wool blends fray or break after only a few weeks of playing. There *are* wool mallets on the market that last, but the manufacturers I contacted would not give away their secrets. (I don't blame them!)

Cotton yarn, like baby yarn, tends to be thinner, so it takes more wraps to cover a stick. However, that can be good if you want to add some depth to your wrap. The drawback is that it can fray or break rather quickly.

Nylon (cord) is generally used when a more slappy sound or a definite attack is desired. It does not break easily, but it can slip off of the core or lose its shape by flattening out.

Note: These descriptions are based on my personal experience when trying to wrap with yarn available in most craft or hobby stores. You may be able to find specialty yarns by mail order or by contacting a yarn manufacturer for suggestions. All of the above types of yarns have been used successfully by a major mallet manufacturer, so I would recommend experimenting until you find something that suits your taste.

Choosing needles for the stitching of your mallets is also subjective. The easiest ones for beginners to use are number 16 tapestry needles. They have a very large head for threading and are fairly dull—so you won't bleed if you stick yourself! For more experienced sewers, a slightly sharper 14 or 18 yarn darner will do nicely. Some people use curved upholstery needles, but I don't care for them.

You will also need sharp scissors, good lighting, and, of course, a mallet. (A glass of wine and a Gary Burton CD round things out perfectly—but those are optional!)

PREPARATION

For those who want to start with the easiest kind of mallet to wrap, choose one with a rubber core that is doughnut-shaped rather than a true round ball. The first step is to remove the old yarn. Cut the yarn at the top or bottom so you do not damage the core or any rubber or other materials that are under the yarn.

Then check to be sure your core is glued on tightly. If you noticed any kind of "ticking" sound before you unwrapped the stick, the glue seal has probably been broken. If this is the case, you may have to remove the core, scrape out the old glue, and then reapply. You may want to contact the original mallet manufacturer for suggestions on regluing. I have had some success with hot glue, and not much success with Super Glue, but I know people who will swear to the opposite results. You can also check a hardware or craft store for glues that are made for the type of core you have (i.e., gluing rubber to wood, plastic to wood, wood to wood, etc.).

You also want to check any materials that are over your core, or you may want to add some. Rubber tubing can be cut and slid over the core, using liquid soap as a lubricant. Be sure the tubing is tight or it can tick. One thing to be aware of when using rubber is that you can never make a mallet sound harder than the core. So test the unwrapped mallet on the range of the marimba it's intended for. If the rubber makes it too soft to speak in the upper register, wrapping will only make it heavier, not harder.

The advantages of using rubber are that it allows you to use a heavy plastic core if you like a heavy mallet or want a two-toned stick. It also helps protect your bars from being cracked. Moleskin or tape can also be used for different effects or to add weight; just be careful about creating a seam.

To prepare a skein of yarn for its first use, be sure that the tail end of the yarn and the starter end are both untucked from the skein. (These are at opposite ends of the skein.) If that confuses you, most yarns have instructions and arrows telling you how to properly start the skein. If you don't start it properly you could end up with a giant knot. A quick way to measure yarn—rather than counting wraps—is to count the number of arm's lengths you pull out of the skein. Three or four arm's lengths is about the maximum I would recommend pulling to begin.

WRAPPING

Now you are ready to wrap. Note: The following instructions are given from a right-handed person's point of view and directions (left, right) are given from the wrapper's perspective.

1. Position the back end of the mallet so it is stable (not floating in the air). I like to hold it with my left hand, firm against my leg, so the top of the core is easily visible.

2. With your right hand, pick up the yarn and put the end of it under your left thumb, just under the core.

3. Wrap the yarn around the base of the core clockwise two times (still bracing with the left thumb) and then bring the yarn to the top of the core ("north pole") and continue across to the opposite side and down to the "south pole."

4. The right hand should hold the yarn firmly against the underside of the core while the left hand turns the stick a quarter of a turn, counterclockwise. Be sure to keep the yarn just under the base of the core; otherwise, subsequent wraps could creep down onto the shaft, creating a very long mallet head.

5. The right hand guides the yarn to the "north pole" again and continues across to the opposite side and down to the "south pole" as before. You should now have an X pattern on the top of the mallet head.

6. Continue turning the shaft counterclockwise with the left and wrapping with the right until the spaces have been filled. Be sure to continue crossing at the "north pole" so a small point begins to form. During this process, the yarn should be kept as taut as possible.

7. Once the core has been covered so that there are no more spaces, you must adjust the top so that you are now crossing approximately 1/8 inch to the left of the point. When you turn the shaft with the left hand, you will now turn in much

smaller increments—perhaps 1/10 of a turn. This will create a very distinctive pattern on the top of the mallet.

During this stage of the wrapping, you may adjust the tension of the yarn for various affects. If you want an articulate mallet, continue to wrap tightly. If you want a rolling mallet, wrap a few more layers tightly and then gradually decrease the tension until the last layer is rather loose. If you want a two-toned stick, wrap loose immediately after the core has been covered.

I suggest that beginners continue with a relatively tight wrap, but not so tight that your hands turn red; otherwise, the sewing step (to come) will be too difficult without the aid of pliers to pull the needle through the yarn.

8. This is perhaps the most important step—and one that people too often ignore. You must test the mallet BEFORE you sew it. To do that, bring the yarn to the bottom of the core and wrap it around the shaft two or three times. One hand can hold the yarn while the other tests the mallet. Be sure to check the entire range in which you want to use the mallet. If you don't like anything about the sound, weight, or look of the mallet, change it now before you cut the yarn. Simply remove layers or add layers as needed, and then retest.

9. Once you are satisfied with the mallet, cut the yarn about two feet from your last wrap and thread the needle. Be sure you have pulled enough yarn through the needle head so that you can get a good grip on it while sewing.

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10. The first stitch is on the top of the mallet. Put the needle in the hole ("north pole") and point it to your left. Push it through the top couple of layers to the outside of the mallet. It should come out approximately 1/8 inch to the left of the hole.

11. With your left hand, turn the shaft counterclockwise just a tiny bit for the next stitch. Continue stitching until you have gone all the way around the top circle. (I prefer to put the stitches right next to each other, but some people sew only 8 or 10. It is a matter of preference.)

12. When you make your last stitch on the top, push the needle through the mallet as far down as possible (angling out so as not to damage the core). It usually will come out about halfway. Then put it in the same spot it came out and push it down so that it comes out next to the shaft, under the core.

13. Flip the mallet over so you are looking at the underside with the shaft sticking up in the air. Put the needle in next to the shaft and sew through a few layers, coming out approximately 1/8 inch from the shaft.

14. This time the left hand turns the mallet clockwise, so you will be sewing to your left. Continue stitching just like on the top of the mallet, being sure to pull the stitch toward the top of the mallet head—not toward you.

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15. When you have made your last stitch, push the needle through the mallet as far as it will go toward the top (again, about halfway). Pull it out, keeping the yarn very tight. Make your cut right next to the mallet and the end of the yarn will disappear into the wrap.

Congratulations; you did it! Photo 14 depicts the final result.

It will take some practice to get faster and to be able to make a set of mallets that match. But once you master these steps, there is no end to the creative possibilities.

Some mallet manufacturers that offer rewrapping are: A. Putnam Mallets, Encore Mallets, Grover, Innovative Percussion, Malletech, The Mallet Co. (VMax), Mike Balter, and Vic Firth.

Janis Potter is a percussionist with the United States Marine Band and is also active as a marimba soloist/clinician and as coordinator for the Juilliard Summer Percussion Seminar. Several of her transcriptions are published by Go Fish Music, and her first solo CD, *Marimba Tracks,* is due to be released in June 2000. PN

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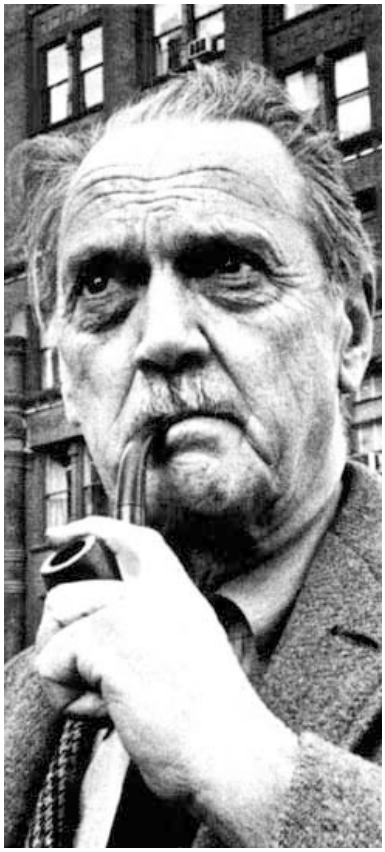
Alec Wilder's "Suite for Solo Guitar"

BY MICHAEL WALDROP



Those who perform the marimba arrangement of Alec Wilder's "Suite for Solo Guitar" benefit from the musical vision of two people: Wilder and marimbist Gordon Stout. Stout's transcription succeeds beautifully in realizing Wilder's musical vision, and is colored by Stout's own musical tastes and preferences.

Alec Wilder (1907–80) was a major figure in 20th-century American music, first as a composer/arranger of popular music and later as a composer of concert music. He was regarded as somewhat eccentric by the serious music establishment, and has only gained wider recognition during the past 20 years. He is, perhaps, the only composer to so seamlessly meld the disparate worlds of American popular music with the European classical music tradition.

Other 20th-century composers (e.g., Stravinsky, Milhaud) also incorporated jazz elements into their music, but it is arguable that none had as profound an understanding and respect for the music as Wilder. He regarded the jazz improviser as the great musical phenomenon of the 20th century and was on intimate terms with many of the major jazz figures of the time.[1]

This melding of musical styles served to create a unique and vital musical voice in the 20th century, one that stood in contrast to the prevailing atonal trends. Wilder's music is, in certain ways, a kind of refutation of the serialists' belief that dodecaphonic music was the only logical extension of romantic music. He wrote nary a note of atonal music, yet his musical style is as distinctively modern as anything Arnold Schoenberg ever wrote.

Wilder wrote three chamber music pieces for the marimba with other instruments in the 1970s: "Suite for Trumpet and Marimba," "Suite for Flute and Marimba," and "Sextet for Marimba and Wind Quintet." Prior to the composition of these works, Wilder's "Suite for Solo Guitar" was transcribed for marimba by Gordon Stout. Stout's performance of the transcription was essentially Wilder's introduction to the marimba as a solo instrument.[2]

Wilder, apparently enthralled by the instrument and Stout's transcription, subsequently composed the three chamber pieces featuring marimba over the next few years. The transcription, along with the three chamber works, are an invaluable part of the marimba repertoire. They are compositions by a composer at the height of his maturity who possessed one of the most distinctive voices of the 20th century.

The "Suite for Solo Guitar" is unique in Wilder's oeuvre for marimba simply because it is a transcription. Wilder approved of Stout's work in transcribing the piece and wanted it published just as Stout had performed it.[3]

Stout published his transcription in 1976 through Studio 4 Productions. His transcription makes very few alterations to the original score, those few being concerned mostly with five- or six-note chords that needed to be edited to comply with the four-note limitations dictated by four-mallet marimba technique. Stout often circumvents this by quick ornamental arpeggiations of the chords in question (see Example 5).

The aspect of Stout's adaptation that requires the most reexamination is the range of the work. Stout originally transcribed the work for a four-octave instrument. That necessitated that the piece be played up an octave. The extension of the low-end range of the marimba to five octaves now enables the marimbist to perform the suite in its intended register. The work is much more effective in its original range, especially the slow and languorous second movement. Stout himself now performs the piece down an octave from his transcription, thus returning the piece to the register for which it was composed.[4]

The area where Stout makes the most alterations is in the dynamic and expressive markings. Virtually all the markings are Stout's. Yet this is in accordance with Wilder's wishes because, Stout says, "Alec wanted it published...just like I played it." This is a powerful endorsement for the transcription.

It is apparent, however, that there is some leeway for differences in interpretation with regard to dynamics, expression markings, and even tempo considerations. Stout agrees with this and says that if a performer were to "go back to the original manuscript...they might come up with a totally different version of how to play it...that would be fine with me and most likely would have been with Alec."[5] Yet Stout's edition is generally excellent and does much to facilitate a musical and expressive performance of the suite.

The "Suite for Solo Guitar" is challenging on both a musical and technical level. The greatest technical challenge posed by the work is linked to its highly contrapuntal nature. The left and right hands must often operate independently of one another and often in quick, intricate passages. Musically, the piece is challenging in many respects. The suite is tonal but highly chromatic, there is an abundance of counterpoint used and, most important, there is a subtle but definite cyclic treatment of themes between the four movements of the suite. The form of movements I, II, and IV is ternary, but Wilder uses a contrapuntal, continuously developmental form in movement III. Wilder uses this contrapuntal and continuously developmental style even in the ternary movements of the suite. Here are broad diagrams of the forms for movements I, II, and IV:

MEASURES	DESCRIPTION
Movement I	
1–25	Exposition
26–58	Transitional/Developmental
59–75	Recapitulation
Movement II	
1-10	Exposition
11–63	Development
64–77	Recapitulation
78–end	Coda
Movement IV	
1-27	Exposition
27–46	Development
47–end	Recapitulation

Wilder considers his melodic motives to be the generative force for an entire work, as evidenced by his statement when asked about his approach to composition: "I try and find a melodic idea that I consider seminal." This is especially borne out in the "Suite for Solo Guitar," and there is significant evidence of cyclic relationships between movements.

The opening measure of the suite provides much of the tonal and motivic material that comprises the totality of the suite itself (see Example 1). This motive is developed extensively within the first movement, but it is still more subtly developed throughout the work. Take, for example, the key scheme or major tonal areas of the suite movement by movement. The first movement begins in E and closes on a C-sharp. The second movement begins in E again but closes in F-sharp. The third movement begins melodically in E and ends with an A-minor chord. Finally, the fourth movement begins in F-sharp and moves through the tonal areas of A, E, and C-sharp before closing on an A-minor chord. All these pitches, except for the F-sharp, are contained in the opening eight-note motive, and the most important notes in the motive, the first note E and the twice repeated A, receive the greatest focus as tonal areas throughout the work.

MOVEMENT I

Movement I is perhaps the most difficult in the suite. It is characterized by a highly contrapuntal texture and a number of very challenging passages. In the opening two measures, the technical challenges posed for the marimbist by this music become apparent. Disjunctive contrapuntal lines separated at wide intervals must be executed in opposing hands. In measure two, the right hand should execute the top line with some combination of mallets 4 and 3 while the left hand should play the bottom line utilizing mallet 2.

(Note: the stickings indicated in the musical examples are those of this author. They are not Stout's.)

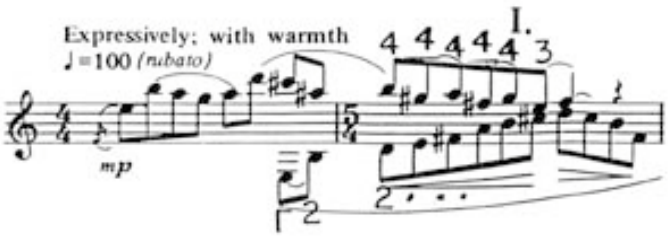
Measures 32 through 39 constitute one of the most difficult passages to master in the movement (see Example 2). Wilder uses an ostinato in the left hand, which outlines a B chord (the quality of the chord is constantly altered by a changing right hand) alternately with an E chord with an added ninth. The example includes a suggested sticking for the left-hand ostinato.

Measure 52 is an excellent example of the type of alterations Stout uses in the transcription to make the music more idiomatic to the marimba. Examples 3 and 4 illustrate how this passage looked in Wilder's original version for guitar and in Stout's edited version.

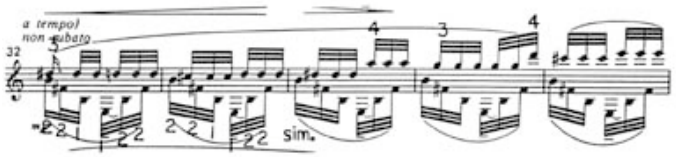
The rubato indication at the top of the movement was added by Stout. The original manuscript indicated no rubato. Wilder, however, according to Stout, "loved the way I used rubato in this movement."[6] It is recommended that the performer use rubato. The degree of rubato used could conceivably be less than that which is indicated in the score, but definitely not more.

One danger in this movement is to play passages too quickly—to overplay the virtuosic elements in this music. Although this music is virtuosic, it is not meant to sound so. It is meant to sound lyrical and expansive.

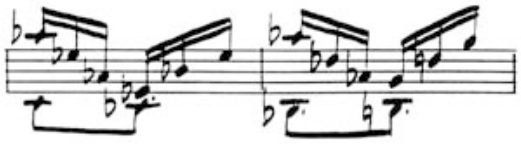
Example 1: mm. 1–2



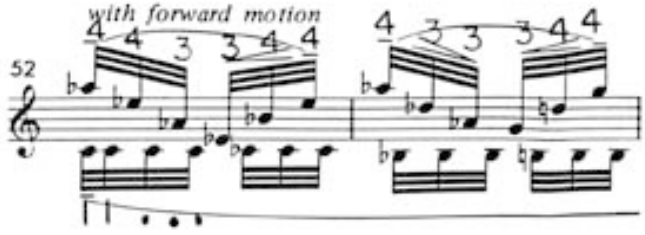
Example 2: Mvt. I, mm. 32–39



Example 3: Mvt. I, mm. 52–53
(from Wilder's manuscript)



Example 4: Mvt. I, mm. 52–53 (Stout's edited version)



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MOVEMENT II

The second movement is a slow, chorale-like piece that requires the application of a variety of roll speeds and styles. The movement is also challenging in that there are two- and three-note figurations interspersed in between and during sustained chords.

The grace-note figure leading into beat three of the opening measure is one of the more difficult passages in the piece and should be sticked 1, 2, 3, 4, 2 with the left hand crossing over the right (see Example 5). It is imperative that the grace notes be kept at as low a volume as possible so as not to cloud the main melodic motive; this principle holds for all the grace-note figurations of this piece.

Another very difficult passage occurs at measure 80 where the high c2 must be held while the voices move in tenths beneath it. The solution that achieves the most satisfying result involves adding a c1 an octave below the high c2 and holding both Cs until beat two of measure 81 (see Examples 6 and 7; the lower octave C was added by the author).

As is the case throughout the "Suite for Solo Guitar," most of the expression marks in movement II are Stout's. The opening marking, "slowly, rubato," is, however, Wilder's. Therefore, the implementation of rubato here is more mandatory than in the first movement.

The texture of this movement is homophonic and necessitates that most of the notes be rolled. Most of the rolls will be the traditional hand-to-hand variety, yet softer dynamics at the end of phrases will benefit from the use of a more independent-type roll consisting of alternating double lateral strokes.

The sticking for this piece is problematic in that it involves the voicing of four-note chords in the low register followed quickly by the melodic motivic material in a higher register (see Example 5). The higher melodic material should be played mostly by the two mallets of the right hand with independent and double lateral strokes. This will create a kind of melody with accompaniment texture.

The greatest challenge in this piece is maintaining a sense of forward motion while employing rubato and simultaneously bringing out the melody. Stout considers this movement to be "the most difficult movement musically to perform... (the player must try) to get the top voice to sound like a sustained melody, while stopping its flow to fit in the chords below."[7]

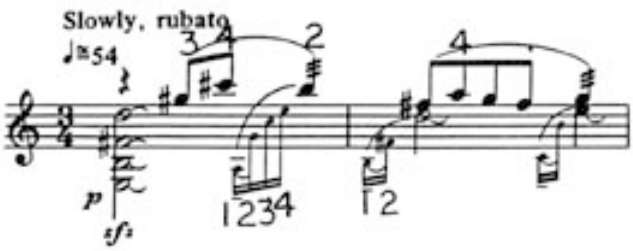
Certain passages that are sparser in texture must be played with intensity and lyricism so that they will not be overshadowed by the thicker texture of the rest of the movement. Measures 28, 29, 33, 34, 37, and 38 are among the measures deserving of special attention. Again, keeping the forward motion is the goal.

Finally, implementation of rolls is left up to the performer; the roll indications in the transcription are Stout's. The performer may judiciously apply rolls where they are not indicated or, conversely, not roll where it *is* indicated.

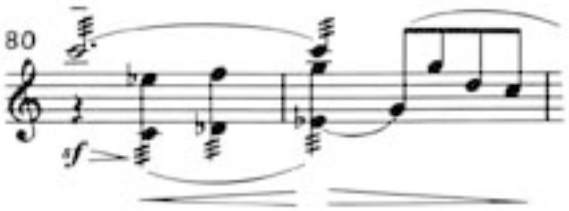
MOVEMENT III

The third movement is held together by variation, repetition, and transposition of the motive in the right hand from measure

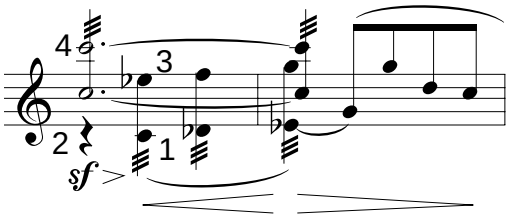
Example 5: Mvt. II, m. 1



Example 6: Mvt. II, mm. 80–81



Example 7: Mvt. II, mm. 80–81 (rewritten version)



1 (see Example 8). This motive is repeated in full again at measures 18 and 23, and also is given a truncated repetition at measure 32 (see Example 9). The movement is essentially a contrapuntal work held together by this one main theme and other transitory secondary themes.

The technical demands in this piece are apparent at the beginning and are similar to the first movement, in that the separate hands must execute two different lines, often moving in contrary motion. Example 8 displays a suggested sticking for the first two measures. Perhaps the most technically demanding passage in the suite occurs at measure 13 of movement III (see Examples 10 and 11). In order to realize the half-note A-flats in the left hand, the author suggests utilizing an "independent roll," articulated in a thirty-second-note rhythm, with mallets 1 and 2 alternating. Example 11 displays what the left hand should be playing in measure 13.

Interpretive issues are few here; if the music is played correctly with the indicated expression marks and dynamics, the movement plays itself. The main issue here is rhythm. Stout says that this movement is all about "groove."[8] There is very little tempo fluctuation in this movement. The fact that it is preceded by two movements that exhibit a great deal of rubato makes the impact of the third movement even greater. The indicated dynamics here are mostly Stout's elaboration on the few markings given by Wilder in his score. The performer should take care not to allow the *pianissimos* to impede the forward momentum of the movement.

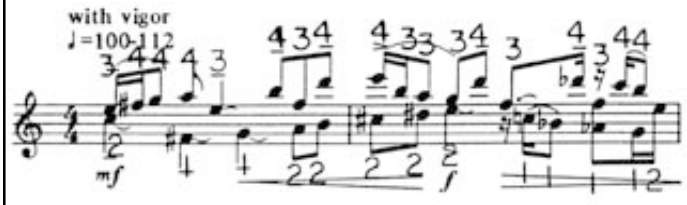
MOVEMENT IV

Movement IV is a frenetic musical journey posing many challenges to the marimbist. There are abrupt transient modulations, an intense, driving, jazz-influenced rhythm at a fast tempo, and many challenging virtuosic passages in the piece. This movement ties together the suite, paraphrasing motives and tonal areas from the first three movements. It is a difficult movement to execute technically and musically.

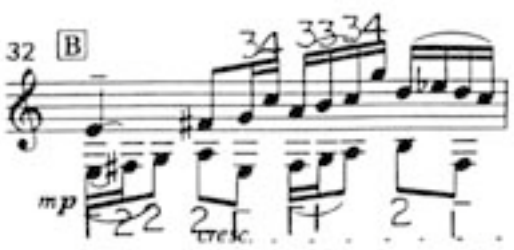
There are two main unifying elements here, the first being the motive stated in the opening measure (see Example 12). This motive is restated in various states of fragmentation and transposition throughout the movement. The pitch material of measures 5 and 6 contain the exact pitches of the opening motive (E, A, B, G, D, C-sharp, A-sharp) of movement I rearranged in a different sequence (see Example 13). Another example of this kind of permutation occurs at a major section break in the piece: letter B/measure 27. The motive here is derived from the first three notes of the opening motive of movement I (see Example 14). This motive is also similar to the opening motive of Movement II.

The second group of unifying factors in this movement are the references to the earlier movements. The most obvious one is the sequence of major tonal areas employed in the fourth movement. It goes through the tonal areas of F-sharp, E, C-sharp, E, A, C, F-sharp, A, F-sharp, E, and A. All of the areas except for C are pitches in the opening motive and are also opening or closing keys of the previous three movements. The key of C also plays a significant role in Movement II of the suite. The preponderance of E tonalities earlier in the suite combined with the preponderance of A tonalities later in the piece serves to create a hidden, grand V-I cadence that underlies the whole form of the suite.

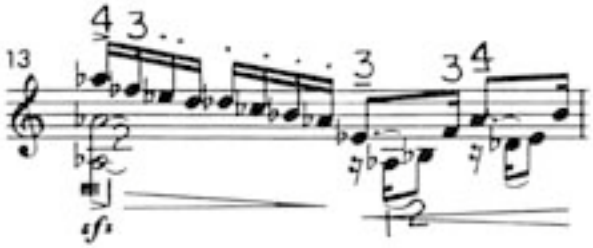
Example 8: Mvt. III, mm. 1–2



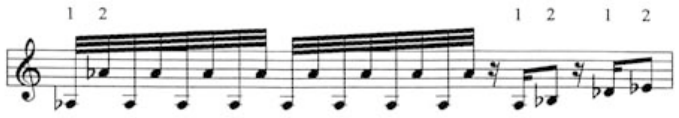
Example 9: Mvt. III, m. 32



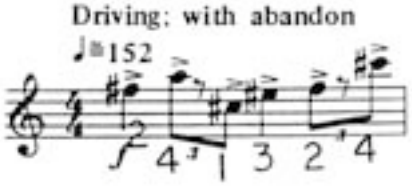
Example 10: Mvt. III, m. 13



Example 11: Mvt. III, m. 13 (left-hand realization)



Example 12: Mvt. IV, m. 1



Example 13: Mvt. IV, mm. 5–6

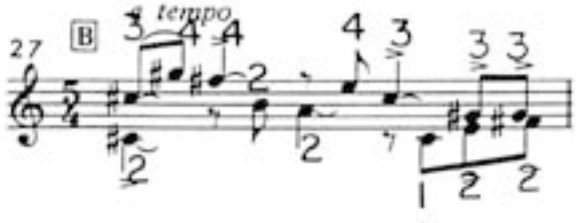
The technical problems of the movement are manifold. Especially difficult is the fact that equal demands are made on the left and right hands. In measure 37 the C-sharp and E in between the second-inversion statements of the D chord must be executed by the left hand with double lateral strokes (see Example 15). Similar demands are made on the left hand in measures 15 and 16, 28 and 29, 34–36, 42, and in measures 61–65. In these measures all the notes with stems going down should be played by the left hand, usually with the sticking 1, 2, 2.

Measure 16 is particularly difficult with its wide intervals on the accidentals. The best choice of sticking for beats two and three of this measure is 4, 3, 2, 1, 2, 3, 2, 4. This sticking also applies to measures 5, 6, and 21 of the movement.

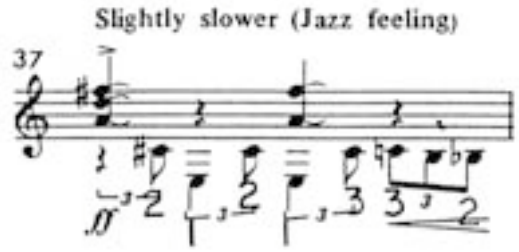
The interpretive problems in this movement are challenging. The goal is to maintain the intensity of the movement while using the *ritardandos* and *allargandos* for momentary relief from the relentlessness of the music. The rhythms are to be played exactly as written; none of the straight eighth notes should be "swung." The eighth notes that *should* swing are notated, by both Wilder and Stout, as the first and third notes of a triplet.

The dynamics in the transcription are mostly Stout's. They really bring the movement to life and make good sense musically. Stout's added *ritardandos* and *accelerandos* aid considerably in the effort to maintain intensity, while providing momentary respite from the intensity at the proper times. The sections marked "jazz feeling" are in Wilder's original manuscript. These sections function as relief from the driving intensity of the straight eighth-note sections preceding them. They should be played in a playful manner, almost sardonically.

Example 14: Mvt. IV, m. 27



Example 15: Mvt. IV, m. 37



CONCLUDING OBSERVATIONS

The most important thing to bear in mind when performing the "Suite for Solo Guitar" is the work's overall scheme: the motivic and tonal relationships between the movements. It is essential to be sensitive to the logic and direction in Wilder's music in order to bring it to life. Movement III is probably the most accessible. Even so, knowledge of the music's mechanics and background may well contribute to a more meaningful and inspired performance.

The changes to Stout's transcription suggested in this article are geared to players who use Stevens grip. While it is unnecessary that other alternative transcriptions of the guitar suite be made, it is important that prospective performers be aware that they may have something unique to bring to this music.

Most of the dynamic and expression marks in this piece are Stout's; if the instincts of a performer lead in a different direction with regard to these aspects of the transcription, he or she should not be reluctant to try new ways of performing this music. In the words of Gordon Stout, "Alec was thrilled when a performer brought something to his music that he had not thought of himself."

END NOTES

1 Whitney, Balliet. *Alec Wilder and His Friends*, (Boston, 1974), p.203

2 Wilder, Alec. *Alec Wilder's Music for Marimba with Other Instruments*, (Hunthington Station, NY) Golden Crest Records CRS-4190. From the liner notes.

3 From questions submitted to Gordon Stout; a questionnaire included in the appendices of the dissertation: "Alec Wilder's Music for Marimba: A Performance Practice Guide."

4 Ibid.

5 Ibid.

6 Ibid.

7 Ibid.

8 Ibid.

9 Ibid.

This article was excerpted from a dissertation titled "Alec Wilder's Music for Marimba: A Performance Practice Guide." The dissertation provides an overview of Wilder's music for marimba in terms of his compositional/theoretical approach and in terms of the musical and technical performance practice issues inherent in the works for marimba.

Michael Waldrop is Director of Jazz Studies and Percussion at Mesa State College in Grand Junction, Colorado. He earned his Doctor of Musical Arts degree in percussion performance from the University of North Texas, where he was the drummer for the One O'clock Lab Band with whom he recorded two CDs: *Lab 94* and *Standard Time*. He recently released a CD of original music, which is available through the Internet at MP3.com (search for Michael Waldrop). PN

Darius Milhaud's "La Création du monde": The Problems with the Parts

BY RUSS GIRSBERGER

When you perform music from a written part, you assume that you are seeing the notes the composer wrote and playing the sounds that the composer intended. Often, however, there are a few steps between the author's pen and your instrument, and that is where errors can be introduced. For example, the copyist may make an error in transposition, the music engraver or typesetter may misinterpret the copyist's notation, or the printer may smudge the ink, all of which can unintentionally alter the printed page and the subsequent performance.

A comparison of the batterie and timbales parts against the score of Milhaud's ballet "La Création du monde" ("The Creation of the World") reveals several differences, some small but others significant. For the best performance and the most efficient use of rehearsal time, these differences should be resolved and corrections made to the parts and the score. An overview of the parts is followed by a chart that lists discrepancies between the parts and the score.

TIMBALES (TIMPANI)

This part is divided into two staves for five timpani. The upper staff is marked "2 Petites Timbales (aigues)" [2 small timpani (high pitch)]. Throughout the part, these instruments are identified as "Timb. Aigues" and make their first appearance at rehearsal no. 13. The part is notated in treble clef for two drums pitched at D below the staff and F-sharp in the first space.

The lower staff is for three larger timpani (Timb. graves) notated in bass clef with pitches ranging from A (first space) to G (fourth space).

BATTERIE (PERCUSSION)

At first glance, this part may appear confusing, as it is notated using up to five staves to indicate the eight instruments used. The pitches of these instruments are, however, reflected in their placement in the staff system, with the highest pitched instrument (bloc de métal) on the top staff and the bass drum on the lowest staff.

The French terms for the instrument names are translated as follows:

Tambour de Basque (tamb. de basque) = tambourine

Bloc de Métal (B. Métal) = an unpitched metal instrument such as an anvil, although in this jazz style setting a high-toned cowbell may be more appropriate

Bloc de Bois (B. Bois) = woodblock

Cymbales (Cymb.) = suspended cymbal

Caisse Claire (C. Claire) = snare drum

Caisse Roulante (C. Roulante) = tenor drum

Tambourin (Tamb.in or Tin) = a long, narrow, two-headed drum, usually without snares, but occasionally with a single or double snare stretched across the batter head

Grosse Caisse à Pied avec Cymbale (G.C.) = Bass drum played by a foot pedal with a cymbal striker. The cymbal striker is a metal arm that attaches to the shaft of the bass drum beater. It is positioned to strike a small cymbal that is attached to the counterhoop of a floor-mounted bass drum. Thus, when the bass drum beater strikes the head, the striker simultaneously strikes the cymbal.

TRANSLATIONS OF TECHNICAL NOTES AND INSTRUCTIONS (BATTERIE PART):

La partie de Batterie peut être éxécutée par un seul instrumentiste, à condition d'employer une G. C. à pied [Grosse Caisse à pied] avec Cymb. décrochable. = The Batterie part can be played by a single instrumentalist if a bass drum with a foot pedal and a detachable cymbal striker is used.

G. Caisse seule (avec cymb. décrochée) = Bass drum alone (with cymbal unhooked) [i.e, without cymbal striker]

Cymb. (avec bag. de bois) = Strike the cymbal with a wood stick

Le trille indique le pouce, l'accent le coup frappé avec le poing = The trill is played by a thumb roll, with the accented blow struck with the fist

Avec bag. de bois (à la main) = [Strike the drum] with a wood stick (held in the hand); i.e., not played with the bass drum beater

G. C. (avec le pied) = Bass drum (with the foot pedal); i.e., no longer played with the wood stick

Appuyer une bag. sur la peau et frapper sur cette avec l'autre = Rest one stick on the drumhead and strike it with the other; i.e., a stick shot

Avec les 2 bag. = [Played] with two sticks [on the drumhead]

Accrochez la cymb. à la pédale = Connect the cymbal striker attached to the bass drum pedal [so that it strikes the cymbal]

Décrochez la cymb. = Unhook the cymbal; i.e., play the bass drum alone with no cymbal striker

TRANSLATIONS OF MUSICAL DIRECTIONS:

Animez = animated

Animez un peu = slightly animated

Animez beaucoup = very animated

Cédez = yield; give way in tempo

Le reste tacet = tacet al fine

Modéré = moderately

Moins vif = less lively

Mouvement (mouvt. or mt.) = a tempo; return to the first or previous tempo

Rideau = curtain, marking the rise of the stage curtain in the ballet production

Très. rall. = very rallentando; to slow greatly

Vif = lively

MOLA ERRATA LIST

Corrections For Differences between Score and Parts

Composer: **Milhaud** Publisher: Max Eschig

Title: **La Création du monde**

Instrument	Rehearsal number or letter	Measure number	Beat	Correction
Score	11	– 3	1	Add “p” in Batterie systems
	17	– 2	4	Add quarter rest to both Batterie systems
	17	+ 3	1	Add half note rest to both Batterie systems
	28	– 4	1	Add “f” to Batterie
	29	+ 1	1	Add “f” to top and bottom Batterie systems
	30	– 2	3	Add “f” to cymb. system
	35	+ 11	1	Add rehearsal no. 36
	47	– 3	1 &	Add accent to tambourin note
	49	– 3	1 &	Remove dot above 8th note in bloc de bois
Timbales	beginning	1		Change “p” to “mf”
	11	– 4	4	Continue trill indication through the fermata to connect with the following measure
	11	– 4	4	Add “rideau” [curtain] above the fermata
	16	+ 5		Remove “rall.”
	17	– 4		Add tempo indication, 𝅗𝅥 = 54 (half note = 54)
	25	+ 1		Add tempo indication, 𝅗𝅥 = 96 (half note = 96)
	33	+ 1	1	Change “ppp” to “p”
	35	– 3	4	Tie quarter notes (beat four to beat one of the following measure)
	42	+ 6	1	Add “Mouvt.” above tempo indication
	54	– 1	1 &	Change “ppp” to “pp”
	54	+ 4	4	Add “rall.”
Batterie	3	– 4		Remove crescendo
	3	+ 2	1	Add “Mouvt.”
	5	+ 4	1	Add “cédez”
	5	+ 7	1	Add “Mouvt.”
	8	– 5	2 &	Tie eighth notes (2& to 3)
	8	– 4	1 – 4	Add hairpin decrescendo for entire measure
	8	– 3, – 2, – 1, & +1	2 &	Tie eighth notes (2& to 3)
	10	+ 4	1	Add “Très rall.”
	10	+ 7	4	Add “rideau” [curtain] above the fermata
	11	– 3		Add tempo indication, 𝅗𝅥 = 62 (half note = 62)

Instrument	Rehearsal number or letter	Measure number	Beat	Correction
Batterie	16	– 1	1	Add eighth note rest to “cymb.” system
	16	+ 1	3	Add eighth note to “caisse claire” system
	16	+ 3	1	Add eighth note rest to “cymb.” system
	16	+ 5	1	Remove “rall.”
	17	– 2	2	Add “p” to Grosse Caisse system
	18	– 3	1	Move “cédez” to beginning of this measure
	18	– 1	1	Add “Mouvt.”
	20	– 2	1	“Cédez” begins here
	20	+ 1	1	Add “Mouvt.”
	20	+ 1	1	Tempo indication, 𝅗𝅥 = 62 (half note = 62) begins in the 3rd measure after no. 20
	25	– 1		“Cédez” begins in the 3rd measure of this five bar rest
	25	+ 1		Add tempo indication, 𝅗𝅥 = 96 (half note = 96)
	26	– 2		Put equals sign (=) into tempo indication
	28	– 4		Change caisse claire instruction to read “…frapper sur cette avec l’autre”
	30	– 3	1	Move “ff” from caisse claire system to tambourin system
	31	– 2	4	Add wavy line trill notation to roll in caisse roulante system
	31	+ 3	1	Add “ff” below grosse caisse system
	34	+ 4	4	Tie beat four to beat one of the following measure
	35	– 3	1	Add “cédez”
	35	– 1	1	Add “mouvt.”
	36	– 1	3 &	Add hairpin crescendo to tambourin system from 3& to end of measure. Remove crescendo from caisse claire system
	37	– 5	1	Remove quarter note in grosse caisse system
	37	– 4, – 3, – 2	1	Add quarter note, quarter rest, half rest to grosse caisse system
	37	– 2		Remove repeat sign from cymb., caisse claire, and tambourin systems. Replace them with whole note rests. (The grosse caisse should have the only note in this measure.)
	38	– 1	1	Add “f” below grosse caisse system
	38	+ 1	3 &	Copy the pattern of cymb., caisse claire, and tambourin from the following measure into this measure. Add the dynamic marking “pp”.
	39	– 3	3 &	Add hairpin decrescendo from 3& to end of measure below both systems
	42	+ 2	1	“Animez” begins in this measure
	44	+ 2	1	“Cédez” begins in this measure
	45	+ 2	3	Move “rall.” to this measure

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Instrument	Rehearsal number or letter	Measure number	Beat	Correction
Batterie	46	+ 6	1	Add grosse caisse half note on beat one followed by a half rest. Remove whole rest from this measure.
	47	– 3	4	Remove crescendo
	47	– 2	1 - 4	Add hairpin crescendo from beat one through end of measure. Note: There should be no crescendo in the following measure (1 before 47), despite the repeat marks.
	47	+ 2	3 &	Move "f" from cymb. system to below caisse claire system for roll entrance on beat 3&.
	47	+ 6	1 &	Add accent to tambourin note
	47	+ 6	3 &	Move "mf" from cymb. system to below caisse claire system for roll entrance on beat 3&
	49	+ 1	1	Move "fff" from bloc de bois system to below caisse claire system for roll entrance on beat 3&
	50	– 4	3 &	Add "f" below caisse claire system for roll entrance on beat 3&

BIBLIOGRAPHY

For suggestions about instrument selection, arrangement, and performance practice, consult Warren Howe's detailed article in *Percussionist*, vol. 17, no. 1 Fall 1979: pp. 37–48.

For an illustration and more detailed description of the "grosse caisse à pied avec cymbale," see Michael Rosen's article, "Terms Used in Percussion: The Milhaud Concerto pour batterie et petite orchestre" in *Percussive Notes*, vol. 25, no. 2, Winter 1987: p. 27. This, and the followup articles in vol. 26, no. 1, Fall 1987: p. 31; vol. 27, no. 2, Winter 1989: p. 39; and also vol. 33, no. 4, August 1995: p. 64; will give additional details on the selection of instruments.

For a melodic and harmonic analysis of the composition (albeit one that focuses on the "Suite de Concert, Opus 81" version for string quartet), see Deborah Mawer's "Case Study 5: Blues and Other Modal Formulations in La Création du monde: Suite de concert, Op. 81b (1926)" in *Darius Milhaud: Modality & Structure in Music of the 1920s* (Hants, England: Scolar Press, 1997), pp. 145–176.

Darius Milhaud's ballet "La Création du monde" is published by Editions Max Eschig in Paris and may be rented for performance in the U.S. by the Theodore Presser Company, Bryn Mawr, Pennsylvania.

Russ Girsberger is the Performance Librarian at New England Conservatory in Boston, Mass., and is a member of the Major Orchestra Librarians Association. He is the author of *A Practical Guide to Percussion Terminology*, published by Meredith Music Publications. PN

Another Look at the Rute; Charles Ives; and Some Surprises

BY MICHAEL ROSEN

Q. I have a question about Mozart's "The Abduction from the Seraglio." There are double-stemmed noteheads on the bass drum part. Do the upward-pointing stems for the rute signify playing "sur la caisse," or more in the style of the contemporary Central European davul *or* tupan *where the drumhead is actually played with the twigs?*

—Gregory White
Dallas, Texas

A. The usual performance practice is to play the rute on the drumhead for Mozart and other classical era composers, and to play on the shell in the music of modern composers such as Mahler—although this rule can be flexible.

For those who might not know what a rute is, it is a bunch of twigs or thin sticks tied together at one end. Sometimes I use a pulli-pulli, which is a large piece of bamboo with slits almost the entire length. It is an instrument from the Pacific Island of Tahiti. I use it in Mahler because it is quite loud.

I refer readers to the following articles from past issues of *Percussive Notes* for more detailed information about the rute: "The Ruthe in Authentic Performance" by Nicholas Ormrod, Vol. 33, No. 3, June, 1995; "Terms Used in Percussion" articles by Michael Rosen, Vol. 23, No. 1, October, 1984; Vol. 18, No. 3, 1980; Vol. 18, No. 2, 1980; and Vol. 18, No. 1, 1979.

Q. I am performing "Scherzo, All the Way Around and Back" (1908) by Charles Ives, which calls for clarinet/flute, violin, bugle, horn, 2 pianos, and middle bells. What did Ives mean by middle bells?

Brian Johnson
Burlington, Vermont

A. I would play this part on normal tubular chimes. The problem is that the piece specifically calls for a G and an A-sharp below middle C, which are outside of the normal range. The remainder of the notes are in the normal range of a set of tubular chimes. You need these extra notes to play this piece because the part will not transpose an octave higher and stay within range.

We have a set of chimes at Oberlin with an extended range, which was taken out of an organ, so we use this set when we play the Ives piece or other works with low chimes. I suggest contacting Gilberto Serna at Century Mallet Instrument Service (773-248-7733) in Chicago who can make a tubular chime of any pitch to order. Serna has made several chimes for me that extend the upper register of the normal set as well, which sound very good. The larger the chime, however, the less stable the pitch.

If you have them made for the Ives you can use the A-sharp for the B-flat that you will need if you play "Hary Janos Suite" by Zoltan Kodaly. You also need chimes outside the normal range in Berlioz's "Symphonie Fantastique." Ives calls for high and low bells in "From the Steeples and Mountains" (1901), scored for trumpet and trombone in addition to the bells. He indicates church bells (chimes) in the score and calls for four chime players playing in three different keys. The range of the chimes is from C (third space treble clef) all the way down to D-flat below the staff in the bass clef. Ives knew it would be very difficult to find bells with such as range so he indicates to play the parts on piano in lieu of chimes.

Q. I am performing "Ençlage II" (Ongaku, 1978) by Tokuhide Niimi for three percussionists, and am not sure of the terms, some of which are in Japanese. Can you help?

—J. Morgan Maddox
Media, Pennsylvania

A. First of all, the Mokusho, which is asked for in this piece, is a small Japanese woodblock that is rotund in shape and has a very high pitch. They are made in several sizes. This piece calls for a small and large one.

Measure 104 (Part 2): R.H. is an abbreviation for right hand. L.H. is an abbreviation for left hand. W.R means wooden rattle. S.B. is the indication for a superball mallet. I made one of these by drilling a hole into a superball with an electric drill and then inserting an old piece of rattan of the type I use for marimba mallets into the hole. I didn't find it necessary to use any glue because I made the hole small enough, and the superball tends to grip the stick. You might want to use some Elmers glue to hold it in if the hole is too large. In measure 132 the second player is asked to rub the superball mallet, which is held in the left hand, and then hit the drum with a wooden stick held in the right hand as indicated moving the superball from the edge to the center of the head.

The Japanese character in measure 104 means "wooden stick." It occurs many times and is always the same, although it seems to be different to a non-Japanese language reader. The composer was writing very quickly and sometimes the character is rather sloppy. N.B. means *nota bene* in Italian, which means "note well" or "notice" as in measure 107 and all throughout the piece. The composer is just calling your attention to the R.H./L.H. indication. Sometimes Niimi has a pictograph of a mallet with x2 after it. He is asking that you have two pairs of the same mallet for this passage.

Q. Can you tell me what a Chinese tambourine is? I came across the term "tamburino cinese" in the "Symphony No. 1" by Roger Sessions from 1927. Actually, there are some other terms used in this piece that I would like to have translated, too.

—Douglas C. Cardwell

A. The word *tamburino* means two things in Italian. One is a drummer or person who plays a drum, and the other is the generic term for a drum. It does not mean tambourine. There are two words for tambourine in Italian. One is *tamburo basco* and the other is *tamburello*. So

then a *tamburino cinese* is a small Chinese drum. The suffix *ino* in Italian makes the noun a diminutive.

I assume that Sessions chose this instrument because, in 1927, when he wrote this symphony, the Chinese tom-tom was a standard fixture on the drumset. He surely saw it played by a jazz drummer of the time, perhaps Baby Dodds. Sessions uses Italian terms for all the instruments listed on the score, not just the percussion instruments. He was living in Florence when he wrote this piece.

You ask about the other terms used in the piece, some of which are more obvious than others. Here they are:

tympani—timpani. It's interesting to see that Sessions uses the Greek spelling for this word that was in use at the early part of this century in America instead of the Italian or Latin spelling that is used more often today. The Greek spelling "tympano" is used for the eardrum.

Terms listed on the score:

coperti—with mufflers, mutes

modo ordinario—play in the usual manner (without mutes)

campana in mi—chime in E-natural

triangolo—triangle

segue—follow in the same manner (Appears on subsequent triangle note after the symbol for let ring.)

xylophono—xylophone

tamburo—drum (a generic term for drum, but in this case without snare and larger than the snare drum below)

tamburo basco—tambourine

cassa chiara—snare drum

gran cassa—bass drum

piatti—cymbals

piatti bacchetto di tymp.—cymbal with a timpani stick

ginocchio—play on the knee (on the tambourine part)

étouffez (French)—quickly muffled. The composer also uses the Italian term *secco* for quickly muffled. The meaning is slightly different in that *secco* means short while *étouffez* means quickly dampened, but the result remains the same. Why do composers insist on making our lives difficult!

Q. I am in the process of playing on tour and recording Giuseppi Verdi's opera "Falstaff" with the Orchestre Révolutionnaire et Romantique conducted by Sir John Eliot Gardner. We are using the edition by Professor Zedda and performing on period instruments. In the score there are three cymbal rolls indicated, all marked differently. The first is marked piatto *and* tremolo *and is* fortissimo. *The second is marked* tremolo coi piatti *with a* piano crescendo *indication. I tried a two-plate roll but Sir John was rather taken aback at this. It was not what he expected at all. The third roll occurs in the penultimate bar of the entire work and follows a series of single* fortissimo *notes. This roll is simply shown as a whole note with two slashes above and no written direction. What do you suggest I do with these different notes?*

—Nicholas Ormrod
London, England

A. I think Sir John is correct with this one. (It really hurts to give credit to a conductor!) After speaking with my Italian percussionist friends we all concur that Verdi would not have written a two-plate roll. In La Scala they play all the sections you mention with a suspended cymbal except for the last, which is a two-plate crash. Chalk this one up to a copyist's error, swallow your pride, and play them all the same.

Mike Quinn, who plays in La Scala in Milan, responded to my query about this part with the following, which should help to clear things up. He told me he also discussed this part with Dave Searcy, who is the timpanist at La Scala.

"I realize we are all more conscious of markings nowadays and that everyone is scrambling to play from the 'Urtexte,' but Nicolas is losing sleep over this one for nothing. He suffers from interpretive overkill. In the penultimate measure one should play a crash with a pair of cymbals. Professor Zedda obviously used the hand-written score for his revision of the score, which the publisher has him do periodically so they can keep renewing the copyright. All the winds have a whole note with a tremelo sign over it, as does the timpani. (It looks exactly like what we call a roll sign.) The next line below the timpani part is the cymbal line. The double slash is between these two lines. Since the slashes were above the note in the winds Professor Zedda assumed they were also above the note in the cymbal part. Not so! Just tell him to play a crash with a pair of cymbals."

Please address inquiries about "Terms Used in Percussion" to Mike Rosen, Oberlin Conservatory of Music, Oberlin, OH 44074 or e-mail to michaelrosen@oberlin.net

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

PN

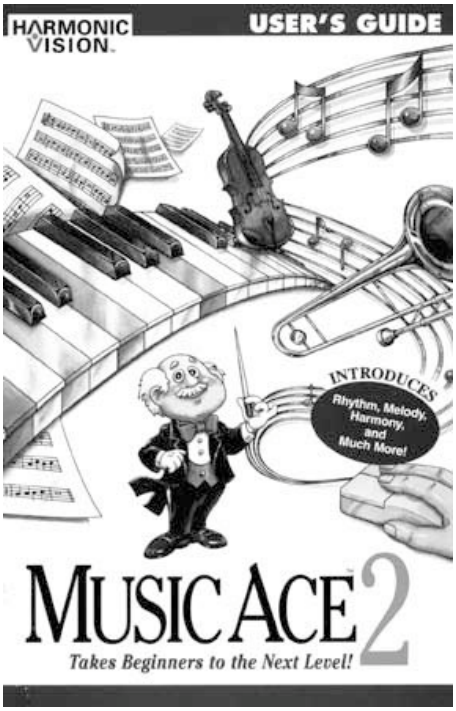
Music Ace 2

BY W. JAMES HILL

I'm impressed! Music Ace 2 is an educational software package that has plenty of depth and is fun to use. As an educator, the program is definitely one I would have my students use. As a percussionist, it's one I would use myself!

Music Ace 2 takes users through twenty-four lessons with games that stress music fundamentals. Guided by "Maestro Max," students have the option to study the following topics and more: Music Notation, Counting, Melody, Major and Minor Scales, Tempo, Rests, Syncopation, Three Sounds per Beat, Rhythmic Comparison, Measures, Composition, Introduction to Harmony, Rhythmic Dictation, Key Signatures, Time Signatures, and Ear Training.

As an example of what Music Ace 2 can do, I'll describe the following items: Beat and Tempo, Hearing Rhythms, Basic Rhythmic Notation, Syncopation, Sixteenth Notes, and Introduction to Harmony.



BEAT AND TEMPO

I was blown away by the challenge of this section. In this module, the program tests your rhythmic accuracy by having you click the mouse along with a ball bouncing to the music. Maestro Max, Music Ace 2's virtual conductor, gives immediate and supportive feedback on whether you're ahead, behind, or on the beat. After getting used to keeping time with the mouse, the program removed the bouncing ball, forcing me to keep proper time with only the music notation and Max's baton. Not only does this section teach the playing of correct beat and tempi, it gives the Italian tempo terminology, such as *presto*, *andante*, and *largo*, giving students experience with terms as they would actually appear on a musical score.

HEARING RHYTHMS

This session was a lot of fun, especially the game option. Music Ace 2 uses "tic-tac-toe" with a musical twist to teach hearing and identifying rhythmic patterns. You hear the rhythm and match what you heard with the pattern on the computer screen. Another game option is to echo rhythmic patterns after hearing them by clicking them on the mouse. With these options, the program drills two different, yet related, rhythmic skills.

BASIC RHYTHMIC NOTATION

In this section of Music Ace 2, the student must differentiate between quarter notes and eighth notes on a musical staff. First, a computerized trumpet plays a rhythmic pattern. Then, the user plays the same pattern on an on-screen drum by clicking the mouse.

Music Ace 2 not only teaches aurally, it also teaches visually. After the student echoes these rhythmic patterns, he or she plays them by clicking the mouse in time to the musical notation on the screen. Another variation in this section has the user choose notated rhythms that match those that the computer plays.

SYNCOPATION

This is a cool lesson! You're given a played rhythmic pattern and must match what is played with the corresponding written notation. Then you have to click the pattern on the mouse to the beat of the music.

And there's more! The computer teaches young musicians syncopation by demonstrating the difference between a note that is on the beat and a note that is off the beat. It then quizzes the user by playing a rhythmic pattern, showing its notation, and asking the user to decide whether the pattern contains syncopation or not.

SIXTEENTH NOTES

Need more notes? Music Ace 2 teaches sixteenth notes as only a computer can: First, it displays a solid measure of eighth notes. Then, it demonstrates how sixteenth notes would fill the bar by overlaying the sixteenth notes on top of the eighths. The program also uses musical excerpts from well-known repertoire (such as Bach's "Toccata in D Minor") to give examples of an actual application of sixteenth notes in musical literature.

INTRODUCTION TO HARMONY

This section introduces chords and lets the user change the notes in the chord. It demonstrates chord movement and harmonic rhythm by showing the chords moving on the staff while they're being played. The computer also plays chord changes to teach the user to distinguish between repeated and different chords from bar to bar. To make sure the student understands when the chord changes, the program asks the user to click the mouse when the chord changes in the melody.

FINAL THOUGHTS

Music Ace 2 is a great program. With its bright colors and cartoon animation, it's geared primarily for kids, but its range of musical topics is broad enough that there's something challenging in it for musicians of any age or ability. Above all, Music Ace 2 makes learning music theory, rhythm, and musical notation fun. It not only has lessons, it has games to make sure that users can apply what

they've learned in the lessons. In addition, Maestro Max, the conductor, is always present with positive support and words of encouragement.

If you're a band director or studio teacher, I would strongly recommend Music Ace 2 for your students. It will take them fast and far with important musical skills they'll need to know in order to become better musicians.

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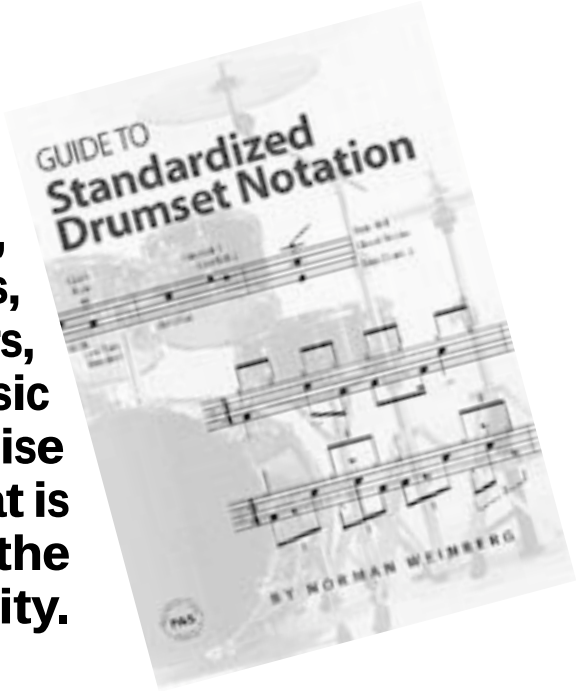
W. James Hill is a Music Education major at the University of Arizona. He has an M.S. degree in Information and Communication Sciences from Ball State University. Hill is the percussionist for the Northminster Presbyterian Contemporary Ensemble in Tucson, teaches general music classes for the Catalina Foothills Community Schools program, and provides private percussion instruction. PN

THE DEFINITIVE REFERENCE TO DRUMSET NOTATION!



Based on extensive research, this guidebook for composers, arrangers, performers, authors, educators, editors and music engravers presents a clear, concise drumset notation system that is recognized and understood by the drumming and percussion community.

This book is a must for all arrangers and orchestrators. I wish this text had been around years ago when I was trying to make sense of the collective, "hand-me-down" drum notation of the day.
John La Barbera, Composer/Arranger

I hope and recommend that ALL composers, arrangers, authors of pedagogical studies and drummers read, digest and use this long-awaited standard of drumset notation.
Peter Erskine, Drummer/Composer

Authors, publishers, composers and performers are now liberated to communicate in a common notational language. What a triumph to release us from the "medieval" practice of slash marks with the term ad lib.
George Gaber, Distinguished Professor of Music, PAS Hall of Fame

If everyone who writes for drumset adopts these guidelines, the ambiguities inherent in much current drumset notation can be alleviated.
Ron Spagnardi, Editor/Publisher, *Modern Drummer* magazine

Guide to Standardized Drumset Notation

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Preventing Injury with a Little TLC

BY DARIN WORKMAN

Two amazing things the body does: It adapts to any situation it encounters and it heals itself.

For example, when I was growing up in Scottsdale, Arizona, we often went around barefooted. At first, our feet would be tender from the rough ground, but with time, they would "toughen up" (skin and nerves would adapt) and we could walk with ease on any terrain (a sort of bragging right for a nine-year-old). In the summer, the ground would reach temperatures extreme enough to burn our feet. Again, with gradual increased exposure, they would adapt, enabling us to walk comfortably on the hot concrete.

These are just a couple of examples of the body's many adaptive abilities. We are constantly discovering new ways the body adapts to its environment. Athletic records are repeatedly broken, technology is advancing by the hour, and people are living longer and healthier. We may never discover the full extent of our mind's and body's abilities.

The body goes through the adaptive process in order to reach higher levels and meet the demands that are put on it. However, should the body be pushed too far too quickly, it will overload and break down in one way or another.

Any who have been injured know how frustrating it is to have an injury set you back, and have to work your way back to where you were. I'm sure you gained a new appreciation of having a healthy body from those experiences.

There are ways you can avoid the pitfalls of injury. They are key behaviors that allow the body optimal progress without overload. If you make them the guiding principles of your playing, you will be able to reach greater heights of musicianship. I would like to share them with you in hopes that this is not the first time you have heard of them.

These musical keys are what I call "The TLCs of Optimal Growth."

T — TIME

All things must come in proper time—no sooner and no later. For each step the body or mind progresses, it needs some time to get used to that new environment before it moves on. The larger the step, the longer it needs to adapt.

Each body is different. You undoubtedly have certain talents, and your body can excel at those with very little adaptation time. If you have a talent for something, it typically feels like you have already done that thing before, and the body or mind understands it very easily. For example, if paradiddles came easily to you, or if you found it simple to understand intervals and chord progressions, you have a natural talent for those things.

However, some seemingly small achievements for others may take forever for you to accomplish. With time, you can become better at determining what your talents are and are not. That usually comes with experience. You can also learn the most effective ways to develop talents out of those things that are most difficult for you. By practicing, you break down the walls that block the path of understanding within your mind. After a while, you can develop a talent for breaking down these walls. In this way, you actually develop a talent for developing talents.

L — LISTEN AND RESPOND

Your body has a communication system to tell you what is going on around you. The key is to learn to hear it, understand what it needs, and know how to meet its needs. In the February 2000 issue of *Percussive Notes*, Kalani authored an article that covered this topic very well. I strongly encourage you to read it.

Learning to understand what your body is saying takes practice. The more you do it, the more obvious the signs become. As with any relationship, learning to understand your body requires respect for it.

The body lets you know that you are approaching danger by sending pain signals to the brain. These are designed to show you where problems are occurring, and to what intensity. By responding to the pain, you avoid damage to the body and it continues to run unimpaired. As you practice solving the problems in your body, problems become easier to solve.

Of course, you can ignore the signs and allow the damage to grow. Pain impulses are much like a fire alarm. It alerts you to the fire in order to protect you. You can ignore it or disconnect it, but that doesn't mean the fire will go away—in fact, the damage multiplies until there is nothing that can be done about it. Your body is the same way.

C — CONSISTENCY

A smooth transition to a higher plane of playing makes it easier and quicker for your body to adapt and be ready to move further. You need not look far in life to see that this is true throughout nature. You can't just go out and run 26 miles without the proper training; the body and mind couldn't handle it. To run that far takes months and years of consistent conditioning by gradually increasing the distance and speed you run each day.

Obviously, musicians face the same challenge. Practice must be increased incrementally in both time and intensity. If you go too fast, the body can't handle it effectively, causing injury and making it necessary to stop training so you can heal.

I find it odd that once musicians injure themselves, they try to ignore it as if it will go away. They end up increasing the injury until it can't be healed without a vacation from playing. Then they're upset at not being able to play, and as their doctor, I am frustrated that they let it go that far. When you finally recover, you start a few steps back from the level you were at when you got injured, and all that time is lost.

S — SUPPLIES

Just as you need materials to build a building, you need materials to build your instruments. The types and quality of these materials are very important. As a musician, you have two types of supplies—things you give your body to make it function (nutrition), and the instru-

ments you actually use to make music.

Nutrition: You are what you eat—literally (if you only knew *how* literal). You must put good fuel into your body just as you would in a car. If you want to build a nice instrument, you must use the best materials available. Cut corners on the materials and you automatically decrease the quality. I know you are all thinking of food, but broaden your horizons to anything that goes into, touches, or influences your body.

A few things that work against the body are: junk food, alcohol, carbonated and/or caffeinated drinks, smoking, drugs, stress (much of which is self imposed), poor sleeping habits, and poor equipment and/or technique. I know that mentioning these things is not popular. Just remember, it is your choice to do what you want, but the consequences are not your choice, and they are inescapable.

Some things that work for the body are: wholesome meals (consisting of a well-rounded diet of proteins, carbohydrates, fresh vegetables and fruits, and grains), water, six to eight hours of uninterrupted sleep (sometimes you have to miss a party), professionalism (a few words to remember: early, prepared, focused, and pleasant), and times of quiet.

Your body is the primary musical instrument. Without it, you would not be a musician. Why would you treat it with any less respect than your finest cymbal, marimba, or djembe?

Gear: Two things are important in the gear/instrument you use: It should make music well, and the body should be able to play it comfortably.

Making the body comfortable while playing is the thing musicians overlook the most. But the smallest adjustment in the instrument or your body can make a world of difference. Put yourself in a comfortable position and arrange the instruments around you, making it comfortable to reach and play them. This is the very reason that instruments come with various types of adjustment apparatus. Use them.

If you hear a negative comment about the sound of your instrument, instead of being defensive, see if it could be true. If you feel an improvement could be made, *do it*—tune it, clean it, oil it, repair it, or trash it if necessary. Improvement can only work for you.

Darin Workman is a doctor of chiropractic who works with performing and sports related injuries. He has a Bachelor of Human Biology degree, is a Certified Chiropractic Sports Physician, and is Chair of the PAS Health and Wellness committee. He has authored numerous injury and prevention articles and workshops and is currently finishing a book on drumming and percussion injuries. If you have comments or questions, you may e-mail Dr. Workman at docworkman@juno.com. PN

Measuring Tonal Characteristics of Snare Drum Batter Heads

BY RYAN C. LEWIS AND JOHN S. BECKFORD

Percussionists are faced with a multitude of choices when selecting batter heads for snare drums. The drumhead industry has developed a wide collection of synthetic heads to meet the various tastes and demands of the performing percussionist. With dozens of choices available, selecting the correct batter head for a specific application is not an easy task.

Ideally, a percussionist would personally sample each head, but that is financially and logistically impossible for most performers. In lieu of that opportunity, one must turn to the opinions of others and the manufacturers' descriptions. However, the language used to describe drumheads ranges from marketing hyperbole to ambiguous adjectives that vary in meaning from one individual to the next. Descriptions such as "dry," "mellow," "dark," "wet," "warm," and "punchy" lack objective precision and universal meaning.

The purpose of this research project was to offer an objective "picture" of the tonal characteristics of a variety of popular snare drum batter heads. Through a computer program that performs a frequency spectral analysis, visual representations of the heads' tone colors can be produced.

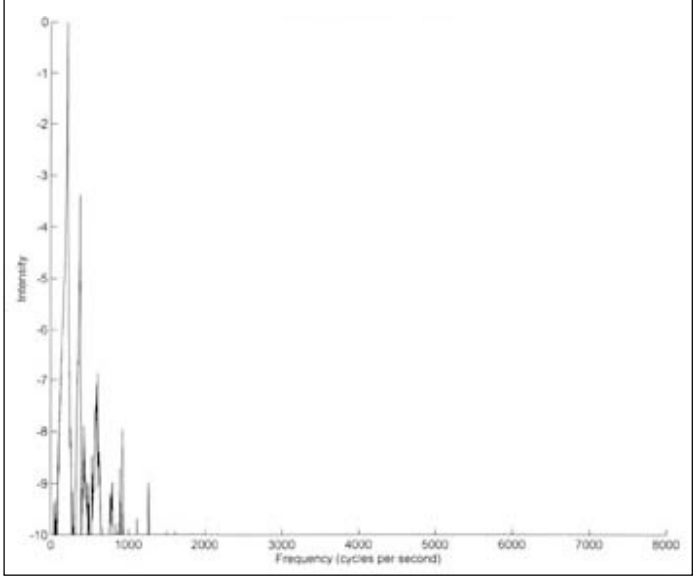
Tone color is defined by the strength of the various frequencies contained in a particular sound; therefore, each drumhead displays a unique frequency spectrum. Although this project provided some objective results of the frequency spectral analysis, ultimately it is up to individuals to draw their own interpretations regarding tone.

For this project, two identical 5 x 14 Ludwig 410 stainless-steel snare drums were used (snare units were removed). Both were fitted with clear Remo Ambassador snare-side heads and tuned to the same pitch. One drum was fitted with a Remo Coated Ambassador batter head, which was tuned to a medium-tight tension to achieve a "typical" snare drum sound. This instrument was used as a reference drum for matching the pitch of the various batter heads used on the test drum.

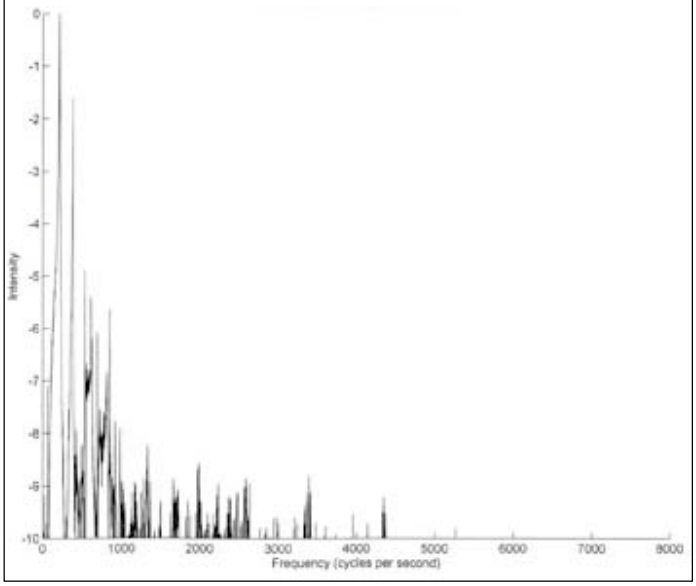
A gravity actuated "stick machine" was constructed to achieve a uniform attack velocity. The stick was positioned to strike the head at the same location (one inch from center) for each head tested. Using an AKG TPS D 3800 microphone, the sounds were recorded with a Tascam DA-30 MKII DAT recorder and later transformed by a LeCroy 9310AM Dual 400 MHz Storage Oscilloscope. The oscilloscope information was then analyzed by the Matlab for Windows program, which ultimately produced the spectral graphs.

The graphs represent an FFT (Fast Fourier Transform) analysis of the initial sound from the drum. The vertical axis indicates intensity, and the horizontal indicates frequency. This visual representation of the frequency content measures only the sound at its beginning—the attack. This two-dimensional FFT analysis program does not illustrate how these properties change over time. Therefore, this study did not attempt to describe any characteristics regarding resonance and those properties associated with the decay of the tone. Instead, one has a "snapshot" of the frequency content of a particular batter head at the point in time when a drumstick strikes it. Nevertheless, decay characteristics are important in selecting a drumhead. Their omission from this study is simply a limi-

EVANS Coated Genera HD Dry



REMO Renaissance Ambassador



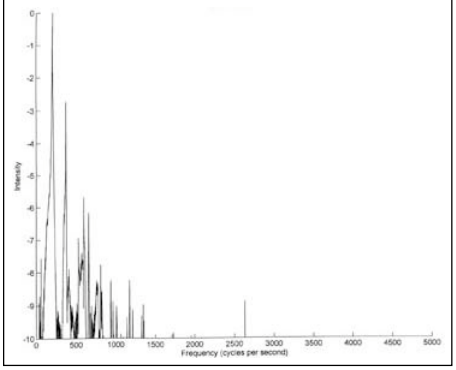
tation of the FFT program used by the authors.

Frequency content defines the timbre of a sound. The strength or intensity of those frequencies gives a tone its color. The stronger and more numerous the frequencies in the upper register, the "brighter" the tone. The lack of these higher frequencies in either number or strength produces what is customarily described as "dark" or "mellow" tones. Also, drumheads vibrate in a number of modes, all of which have their own related overtones (see Rossing, "Acoustics of Drums" in *Physics Today*, March 1992). Thus, the clusters of frequencies seen in the spectral analysis of a drumhead are more complex than those produced by a tone with a single fundamental.

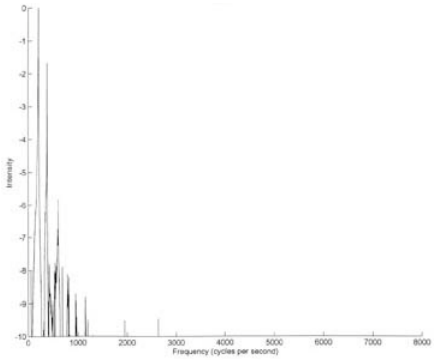
But through the spectral analysis produced for this study one can evaluate how "dark" or how "bright" a head sounds. Of the spectra included in this article, note that the spectra for the Evans Genera Coated HD Dry exhibited those "dark" qualities of strong lower frequencies and few higher tones. The Remo Renaissance Ambassador head displayed a much "brighter" tone with its numerous upper frequencies.

Ultimately, the central purpose of this study was to provide more information for defining and describing the tone of a snare drum batter head. Understanding the methodology, limitations, and graphic representations of this study will allow individuals to draw useful conclusions of their own. For additional information and drumhead spectra, visit the project's Web site: http://www.furman.edu/~jbeckfor/drumheads/

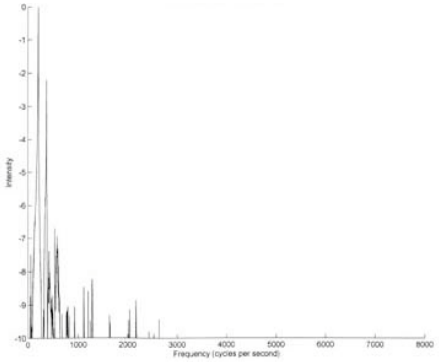
Calfskin Head



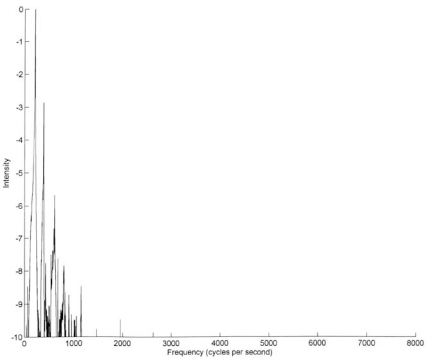
EVANS Coated Genera



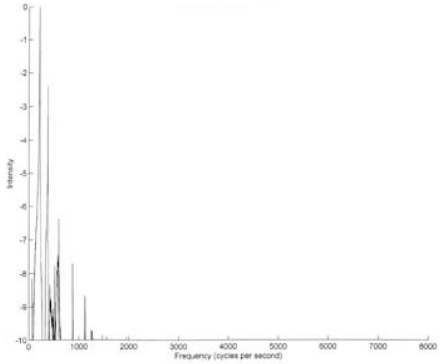
ATTACK 1-Ply Medium Coated



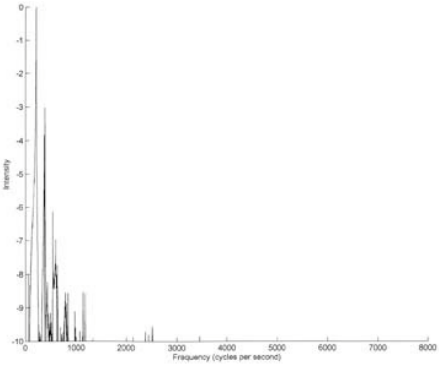
EVANS Coated Genera Dry



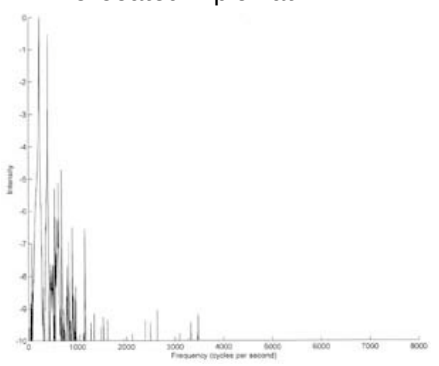
EVANS Coated Genera HD



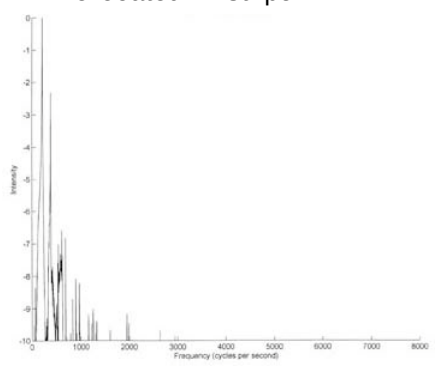
REMO Coated Ambassador



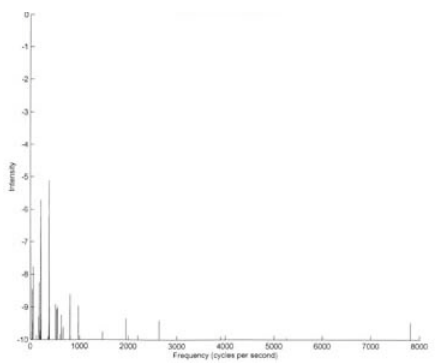
REMO Coated Diplomat



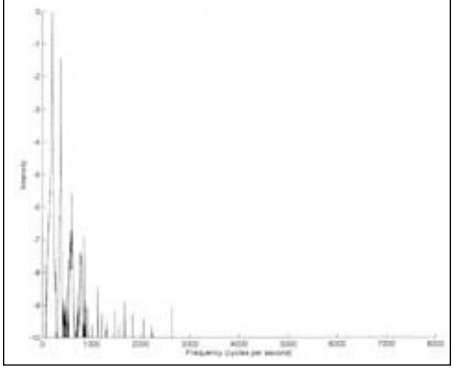
REMO Coated Pinstripe



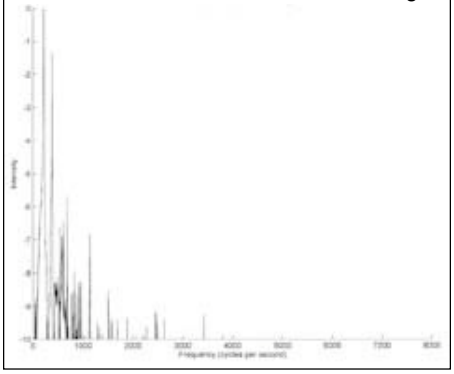
REMO Fiberskyn 3 FD (thin)



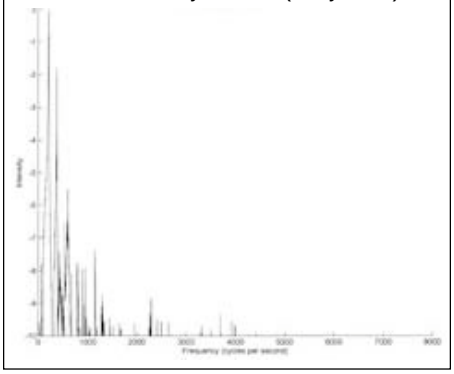
REMO Coated Emperor



REMO Smooth C.S. Weather King



REMO Fiberskyn 3 FT (very thin)



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PN

Employment Classifications

BY SAM DENOV

Welcome to the debut column of "The Percussive Workplace," a personal-help column for percussionists entering, or already in, the workforce. You may be employed as either a performer in a band or orchestra, or as an instructor in a university or other school, but becoming an "employee" and getting paid for what you do is a big step for every percussionist. It isn't quite the same as when you were younger and flipping burgers at McDonald's or delivering newspapers. You've now become a professional percussionist, and as with every line of work, regardless of your age or gender, there are rules, rights, and responsibilities.

Sorting your way through this maze is not always easy, and that is what I'm here for. If I can supply you with some sound advice or guidance that will help you overcome some of the major or minor crises in your career, then what I write here will be well worth reading.

Future columns will be devoted to unique and interesting problems related to working as a percussion player or teacher, and there will also be responses to inquiries I receive from *Percussive Notes* readers. The number of inquiries I receive will determine how frequently this column appears. If I should happen to write about you and your workplace in this column, I will always use fictitious names, locations, and descriptions, so you need never fear that you or your problem will be exposed. Your privacy will always be respected and protected in this column. Only the description of the situation will be factual.

You should also bear in mind that this column does not disseminate legal advice, although we will be discussing legal matters here from time to time. When your situation warrants, I will be advising you to either consult an attorney or take your problem to an appropriate governmental agency. The views and opinions expressed here will always be my own, and not necessarily those of the Percussive Arts Society or any of its officers, agents, or employees. What I do intend is to provide useful, pertinent, and timely information.

In this issue, we will define the various classifications of employment. It is difficult to write about employment problems without a clear understanding of the terms we will be using. The most common type of employment is referred to as "at will" employment. That is employment that is not subject to the terms of a collective bargaining agreement (CBA) negotiated by a union with your employer.

In essence, most free-lance casual work is "at will" employment. You work at the pleasure of whoever hired you. The employer, leader, or contractor that hired you has no obligation to you beyond paying you the agreed-upon wage for the specific job you were hired to do. Your employer, who may sometimes also be a union member, may have a written form contract with his or her client, but that will not protect you. That contract only protects your employer. That person or institution is generally free to terminate your employment for any reason or for no reason at all, and at any time. You work solely at the will of your employer. You are subject to certain government regulation, but that is it.

Working steady or part-time is often employment under the terms of a CBA. That is a binding contract that may be enforced in a court of law by the union that bargained that agreement with your employer.

When you work for an employer who has negotiated a CBA with the union, you are subject to the terms and conditions of employment that have been bargained on your behalf. This is considered union employment and may either be for an orchestral position or as a teacher in an educational institution. Most universities and symphony, opera, and ballet orchestras offer this type of employment.

Under U.S. law (Section 9a of the National Labor Relations Act), a union is granted the exclusive right to represent every employee in the bargaining unit. Practically speaking, if the union has only bargained a basic minimum wage for all employees, it may permit individual employees to negotiate a higher wage and additional benefits if possible; however, it is under no obligation to do so. The exclusive bargaining representative is just that: exclusive.

A union is obligated to fairly represent every employee in your bargaining unit without prejudice or discrimination, whether you are a member of that union or not. As a practical matter, most employees will want to become members of the union. But in the United States, no one may be legally forced to become a member of a union in order to keep their job, regardless of what it may say in their CBA about this subject. This part of the CBA is usually referred to as the "union security" provisions. That is not the case in Canada.

In the United States, the choice of whether to join a union has to do with your constitutional right to speak and associate with anyone you please, and also to freely refrain from doing so. However, in a state that is NOT a "Right To Work" state—one in which a CBA cannot require that you join a union as a condition of employment—you may be required, at a minimum, to pay the union an agency fee to reimburse it for its legitimate collective bargaining activities on behalf of your bargaining unit of employees. That agency fee may be the same as the dues that members of the union pay. Non-members of the union are not bound by its bylaws and rules, including the submission of agency fee disputes to union mandated AAA (American Arbitration Association) arbitration. Of course, neither are non-members subject to the union's discipline, nor are they able to attend union meetings, run for union office, or receive any other union member-only benefit such as receiving the union journal. (See "Notice to Musicians Who Are Employed Under U.S. Collective Bargaining Agreements," *International Musician*, the monthly journal of the American Federation of Musicians, January, 2000, p. 2.)

The notice referred to above, now required by law, makes clear that a mem-

ber of any union may resign his or her membership at any time, or choose not to join in the first place.

Resigning your membership, or not joining the union when you become employed, will not lower the amount of money that has to be paid to the union. As I mentioned above, that is usually the same amount as union dues. However, if you are a non-member and do not support all the activities that unions engage in, including its political activities, you do not have to pay for such activities. In that case, you must also send a written protest to the union saying that you object to the payment of an agency fee that is beyond your proportionate share of the union's proven expenses to bargain and administer your CBA and process grievances that may arise under it. None of this is applicable in a Right To Work state, of which there are now 21. In those states, all union membership and the payment of dues is entirely voluntary. This column takes no position on whether you should or should not join a union. That decision is entirely up to you.

If the type of work you do as a percussionist is totally under your control, such as becoming a member of a group that has formed its own partnership, or if you are booked as a soloist or are a clinician, you may be an Independent Contractor. As such, a union may not lawfully represent you because you or your booking agent will decide what you are willing to work for.

If you are a little confused at this point, believe me, you are not alone. An employee's standing and obligations to a union, or lack thereof, are some of the most complex in American law. That is because the laws enacted by the U.S. Congress regarding employment, as they have been interpreted by the courts, mean something altogether different than what they appear to say. But I will try my best to steer you through the maze.

In the meantime, if you have a question or problem relating to your work that you are confused about or need help with, please write to "The Percussive Workplace" c/o *Percussive Notes*, 701 NW Ferris Ave., Lawton OK 73507-5442, or E-mail percarts@pas.org. While I can't promise to answer all of them, I will select the most interesting and unique to write about here. Good luck, and let me hear from you if and when the occasion arises. Your comments, pro or con, are always welcome.

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

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Difficulty Rating Scale

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

METHOD BOOKS

Beginning Exercises and Studies for Two Mallets **I–II**
Ney Rosauro
$16.95
Propercussao Brasil/MalletWorks
This 24-page text, designed as a "first step towards playing with two mallets," is intended to be used in conjunction with Rosauro's snare drum method. The goal of both texts is "to work with equal emphasis on both hands."

Part I focuses on the development of the basic stroke and kinesthetic memory, and utilizes double stops as well as hand-to-hand passages. The major scale and three forms of the relative minor are also introduced. Part II is devoted to 12 etudes written in major and minor keys with signatures up to four sharps and flats. The etudes address a variety of technical issues including performance of hand-to-hand passages, double-stops, broken chords, octaves, and rolls.

Like all good etudes, the 12 studies in this text are very gratifying from a musical standpoint. The only limitation of the publication is its brevity. Perhaps the author will eventually publish a second volume that will further address the basic challenges facing the developing mallet players.

—John R. Raush

Intermediate Progressive Etudes **III–IV**
David Kovins
$14.95
Hal Leonard Corporation

David Kovins' *Intermediate Progressive Etudes* is a book of etudes for the intermediate vibraphonist. In the preface, Kovins says: "When I began teaching mallet instruments, I realized there was still a limited amount of material pertaining to the vibraphone. At this time I began to compose different compositions in order to explore the vast potentials of the instrument both as a learning process for myself, as well as a working tool for musical and technical explorations for my students. Having the opportunity to work with my students, see their weaknesses and write compositions and exercises which would strengthen them was both an inspiring and challenging experience. Only after seeing such overwhelmingly positive results did I later decide to expand these concepts into book form. I wanted students and teachers throughout the world to finally have a text worthy of such a beautiful instrument. I wanted to include compositions that college students could perhaps perform for a jury, audition, or recital. Hopefully it would help enable someone to achieve a certain command over such a difficult and complex instrument."

Kovins' book will definitely help students achieve a mastery of the vibraphone. He includes warm-up exercises and 33 etudes. Etudes 1 through 9 employ two-mallet technique. Etudes 10 through 33 employ three-mallet and/or four-mallet technique. Each etude includes a preface statement by Kovins in which he shares tips or mastery instructions.

All mallet dampening and pedal indications are clearly marked. Each etude includes some sticking choices, phrase markings, and dynamic markings. Kovins' book also includes an accompanying compact disc recording in which each etude is demonstrated. *Intermediate Progressive Etudes* is a welcome and much-needed addition to vibraphone literature.

—Lisa Rogers

KEYBOARD PERCUSSION SOLO

Three Moods **III–IV**
Ney Rosauro
$7.50
Propercussao Brasil/MalletWorks
"Three Moods" is a versatile work for the intermediate solo performer and is scored for marimba or steel drum. If performed on marimba, the work requires two-mallet technique on a 4-octave instrument; if performed on a steel drum, I suggest the performer use a C-tenor, lead pan and two-mallet technique.

The titles of the three moods—"Baroque," "Meditative," and "Impatient"—are very descriptive and programmatic. "Baroque" employs "fugal-like" and imitative sections with a hint of jazz harmony at cadential points. "Meditative" is based of intervals of fourths and fifths for its harmonic basis. In this section, Rosauro indicates stickings by the use of stems up and down, with the left-hand creating a "trance-like" effect. "Meditative" also employs a shift between duple and triple or 2 against 3. "Impatient" is aptly marked *agitato*. This final mood of the trilogy employs double stickings throughout. Additionally "Impatient" has a modal quality in an "arch-like" form with the added agitation created by the doubled pitches.

"Three Moods" is an exciting work. I applaud Rosauro's efforts in providing needed solo literature for steel pan.

—Lisa Rogers

Chorale & Variations **IV**
George Frock
$18.00
C. Alan Publications
This solo written for a 4 1/3-octave instrument features a chorale set in rolled chords, followed by five variations that exploit four-mallet techniques including single-alternative, double-lateral, and double-vertical strokes. A variety of textures and an ear-pleasing harmonic scheme keep the piece interesting and make it an attractive vehicle for displaying an accomplished high school or college mallet player's mastery of the basic four-mallet sticking vocabulary.

—John R. Raush

Four Piatti Caprices **IV–V**
Alfredo Piatti
Arranged by Leander Kaiser
$10.00
Studio 4/Alfred Publishing Co., Inc.
Leander Kaiser has adapted four caprices by Alfredo Piatti, a noted cellist of the late 19th century, to be performed on a low-A marimba. Each solo is written in bass clef, but the editor suggests playing each an octave higher to stay within the range of the marimba. The short solos are excellent training pieces and should be suitable for inclusion on recital programs as

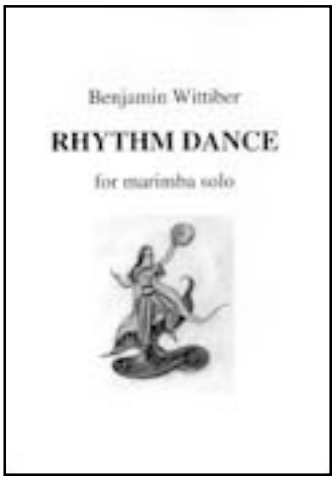
well. The four are contrasting in style, tempo, and meter. Tonalities for the four include G minor, D minor, A minor, and D major.

The first caprice is scored for two mallets, but the other three require four-mallet technique. Kaiser has included suggestions for mallet selection and sticking. Each solo is filled with dynamic changes, and there are many opportunities for expression. These are excellent solos and should be well-received by performers and audiences alike.

—George Frock

Rhythm Dance **V**
Benjamin Wittiber
$3.70
Benjamin Wittiber

This five-minute marimba solo is dedicated to Katarzyna Mycka and can be heard on Mycka's CD *Marimba Dance*. Although the piece is written for a low-E marimba, there is only one low E required; therefore, if no low-E instrument is available, a low-F marimba would work, and the one low E could be taken up an octave.



"Rhythm Dance" is written at quarter note = 112. The sixteenth note remains the same as the meter goes through several time signatures including 4/4, 7/16, 3/16, 9/16, 3/8, 5/16, 4/16, and 8/16. A good command of four mallets is required for a performance, but there are no rolls. There is not a great deal of mallet independence in terms of fast scale lines; the independence comes more in a hand-to-hand style (e.g., RLRRLRLL, etc.). The dynamic contrast between hands is an important feature of the work, as are dynamics in general. The music is written in an idiomatic style and produces a good sound from the marimba. "Rhythm Dance" requires a mature performer, but is accessible to a wide range of abilities.

—John Beck

Ut **V**
Tim Seddon
$19.00
Studio 4/Alfred Publishing Co., Inc.

This solo for tuned percussion and piano was written for Evelyn Glennie. The instruments required are vibes, xylophone, and marimba. Four mallets are required, but used sparingly. Most of the composition could be performed with two mallets; however, four mallets would facilitate many passages. There is always ample time to move from one instrument to another, so the setup is at the performer's discretion.

The composition is in one movement with various sections devoted to specific instruments, tempi, and musical ideas. It would not be possible to perform only individual sections of the piece; it must be performed as one composition that makes a strong musical statement and challenges the performers.

There is both unison playing and interplay between piano and mallets. Much of the composition uses

the piano as an accompaniment to the mallet instruments rather than an equal partner.

"Ut" is a challenging and musical composition. Many compositions feature vibes, xylophone, or marimba alone, but "Ut" features them all.

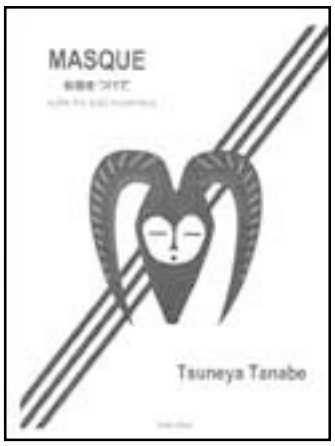
—John Beck

Vertigo **V**
Andy Harnsberger
$30.00
Innovative Percussion
"Vertigo" is a single-movement work for a marimba soloist accompanied by a percussion trio. Each member of the trio plays a multiple instrument setup using an inventory of conventional instruments, with the exception of a gong tuned to E. The percussion accompaniment provides color and a rhythmically attractive counterpoint to the marimba's cascading runs, broken chords, and ostinato patterns.

The solo part, scored for a 5-octave instrument, features passages in octaves and florid, broken chordal writing that will challenge even the most advanced student marimbist. The work provides a viable option for the marimbist searching for solo literature with percussion ensemble accompaniment.

—John R. Raush

Masque: Suite for Solo Marimba **VI**
Tsuneya Tanabe
$11.00
Studio 4/Alfred Publishing Co., Inc.



This suite for solo marimba was written for marimbist Makoto Nakura, who premiered the work in 1998 in Kobe City, Japan. Tanabe's composition is written in a tonal language that is often highly chromatic. In the work's six movements, which run the expressive gamut from the grandiose opening movement with its stirring fanfare to the whimsical mood encountered in the movement titled "The Clown," the soloist has numerous opportunities to display his or her musical abilities. The suite can be considered substantive new literature for the contemporary marimba artist.

—John R. Raush

KEYBOARD PERCUSSION FEATURE WITH JAZZ ENSEMBLE

Cabana en El Sol **IV-V+**
Arthur Lipner
Arranged by Bob Mintzer
$54.95
MalletWorks
Vibraphonist Arthur Lipner has composed a big band tune featuring vibraphone/marimba soloist that evokes the mood of Equatorial climates through a medium-tempo cha-cha rhythmic base combined with a catchy melody that reminds one of the great Cal Tjader. Originally recorded on Lipner's *The Magic Continues* CD, "Cabana en El Sol" begins with a saxophone melody (which is soon doubled by the vibes) over a cha-cha rhythm-section vamp. Letter C is a vibe solo with horn background figures. Letter E is a contrapuntal section between the horns and marimba that finishes with some unison rhythmic figures before segueing into a double-time swing feel that features the vibe soloist. The double-time swing section concludes at the close of the vibe solo, thus affording the vibes the chance to state the melody at letter J. Letter L is a legato interlude section that precedes the recap and subsequent short coda.

As is typical of many Afro-Cuban styles, this cha-cha often uses four-bar phrases that contain only one or two chords, so the soloist must be familiar with this concept in order to shine during the solo sections. Several solo sections use faster harmonic movement to add interest, but most of the chord progressions are derived from standard jazz repertoire, which should assist soloists in negotiating the harmonies. The horn parts are well-suited for a college ensemble, and the vibe/marimba soloist looking for a featured number would find this an engaging work.

—Terry O'Mahoney

St. Thomas **III**
Sonny Rollins
Arranged by Chuck Tumlinson
$59.95
MalletWorks
Chuck Tumlinson's big band arrangement of Sonny Rollins' "St. Thomas" with featured mallet parts is a welcome addition to the jazz repertoire. This arrangement includes a vibraphone/marimba part and a steel drum part. The steel drum part would best be suited for a C-tenor, lead pan. Both vibraphone/marimba and steel drum parts play vital roles in this arrangement. Each employs the main melodic line, with the vibist soloing as well. This particular arrangement was recorded by the Kansas City Boulevard Big Band.

MalletWorks and Chuck Tumlinson should be commended for providing "meaty" percussion parts in a big band chart. I hope their work will continue and spark others to do the same!

—Lisa Rogers

24 Jam **IV–V+**
Arthur Lipner
Arranged by Bob Mintzer
$49.95
MalletWorks
When one thinks of vibraphonists fronting large jazz ensembles, the names Lionel Hampton and Terry Gibbs spring to mind. It's time to add one more to the list. Vibraphonist Arthur Lipner continues the tradition through the publication of large ensemble arrangements of his own compositions. One of his latest is "24 Jam," a medium-tempo samba that provides solo space for both the vibraphone and members of the band.

The vibraphone is front and center as it plays the opening melody while the horns provide rhythmic background figures. The vibes take the first series of solo breaks and complete solo choruses. Other soloists may also improvise over the form of the tune starting at letter I. The vibes and tenor saxes then provide a repeated motive under the alto sax melody. A recap follows before the coda—which includes a 32-bar drum solo—closes the tune.

The solo sections require mature interpretation. This is an excellent chart with which to feature a vibraphone soloist.

—Terry O'Mahoney

TIMPANI

Sonata For Four Timpani **V**
Daniel Kessner
$10.00
Studio 4/Alfred Publishing Co., Inc.
"Sonata For Four Timpani" is a 10-minute, four-movement timpani solo that also uses bongos and suspended cymbal. Movements I and II require mallet independence; mallets 1 and 4 are vibe mallets and 2 and 3 are wooden ends of mallets. Movement III requires four soft timpani mallets, and movement IV requires two hard timpani mallets. Each movement is quite different from the others in musical content and sound.

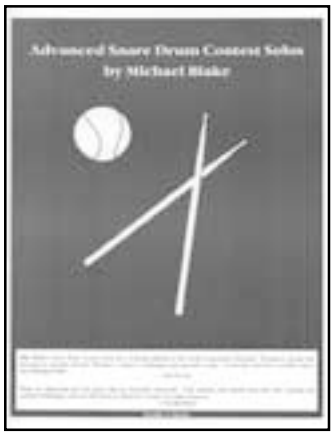
The first movement, "Ritual Dance," is marked at quarter note = 56 until an accelerando at the end quickens the tempo to quarter note = 80, which moves smoothly to the second movement, "Allegro Scherzando," at dotted quarter note = 104. Except for a few *retardandos*, the tempo remains the same throughout. Movement three, "Andante Expressivo," is written at quarter note = 64 and uses four-mallet marimba techniques and one-handed rolls. The final movement, "Expanding Rondo," is written at quarter note = 96 and remains so until an accelerando *al fine* toward the end brings the movement to a fiery close.

This excellent composition represents a forward-looking concept for a timpani solo. Even though bongos and a suspended cymbal are used to enhance the work, it remains a true timpani solo in all respects.

—John Beck

SNARE DRUM

Advanced Snare Drum Contest Solos **IV–V**
Michael Blake
$12.00
Studio 4/Alfred Publishing Co., Inc.
This collection of ten solos for snare drum is designed for the solo contest. Each of the solos has been



written with attention to phrasing, dynamic contrast, accents, and the various snare technique families. The solos are cleverly named in baseball terms with such titles as "Spring Training," "Top of the 5th," "Drag Bunt," and "Extra Innings." The solos are designed in four-bar phrases and the performance notes suggest that they should be performed with the phrases in mind. The print is clear and is easy to read, and each solo is presented on two pages, thus avoiding page turns. This collection should be fun for advanced high school students, and appropriate for school contest events.

—George Frock

MULTIPLE PERCUSSION

10 Beginning Studies for Multiple Percussion **II–III**
Ney Rosauro
$13.95
Propercussao Brasil/MalletWorks
Each of these ten multiple percussion solos features a minimum setup and instrumentation. The solos appear in graduated difficulty, and each has a different collection of instruments. The majority of the solos are written for snare drum and tom-tom, with different accessory instruments used to fill out the melodic or color component of the solo. Solo number 9, "Recitative," is the only one that includes a melodic instrument, opening with a passage for glockenspiel.

The solos vary in style and tempo, and of special note is Rosauro's great sense of rhythm and phrasing. Even the simplest solos have a nice use of dynamics, phrasing, and form. This is an excellent collection of educational solos, and they are appropriate for contest formats as well as studio classes.

—George Frock

Esprit **V**
Regis Campo
$28.95
Editions Henry Lemoine/Theodore Presser Co.
"Esprit" is a 10 minute, multiple-percussion solo using glockenspiel or crotales, vibraphone, three rails (explained in the composition), two tom-toms, and bass drum. Attached to the bass drum are sleighbells. I assume they would be attached to the bass drum pedal, but there is no explanation of this.

In order to perform the composition, a compatible mallet would have to be found that would sound good on bells, vibes, rails, tom-toms, and perhaps bass drum. There is no setup diagram, but since bells and vibes are played together quite often, it would be advantageous to have the bells above the vibes, and to have the rails and tom-toms in a compatible relationship. One instrument seldom plays alone. Most of the composition uses instruments in pairs with some measures using combinations of three instruments.

The composition is complex both technically and musically. The basic tempo is eighth note = 132 with a 3/8 meter prevailing. A slower section in the middle relaxes the groove but it quickly returns to the original tempo. There is no long extended melody to speak of; predominate intervals in the vibes and bells are thirds and diminished fifths.

"Esprit" will appeal to serious-minded multiple percussion players who enjoy the challenge of complex setups that include mallet percussion instruments. Its tempo, interplay between instruments, and setup make it a challenge—but not without rewards.

—John Beck

Impressions **V–VI**
Nicolas Martynciow
$20.95
Editions Henry Lemoine/Theodore Presser Co.
This three-movement solo for snare drum and two tom-toms takes eight minutes to perform. Performance demands include playing on the rims and with fingers, and using rimshots, normal rolls, and buzz rolls.

The solo opens with variations based on Ravel's "Bolero" and progresses to a change of meters and cross-rhythmic patterns, with sticking suggestions that suggest nuance. The second movement is a quick waltz with triplets or 12/8 phrasing through the first section. The middle section switches to a duple feel, and the movement concludes with a return to the A section. The final movement is the most unique of the three, featuring sixteenth-note patterns that require rebound strokes for each stroke and contrasting rhythmic patterns. This challenging solo is appropriate for the recital program.

—George Frock

PERCUSSION ENSEMBLE

Amazon Tributary **III**
Willis Charkovsky and Dick Schory
Arranged by Dan Moore
$55.00
Creative Music
Amazon Tributary is part of the Percussion Pops series and has been recorded on the Percussion Pops 2000 CD. It uses ten percussionists and the instrumentation includes bells, xylophone, vibes, timpani, snare drums, eight tom-toms, bongos, crash cymbals, suspended cymbal, large tam-tam, and bass drum.

The piece begins slowly, creating the eerie mood of being in the Amazon jungle. Later, the tempo increases (quarter note = 112) and the drums become more active. After an exciting climax, the piece ends as it began, with quiet chords from the vibraphone.

The vibe part requires four-mallet technique, but it is not difficult due to the repetitive nature of the harmonies. In fact, all the mallet parts are very accessible to young players for the same reason. The use of exotic scales and chords will make this an exciting and interesting piece for both the ensemble and the listeners.

The score comes with an excellent written history of the original Dick Schory ensemble. I saw Schory's ensemble perform in the 1960s in Chicago, and it is great to see this music becoming available again.

—Tom Morgan

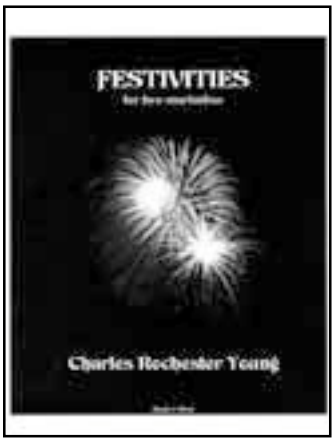
Chimed, I'm Sure **III**
Willis Charkovsky and Dick Schory
Arranged by Dan Moore
$40.00
Creative Music
Part of the Percussion Pops series, "Chimed, I'm Sure" features a soloist who plays bells, vibes, marimba, and, of course, chimes. The rest of the ensemble includes six percussionists playing bells, xylophone, vibes, two marimbas, timpani, and drumset. Piano and bass parts are also required.

The piece is a simple blues progression in F. It begins with a fairly typical bass line that is doubled by the marimba. The soloist is featured throughout, with the ensemble providing background figures in the style of a big band. The soloist is required to improvise in a jazz style over the blues progression.

This is obviously a novelty number, but as anyone familiar with the Schory recordings knows, the music is well arranged and will sound great if played accurately. This piece would make a fun addition to any percussion ensemble concert.

—Tom Morgan

Festivities **IV**
Charles Rochester Young
$13.00
Studio 4/Alfred Publishing Co., Inc.



"Festivities" is an exciting piece for an intermediate "dynamic duo." Both performers use two-mallet technique, and two marimbas are required—one 4-octave instrument

and one 4 1/3-octave instrument. The piece has a "dance-like" quality achieved through the use of alternating 6/8 and 3/4 meters. Dynamic levels range from very loud to very soft, offering the listener some "explosive" surprises along the way. The work also employs grace notes, dead strokes, and specific visual cues such as "freeze!" to give the work its overall festive character.

Both marimba parts act as melody and accompaniment at different times; however, player one carries more of the melodic weight throughout. This is a challenging, exciting, and fun two-mallet duo to program for a recital or concert.

—Lisa Rogers

La Festa per Due **IV**
Nicolas Martynciow
$19.95
Editions Henry Lemoine/Theodore Presser Co.
This three-movement work for two multiple-percussion players requires snare drum, two tom-toms, cowbell, woodblock, and claves. Techniques include normal strokes, playing on the rims, two types of rimshots, buzz strokes, brushes, and playing with the fingers.

The first movement has a quick tempo and primarily features duple patterns, but with several changing meters. The second movement is slow in tempo, mixing both binary and ternary patterns. The last movement is full of flair and contrasting dynamics. The entire work takes just seven minutes to perform. The interaction of the two players will provide excellent experience for advanced high school or young college percussionists.

—George Frock

Pourquoi Pas et Sacramento **IV**
Nicolas Martynciow
$15.95
Editions Henry Lemoine/Theodore Presser Co.
Although the cover of this publication states that these two pieces are duets "for snare drum and tom-tom," a variety of instruments is required. In "Pourquoi Pas," one percussionist plays bongos, suspended cymbal, snare drum, and bass drum or large tom-tom; the other part requires three temple blocks, suspended cymbal, and snare drum. Similarly, in "Sacramento," the first percussionist plays three timpani and a Chinese cymbal, and the second plays three temple blocks, three tom-toms, and a bass drum (or tom-tom).

Although graded at an intermediate level, students not accustomed to multiple-instrument performance and notation, not to mention the demands of ensemble performance, will find it more difficult than typical "intermediate" pieces. These caveats aside, however, this pair of duets provides quality literature for nurturing students' skills in ensemble and multiple-instrument performance.

—John R. Raush

Applause **V**
Michael J. Rhodes
$11.00
Studio 4/Alfred Publishing Co., Inc.
"Applause" is a quartet for four hand-clappers that employs techniques found in concert percussion performance, drumset, and marching percussion programs. Unlike many hand-clapping works, which are often written as encore features, composer Rhodes employs innovative concepts including rolls, finger snaps, beating on various parts of the body, foot stomps, and visuals to emphasize accents and expression.

The piece requires four fairly advanced players, each well coordinated and with a flair for showmanship. Beyond the obvious challenge of rhythmic precision, each performer is faced with a list of detailed instructions covering the types of attacks, changes in technique, and even having to whistle one phrase. There are also some passages that require movement similar to that employed by percussionists on the marching field. "Applause" will be a challenge to prepare, but it can be counted on to earn a standing ovation from audiences if performed well.

—George Frock

Percussion Quartet No. 2 **V**
Dave Hollinden
$60.00
Dave Hollinden
This composition requires four percussionists, each with a large setup. Between the four players there is a mass of textures and colors including drums, metal, wood, and clay flower pots. The only tuned instruments are four crotales, timpani, and vibraphone. Typical of Hollinden's style, the work is packed with rhythmic syncopation and energetic motives. In contrast to his compositions "Whole Toy" and "Release," this quartet moves from section to section with meter changes rather than rhythmic modulation. There are two cadenza passages in which all four percussionists play in unison at a *fff* level that will probably work the audience into a frenzy. The work will, no doubt, be popular and appear on numerous programs.

—George Frock

Shim-Wha! **V**
Bobby Christian and Dick Schory
Arranged by Dan Moore
$50.00

Come Bach With Me **V**
J.S. Bach
Arranged by Dick Schory
$45.00

Jungle Fever **V**
Dick Schory
Arranged by Dan Moore
$60.00
Creative Music
All three of these arrangements attempt to capture the unique sound and spirit of the original Dick Schory Percussion Pops Orchestra, which toured for 13 years and recorded fifteen albums between 1956 and 1974. Schory's first albums, which appeared in 1957 and 1958, proved to be ideally suited to the new stereo phonograph. The imaginative and stimulating music in the Percussion Pops Orchestra's repertoire helped propel the development of the contemporary percussion ensemble, and contributed to the general public's fascination with instruments of the percussion family.

"Shim-Wha!," an uptempo arrangement by Moore in triple meter for eight percussionists plus piano, bass, MIDI keyboard, and drumset, was originally recorded in 1963 on the RCA Victor album *Politely Percussive*. It was designed as a solo vehicle for Joe Morello, and also featured Bobby Christian, Bob Wessberg, and Gary Burton.

"Come Bach With Me" appeared on the 1970 album *Dick Schory: Carnegie Hall*. Schory's arrangement is a swing version of a Bach fugue. Set in a rapid tempo, it requires eight percussionists plus piano, bass, drums, and harpsichord (MIDI keyboard). "Come Bach With Me" and "Shim-Wha!" are both reworked versions of originals, which also utilized bass and woodwind instruments.

"Jungle Fever" is an arrangement of a recent piece written by Schory for the University of Kentucky Percussion Ensemble. It is scored for eight percussionists plus piano, bass, drumset, MIDI keyboard, and optional guitar. Any one of these three Creative Music publications, which can be heard on the Ovation CD *Jungle Fever: Dan Moore Plays the Music of Dick Schory*, will provide a college ensemble with a gem of a closer or an encore piece.

—John R. Raush

Toy Parade for Percussion Quartet **V**
Roger Hannay
$38.00
Media Press, Inc.
This five-movement, contemporary percussion ensemble was originally composed by Roger Hannay in 1974, but only published commercially in 1999. Dr. Hannay is the retired Professor of Composition at the University of North Carolina at Chapel Hill. His expertise in percussion is well-founded and inventive. The instrumentation is creative as well: Percussion 1 includes marching snare drum, concert snare drum, five graduated toms, toy piano; Percussion 2 includes marching snare drum, concert snare drum, five graduated drums, toy xylophone; Percussion 3 includes marching snare drum, concert snare drum, five graduated drums, small tambourine, toy piano, kazoo; Percussion 4 includes bass drum with attached cymbal, small snare drum, five graduated drums, toy xylophone, triangle. The

five movements in this eight-minute suite are titled "Processional," "Canons," "Challenges," "Games and Dances," and "Recessional." The overall style is whimsical and somewhat comical, revealing the wit of Roger Hannay. This is definitely a work for the mature collegiate percussion quartet.

—Jim Lambert

DRUMSET

Afro-Cuban Coordination for Drumset **III–V**
Maria Martinez
$14.95
Hal Leonard Corporation

Drummer Maria Martinez has put together a book/CD package that addresses the coordination challenges presented by the Afro-Cuban mambo, nanigo (also known as the Afro-Cuban 6/8 or bembe style), mozambique, and songo style of drumming, as well as numerous variations of each groove. The book/CD package also provides material for developing improvisations over Afro-Cuban ostinato foot patterns, and answers some questions regarding the origins and performance practices of each style.

Martinez is right up front with one important fact that many people miss—the patterns contained in this book are drumset interpretations of folkloric rhythms found in Cuba. Beginning with the mambo style, Martinez uses the cascara bell pattern coupled with various clave patterns (3-2 and 2-3 son and rumba), bass drum/hi-hat patterns, and mambo bell variations to create several pages of useful mambo variations. She explores the concept of playing the clave pattern in the left foot (often substituting a cowbell or woodblock played by a foot pedal for the hi-hat) set against the mambo hand patterns. The use of two cowbells (one traditionally being played by the bongo player and one by the timbale player) is introduced and offered as additional orchestrational material for playing the mambo.

Exercises for strengthening one's improvisation ability over ostinatos is explored next. Several full-page "rhythmic summaries" provide a stream-of-consciousness-type solo workout that is really challenging. An excellent aspect of this section is the inclusion of quarter-note-triplet exercises that will allow the player to feel comfortable shifting between duple and triple meter subdivisions—something that Cuban music does quite frequently. Many nanigo variation are covered in Chapter 6, while Chapter 7 focuses on the songo groove and its variations. Several pages of songo bass drum variations are the focus of the section. The traditional mozambique and more well-known "New York" mozambique styles are covered in Chapter 8.

The book covers just about all of the various permutations possible in these styles. Playing through these exercises will really generate the rhythmic independence necessary to feel comfortable either playing the music or soloing in these styles. The CD included in the package features examples of selected exercises as well as several play-along selections. This is a great book that would benefit intermediate to advanced drummers wishing to sharpen their knowledge of Afro-Cuban styles or who want some great independence workouts.

—Terry O'Mahoney

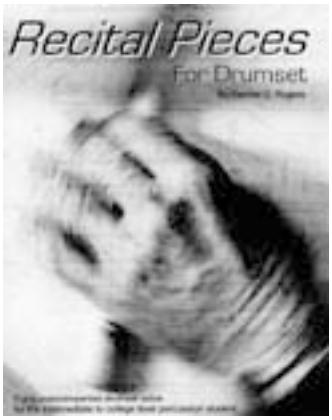
Feet Don't Fail Me Now! **II–VI**
Michael Packer
$12.95
Hal Leonard Corporation

Developing the ability to play over various ostinato patterns is the subject of this unique approach to teaching the drumset. Packer has created an excellent set of sequential exercises that will be useful for the novice as well as the more advanced student. The book presents five basic ostinato patterns including Four on the Floor, Alternating Eighth Notes, Standard Samba, Standard Baiao, and the Standard Tumbao. By practicing a variety of stickings over these ostinatos, the drummer is able to derive several different styles from each one. For example, the Four on the Floor ostinato is used as a basis for rock, swing, march, Afro-Cuban 6/8 and R&B, Gospel, and Motown shuffle. In addition, accent and sticking patterns are provided, which will increase the student's general fluency while playing fills and solos over each ostinato. The book concludes by presenting two polyrhythmic ostinatos: two against three and three against four. Similar exercises are provided for these more advanced concepts.

Feet Don't Fail Me Now! is an excellent addition to the drumset instruction literature. Students who are disciplined enough to master these exercises will develop a strong rhythmic foundation and open many stylistic doors for themselves.

—Tom Morgan

Recital Pieces for Drumset **IV-VI**
Dennis Rogers
$25.00
Good Music Publications



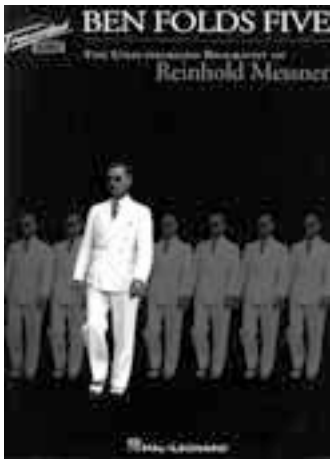
Dennis Rogers has long been associated with the prepared drumset solo literature, pioneering this concept in the 1970s with his *Solo Studies for Drumset* Books 1, 2, and 3. While the use of pre-written drumset solos has been somewhat controversial, it has become clear that the genre has an important place in drumset pedagogy, both as an instructional tool and as material to make the drumset palatable to the high school solo music festival.

Recital Pieces for Drumset is Rogers' *magnum opus*. These eight solos represent a wide range of techniques and styles that will challenge and inspire even the most advanced drumset player. The traditional concept of the extended drum solo is explored in each of the eight compositions, and students will learn much about technically moving around the instrument as well as more advanced concepts such as pacing and building to a climax. Creative students will find a wealth of inspiring musical ideas for further development. The accompanying CD featuring Rogers performing all of the solos will also provide inspiration to students who may be a little intimidated by the complex notation.

These solos are appropriate for high school solo music festivals and college senior recitals. Through these exciting solos, some students will gain much technical and musical skill they might never have the patience to gain through tedious, boring exercises.

—Tom Morgan

Selections from Naked Baby Photos **III–IV**
Ben Folds Five Transcription
$19.95
Hal Leonard Corporation



This 144-page transcription book contains the keyboard, vocal, bass (notes as well as tablature), and drum parts from the Ben Folds Five album *Naked Baby Photos* and several from their self-titled debut release (1995). Ben Folds Five is not your average rock band—first of all, it's a piano/bass/drums lineup that can really play. There are some straight-ahead rock drum parts in

the score but it also contains some interesting sections including one tune in 6/8 time, some unusual orchestrations, inventive fills, etc. If you want to check out Darren Jessee's drumming for the BF5, this is a good place to start.

—Terry O'Mahoney

MIXED INSTRUMENTATION

Petite Fugue A Travers Chant III
Guy-Jacques Borderieux
$15.95
Editions Henry Lemoine/Theodore Presser Co.
This intermediate duet for vibraphone and flute (or possibly for two vibraphones) is an uncomplicated piece written in the fugal style. The vibe part is written primarily for two mallets with only two instances of four-mallet chording. There is a great deal of antiphonal writing, several composed cadenzas, and simple meter changes (2/4 to 4/4). This would be an excellent piece for the intermediate vibraphone/flute duet looking for music festival material.

—Terry O'Mahoney

PERCUSSION RECORDINGS

Coyote Dreams
Michael Udow
$15.95
Equilibrium Records, Ltd.

Producer/teacher/composer Michael Udow continues to advance the cause of new percussion compositions with his most recent compact disc. Four of the six works on the CD were written after 1996, one was written in 1987, with the honor of "standard repertoire selection" going to Lou Harrison's "Suite for Percussion," written in 1942.

Udow's "Coyote Dreams" was inspired by his listening to coyotes traversing the desert arroyos of Sante Fe, New Mexico. Written for marimba soloist and three percussionists, "Coyote Dreams" is written in three parts—a taiko drum-driven gallop with shifting accents and cross-rhythms; a soothing, melodic marimba feature accompanied by soft coyote "yelps"; and a spirited metallaphone/marimba section that propels the listener to a frenzied conclusion. The melodies are angular but very engaging.

Harrison's "Suite for Percussion" shows the early influence of composer Henry Cowell: non-standard instruments (brake drums, wash tub, clock coils, thundersheet, dragonsmouths, etc.), over-the-barline phrasing, and dense, metrically ambiguous motives.

Brian Bevelander's "Synthecisms No. 6" for prerecorded tape and percussion ensemble is like a soft, legato sonic journey peppered with mallet arpeggios and percussion interjections (timpani glissandi, bamboo wind chimes, bowed cymbals, etc.).

"Gahu," a piece arranged by Jeremy Church and based on the traditional social dance music of the Ewe people of western Africa, captures the driving spirit and energy of an entire village dancing in celebration. The piece is played on traditional instruments.

"Progression," by Niroko Hisada, is a two-minute piece for four handclappers (using a 3 + 3 + 2 rhythmic structure) that proves you don't need anything but a good sense of time to make music.

The closing work is "Polysonics," an octet for drumset soloist and seven percussionists by Anthony Miranda. Here the drumset is used more as a multi-percussion solo instrument than as a timekeeping member of the ensemble. Miranda uses horizontal and vertical metric juxtapositions to create quite an interesting work. The soloist is given several opportunities to display virtuosity in this challenging work.

—Terry O'Mahoney

Jungle Fever: Dan Moore Plays the Music of Dick Schory
Dan Moore/Percussion Pops 2000
$15.00
Ovation Records/Creative Music
Dick Schory was a pioneer in creating music that featured a percussion ensemble on albums such as *Re-percussion* (1957) and *Music for Bang, Baroom and Harp* (1958), which became the first "hit" LP record in stereo and helped fuel a national craze for percussion recordings. Schory subsequently assembled an ensemble (Dick Schory and the Percussion Pops Orchestra) that toured for 13 years and recorded 15 albums.

This CD contains nine arrangements based on Schory's originals (some arrangements used the original charts; some have been "made over" in the Schory style). Included are "Amazon Tributary," "Classical Drag," Lullaby of Broadway," "April in Paris," "Chimed, I'm Sure," "Shim Wha!," "Foggy Day," "My Funny Valentine," and "Come Bach With Me." Also heard is Moore's improvised marimba solo "Shim Who?" and "Jungle Fever," a piece recently written by Schory for the University of Kentucky Percussion Ensemble and arranged by Moore.

Credit producer Lowell Cross for his efforts to recapture the "Schory sound." Credit Dan Moore for successfully accomplishing the herculean tasks associated with a project of this nature, for his outstanding contributions as a performer throughout the disc, and most of all, for bringing this unique music back from the past.

—John R. Raush

Marimba Jambalaya
Kevin Bobo
$15.95
Kevin Bobo
Marimba Jambalaya is an appropriate title for this engaging collection of four-mallet, solo marimba works. Bobo's selections include: "Virginia Tate" by Paul Smadbeck, "Sonata in A minor" by J. S. Bach arranged by Leigh Howard Stevens, "Balaphuge" by Kevin Bobo, "Northern Lights" by Eric Ewazen, and "Rhythmic Jambalaya" by Kevin Bobo. The two works composed by Bobo are exciting and worthy of notice. "Balaphuge" is based on the Bata rhythms of Cuba and "Rhythmic Jambalaya" uses a 7/8 rhythmic base in an arch form. All works utilize the most advanced techniques for the four-mallet marimbist, which Bobo aptly executes in his performance on the recording. The recording clarity, mallet choices, and musical sensitivity expressed by Bobo make this recording a moving experience for the listener. I believe we will hear more and more in years to come about Kevin Bobo and his contributions to four-mallet marimba.

—Lisa Rogers

Modesty's Odyssey
Brooke Sofferman
$15.95
SofferSun Productions
Drummer/composer/leader Brooke Sofferman offers up a modern jazz quintet recording full of interesting compositional and improvisational approaches. Featured soloist Jerry Bergonzi (sax) joins Norm Zocher (guitar), Thomson Kneeland (bass), Abby Aronson (vocals), and Sofferman (drums) to create a flexible, swinging ensemble that stretches some musical boundaries.

Most of the tunes swing—but frequently not in good ol' 4/4 time. "Beef Ellington" and "Shaodare" begin in 7/4 and "I Hear Mousie" features the leader soloing in 11/4! It's great—it works! All of the participants are featured in solo spots and sound great. Sofferman uses some interesting approaches to song construction—quirky, angular melodies, odd meters, loosening of adherence to barlines as metric guideposts, playing the melody in one meter at the beginning of a tune and in a completely different meter at the end of the tune, etc. These elements add a freshness that is not often found on many recordings.

Sofferman takes several solos and one can hear influences of many players in his sound—most notably Tony Williams and Bob Moses. Not ones to be pigeonholed, the group also plays some ballads, several triple-meter tunes, and a cool jazz-inspired bossa nova. *Modesty's Odyssey* covers a lot of musical ground but all of it is interesting territory.

—Terry O'Mahoney

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The Persistence of Past Chemistries
Ethos Percussion Group
$15.95
Ethos Percussion Group
This compact disc recording provides listeners with the absolute best that twentieth-century composition offers a percussion ensemble. Members of the group are Joseph Gramley, Eric Phinney, Michael Sgouros, and Yousif Sheronick. Selections on this disc are "The Persistence of Past Chemistries" (1998) by Charles Griffin, "Double Music" (1941) by John Cage and Lou Harrison, "Apple Blossom" (1972) by Peter Garland, "33 Samra Zabobra" (1992) by Carlos Stasi, "Parachicos" traditional/arr. by Dr. Laurence Kaptain (1997), and "Nandiumé" (1937) traditional/arr. by Juan Morales.

The Ethos Percussion Group provides the best in performance of this music as well. The virtuoso playing of all four members within this ensemble setting is marvelous and never dull. This disc explores global percussive styles; therefore, there is something for everyone to enjoy, from Cage to Guatemalan and Mexican marimba music.

—Lisa Rogers

See Ya Thursday
Nancy Zeltsman
$15.95
Equilibrium, Ltd.
Nancy Zeltsman's compact disc recording *See Ya Thursday* is a memorable follow-up to her first disc, *Woodcuts*. Zeltsman's performances on both discs feature advanced four-mallet marimba technique at its finest. The grouping of selections for *See Ya Thursday* is as eclectic as those found on *Woodcuts*; however, the common link that holds both discs together is the incredibly sensitive and musical playing by Zeltsman. Also worth mention is Ray Dillard's involvement as producer of both discs.

Selections on *See Ya Thursday* are: "Nancy" and "Katamiya" by Emmanuel Séjourné, "See Ya Thursday" by Steven Mackey, "Bagatelle No. 4, Op. 126" by Ludwig van Beethoven, "Marimbology" by Gunther Schuller, "Morning Glory" by Duke Ellington, "For Susanna Kyle" by Leonard Bernstein, "Un Beau Baiser" by Louis Andriessen, "Three Moves for Marimba" by Paul Lansky, "Los Paraguas" by Federico Chueca, and "A La Orilla de un Palmar," which is a traditional Mexican work. Zeltsman adapted or transcribed "Bagatelle No. 4, Op. 126," "Morning Glory," "For Susanna Kyle," "Un Beau Baiser," "Los Paraguas," and "A La Orilla de un Palmar." "Un Beau Baiser" also features vocals by Zeltsman. *See Ya Thursday* provides listeners with a most extraordinary musical experience. Every note is full of passion for the marimba and music.

—Lisa Rogers

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George Hamilton Green

BY GEORGE LAWRENCE STONE

The following is a reprint of an article from the November 1925 issue of Jacobs' Orchestra Monthly.

In accordance with the J.O.M. policy of introducing prominent players from time to time, I have selected for this month's issue George Hamilton Green, Victor recording artist on the xylophone. Green's story was scheduled for an earlier appearance in the magazine, but as it happened, just as I was preparing my copy, I learned that he intended visiting Boston; consequently I held up the story, pending his visit. And indeed I am glad I did so, for George is one of the few big-time artists in the world of percussion whom I had never met; and by waiting I have been enabled to write a better and more intimate account of this talented player.

Mr. Green visited Boston for the purpose of demonstrating his recently perfected mail-order course of advanced lessons for jazz playing on the xylophone. While in Boston he made his headquarters at the Stone Studios and here, for two days, he gave hourly recitals on xylophonistics (if I may be allowed to coin a word) to interested listeners who came from miles around. With him came Frank Banta, Victor recording artist on piano who played his accompaniments.

George Hamilton is certainly a finished performer on the xylophone, rightly deserving the enviable reputation he has built up for himself, and I am certain there was not a single one among the hundreds of listeners here who did not feel amply repaid for his or her visit to the Stone Studios. Green's playing shows technical training and skill developed to a marvelous degree, which together with his high type of musicianship leaves him a well-qualified exponent of his chosen instrument. And by the way, his choice of an accompanist is a fortunate one, for Banta is one of the best and most popular pianists in and around New York and his work, too, is marvelous.

Of course, Green's repertoire is extensive and while he answered requests for popular music by playing from memory, or as we say "right off the bat," his own choice leans towards the classical music and he carries quite a select list of carefully prepared solos. A few that he played in Boston are the following:

"Paraphrase, Melody in F" (arr. by Green)—Rubinstein

"Legende"—Wienowski
"Spanish Waltz"—G.H. Green
"Study in Double Stops"—G.H. Green
"Concert Waltz"—G.H. Green
"Tambourin Chinois"—Fritz Kreisler
"Caprice Viennois"—Fritz Kreisler
"Schön Rosmarin"—Fritz Kreisler
"Liebesfreud"—Fritz Kreisler
"Six Ragtime Solos"—G.H. Green

Among the audience at the studio were several violinists who were attracted by the Kreisler solos and who were frankly skeptical of the idea that numbers like these could be rendered musically on the xylophone. Green's adaptations, however, were a revelation and well calculated to put a stop to the old cry "it can't be done."

Green prefers the xylophone with the overlap mounting; i.e., the accidental bars mounted above the naturals. He strikes the natural bars in the center and the accidentals on the near ends. He discourages the raising of the mallets to an undue height, preferring to keep them low, stating that a greater degree of accuracy is possible by this shortening of distances, which more than compensates for the sacrifice of the showman's style of playing that such a method entails.

A warm argument developed over this point, for my vaudeville experience on xylophone has made me an enthusiastic stylist, but of course it is very evident that in Green's highly specialized line, that of recording for the phonograph, accuracy in playing is paramount, style being secondary.

Of course, readers are interested in learning Green's viewpoint of the past, present and future of

the xylophone, and on this subject I quizzed him at some length.

"The xylophone," says Green, "is becoming more popular every day in the dance orchestra and on the stage as well. In the very near future you will see the xylophone as a feature instrument in every dance orchestra. Everyone remembers how quickly the saxophone became popular. A few years ago the saxophone was practically unknown. Look at it today. Practically every orchestra has at least one saxophone, and the majority of orchestras have more. Likewise the status of the banjo, was, and is, the same as that of the saxophone.

"The xylophone is sure to become just as popular for the simple reason that when it is played right, more real ragtime can be played on the xylophone than on any other instrument. Orchestra leaders are continually looking for something new. If you can give them what they are looking for, your success is assured. It will mean better work and more money for you.

"Improvisation is the best bet of the xylophone today. I will relate a conversation which I recently had with one xylophonist and I think you will get a good idea of improvising from this. Here is what he said to me: 'I can play any of the popular dance melodies as they are written, but I am not able to put nice variations or ragtime rhythms to them. I seem to get all mixed up whenever I try it.' I immediately asked him in return, 'Can you play a variation or ragtime rhythm of any sort without trying to fit it to a melody?' He answered rather slowly: 'Well, if you cannot play a variation or ragtime rhythm of some sort without the melody, how in the world do you ever expect to be able to fit it in the melody? Do you see the point?'

"There is really no secret to improvising. If you have a good sound technique, and a thorough knowledge of your instrument, you can improvise to your heart's content. If you have a thorough knowledge of arpeggios, scales and broken chords, you can play variations until you become tired of them. A variation is nothing more or less than a series of arpeggios, scales, etc., constructed so as to harmonize with whatever you are playing. Ragtime is nothing more or less than double stops in syncopated form. If you have a thorough knowledge of double stops and if you are able to play them perfectly in all of the different keys, it will be an easy matter for you to apply them to syncopated form.

"Too many xylophonists have tried to improvise and feature variations and ragtime rhythms in a melody without having a sound technique and a thorough knowledge of their instrument to back them up. The result is usually discouraging, because when it comes time for the variations or the ragtime rhythms they have not the least idea as to what they are going to play. And to make matters worse, they will make a spasmodic attempt to fill in by speeding up and down their instrument and striking all notes at random, regardless of tempo, the key the orchestra is playing in, etc.

"Some of them will say, 'Oh, well, I'm getting away with it, even if it isn't so good.' But how long will they be able to get away with it? And besides, it is not very pleasant to think that you must always get away with it. How much nicer it is to know that you can play whatever is put before you, and at the same time put in variations and ragtime rhythms that are right, that are original, that harmonize with the melody. Your success is assured when you can do this. You can do it. It is simply a question of following the routine which I have outlined above. Prepare yourself so that you know what you are going to do before you do it. Then you cannot go wrong.

"The xylophone, when played right, is a wonderful asset to any dance orchestra, as more real jazz rhythm can be played on the xylophone than on any other instrument. It is only a question of time until every orchestra will demand the services of a first-class xylophonist. And remember, the sooner you get busy and perfect your ability, the sooner you will create this demand right in your own locality. Don't forget, as soon as they find out that you can deliver the goods, they will all be bidding for your services, as every orchestra leader is continually looking for something good, and is willing to pay for it.

"If you are considering the study of xylophone by all means go to it. You will have no trouble in getting a job if you can play. But if you hesitate until the others are all in good positions you will be obliged to take what is left. The xylophone is coming strong and before the year is out it will be used in every combination. In New York there is plenty of good work for a good xylophonist now, but he must play the instrument. I have hundreds of pupils located anywhere from New York to Africa, who have gone through my mail-order course and are earning good money, and there is room for many more."

George is plain and unassuming, with none of the self-importance about him that many players of less ability feel it necessary to adopt. He is an exception to the rule that all xylophonists are also drummers for he does not claim to play drums at all. His start in xylophonics (another fancy word by the writer) was made on the ranch near Omaha, Nebraska, where he spent his first years. It was in Omaha a little later that he gained his first experience playing the xylophone in the George Hamilton Green band, an aggregation conducted by his father. He was featured in this band while still in short pants. His success in Omaha made him desirous of going further in the music business and he decided to locate in Chicago. Breaking into the game here sometime later was by no means a bed of roses according to his account, for instead of being greeted with open arms in this city he was obliged to do all sorts of menial work, such as elevator boy, restaurant waiter, etc., before a kind-hearted orchestra leader gave him the opportunity to show his wares on a dance job. This job enabled George to demonstrate what a wonderful asset the xylophone is when played right, and from then on his progress was rapid. He held down some real jobs, first in Chicago, and later in New York. He was featured for three years at Rector's Cabaret in New York, this engagement terminating when "The Stein Song" no longer meant anything in our country. For the past nine years he has been recording artist for the Victor Phonograph Co. and other leading recording companies as well; and is at present actively engaged in xylophone playing and in teaching personally, and by mail. He is, of course, a firm believer in practice; recommending two hours daily and more if possible (and the writer wants to call the attention of every music-pupil who reads this article to the fact that each and every musician who is successful is also a firm believer in the value of daily practice).

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