Periodical

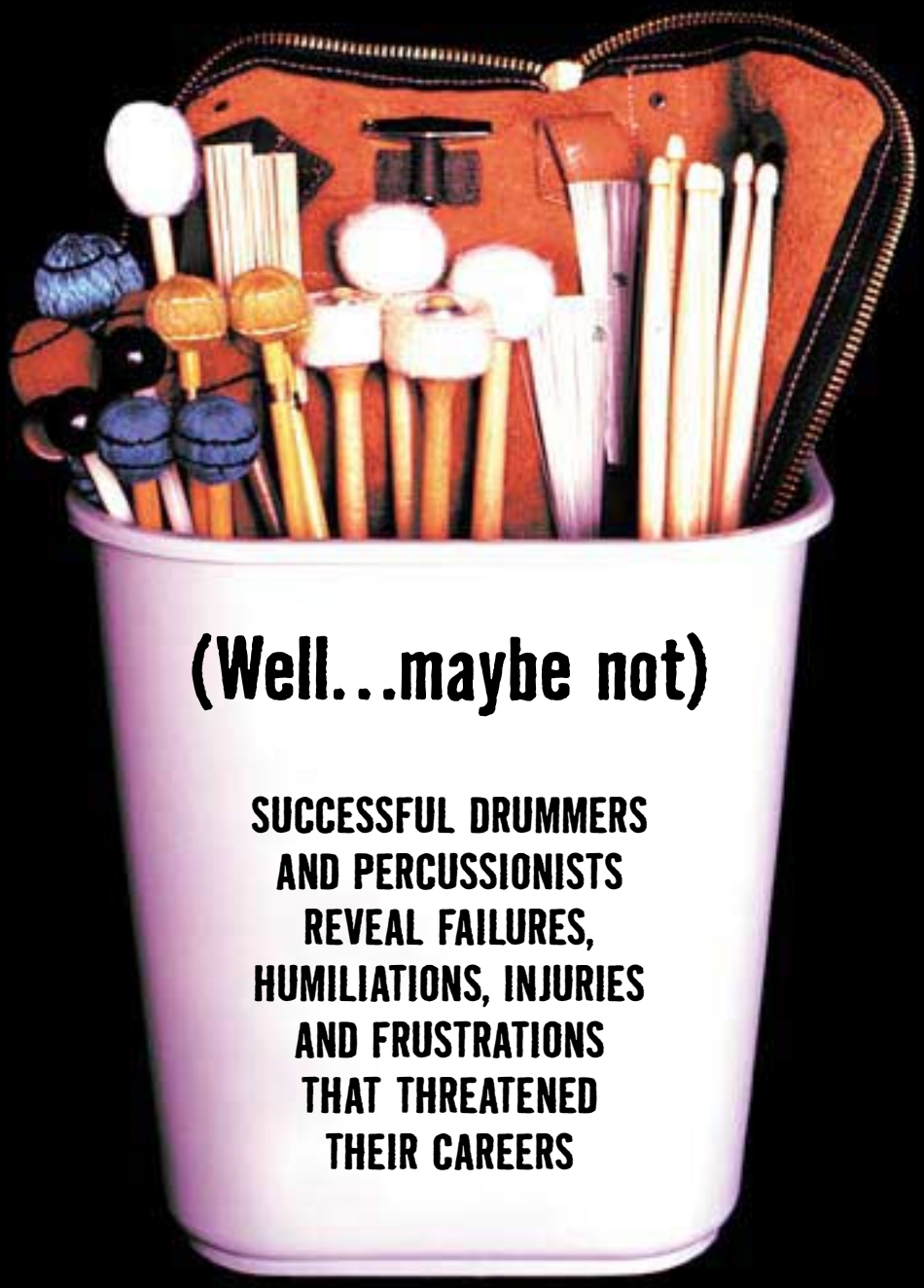
Percussive Notes

The journal of the Percussive Arts Society • Vol. 39, No. 3 • June 2001

Percussive Notes

The journal of the Percussive Arts Society • Vol. 39, No. 3 • June 2001

YOUR CAREER IS OVER



- Francis Awe: Talking Drum Master
- Auditioning for a Bass Drum Line
- Stockhausen's "Zyklus"

FROM THE FIELD...TO THE TOP OF THE STADIUM.

Top Row - Left to Right Jim Santistevan - *The Troopers* • Clint Gillespie - *Spirit of Atlanta* • Randy Gowers - *Bluecoats* • John Cypert - *Crossmen* • Brett Kuhn - *Cavaliers* • Jeff Hittle - *Les Etoiles* • Paul Rudisill - *Carolina Crown* **Middle Row - Left to Right** Mike Jarvis - *Star of Indiana* • Matt Traverso - *Phantom Regiment* • Dan Pike - *W.G.I.* • Lee Beddis - *Glassmen* **Bottom Row - Left to Right** Tom Aungst - *Cadets of Bergen County* • Jim Casella - *Santa Clara Vanguard* • Scott Johnson - *Blue Devils*

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Percussive Notes

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The Marimba in Chiapas, Mexico: An Interview with Carlos Nandayapa, page 44

PERCUSSIVE ARTS SOCIETY

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(year specifies date of induction)

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Armand Zildjian, 1994
Avedis Zildjian, 1979
Robert Zildjian, 2000

PERCUSSIVE NOTES

Mission Statement

The Percussive Arts Society® (PAS®) is a music service organization promoting percussion education, research, performance and appreciation throughout the world.

FROM THE PRESIDENT

PAS Supporters

BY JAMES CAMPBELL

In the April 2001 issue of *Percussive Notes*, you may have noticed a listing titled "President's Circle." This listing is recognition and a token of our appreciation for businesses and individuals who have given generous contributions to the Percussive Arts Society. These gifts help PAS further its mission of promoting percussion education, research, performance, and an appreciation for the percussive arts. These gifts are all dedicated to specific projects.

With such outstanding support, PAS is able to offer several scholarships, including the PAS/Sabian, Ltd. Larrie Londin Scholarships and the PAS/Remo, Inc. Fred Hoey Scholarship. These scholarships may be used for college, summer camp, special courses, or private instruction.

In addition, PASIC scholarships continue to grow with the new James A. Sewrey PASIC Scholarship and the Maurie and Jan Lishon/Franks Drum Shop PASIC Scholarship. In total, PAS offers ten PASIC Scholarships, which also include Avedis Zildjian Company PASIC Scholarship, Ludwig Industries PASIC Scholarship, McMahon Foundation PASIC Scholarship, Remo, Inc. PASIC Scholarship, two Thomas Siwe PASIC Scholarships, Val and Venus Eddy PASIC Scholarship, William F. Ludwig PASIC Scholarship, and Yamaha Corporation of America PASIC Scholarship.

During the past two years the Percussive Arts Society has received pledges and various gifts that have a total value of $582,500. Without question, this is something PAS is very proud of. Our members continue to support our projects and donate to the various PAS endowment and scholarship funds because they believe in the dream we all share. The PAS mission remains not only viable, it represents value to our members.

As announced in September, 1999, Freddie Gruber has made arrangements for a gift of $100,000 to be given to PAS through a Charitable Remainder Trust at the time of his death. Freddie's gift will be used to fund an endowment. The principal will never be touched so that the interest generated can continually be used to fund scholarships to accredited music colleges or conservatories of the recipients' choice.

Inspired by Freddie's generosity, the Zildjian family has established the PAS/Zildjian Family Opportunity Fund. This fund is a perfect example of how donations can spearhead important projects. The PAS/Zildjian Family Opportunity Fund will award grants to percussionists and percussion groups to present outreach programs in "at-risk" communities. PAS is very excited to announce that the first grant for this important new program will be awarded in 2002, thanks to the generosity of the Zildjian family.

In April 2001, the McMahon Foundation generously presented PAS with yet another matching grant. The new grant of $37,500 will provide much-needed interior and exterior updates for our headquarters in Lawton. At this point, the McMahon Foundation has provided grants of over $765,000. These grants have helped fund PAS Building Projects I, II, and III during the past ten years. The progress that PAS has enjoyed during the past decade is unprecedented in our 40-year history. Certainly, much of this success can be directly attributed to our supporters, especially the McMahon Foundation.

PAS is also pleased to announce that with the help and generosity of Thomas Siwe, his two published resources, *Percussion Solo Literature* and *Percussion Ensemble Literature*, will be available in the Members Only section of www.pas.org later this year. These comprehensive references of percussion solo and ensemble literature will offer PAS members the ability to search online for percussion titles, publishers, dates, and composer information using all of the helpful search capabilities found in library databases. Currently, there are more than 12,594 titles with accompanying information in the database, and this will continue to be updated on a regular basis by Siwe himself. This is yet another example of how our supporters continue to provide added value to our network of members.

It is fitting to close my President's Message with the announcement of a recent $75,000 pledge from our very first elected president, Gordon B. Peters. This gift includes not only cash, but also the opportunity for PAS to publish his well-known treatise on percussion, *Drummer: Man* online in the members only section of www.pas.org.

PAS has much to celebrate during our 40th anniversary year. We are especially grateful to our volunteer members and supporters who have made PAS one of the most influential music organizations in the world—certainly an organization that we are all proud to share.

James Campbell

PRESIDENT'S CIRCLE

The Percussive Arts Society wishes to express its deepest gratitude to the following businesses and individuals who have given generous gifts and contributions to PAS over the years.

$500,000 or more
McMahon Foundation
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Fred Gruber
Zildjian Family
$50,000 or more
Gordon B. Peters
Emil Richards
Michey Toperzer
$25,000 or more
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Nancy & Perry D. Preusch
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Thomas Siwe

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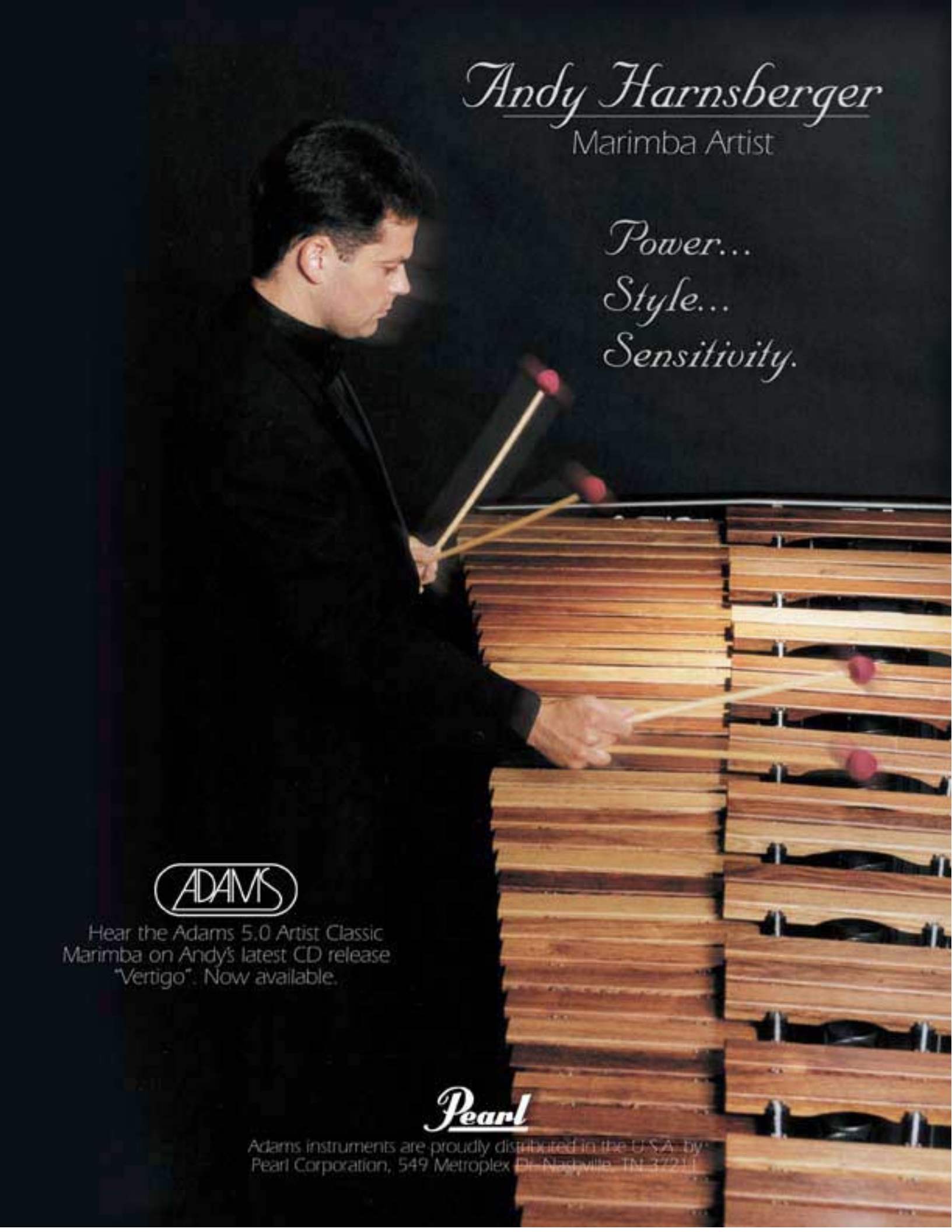
Annual membership in the Percussive Arts Society® begins in the month dues are received and applications processed. A portion of membership dues is designated for subscription to *Percussive Notes*. • *Percussive Notes* (ISSN 0553-6502) is **printed in the USA** at Johnson Press of America, Inc., Pontiac, IL and is published six times a year: February, April, June, August, October, and December by the Percussive Arts Society, 701 NW Ferris Ave., Lawton, OK 73507-5442; telephone: (580) 353-1455. Periodicals postage paid at Pontiac, IL and at additional mailing offices. Annual subscription rate: Professional/Enthusiast—$70, Library—$70, Student/Senior—$45, ePAS™ On-line—$25. • **POSTMASTER: Send address changes to: *Percussive Notes*, 701 NW Ferris Ave., Lawton, OK 73507-5442** • Correspondence regarding change of address, membership, and other business matters of the Society should be directed to: Percussive Arts Society, 701 NW Ferris Ave., Lawton, OK 73507-5442; telephone: (580) 353-1455; fax: (580) 353-1456. • Editorial material should be sent to: Rick Mattingly, *Percussive Notes*, 701 NW Ferris Ave., Lawton, OK 73507-5442 • Advertising copy, negatives, insertion orders, etc., should be sent to: *Percussive Notes*, 701 NW Ferris Ave., Lawton, OK 73507-5442 •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TANAKA CORRECTION

I am writing to submit a correction to my article about Toshimitsu Tanaka's "Two Movements for Marimba" (PN, Vol. 39, No. 2, April 2001). My article erroneously states that measure 15 should include an E-natural; it should read "measure 32 includes E-natural as written." Compounding my mistake, I cited Virginia Weibel's article on this measure. It was my intent to credit Ms. Weibel and provide a complete errata in one location. Ms. Weibel writes a compelling argument for reading the pitches as written. (See "Wrong Notes Are Deadly" by Virginia Weibel in PN Vol. 37, No. 3, June 1999.) Although, I must share that I play E-flat in both measures. Tanaka never corrected this—and he was not shy about making corrections in other areas of the piece.

I am indebted to William Moersch for bringing this matter to my attention. He also asks another important question: "In the second movement, m. 65–74 are 1/8 = 156, with some rubato. On the return of the previous material in m. 75, should the implied 'a tempo' be the previous 1/8 = 198 or the current 1/8 = 156?" I read it as an implied "a tempo" at 1/8 = 156. This is how I performed it for Tanaka and he made no mention to the contrary.

ROBERT BRIDGE

MAGADINI CORRECTION

In my article "Choreography and the Drum Chart" (PN, Vol. 39, No. 2, April 2001) there are two errors that need to be corrected. First, the word Tumbao was misspelled (this is the correct spelling), and in reference to my two books published by Hal Leonard, the series is titled *Learn to Play the Drumset*.

PETER MAGADINI

TURKISH BAND SOURCE

I enjoyed Beth Hamon's article in the April 2001 PN, "Percussion Instruments in The 16th Century Ottoman Empire." I was deeply impressed with the depth of her bibliography but surprised not to see listed a book I consider extremely valuable to anyone researching Turkish Military music (Mehter bands, Janissary bands): *Turkish Bands of Past And Present* by Dr. Pars Tuglaci. It will probably never be possible to comprehensively research this topic until the documents in the Ottoman State Archives are classified and searched (and there are tens of millions), but Dr. Tuglaci, as a Turkish academic residing in Istanbul, unquestionably has an edge on Western writers.

His book, published in 1986 with parallel Turkish and English text, is made up of three sections; Janissary bands, Western-Style Military bands, and general music development in Turkey. One Janissary band detail that is rather important: The bands were made up of equal numbers of each instrument, the quantity of which depended on the budget and rank of the sponsor. The Sultan's bands were "nine-fold," as in the photo included with Beth's article. Lesser Pashas were five-fold, seven-fold, etc.

ROB COOK
REBEATS

FROM THE PASIC HOST

PASIC Nashville Artists Announced

BY GEORGE BARRETT

Plans for PASIC 2001 are in full swing. We have started to receive responses to our artist invitations and, already, more companies have submitted applications to exhibit than in any previous year. The local Nashville planning committee and the PAS Executive Committee are extremely pleased with the outstanding and diverse group of artist clinics, events, and performances scheduled so far.

Our evening concerts should be memorable and historical. Thursday night's event will feature Keiko Abe performing at Nashville's legendary Ryman Auditorium. She has not graced a PASIC stage since 1993. and we do not know when she will return. This concert is a definite "must see" event. Abe has also agreed to participate in a question-and-answer session on Friday afternoon.

Friday evening's concert brings the return of Dave Samuels and the Caribbean Jazz Project, but this time with a new lineup of outstanding musicians. On Saturday night we will help Nexus, one of the world's most outstanding and highly regarded percussion ensembles, celebrate their 30th Anniversary at our final evening concert.

Friday and Saturday nights will also feature the premiere of a new concerto for timpani and orchestra by Daniel K. Sturm, featuring the Nashville Symphony Orchestra's Principal Timpanist and two-time PASIC host Bill Wiggins. Both performances will be held in Jackson Hall in the Tennessee Performing Arts Center.

The late-night performances and jam sessions will have a slightly different twist this year. The Renaissance Hotel Bar is too small for a band, so we have decided to bring the bar to the band. This year's late-night events will take place in the Tennessee room, just an escalator ride down from the hotel bar. The Tennessee room will resemble a club, complete with a stage, lights, tables, and multiple bars. The performances will feature a diverse group of players, including a couple of well-known Nashville bands. On Thursday night we will be treated to some real Nashville blues, with session drummer Tommy Wells playing with Jimmy Hall and the Prisoners of Love. And finally, to show that Nashville is not just about country music, Saturday's late-night event will feature Nashville's own Salsa band Orkesta Eme Pe featuring Lalo Davila.

This year's drumset artists will cover a host of varied styles. PASIC 2001 will feature clinics and master classes by Johnny Rabb, Clayton Cameron, Paul Leim, Brady Blade, Mike Mangini, Stanton Moore, Kenny Aronoff, Ed Uribe, Rick Marotta, Yoron Israel, Akira Jimbo, Tommy Wells and Jerry Kroon, and Brian Fullen.

The keyboard sessions will feature outstanding clinics, master classes, and concerts by performers from both the U.S. and abroad. This year's showcase concerts will feature Michael Burritt and the percussion ensemble Tempus Fugit, the winners of the solo and duo competition at the Luxembourg Percussion Contest, and Katarzyna Mycka with the Vanderbilt University Orchestra. Christopher Norton will perform a number of new works assisted by the Nashville Symphony Orchestra and Nexus. We will also feature concerts from the Britain/Moore Duo and Mark Ford. Vibraphonists Joe Locke, Bill Molenhof and Victor Mendoza will present master classes on a variety of topics, and the PAS Keyboard Committee will present a panel discussion on pedagogical approaches.

As the Nashville marching percussion committee anxiously awaits the final NHL hockey schedule in order to finalize the Marching Percussion Festival in the Nashville Arena, they have put together a number of unique sessions. Thom Hannum and Bret Kuhn will discuss arranging philosophies and techniques for indoor versus outdoor venues. Erik Johnson and the Cavalier Front Ensemble will present a session on contemporary applications for the front ensemble.

Saturday's FUNdamentals sessions will offer beginning players an opportunity to work with some of today's top percussion educators. These sessions will be presented by David Steinquest and Frank Oddis (snare drum), Janis Potter and Chris Trelor (keyboard), David Black and Mark Dorr (drumset), and Rich Holly and John R. Beck (accessories). Adding an international presence to the Fundamentals sessions is a session on ensemble techniques presented by Anders Holdar and Joakim Anterot.

Outside of the convention, Nashville offers attendees an opportunity to see exciting historical sites and hear many styles of music in the city's legendary clubs and venues. As we get closer to PASIC 2001 we will give you some great ideas and insight into what Nashville has to offer its visitors. In the meantime, for more information you can visit the following Web sites: the Nashville Convention Bureau at www.nashvillecvb.com or www.nashville.citysearch.com. Look for more information on sessions still pending, including world percussion, orchestral, and the New Music/Research Day events in the August issue. Once again, we look forward to seeing everyone November 14–17 in "Music City" for PASIC 2001.

George Barrett

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Treating Tambourine Heads

Following are excerpts from a recent series of postings in the Members Only Conference Center at the PAS Web site: www.pas.org.

From: Mike Quinn

What about substances for treating tambourine heads for thumb rolls? I mean BESIDES beeswax or string-instrument resin. These do not help people with dry hands, build up on the head, and at certain temperatures produce an effect opposite that for which they were intended.

For many years I have used powdered resin, and I recently began experimenting with magnesium, like gymnasts and extreme climbers use. They, however, have to be replaced frequently, taste strange when you wet your thumb, and can discolor black concert pants when playing on the knee.

Lefima now makes their tambourines with a tacky substance already around the edge of the head, as does Kolberg. Any ideas what that might be? In *Modern Drummer* I recently saw a liquid called "Stick Grip" and thought it might be worth trying since one could probably paint it on and it shouldn't have any of the drawbacks mentioned above (except the taste maybe). Ideas anyone?

From: Aaron T. Smith

I use 320-grade sandpaper applied with contact cement.

Advantages: consistent response, no reapplying, no change with weather changes, no licking the thumb.

Disadvantages: ouch.

From: Chris DeChiara

Candlewax works great. Don't heat it, just rub it on! Or you can eat an orange before and not wash your hands...

From: Brian O'Neill

I can second that. Scented candles add an extra flair ;-)

From: James Bartelt

Look in a hardware store for a "blend stick." They are for covering scratches in furniture, and therefore may come in a set with different colors. I used the lightest color (almost white) so as not to discolor my tambourine head too much. My white one has never been used up, even after years of use, and I never have to wet my fingers.

From: Mike Morrison

Try touching your finger on "Sort-Kwik" or "Tacky-Finger," used by secretaries to turn pages without licking their finger. Available at office supply stores.

From: Eric R. Sooy

I use beeswax on the head and also keep a block of beeswax in my pocket while I'm playing to tack up my thumb or fingers (I have really dry hands). When the beeswax starts to build up, just warm up the head with a heat gun (careful), blow dryer, or over an electric range (careful again) and the head wipes off clean.

From: John Gann

I tried the Tacky-Finger once. First day on the job — "Carmen." I told my colleague, "Sure...works great..use it all the time." (Of course, I only tried it once at home before rehearsal.) Time to play my part: "sssss ssss ssss." My colleague looked at me with an "uh-huh" grin. I never did that again. Since that time I've discovered the crystallized resin from Ponderosa Pine Cones (available in our local mountains).

From: Mike Quinn

Thank you all for your replies. I've got some good ideas here to follow up.

Aaron: I'm afraid of the sandpaper compromising the sound. Plus the fact that I use the entire head surface and wouldn't want to cover it.

Chris and Brian: Candlewax/beeswax I dunno... Candlewax is tallow, right? Jim: I find your blend-stick idea most intriguing and will definitely try it out. And there's no build-up?

From: Aaron T. Smith

In my experience, the sandpaper has made very little difference in the quality of the head sound, although I've been using it on tambourines that speak very well already. No conductors or other players I've played with have said anything negative about the sound. I was just at a concert where a tambourine with sandpaper was used, and it sounded great and spoke through the orchestra very clearly on all passages.

If you are worried about that, you could use more than one tambourine, and just use the sandpaper for passages with thumb rolls. You can still play on the areas with the sandpaper like a regular tambourine.

I'm surprised no one seconded my idea of using the sandpaper, because it really is absolutely consistent and predictable. My experience with adding tacky surfaces to the head is that it's really difficult to get an absolutely consistent application.

From: James Bartelt

There is a slight build-up with the blend stick. However, I have found that a little bit goes a long way. I do not re-apply it for every performance or rehearsal; in fact, there have been times when I had put the tambourine away for a long period. When I got it out again, the stuff still worked.

The blend stick material is not affected (melting or otherwise) if I have to use a heating pad or hair dryer to firm up the head. Here in San Antonio, and also in Georgia, Florida, and Alabama where I have played, it is very humid.

From: Chris DeChiara

Since I found out about using candlewax, I stopped using the beeswax because I didn't seem to need it. Of course, for consistency, you have to make sure to apply it evenly where you're going to roll.

From: Michael Schuermann

John Kinzie of the Colorado Symphony suggested this to me: Paint a light coating of shellac on the head, and before it dries, take the back of a comb (not the teeth) and make small grooves in the shellac. This gives you a nice ridged surface that isn't too big and still allows the head to breathe.

From: Todd Sheehan

I apply beeswax in a similar manner: instead of rubbing beeswax completely around the edge of the tambourine head, "draw" beeswax lines around the edge (like small seconds on a clock). This creates enough friction/resistance for your thumb and fingers to "bounce" over. You could do this with candle wax, blend sticks or similar substances. **PN**

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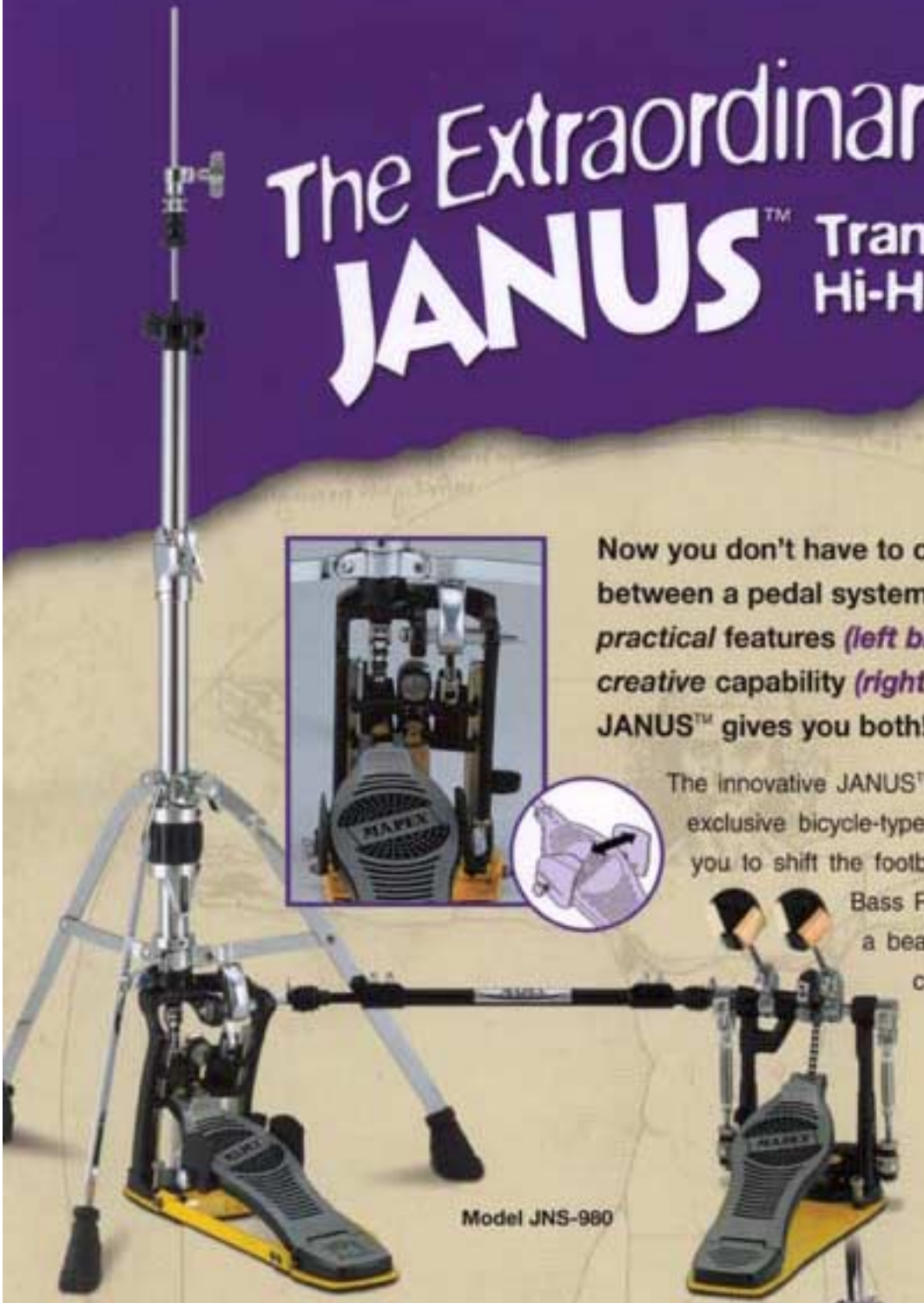

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Your Career Is Over

Or is it?

Failures, humiliations, injuries and dissappointments are part of every musician's life. Whether or not they are fatal has a lot to do with attitude.

By Rick Mattingly

He can laugh about it now, but one of Emil Richards' first big breaks caused one of his biggest embarrassments. It happened in his hometown of Hartford, Connecticut, when Richards was in tenth grade.

"Arthur Fiedler was going to do six pops concerts with the Hartford Symphony," Richards recalls. "They didn't have a good xylophone player, so I got hired. At the first rehearsal we were doing 'Jukebox Jingle' by Leroy Anderson. The piece starts with a cowbell note that's supposed to sound like a nickel dropping in the jukebox. So I hit the cowbell, but Fiedler didn't like it. He really wanted it to sound like a coin dropping in a slot. We tried all kinds of things, like hitting the cowbell with a chain. Then one of the other musicians gave me a silver dollar and I dropped that inside the cowbell. Fiedler loved it.

"Now comes the concert. My mother and father are in the audience, I'm wearing tails, and I'm really nervous about playing with the symphony. I'm looking closely at Fiedler. My problem was that I was looking *too* closely at Fiedler, because when he gave me the signal to drop the coin, I missed the cowbell and the silver dollar hit the French horn player in front of me. Then it fell on the riser and started rolling. Nobody was playing anything, because when I missed the cowbell, Fiedler stopped conducting. So everyone was sitting there watching that silver dollar roll down three levels of risers.

"It came to rest right in front of Fiedler. He bent over, picked it up, and then came all the way to the back of the orchestra where the percussion section was. He handed me the silver dollar and said, 'Can we try it again now?' with a big, sarcastic smile. The whole orchestra was giggling. Man, was I embarrassed!"

Anyone who has been in music for any length of time can tell a comparable story of a moment in their career when they felt they had blown it big-time. While such an experience can seem catastrophic to the person it's happening to, other people are likely not taking it as seriously. Although Richards assumed the other musicians were laughing at him, chances are that many of them were recalling similar incidents in their own lives. Learning to deal with such public humiliation is one of the many "rites of passage" a young player must experience.

Players must also learn to handle criticism from conductors and bandleaders. "Any time you're playing with someone else, you're going to have to make adjustments of some kind," says Gordon Gottlieb, who does symphonic and studio work in New York City. "Every day you'll get the 'You're too loud; you're too soft' stuff, and you can't take it personally. Everybody gets a lecture now and then, and comments that sting. It might not feel like the end of a career, but it can sure waste the rest of the day."

In Richards' case, there was no lasting damage to his burgeoning career as a percussionist as a result of his botched attempt to drop a coin into a cowbell. In fact, the Hartford Symphony was so impressed with his abilities that he played full time with the orchestra from that point until he was drafted four years later.

Often, however, there is no immediate resolution to a failure. The player has to do some analyzing and soul-searching in order to determine why he or she did not succeed. In some cases, perhaps a change in career direction is in order. In other situations, one just needs more practice and experience.

That was the case when drummer Peter Erskine first encountered a click track in a recording studio at a 1976 session. "I was a sideman on Maynard Ferguson's band, and we were booked to work the first day of a week's worth of recording sessions for a new Maynard album," Erskine remembers. "Harvey Mason was also at the studio; he was booked for the week. I think he was wondering what I was doing there, or perhaps wondering what *he* was doing there. At any rate, Harvey was quite gracious and helpful while the session got under way.

"Maynard's rhythm section began tracking the first song, and I was confounded by what seemed to be the click track's slowing down and speeding up. I had never imag-

"Everybody gets a lecture now and then, and comments that sting. It might not feel like the end of a career, but it can sure waste the rest of the day."
—Gordon Gottlieb

"Mistakes and goofs are valuable friends in the learning process."
—Peter Erskine

ined that my sense of time was susceptible to such tempo irregularities; I could not stay with the metronome. Yikes! But we did the best we could and wound up with a workable track."

Erskine returned to the studio the next day, anxious to hear the track he'd played on. "As the tape was being put on the machine, I saw two sets of drum tracks listed on the track sheet: mine and Harvey's—which apparently had been overdubbed after we left the studio," Erskine recalls. "The initials TBE were next to the tracks marked 'Peter drums.' I asked the assistant engineer what TBE stood for. 'To be erased.'"

Erskine describes his reaction as "chagrin and profound embarrassment." How did he ultimately deal with it? "Well, the passing of time always helps," Erskine says. "I decided to make the best of the situation by attempting to learn how not to repeat my errors in the recording studio—which is still an ongoing quest! In other words, mistakes and goofs are valuable friends in the learning process—a process that should continue for the rest of our lives. Some of the martial arts teachings show us that we can take the energy of any situation and turn it to our advantage. Sometimes we can create sweet fruit out of bitter disappointment with a quick change of mind and heart. Sometimes we have to be patient and wait for another opportunity to make our mark."

Patience can be the hardest part. The failures and disappointments that happen early in one's life can be even more difficult to deal with because of a "tragic flaw" of downright Shakespearean proportions that has to do with living totally "in the moment." Romeo and Juliet's untimely deaths were the result of their teenage inability to understand that there is a tomorrow, a day after tomorrow, and a whole lot of days, weeks, months, and years after that. Likewise, many young players who lose an audition, get fired from a gig, or have their spirit crushed by a harsh remark from a teacher or conductor can find it difficult to realize that the way they are feeling now is not the way they are going to feel for the rest of their lives.

It's not just the young, however, who suffer such insecurities. In a culture obsessed with "making it" while young, many people feel that if they haven't reached a particular goal by, say, age twenty-five or thirty, then it's too late. But even those who reach a certain level of success at a relatively early age are often afraid of losing it as the world changes around them.

"When I first started my own band in the late '60s, we had a burst of success," jazz vibraphonist Gary Burton recalls. "Everybody was writing about us and praising us, and it seemed we could do no wrong. But it's that way with anyone new. You're the 'hot thing' for a year or two, and in most cases that's followed by a period where you can't get coverage or attention because you've already been covered so much. So there's always that danger of seeing your career disappear after a couple of years. Learning how to sustain your career after that initial burst is a crucial phase to get through."

By 1969, the initial buzz about Burton's new group had passed and they weren't getting nearly as much press. But Burton entered the year with confidence. His group

"Although I knew that this happened to most artists, I felt totally rejected."
—Gary Burton

had plenty of gigs booked, and he felt sure that if he hung in there he would get through the slump.

"Then I was hit with a double whammy," Burton says. "The country went into a serious recession. A lot of clubs went out of business, festivals were called off, and concert dates were canceled. All of a sudden, I was looking at a year that only had a scattering of bookings. I began to feel desperate. Maybe my moment had passed and this was going to be the end of my band and of me having a full schedule of playing."

Burton wasn't the only musician facing a loss of work. "A lot of major groups were having the same problems, and a lot of musicians who had never taught in their lives were now out doing clinics and giving lessons," he says. "So I got in touch with Berklee about maybe getting a teaching position there. I thought I'd at least have some security while I tried to keep working with my band."

Burton subsequently moved from New York to Boston and started teaching at the Berklee College of Music. "I found that I really liked teaching," he says. "I've been connected with Berklee for thirty years now and it's been a major part of my life. Meanwhile, my career as a bandleader got back on its feet. So that was a scary period, but it turned out great."

Many successful musicians have learned that a key to stability is to have a multi-faceted career. Playing and teaching is a popular combination, and the more one can diversify within each of those areas, the better one's chances are of working regularly. Drummer Rod Morgenstein found out the hard way what can happen when your entire career is built on membership in a single band.

Morgenstein had begun playing with the group that became the Dixie Dregs while he was still in college in the mid-'70s. The band stayed together until 1983, at which point Morgenstein and Dregs guitarist Steve Morse continued on together with the Steve Morse Band. But just after a hugely successful tour in 1986 opening for megastar rock band Rush, Morse accepted an offer to join rock band Kansas. Morgenstein suddenly faced a career crisis.

"I hadn't prepared for that moment at all," Morgenstein admits. "All those years with the Dregs and Steve my thinking was 'one for all and all for one.' I hadn't really thought about the day when I would have to fend for myself, so here I was after eleven years of being in a band not knowing what I was going to do."

Morgenstein had developed a name for himself, however, frequently winning *Modern Drummer* magazine polls in the Progressive Rock category. Almost immediately, he was invited to join a European-based rock band called Zeno that had just signed one of the biggest record deals in history. "I saw dollar signs and thought I had really lucked into this," Morgenstein recalls. "Little did I know that the band was in debt for two or three million dollars."

Morgenstein did some touring with Zeno in Europe and the U.K., but the group's album was not meeting sales expectations. Then Zeno was scheduled for a U.S. tour with rock band Krokus. The result could have been the blueprint for the movie *This Is Spinal Tap*.

"After the European tour, I had gone back home to Atlanta," Morgenstein explains. "Then I flew to Omaha to meet the band for the first gig of the American tour. They met me at the airport and said, 'Great to see you. Tonight's gig has been canceled, but don't worry about it. This tour is going to be *awesome*!' So we got on a bus and drove through the night. When I woke up the next morning, we were parked in front of this rinky-dink little VFW lodge. There was a marquee out front with plastic letters that said, 'MONDAY BINGO, FRIDAY FISH FRY, TONITE KROKUS.'

LISSA WALES PHOTOGRAPHY

"When you don't get a gig, it's disheartening. You wonder, should I look for a different career than music?"
—Rod Morgenstein

"Our tour manager got on the bus and said that ticket sales had been light so the gig had been moved from the theater to this place, but there wasn't room for both bands so we weren't going to play. 'And by the way, tomorrow's gig is canceled too.' So we basically drove around America not playing shows. After two weeks, during which we may have played three times, the tour was canceled."

Morgenstein subsequently moved to New York, feeling that he would have more opportunities there. But he found that his reputation worked against him at times. "I showed up for an audition with a straight-ahead rock group, and they sort of laughed when I walked in," Morgenstein remembers. "They knew about my playing in the Dregs and said that I wouldn't possibly be happy playing something as simple as what their music required. Then I showed up for a Billy Idol audition wearing jeans and a T-shirt, and these guys had all the clothes and makeup on as if they were ready to go on stage. I realized that some gigs are as much about image as music, and I didn't have the look.

"Still, when you don't get a gig, it's disheartening. You wonder, should I look for a different career than music?"

Eventually, after several experiences that Morgenstein says were "humbling but educational," he landed a gig with rock group Winger, and went on to enjoy five years of success and relative security. But then that group came to an abrupt end. (More about that later.)

"After having a couple of experiences where I woke up and my band wasn't there anymore, I realized that I couldn't, to use a cliché, have all my eggs in one basket," Morgenstein says. "So I had to figure out all the ways one can make a living as a musician. I made a list of things I wanted to do: write a drum book, make an instructional video, do clinics, get in touch with musicians I knew and admired and see if they would like to do side projects when their regular bands weren't touring or recording."

Over the next few years, Morgenstein did just that. In addition to doing regular clinic tours he now teaches part-time at the Berklee College of Music. He has authored and co-authored instructional books for Hal Leonard and Berklee Press, and written regular columns for *Modern Drummer* maga-

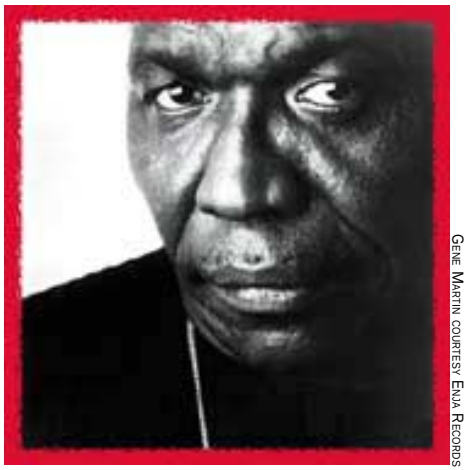
zine as well as various European drum magazines. He and keyboard player Jordan Rudess started their own band and released a CD. Morgenstein also tours with the group Jazz is Dead, and the Dregs have reunited for occasional tours over the past several years.

"That time right after the Steve Morse Band broke up was the roughest period in my life," Morgenstein says. "But I realized that I want music to be my career forever. The answer is to not be dependent on any one thing."

"I felt like *shit*," says jazz drummer Elvin Jones, recalling the time early in his career when he was fired from the band of trombonist J.J. Johnson. "I was depressed. I came back to New York, where I had an apartment in the Village, and I happened to run into my brother. He saw how I looked and said, 'What's the matter with you?' I explained the whole thing and he said, 'C'mon, let's have a few drinks."

They made their way around Greenwich Village, ultimately passing the Village Vanguard nightclub, where they encountered bassist Wilbur Ware. He was working with saxophonist Sonny Rollins that night at the Vanguard, and he invited Jones to sit in. "I just went down there to sit in with Sonny," Jones says. "I had no idea they were recording. But it brought me out of my depression, and that's one of the positive things I'll always remember about that record."

The resulting Sonny Rollins album, *A Night At the Village Vanguard*, became an important early document of Jones's innovative style and helped pave the way to more creative outlets for his playing. "Getting fired from J.J. Johnson's band was the best thing that ever happened to me," Jones says now, laughing with a gleam in his eyes as though the joke were ultimately on Johnson.



GENE MARTIN COURTESY ENJA RECORDS

"Getting fired from J.J. Johnson's band was the best thing that ever happened to me."
—Elvin Jones

Not every firing has such a quick, happy ending. Being let go from a band can feel very much like a divorce or the end of a relationship. After a painful breakup, many people are prone to such thoughts as, "I'll never find another person who will love me; I'll never get married; I'm going to be a lonely old man/woman." Similar thoughts can assert themselves when a job is terminated. Complicating the situation is the fact that getting fired can mean the end of more than just a musical relationship. It can also mean the end of a friendship. That was how drummer Danny Gottlieb felt when he was dismissed from the Pat Metheny Group in 1983.

"I had gone to college with Pat," Gottlieb recalls. "Then Pat went with Gary Burton, and soon he recommended me for the gig. We played together with Gary for a year and a half, and then we started the Pat Metheny Group in 1977. It was just four guys driving around the country in a van, and I calculated that in the first year we played three hundred concerts. So we had an intense camaraderie."

The group thrived, recording several successful albums. "Gradually, I sensed that Pat wanted to take the group in a slightly different direction, and I felt that there was a distance forming between us," Gottlieb says. "Then, at the beginning of '83, I got a call saying that Pat had decided to make a change and hire a new drummer. My first thoughts were that I knew it was going to come to this, and that now was the time to move on and play some different music.

"But then the reality hit and I was incredibly depressed and confused, not knowing what was going to happen next. Even though I had done some other playing while the Metheny Group was on breaks, for six years I'd had the security of being in that band.

"I felt betrayed," Gottlieb says. "I had put so much into that group, and suddenly it was over. And the situation wasn't handled as sensitively as it could have been."

Gottlieb credits a strong support system with getting him through some dark days. "My mom had been a part-time professional violinist, so she understood the music world. When I told her what happened, she said, 'Do you think you've taken your music as far as you can go?' And my answer was, 'I feel like I'm just starting.' When she confronted me like that, I had to really take stock and have confidence in my own ability.

"Another person who helped me was Joe Morello, who I had been studying with since I was in high school. He knew all about the ups and downs of the music business, and I remember him saying, 'One door closes and another door opens.' And he was right."

A few months earlier, during a break in the Metheny Group's schedule, Gottlieb and former Metheny bassist Mark Egan had co-led a recording session for a band they called Elements. Now that Gottlieb was out of the Metheny Group, he and Egan talked of making Elements an active band. "Then Mark got a call from [singer] Michael Franks, who wanted Mark to put together a backup band for him," Gottlieb says. "Mark suggested Elements, and we did almost a year's worth of touring with Michael."

Gottlieb and Egan started working with a variety of bands as a rhythm section, including gigs and tours with singer Flora Purim and percussionist Airto, and trumpeter Randy Brecker and pianist Eliane Elias. Gottlieb also landed some significant gigs on his own.

"The reality is that I've had some great experiences in music that I could never have had if I had been on the road with Pat all these years," Gottlieb says. "In particular, I played with [guitarist] John McLaughlin for three years, which was an incredible experience. I also got to sub for Mel Lewis at the Village Vanguard and play with Ahmad Jamal, Stan Getz, and Gerry Mulligan. And I got to play for four years with the Gil Evans Orchestra, which was a profound experience and possibly the most significant playing I've ever done."

But Gottlieb almost didn't take the Evans gig. He had originally been hired to sub with the band by its full-time drummer, Adam Nussbaum. One night, Evans said that he wanted Danny to take over the gig. "The last thing on my mind was to take somebody else's gig," Gottlieb says. "That was rough because Adam and I were friends. We talked it out, and then we went to talk to Gil about it. Gil told Adam, 'Don't take it personally. I just want to try something different.' So I took the Evans gig and Adam immediately got hired by Michael Brecker, which was a great opportunity for him."

Gottlieb says he holds no grudges against Metheny. "I had some wonderful experiences in that band, so there are no re-

grets. Pat is such a strong musician and his work ethic is so high that it helped bring me to a higher musical level. And you can't fault anyone for wanting to try something different. Very few people stay with one band for forty years, especially in the jazz world. Look how many drummers worked with Miles Davis, and who knows how the endings went down. You think of Elvin and Coltrane like they were always together, but Elvin was only in that band for six years. So you just have to move on."

No matter how long one has been in the music business or how well one understands its hills and valleys, being informed that your services are no longer required is always a blow to one's ego and confidence. Such was the case when Gary Burton was dropped by his record label.

"In 1995, GRP was sold and a new management came in," Burton explains. "They decided to drop a lot of artists who were on the label. At first, they said that I was one of the artists they wanted to continue with and I should start preparing my next project. So I started making plans, and I talked to some musicians about playing on it. Then I got home from a tour and there was a letter—just one paragraph from some accountant—saying that the record company would not be renewing my contract.

"It was as cold and unfriendly as it could be, and I was rather stunned that it was handled that way. Although I knew it was common for record labels to change directions and that this happened to most artists, I felt totally rejected. I was pretty affected by it for a couple of months."

It wasn't as though the eight albums Burton had made for GRP were not successful. In fact, they all sold well, and Burton's 1989 *Reunion* album, featuring Pat Metheny, had reached the number-one slot on the *Billboard* jazz chart. "I guess GRP felt they had enough Gary Burton product in their catalog and wanted to find some new artists," Burton speculates.

"I can understand their thinking from a business perspective, but that was a small label that had a very family-like atmosphere," Burton says. "Most of the artists knew each other, and a lot of us played in the label's all-star big band, which made three albums over a five-year period. These were musicians who all felt very connected, but that 'family' feeling disappeared because the new management hadn't been part of that. To them, we were just company assets to keep or let go. It's a tough life out there sometimes."

"I felt betrayed. I had put so much into that group, and suddenly it was over."
—Danny Gottlieb

But, as Morello predicted to Gottlieb, another door soon opened. "One day the phone rang and it was Concord Records calling," Burton says. "They were very enthusiastic about having me sign with them. The company has been a good fit for me, and I've been completely happy with being on Concord ever since. So that turned out to be good in the long run."

While getting fired can certainly be painful, not getting hired to begin with can be just as difficult to accept. "I've had the pleasure of working with some wonderful musicians and artists such as Steely Dan, Joe Zawinul, Boz Scaggs, Chick Corea, and Joni Mitchell," says Peter Erskine. "In each case, I more or less expected that I would be asked to participate in their next tour or project after having successfully worked with them, only to find out—sometimes by reading a magazine article—that another drummer was taking over the gig.

"That kind of disappointment can hurt," Erskine admits. "But there are a lot of drummers out there, each with something unique to offer, and artists like those I mentioned deserve and need to change their working musical environment—that is, the musicians they work with—in order to grow further and realize their own musical ideals.

"By the way," Erskine adds, "most all of them wound up calling again for some other project down the road."

For anyone feeling rejected or humiliated by not getting hired for a particular gig, consider what once happened to the late Jeff Porcaro, which has to rank among the definitive examples of adding insult to injury.

"I had been working with Steely Dan," Porcaro said in a 1992 interview. "I had done two tracks on their *Pretzel Logic* album, then I toured with them for a year and a half, and when we got off the road we did the *Katy Lied* album, on which I played all the tracks but one. I was really proud of my playing on that album and couldn't wait for the next one."

Steely Dan co-leader Walter Becker called Porcaro one day and told him they were doing demos for the next album. "He asked if he could borrow a set of my drums so that he could work out some ideas at home," Porcaro remembered. "So I got all excited because I figured that in a few weeks I'd be in the studio doing the next Steely Dan record."

A few weeks went by and Porcaro didn't hear a word. Then a friend of his mentioned that Steely Dan was in the studio working on an album. "I was like, WHAT?!" Porcaro said. "So I called the producer and, sure enough, they were recording *The Royal Scam* with Bernard Purdie on drums. *And they were using my drums and cymbals*."

Porcaro admitted that his feelings were hurt. "But I didn't make a stink about it," he said. "I might have been bent out of shape if it had been someone other than Purdie and I thought it wasn't grooving. But as it turned out, I probably learned more from what Bernard played on that album with that rhythm section than I've learned from any other drummer on any album. So I now consider myself fortunate that I didn't play on that record."

Porcaro said there had been numerous situations after that when he was led to believe he would be used on a project and then found out that another drummer had been hired. "In a case like that, don't waste more than twenty seconds of your life worrying about it," he advised. "Move on to the next thing. Or get pissed off if that will inspire you to take out the pads and start practicing."

Although it doesn't carry the humiliation of being fired, the decision to leave a situation can be a frightening one, especially if there are no guarantees about the future—which there usually aren't. Layne Redmond says that when she decided to stop performing and recording with Glen

Velez, she had to face the possibility that she would never perform again.

"I had been trained by Glen just to play his style of music," Redmond explains. "It was very complex training, but it wasn't a skill that could get you any work. At that point, no one knew me except as someone who played with Glen. So leaving that situation was a very scary thing to do."

But Redmond felt that it was a step that had to be taken. "First of all, I had some ideas of my own I wanted to work on," she says. "That's often the case when you're a member of a group. You have ideas that do not fit with the leader's direction, so you need a format in which to create your own music. I tried doing a couple of projects on my own outside of the trio we had with Glen and Steve Gorn, but it became immediately apparent that my own work was going to take me away from Glen's work too much."

Redmond was also feeling the need to emerge from Velez's shadow. "*Down Beat* had reviewed our album *Internal Combustion*, which was a duo project," Redmond recalls. "They gave it a favorable review, but said it was a mostly solo album. I had played on something like forty-three minutes of this sixty-minute CD. Then there were situations where we were booked for a duo concert and we'd send a photo of the two of us, and people would actually cut the photo in half and only use Glen's picture.

"I was starting to feel like I didn't exist, which became more unbearable than the thought of not playing any more."
—Layne Redmond

That wasn't happening all the time, but it was happening enough that I was starting to feel like I didn't exist. That 'invisibility factor' was taking all the pleasure out of performing, which became more unbearable than the thought of not playing any more."

Although Redmond had faced the worst-case scenario of not being able to perform on her own, she says that she had no particular expectations. "People say you have to have goals and visualize your future," Redmond says. "I just threw myself totally into organizing and promoting my own concerts without putting any energy into thinking about whether I would succeed or fail. I just did it. I probably would not have been able to do it if I had been worried about the results."

Within a year, Redmond was paying her bills just from her musical activities. "Working with Glen had never supported me financially," she says. "Glen had other work besides our group that supported him, and I always had to work other jobs.

"If I had continued playing with Glen, I would have never made CDs and videos under my own name. So although it was a difficult decision because Glen, Steve, and I were all so close personally, it proved to be the right decision from every point of view.

"But I didn't know I was making the right decision at the time," Redmond stresses. "There was just no other direction to go. I can't even call it a 'leap of faith.' It was just something I *had* to do."

As difficult as it can be to feel that your career has ended, it can be equally frustrating to think that you are never going to have a career to begin with. When vibraphone/marimba players David Friedman and Dave Samuels first conceived of the band Double Image, they had a very difficult time getting bookings and recordings.

"People would always say, 'The music is great, but what do you call it? It's not jazz, it's not pop, it's not classical,'" remembers Friedman. "I thought having something original was a plus, but I discovered that if they can't put you in a pigeonhole, that's a minus. That was—and still is—tremendously frustrating.

"I remember going around to various record companies," Friedman continues. "I finally got an appointment with an A&R man. I assumed there was an advantage to going there rather than just sending a tape, because they never listen to those unless it's someone they know. So I'm sitting in this guy's office telling him about the

"If they can't put you in a pigeonhole, that's a minus."
—David Friedman

group, and he's sort of looking out the window while I'm talking. Finally he says, 'Let's hear something.' So he puts on the tape, and while it's playing his phone rings, so he starts talking on the phone. Then he hangs up and says, 'Let's hear something else.' So I fast-forward the tape and he listens to about two seconds of it and his secretary comes in and reminds him that he has to be at a meeting. So he tells me, 'Yeah, that sounds nice. I'll get back to you.' Of course, he didn't really hear the tape and he never got back to me."

The original Double Image, which included a bass player and drummer, eventually released two albums—one on the European Enja label and one on ECM. Friedman was especially proud of the ECM album, *Dawn*, and assumed that having an album out on a major label would enable the group to work steadily. "When the guy who was supposed to manage us heard *Dawn*, he was furious," Friedman says. "He said he wasn't going to work with us because we had made a record with tunes that were ten minutes long, and the radio wouldn't play them. So the record was never pushed and that was basically the end of the band."

Eventually, Friedman and Samuels reformed Double Image as a duo. They've re-

leased several albums (no two of them on the same label), but don't depend on Double Image when it comes to making a living. They do it for the art and depend on other projects, such as Samuels' work with the Caribbean Jazz Project, to pay their bills.

"I'm in an enviable position," Friedman says. "I have a professorship at the university in Berlin. It's a good-paying job, and I work six months a year and have the rest of the time off, during which I can go on the road. I don't have to take stupid gigs playing music I don't like or play with people I don't want to play with. I can just play the music I believe in. I still believe that's the most important thing."

The Dixie Dregs had similar problems to Double Image when they first tried to get a record deal. The group recorded a demo album and started literally knocking on doors of record companies in New York. "Within a month, we had twenty-seven rejection letters," Rod Morgenstein says. "We thought we had this really cool band, but then virtually everyone in the music business gave us lists of reasons why we were out of our minds, beginning with, 'What the hell do you call this music? It's a little bit of rock, a little bit of jazz, a little bit of country."

The group gave up on record companies and started sending the tape to clubs, hoping to get bookings. "We weren't making any money playing those clubs, but gradually a grass-roots following developed," Morgenstein says. "Then, one night when we were playing a club in Nashville, two members of the Allman Brothers Band came in to have a beer. They were impressed and recommended us to their record label, Capricorn. The owner of the label came to hear us and gave us a deal."

The band was sent to Los Angeles to record their first album. "Everyone dreams of recording their first record, and you just know it's going to be the greatest moment of your life," Morgenstein says. "The recording experience itself was great, but I kept hearing the expression, 'Don't worry, we'll fix it in the mix.' As a new band, we had no control in terms of being at the mix, so we trusted that these people knew what they were doing.

"When we got the first copies of our album, we were all so excited," Morgenstein remembers. "We all met at the home of the band member who had the best stereo system. We put the record on, and our hearts collectively sank at what we heard coming out of the speakers. We thought it was going to have a BIG sound. It was kind of lifeless and one-dimensional, with no presence. One of the guys was actually crying; it was that emotional."

But just having an album out on a major label resulted in increased bookings that took the Dixie Dregs from being a Southeast band to being a national act. And the quality of the compositions and musicianship resulted in some very favorable reviews—with one notable exception.

"This guy in *Rolling Stone* was reviewing an album by Stuff, which was a band of New York studio players that included Steve Gadd," Morgenstein explains. "He really didn't like it, and then out of left field he said, 'At least it's not as bad as this new band, the Dixie Dregs.' That hit us hard."

Despite the band's disappointment in the album, the group survived, making an album a year for the next six years. Each one sold better than its predecessor, and the band became a popular touring act, sharing stages with such major rock bands as the Doobie Brothers, Heart, and the Allman Brothers before breaking up.

By the time Morgenstein joined hard-rock band Winger in the mid-'80s, he knew a lot about the uncertainties of the music business. But he was still surprised as how fast things could change.

"Winger was signed to a major label, and so I thought our success was somewhat guaranteed," Morgenstein explains. "But I found out that major labels just sort of put an album out there to see what happens, and if nothing does, they let it die. That's what happened with Winger. The first album came out, and after a month, no radio stations had added it to their playlists. So the label pronounced the album dead."

Two weeks later, however, MTV started playing a Winger video several times a day, and suddenly the album started selling. "The label took note of that and started actively promoting the album, and it went on to sell nearly two million copies," Morgenstein says. "So it was fascinating to see what could happen when a record label uses its muscle."

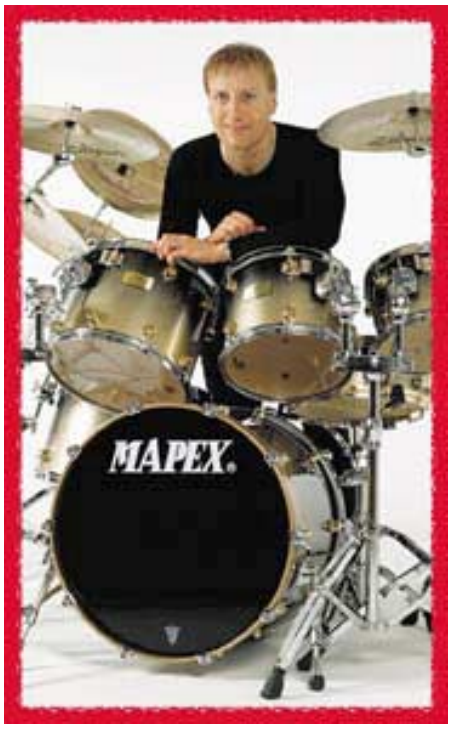
Winger's second album also had strong sales, but just before the band's third album was released, MTV suddenly stopped playing videos by hard rock and heavy metal bands, switching the focus to "grunge" and rap artists. To make matters worse, Winger became the subject of a running insult on MTV's "Beavis and Butthead" cartoon. Winger's third album sold poorly and the band went from playing arenas to playing clubs. The band broke up soon afterward.

"I never took those five years of seeing Winger every day on MTV for granted," Morgenstein says. "I knew that kind of thing could only last so long. Every time we played for 10,000 people, my attitude was to take it all in, because unless you're in the Rolling Stones or Aerosmith, you don't get to have that kind of success indefinitely."

While he was in college at North Texas State (now the University of North Texas), Gregg Bissonette began to think he would *never* have success. Never mind getting a great gig—he couldn't even get an audition.

"I really loved the Maynard Ferguson band, and that's who I wanted to play with someday," Bissonette explains. "During my first year of college I went to see the band in Dallas. I saw a guy in a satin tour jacket that said Maynard Ferguson on the back, and I figured he was a tour manager or something. So I went up to him and said, 'Excuse me, if Maynard were looking for a drummer, how would he go about it?' He gave me his card and told me to send a tape that represented my playing. So I spent three months working on a tape and then sent it in."

About six months later, Bissonette went



"If they wouldn't even call me for an audition, what chance did I have of ever getting in the band?"
—Gregg Bissonette

to see the Ferguson band again. He was dismayed to see a different drummer playing, as he had never even been notified about an audition. Bissonette made another tape and sent it in with a note saying, "If you have an audition, PLEASE let me know." Another six months went by and Ferguson's band came through again. Bissonette went to see them and found yet another drummer on the gig.

"I got really depressed," Bissonette says. "If they wouldn't even call me for an audition, what chance did I have of ever getting in the band?"

A year went by, Ferguson played in Dallas again, Bissonette went to see the band, and still another drummer had taken over. "The new drummer was Dave Mancini," Bissonette says. "I went up and talked to him, and he was really nice. I also talked to the piano player, and he told me, 'One of the main ways that people get in the band is that someone who is already in the band recommends them.' It was an inside thing."

Ferguson was in town for two nights, so Bissonette devised a scheme by which he could get to know the band members and they would get to know him. He called Ferguson's tour manager and invited the entire band out to the club where he was working with a combo. "I'll have some friends of mine drive everyone to the club, and the drinks are on me," Bissonette told him.

"Maynard didn't show up, but most of the rest of the band did," Bissonette says. "They sat in with us and we had a great night. The manager told me that if Dave ever left, he would call me. Then Dave called one day and said that their bass player was leaving, and he asked me if I knew any good bass players. I recommended my brother, and he got the gig. Then, when Dave decided to leave, not only did he recommend me to Maynard, but I also had my brother in there pulling for me. So it really is about who you know."

Bissonette says that persistence is a big key, but quickly adds that you have to be "politely" persistent. "You can come on strong and just make people angry, and they'll never call you," Bissonette advises. "But if you're cool about it and show that you're professional and you respect people's rights and feelings, no one will get mad at you."

As he sat staring at his grades during the first semester of his senior year in college, Robin Engelman didn't think he was ever going to have a career. "I hadn't passed a course," Engelman recalls. "I was never a good student, academically, and I couldn't take the thought of doing all the make-up work. So I went home and started packing. I couldn't imagine what I was going to do with my life. So even before I had a career, I thought it was over."

Soon afterward, though, Engelman landed a gig as a percussionist with the South Carolina Symphony. The next summer he went to the New Hampshire Music Festival, where he ran into a friend who was leaving the Louisville Orchestra and who recommended Engelman for that job. Then he found out about an opening in Milwaukee from someone he had met in New Hampshire, and when he got to Milwaukee, he met his future Nexus colleague John Wyre. When Engelman subsequently joined the Rochester Philharmonic, he met another future Nexus member, William Cahn. Meanwhile, Wyre had taken a job as timpanist with the Toronto Symphony, and when that orchestra needed a principal percussionist, he contacted Engelman, who won the audition. Four years later, Engelman, Wyre, Cahn, Bob Becker, Russell Hartenberger, and Michael Craden began Nexus, who are celebrating their 30th anniversary this year.

So Engelman found out that, despite what he had been led to believe, he did not need a degree in order to have a successful career as an orchestral percussionist. He also discovered something else: "You don't have to actually graduate in order to be eligible to receive requests for money from the alumni association," Engelman says.

Ironically, Engelman feels that the biggest threat to his career involved being honored for it. "When I found out that Nexus was going to receive the PAS Hall of Fame award, my first thought was, 'Our career is over,'" Engelman says. "I guess I felt that way because, here in Canada, if you receive the Governor General's Award of Canada or the Order of Canada, that really is the end of your career. They do that so they can get rid of you and make way for the next generation.

"The other thing is that a new style of performance has emerged. The romantic era is definitely dead, except for a few people and orchestras like the Concertgebouw and Cleveland. That style of playing has been replaced by a very pragmatic approach to music-making in which people are just playing the notes and there are no mistakes. I think recordings have had a lot to do with that, as well as the repetitious music that doesn't allow for expression and whose primary concern is the clear articulation of patterns. Such music doesn't elicit any emotional response, and I find myself totally uninvolved in that. So I feel increasingly like a dinosaur. I don't regret it; it's just a reality. In a sense, that's like feeling your career is over."

Although there were warning signs that marimbist Leigh Howard Stevens was systematically injuring himself, he chose to ignore them. "While I was first trying to develop my career, I worked as a house painter and plasterer," Stevens explains. "In fact, I replastered most of the dormitories at the Eastman School of Music. I did a lot of overhead work for a couple of years, which caused a lot of pain in my shoulder. But I would keep working to see how much pain I could take. That's just my personality.

"Little did I know that I was doing permanent damage to my joints. It didn't fully surface until ten years later. The combination of doing some painting in my house and mountain biking all in one weekend threw my right shoulder into a severe case of bursitis that totally crippled me for weeks."

Stevens was treated with cortisone injections and avoided overhead work. "That got me through the immediate crisis," he says. "But because I started favoring that arm—not using it properly and not redeveloping the muscles—the bursitis developed into tendinitis. I really did not know if I would ever be able to play again."

He canceled a number of performances

"I didn't know how I was going to pay my bills because I couldn't go out and play."
—Leigh Howard Stevens

and says that his playing was impaired for nearly a year. "When I was playing I was very aware of the pain, which caused me to stand in a funny position and not be able to play up to the level I had been playing at before.

"I went to a series of doctors and got nowhere, but finally got on the path to a cure through a back therapist who taught me new ways to sit, stand, sleep, work on my computer, and do a number of other life chores. Essentially, I had to relearn how to use my body. Since that time, which was fifteen years ago, I have not had a serious incident that interrupted my playing."

In addition to the anxiety Stevens felt about the impairment of his playing, he said there was the additional pressure of feeling that he had to keep his condition a secret. "I haven't talked about this very much," he admits, "except when I come across a student or someone who is having a physical problem. I try to teach them what I learned and give them some hope that they will be able to work their way through it.

"There were some dark days," Stevens says. "I had just purchased my first house and taken on financial responsibilities that I never had before. And then within months I was stricken with bursitis and tendinitis. I didn't know how I was going to pay my bills because I couldn't go out and play."

But Stevens had a backup plan in place. "I had already started my music publishing business and Malletech, and my idea was that if I had to give up playing I would focus my energies on those businesses. But I also knew myself well enough to know that I would be frustrated the rest of my life if I had to give up playing. Fortunately, that didn't happen."

First-call Nashville session drummer Eddie Bayers faced a similar catastrophe when he shattered his wrist in 1986. Doctors predicted that he would never be able to resume his career.

"I was riding my motorcycle, and a guy ran a red light and hit me," Bayers recalls. "The impact crushed the main bone in my left wrist that gives you mobility between the hand and wrist. I was in and out of casts for eight months."

Bayers said that the ultimate day of reckoning came via a couple of artists who had come to depend on his playing. "Rodney Crowell and Rosanne Cash both called and said they wanted me on their next albums," Bayers says. "To them, feel and groove were the bottom line, and they knew I would never lose that. The Judds and Michael Murphey called too, and so I decided that I had to at least try."

At first, Bayers made it easier on his left hand by programming some parts and playing everything else. "I had lost some mobility in my left hand, and it took another two or three months for things to feel the way I wanted them to feel," he explains. "But the body can adapt to a lot of situations, and now my left hand does whatever I want it to. I can get around the toms technically, and I can play hard for certain fills and accents."

There was no way, though, that his left wrist could endure the impact of loud, constant backbeats and rimshots on the snare drum. So Bayers taught himself to play open-handed, playing softly with his left hand on the hi-hat while slamming backbeats on the snare drum with his right hand.

Soon, he was back to a steady schedule of three sessions per day. "It worked out fine," he says, "and I couldn't be more thankful for the graciousness of the artists who supported me."

The ultimate nightmare for a drummer or percussionist would have to be losing a limb, which happened to rock drummer Rick Allen of Def Leppard in 1984. As the result of a car accident, his left arm had to be amputated at the shoulder.

"I don't think the permanence of my condition sank in until about two or three weeks later," Allen told *Modern Drummer* magazine in a 1988 interview. "But not being able to play again never really crossed my mind. I figured playing drums was the only thing I could do. When you're thrown in at the deep end, you really have to swim, and this was a classic case of *having* to do that. I don't think I ever doubted that I could do it. I was just being as positive as I could."

"Not being able to play again never really crossed my mind. Playing drums was the only thing I could do."
Rick Allen

The electronic age was dawning, and Allen soon devised a setup that included several pedals with which he could trigger a variety of drum sounds with his left foot. Pretty soon, he was playing everything with three limbs that he had previously played with four.

Because he felt the need to overcompensate for his missing limb, Allen took a more serious approach to playing and practicing than he'd had before the accident, with the result that he feels he became a much better drummer. "My timing has never been better," he said. "Perseverance—I guess that would be the biggest thing I learned about myself. But I suppose that had a lot to do with the strength of those around me. The guys in the band said they never once thought about replacing me. They really didn't give me a choice; I had to stick around and deal with it."

Oftentimes, one has a choice in terms of how a situation is perceived. What one person considers a failure, another person sees as a learning experience. And what one person views as a compromise, another embraces as an opportunity.

The summer after his freshman year at North Texas State, drummer John Riley auditioned for and got a gig with a show band at the Astroworld amusement park in Houston. "I got fired after the first night because I wasn't prepared to do the job," Riley says. "It was a shock, because up to that point, I had been successful at pretty much everything I tried to do."

Riley says it was a classic case of the "Peter Principle" in which a person rises to the level of his own incompetence. "At that moment, I had reached that level," he acknowledges. "Sure, it was a shock to lose that job, because it was going to be a lot of playing—six or seven shows a day, every day, all summer. But I took the energy I could have spent dwelling on the disappointment and refocussed my efforts on becoming a more complete musician. Losing that gig turned out to be a blessing. I spent the entire summer at home practicing, with the revelation of what I needed to work on because of the way I had failed on that gig."

When David Friedman was fired from a gig early in his career, he too learned an im-

DORIAN ROMER PHOTOGRAPHY

"I took the energy I could have spent dwelling on the disappointment and refocussed my efforts on becoming a more complete musician."
—John Riley

portant lesson—but it wasn't about his playing. "I was called to play extra with the New York City Ballet orchestra," he remembers. "I was nineteen years old and a bit arrogant. They were playing 'La Valse' by Ravel, and I was playing the snare drum part. There were three rehearsals, but I didn't go to the first one. I showed up at the second rehearsal and sight-read the part, and I gave everyone the impression that I hadn't looked at the part ahead of time or practiced it. The other guys in the section, who were all older, resented my attitude.

"There is a section at the end of the piece where a snare drum pattern is repeated about sixty times. At the first performance, I got lost in the middle of that section. The other guys in the section could see that I was lost, and when I looked around for help, they all looked the other way. I played the last bar of the piece a measure too late, and all the dancers, who were supposed to freeze on the last note, all sort of lost their balance.

"The conductor immediately fired me," Friedman says. "So that was an eye-opener, and I learned to be more modest."

Drumset artist Terry Bozzio says he used to do drum clinics as a mere survival tactic when he was between major tours and recordings. But his perception changed when he shared a European clinic with Dom Famularo. "I had never met Dom before, but the things he was saying at his clinic were very positive," Bozzio remembers. "We went out to dinner after the clinic, and Dom started talking about how lucky we were to be able to play for audiences of drummers who loved what we were doing.

"That really put things in perspective for me, because up until then I'd always felt that I was resigning myself to do clinics because my career wasn't happening. But it struck me that I am one of the luckiest people on earth because I have something I love to do, and I'm grateful to have an audience of drummers who understand and appreciate solo drum music. I realized I would rather do that than play for a bunch of teenyboppers who haven't got a clue as to what I'm doing, or a bunch of jaded critics who take the opportunity to go to the bathroom during the drum solo at a rock concert.

"Life is a process," Bozzio says. "And if you enjoy the process, you've got it whipped. The results don't matter any more. Rather than having the goal of making a million dollars, I'd much rather have the goal of doing this thing I love to do. Hopefully, I can make enough money to continue doing it."

Vibraphonist Dave Samuels contends that we learn just as much about ourselves as musicians and as people through negative experiences as through positive ones. "Can you have a negative experience with a positive result? The answer is yes," Samuels says. "In my case, when I first moved to New York and was trying to find work, someone suggested that I try subbing for Broadway shows. So I got a gig subbing for someone, and I did a really awful job. I realized immediately that this was not something I wanted to do and I should focus my energies elsewhere. And it was clear to everyone around me that it wasn't something I *should* be doing," Samuels adds, laughing.

"I realized that this was not something I wanted to do…and it was clear to everyone around me that it wasn't something I should *be doing."*
—Dave Samuels

"But that was not a negative situation. Granted, it felt negative at the time, but going into a situation and finding out that this wasn't something I wanted to do taught me a lesson real fast. If we only did things we knew in advance were going to be positive, we'd never try different foods. You'd eat the same thing at every meal because you'd know you were going to like it. But life doesn't work that way. If you try brussel sprouts and don't like them, that doesn't mean you failed. You've learned something about yourself that will guide your future actions. And it can be the same way if you have a bad musical experience."

Samuels compares a successful musician to a scientist who has made a great discovery, pointing out that the scientist undoubtedly spent years testing theories that failed before finding the right formula. "Great musicians don't just appear out of nowhere," Samuels says. "It is a long, complicated progression."

Young players might assume that failure and frustrations are signs that a career is not meant to be, and that successful players have never blown a gig, recording session or audition, never been fired or dropped by a record company, never had a career-threatening injury, or never wondered if they would ever work again. In fact, successful players are those who learn to ride with the ups and downs of a career and to keep their options open.

"I once asked Louie Bellson how he managed to accomplish so much in his career," says Gregg Bissonette. "He told me, 'Well, I try to eat healthy and stay in shape, but mainly I don't let negative thoughts get me down.' How can you not let negative thoughts get to you in the music business? But with Louie, it's not an act. That's how he lives his life, and I really look at him as a role model."

Peter Erskine points out that music is not surgery. "A mistake is, ultimately, just a mistake," he says. "Try to concentrate the best you can in any work situation and be open to the possibility that your best-intentioned effort may or may not be 'on the mark'—or even appreciated! Just do the best you can, be of cheerful heart, and everything will work out in the end." **PN**

Sound Enhanced
Hear the music examples marked in the Members Only section of the PAS Web site at www.pas.org

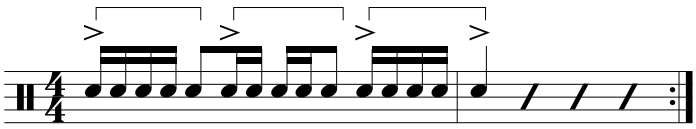
Tihai for Drumset

BY JON BELCHER

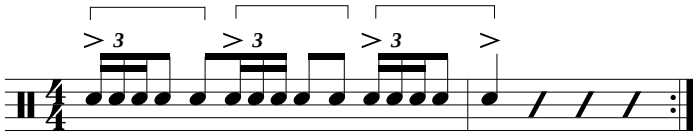
North Indian tabla performers have used a rhythmic device called *tihai* for several thousand years. Tihai are composed of three identical phrases. The final stroke of the third phase most commonly falls on the downbeat of the next measure. Typically, if used in 4/4 time, this device will create a polyrhythmic relationship of 3-against-2 or 3-against-4 between the three phrases of the tihai and the 4/4 pulse.

Since Indian tabla players use tihai at a resolution point in the music (not unlike the end of a verse in Western music), it seems natural for a drumset performer to use tihai for fills. The examples below do just that. To begin, Examples 1 through 3 represent basic tihai formula. Brackets on the notation indicate the three phrases in each tihai. Practice each example at a medium funk or rock tempo.

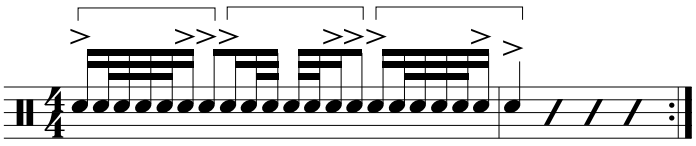
Example 1



Example 2

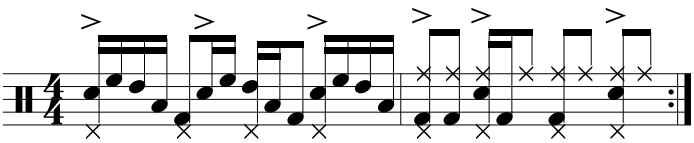


Example 3

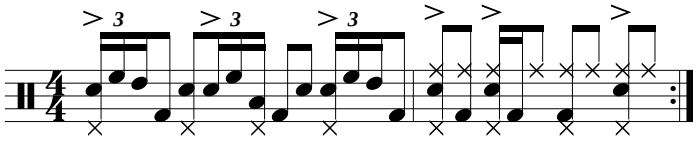


Once the formulas are comfortable to play, orchestrate them on the full kit. Each of the following examples are built on the corresponding numbered tihai formula and alternate the tihai with a measure of groove.

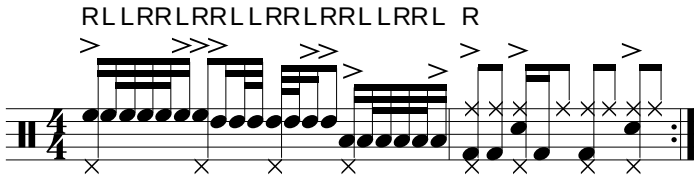
Example 1a



Example 2a

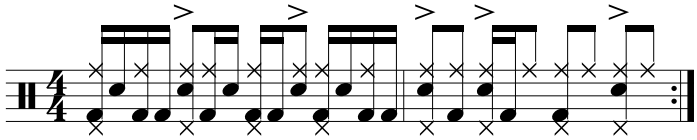


Example 3a



The next example uses the tihai as a groove variation instead of as a fill.

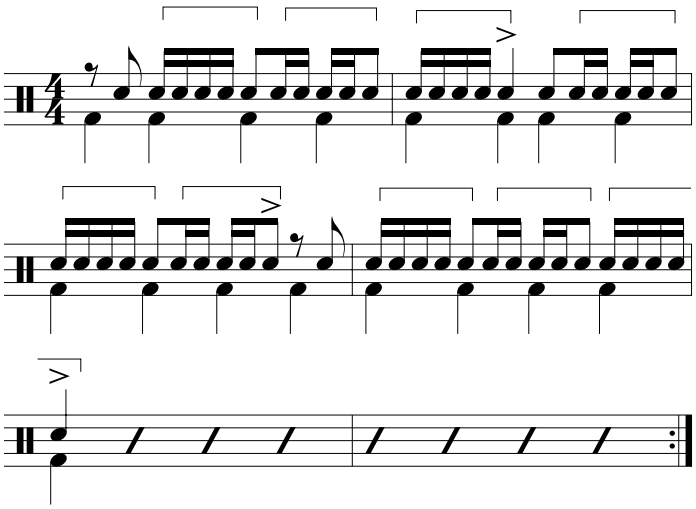
Example 1b



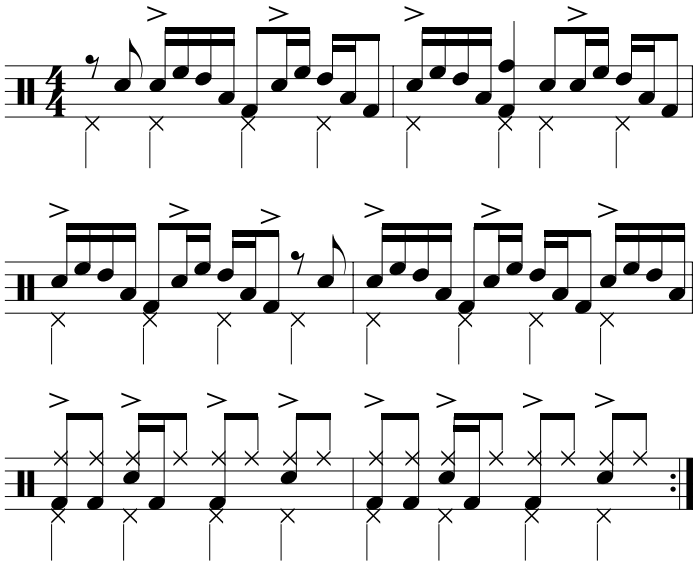
Now we'll extend the basic concept to build a Chakradar tihai. This tihai is like a picture within a picture. The three-phrase pattern is repeated three times, and it concludes on the downbeat of the following measure. Example 4 is the formula for our Chakradar tihai. Example 4A uses the Chakradar tihai formula, but orchestrates it on the full kit.

North Indian musicians sometimes use the Chakradar tihai concept as a cue or chase sequence to end an extended tabla solo. The first time through the three-phrase pattern is the cue for other musicians to join in the second and third times. They all end in unison on the downbeat of the following measure (in Western notation), and it makes a nice segue into the next section of the composition.

Example 4

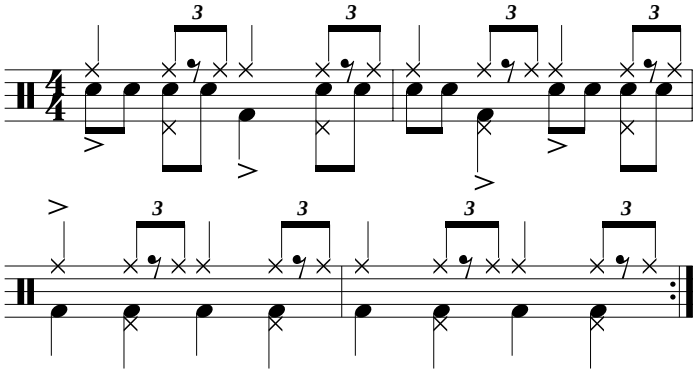


Example 4a

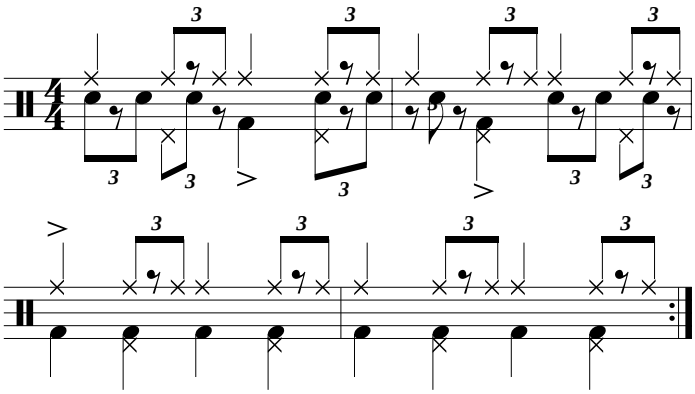


Examples 5 through 8 apply the tihai concept to the jazz swing groove using "Chapin-style" coordinated independence. Two measures of tihai alternate with two measures of time.

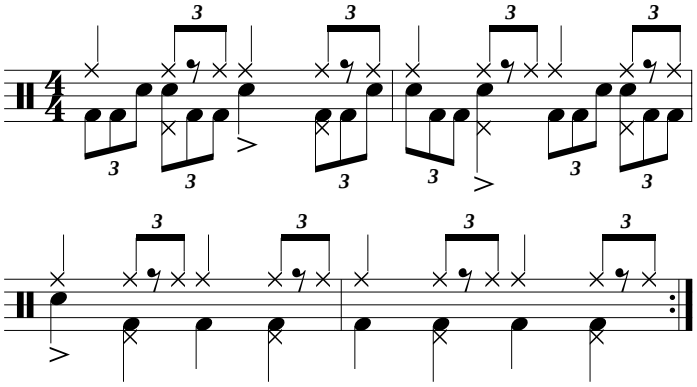
Example 5



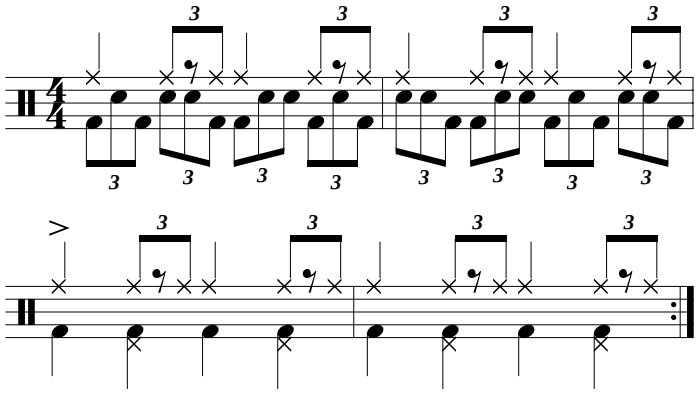
Example 6



Example 7



Example 8



To hear tihai and Chakradar tihai performed by master tabla players, listen to any of the duet recordings with Alla Raka and Zakhir Hussain. Keep in mind that Indian music does not use written notation, but is verbalized and counted on fingertips as a means of teaching. Some of the patterns would require odd time signatures if transcribed into Western notation.

Jon Belcher is an author, teacher, and clinician specializing in drumset. This article contains excerpts from his book: *Drumset Workouts Book 2 [Advanced Concepts and Application]*, Copyright © Irrational Behavior Productions. Used by permission. For more information about Belcher's books, visit www.drumsetworkouts.com. To play or download free samples of his work, visit: www.mp3.com/JonBelcherMometum. PN

Shifting Gears

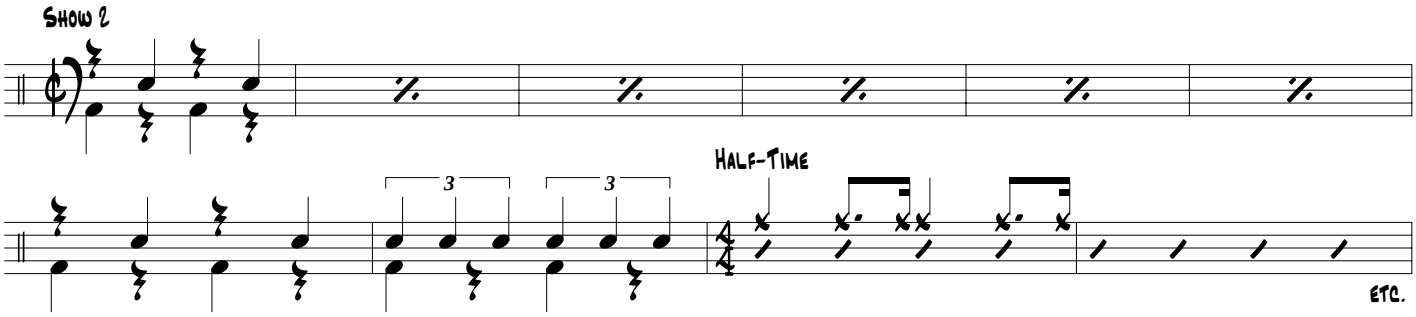
Adjusting Smoothly to Tempo Changes

BY FRANK DERRICK

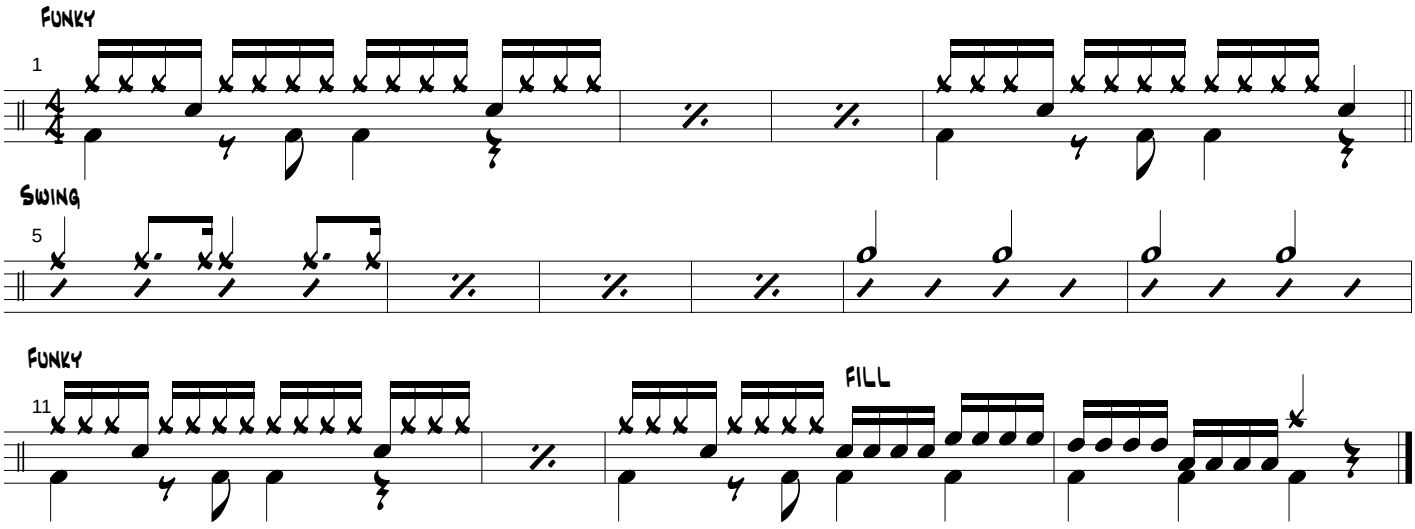
When a car has difficulty shifting gears, one usually checks the transmission. When the feel or tempo of music does not shift smoothly, most people check the drummer. The problem may be the conductor, other musicians, the vocalist, the dancers, or even a power outage, but *the beat goes on*.

How do you avoid the "big crash"? Have no fear; there are standard transitions to have in your arsenal that should get you through most situations. The following examples demonstrate some that I have played, and they show how smoothly you can shift gears.

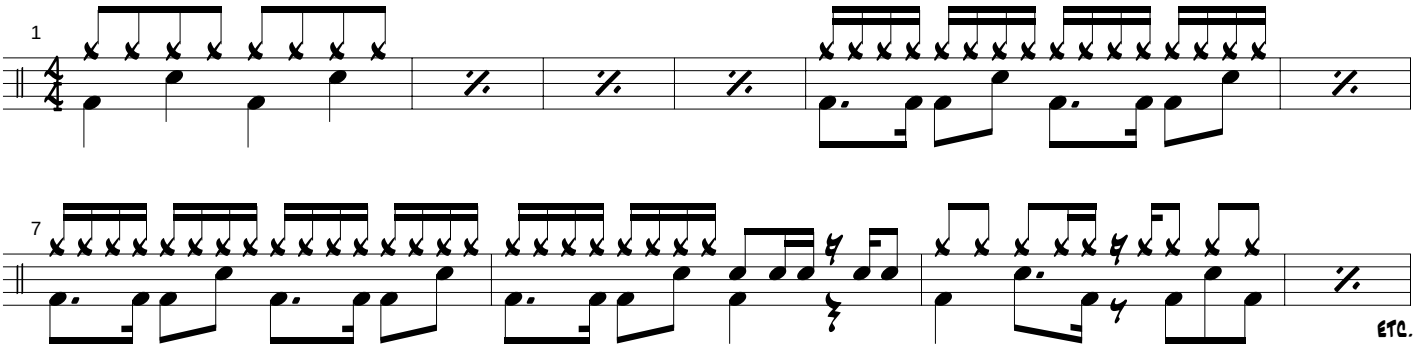
In measure 8 of the first example, the quarter notes set up the half time feel in 4/4. Some arrangements have triplets written in the score, making the transition smoother. In other arrangements, you could use the triplets as a fill to connect the two sections.



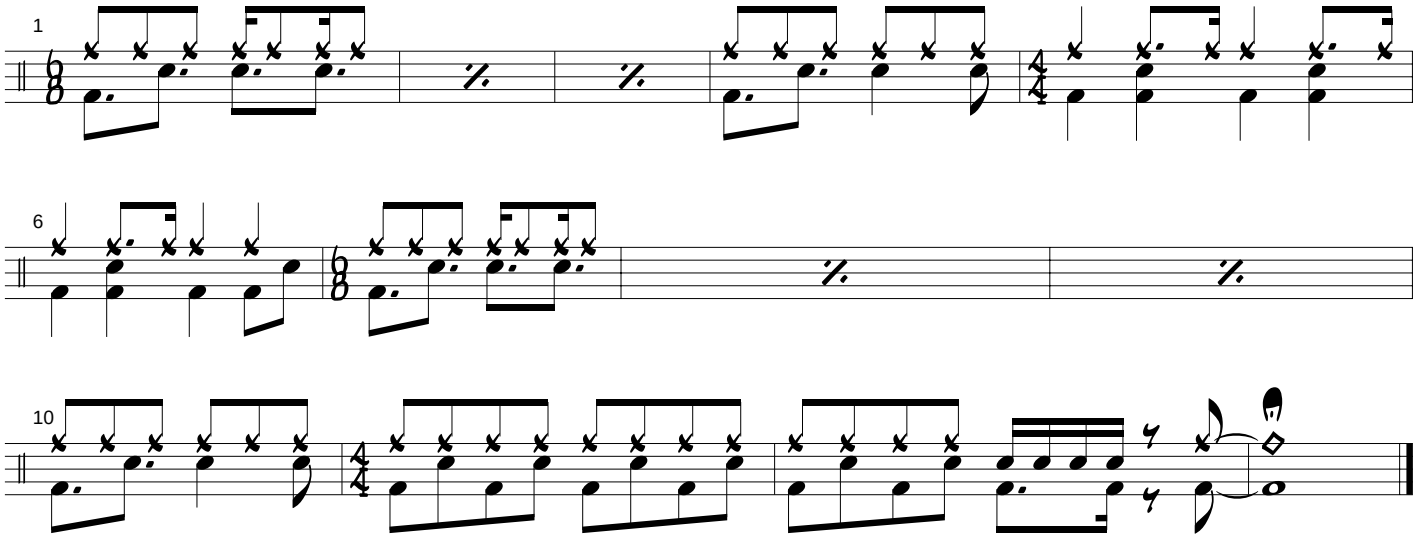
In the next example, the feel goes from funky to swing and back to funky. In measures 9 and 10, use variations of sixteenth notes as a fill between the half notes in the arrangement to set up the feel that is coming.



The following example begins with a basic rock groove. In measures 5 through 8, although the time signature stays the same, it feels like double time. As in the previous examples, the fill in measure 8 makes the transition into the feel of the music to come.



The final example is similar to a part I played in a Broadway show. (The number of measures in each section was considerably greater.) In the middle of the piece, a slow swing came "out of nowhere" and then the piece returned to the funky 6/8 jazz groove. Notice at the end, although the time signature is 4/4, the feeling is double time. Some arrangers use this method of notation to save measures and to cut down on page turns.



I encourage you to remember these examples. Many times in our musical travels we come across paths that we've crossed before. That's how you define experience. The next time a similar passage comes along, you'll play it better because you've "been there, done that." This is the reason many drummers can sit down, read the chart, and sound like they've been playing it for years. They probably have!

Frank Derrick, a member of the PAS Drumset Committee, has performed on Broadway in *Bubbling Brown Sugar, The Wiz, Ain't Misbehavin', Sophisticated Ladies, Big River, Catskills,* and *Bring in Da Noise Bring in Da Funk.* He was Cab Calloway's drummer for ten years and the drummer for the original *David Letterman Show* on NBC. His current activities include working as assistant conductor and drummer for the Palm Beach Pops, and appearances with Maureen McGovern, the Louis Armstrong Legacy Band, the Hi-De-Ho Orchestra, and as a solo guest artist. He is also the author of *Focus on Technique for Drummers* (Hal Leonard Corp.)

PN

Auditioning for the Bass Drum Line

BY JOHN BRENNAN

After teaching for several years and auditioning hundreds of potential bass drummers for the Cavaliers Drum and Bugle Corps, I have realized that students need to know what they are getting into when auditioning for a world-class bass drum line. The days of just keeping the beat in the back of the field have passed. So are the days of "I didn't make the snare line, so I guess I will just play bass drum."

Tonal bass drums were introduced in the early 1970s, taking the place of standard rudimental bass drums. Now, the bass drum voice is an integral part of the marching percussion ensemble. The writing and drill requirements become more complex every year, which puts greater responsibilities on each individual in the ensemble.

With the Cavaliers, the talent pool is better every year; yet those auditioning on bass drum share some common weaknesses. The purpose of this article is not to discourage people from auditioning for bass drum, but rather to elevate their knowledge base and skill level.

CONCEPTS

At the Cavaliers, we evaluate people in seven different areas during their audition: attitude, flexibility, technique, flow, tempo control, coordination with feet, and chops. I will explain these seven areas and then give some specific exercises to help you prepare for an audition with a world-class bass drum line.

1. Attitude. Attitude is everything when it comes to drum corps. You must have a positive attitude and be able to get along with others. It sounds so simple, but each year I have had to cut at least one person who simply could not (or would not) get along with the others. Drum corps members live together in close quarters for the entire summer, and it is nearly impossible to teach when you have a section that fights and argues all the time. In addition to being able to interact positively with others, you must have a good attitude about playing and receiving criticism.

2. Flexibility. During the audition, you will be asked to play any drum at any time. I do not set out to find a "drum one guy"

BRYAN STONE

PASIC 2000 High School Standstill Best Bass Line: Burleson High School

or a "drum three guy," etc. I am looking for the five most versatile players in the room. I need players who can perform on any drum with confidence and accuracy. Some people seem to think that they can only play specific drums. Another misconception is that the better players play the smallest drums. In fact, it is technically more challenging to play some parts on a 32-inch drum than on a 16-inch drum because of head tension and mallet response.

Bass drum parts are not just written "up and down the line" any more, with the odd-numbered drums playing on the beat and the even-numbered drums playing on the upbeats. Every player must be able to play on any part of any beat. This flexibility ensures that the music is the first priority and that the arrangers are not restricted by the performers' limitations. I realize that this situation is not typical of most drum corps and marching bands, but this level of flexibility can be a goal of your percussion program.

3. Technique. There are more bass drum techniques today than ever before. Anyone who would like to audition for a particular bass drum line should watch the group carefully and videotape them if possible (it is best to ask first). There are no "right" or "wrong" techniques. The specific technique is influenced by tuning and the sound desired.

The technique that the Cavaliers look for in auditions is going to be different than most corps because of our tuning and the sound quality we demand of the ensemble. We look at how well you adapt your technique to our needs. If you are able to make adjustments in your technique during the course of an audition, the chances are good that we would like to keep you around for a while.

We do not expect everyone to walk through the door with our technique perfected. This would be nearly impossible, because our technique evolves from year to year. (An explanation of the Cavaliers' bass drum technique can be found at the end of this article.)

4. Flow. Flow involves the way an individual feels and interprets time as it relates to others within the group. In bass drumming, flow is the most important concept. The members of the Cavaliers' bass drum line not only have a good sense of pulse, but they are able to shift it to the front or back side of the beat when needed.

I can tell a lot about how people can flow when they play eighth notes with a metronome. Flow and flexibility are very closely related to beat placement on each of the bass drums. In general, the person on drum five tends to play on the back side of the beat, while the person on drum one usually plays on the front side.

One factor that contributes to this difference is that the mallets for drum five are much heavier than those used on drum one. More strength is needed to move the mallet the same distance at the same speed. Another consideration is tuning. Generally, drum one is going to respond faster because it is tuned higher than drum five. The playing surface for the smaller drums is usually harder and provides more rebound than the surface of the larger drums. Drum five "speaks" later than the other drums, so the player must play on top of the beat to ensure that it sounds in time. When players get comfortable on an upper drum, I will put them on a lower drum and see if they are able to compensate for the differences in mallet weight and head tension.

5. Tempo control. Flow is closely related to tempo control. Individuals must have a good sense of time in order to flow in an ensemble. I ask them to play a variety of exercises with and without the metronome to determine how well they maintain tempo. I can usually tell how much someone practices with a metronome by listening to split eighth notes. Practicing with a metronome is a must. Nobody has "perfect" time, but consistent, daily practice with a metronome will improve one's time.

6. Coordination. It is very important to have basic coordination when auditioning on bass drum. Bass drums, unlike all other instruments on the field, are not doubled. There is only one person per part. Bass drum is a solo instrument, and rhythmic accuracy is mandatory.

For this reason, coordination in the feet is essential to the success of a bass drum line. As you mark time, you are externalizing your pulse. It is important that the parts you play line up with the pulse in your feet, and not vice versa. Do not try to figure out where your feet should land in relation to your hands. This will cause endless execution problems.

In auditions, I have individuals play and mark time to some basic polyrhythmic exercises that range from dotted eighths and quarter-note triplets to odd groupings of five, seven, and nine. (I will discuss this in detail later in the article.)

7. Chops. Having "chops" means being able to play a lot of fast notes for an extended period of time. Chops is last on the list for a reason. It is great to have chops, and although there are times when you need them, the other six areas are more important. When it comes down to deciding which person gets the

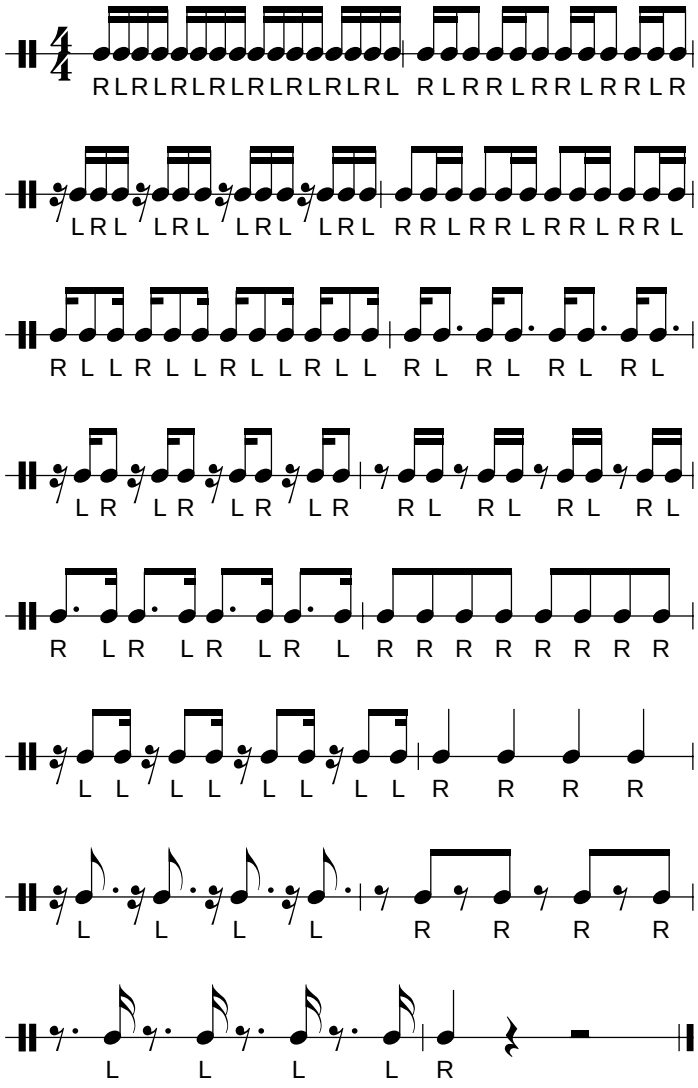
last spot in the bass drum line, I might have to see who has it "under the hood" before I make the final decision. Drumming in the hot sun every day will give you all the chops you'll ever need.

EXERCISES

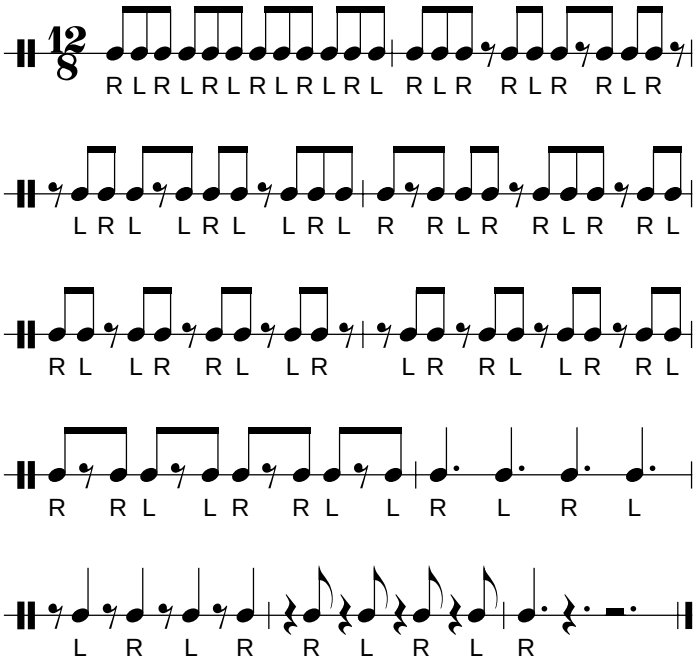
Following are some exercises to help you gain the skills necessary to be successful in a bass drum audition. Every group is going to ask you to play different warm-ups, so focus on the concepts in these exercises and not just the notes.

1. Timing and Flow Exercises. The following exercises should be played with a metronome while marking time. It is important that each rhythm is understood in relation to the downbeat. Feel the foot as a part of the rhythm in each example. After learning to play these rhythms perfectly with the metronome, try to play the examples on the front side of the beat. Act as though you are trying to make the metronome speed up without actually rushing. Then try to place the notes on the back side of the beat without dragging.

Sixteenth-note Timing

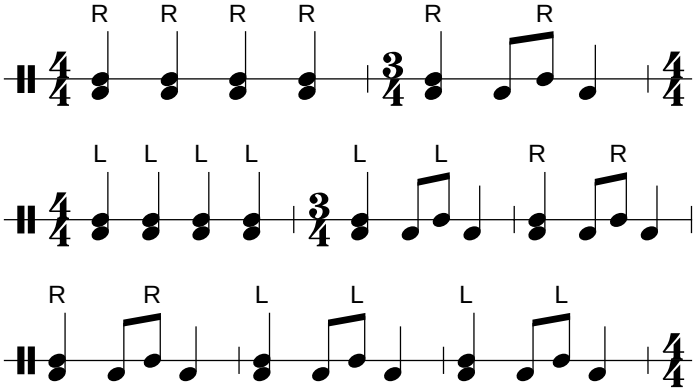


Triplet Timing



2. Basic Exercises in Coordination. The following exercises should be played with a metronome while marking time. These will help you gain interdependence between your hands and feet. Interdependence is how they work *together*. Do not put your feet on "auto-pilot" and allow them to work separately from your hands. The notes on the line are on the drum with the sticking indicated, while the notes underneath represent your feet.

2 against 3



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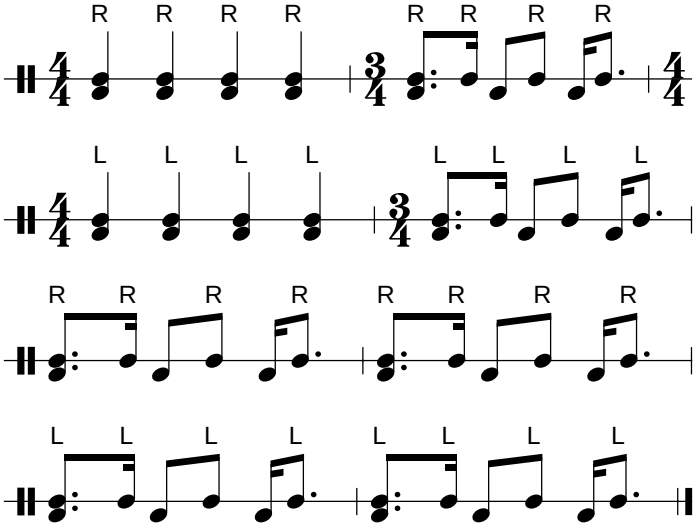

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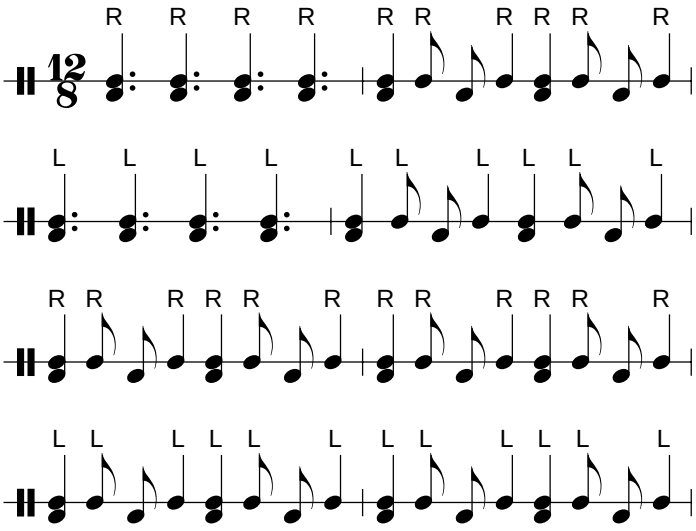

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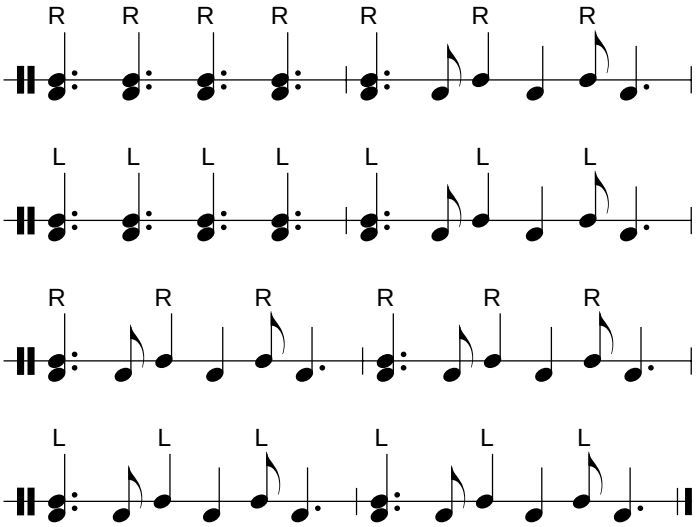

CAVALIERS' TECHNIQUE

I will now explain the bass drum technique that we use with the Cavaliers Drum and Bugle Corps. The mallets are gripped comfortably between the thumb and first finger, following the natural inside crease of the hand. The remaining fingers are wrapped comfortably around the mallets. There should be no daylight visible between the thumb and first finger. A bass drum mallet should feel the same in your hand as a snare drum stick—just a little heavier.

Hold the bass drum mallet very close to the back end. In normal playing position, the forearms are parallel to the floor, the mallets are at a 45-degree angle to the floor, and the heads of the mallets are in the exact center of the head. The heads of the mallets should be very close to the drumheads, and the shafts of the mallets should run parallel to the surface of the head. You should find the center by listening for the "dead spot" in the middle of the head, and by muscle memory.

It is a good idea to identify the point of contact between your arms and the rims. We adjust our carriers so optimal position can be attained by all players.

Each stroke is initiated from a rotation of the forearm. There should not be a break in the wrist, nor should the wrist have much to do with the stroke at all. The power behind the stroke comes from the rotation of the forearm.

Always strive to get the biggest sound at a given height. The motion should be legato almost all of the time, with staccato being used for short punctuation. The fingers are used in the execution of double and triple strokes in order to maintain a consistent sound through every note.

At camps, we break down rolls by playing a rebounding stroke with the forearm, followed by a down stroke with the fingers. Both notes in the double stroke should be played from the same height. You must practice this technique thoroughly for mastery.

It is essential at a bass drum audition that you have decent roll chops. Play snare solos and exercises on bass drum until you achieve familiarity with the bass drum.

I encourage you to practice hard, set goals for yourself, and audition for the drum line of your dreams. It might not be as far out of reach as you once thought.

John Brennan is Director of Percussion at Plano East Senior High School in Plano, Texas. He marched bass drum with the Cavaliers Drum and Bugle Corps from 1992–94, and marched in the tenor line in 1995. Currently, John is the tenor technician for the corps; he served as bass drum technician from 1997–2000. PN

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Francis Awe: Talking Drummer, Rhythmic Messenger

BY JAY D. METZ

It's a rainy Sunday afternoon in Los Angeles. On Jefferson Avenue, worship services at the Holy Name of Jesus church are drawing to a close, and in one of the side classrooms, Francis Awe, master of the *dundun* (Nigerian talking drum), is waiting for his students. He holds weekly classes on Yoruban ensemble drumming here in Room 6. Students come from around the region bringing congas, djembes, or talking drums.

Awe prepares the space, moving desks, forming a half-circle of tot-sized chairs for the hand drummers, and drawing rhythmic phrases on the chalkboard (which is bordered with graded geography quizzes, colorful puppets, and other homeroom festoonery). Then, bundled in a sweater and quickly eating a sandwich, Awe leans against the doorway to gaze out at the drizzle.

"People may be late today," he says. "Rain slows people down here. And," he notes, giving me a sly glance, "I gave them some new patterns to remember last time. Now we will see who is serious about learning. If they come today, they are serious."

The remark seems whimsical, especially if one views Awe's humble surroundings in the light of his background. Awe is a Yoruban prince, born into a royal family in Nigeria. Since the age of two months, when his grandmother presented him to the village drummers to be trained by them, he has been immersed in drums and drumming. He received a degree in Dramatic Arts at the University of Ife, and served as Chief Cultural Assistant and Drummer for the Centre for Cultural Studies in Lagos. Settling in California in the 1980s, he received an M.A. in African Studies at UCLA.

Performances with his Nigerian Talking Drum Ensemble keep Awe busy traveling throughout the U.S., Europe, Asia, and Mexico; and he and his wife, dancer Omowale Orisayomi, hold classes, clinics, and residencies on Nigerian music and dance throughout southern California. Awe's CD *Oro Ijinle* (*Deep Words*) is available on the Bindu Music label, and he has contributed original music to various television shows and films. He also helped Remo design a line of talking drums, which bear his signature.

But Francis Awe doesn't make too much of these activities. A devoted teacher, he's uninterested in stardom and has turned down comfy university professorships. Besides giving private and ensemble classes, Awe works with the very young and very old, with the physically and emotionally handicapped, and with offenders serving time.

The transformative power of music, he says, should be shared with everyone—especially those who need it the most. In the active study of Yoruba drumming, there are intrinsic lessons about discipline, personal achievement, and community interaction that are too important to keep restricted to a select few practitioners. For Awe, it is a matter of philosophy, both pragmatic and spiritual. Sharing the music animates him.

"I feel that my mission in life is not only to make the talking drum a universal instrument, but also to transmit the family aspect of African life to all people," he states. "My music goes beyond entertainment. It is a revelation of hidden myths. I am interested in using this medium to unify people of all races and colors."

The composition of his regular Sunday class is a case in point, I see, as the damp stalwarts arrive. There's a range of ages. Some are working drummers interested in expanding their repertoire, and some are hobbyists with no previous musical experience. One of these enthusiasts had purchased a Remo talking drum on impulse, only to later discover that Awe lives just up the freeway; since then, he's been a dedicated student.

But the class is getting the real deal—traditional, syncopated rhythms such as kososi, pankeke, and sabada. Each rhythm has a "standard pattern," or an organizing phrase similar to a clave pattern, played on the *isaaju* (a small talking drum with its strings tied to fix the pitch). Other patterns on tied dunduns or hand drums fit in around the isaaju based on the pitch of the particular drum. Pitch awareness is fundamental. "Whatever you are going to play," says Awe, "depends on the tuning of your drum. You have to do what is best for the group, not just for you. When the pitches are right, the drums will sing together."

After reviewing the new patterns, Awe exhorts, "You have to stay with the pattern you are given and not let it get snatched away from you—or let yourself get snatched away from it!" (As the newcomer, I receive a pointed look.) He starts the group off, then paces about, listening, keying in on those who are losing their pattern and helping them back on it. Finally, we lock in to a deep groove in which orchestrated layers of 2, 3, 4, 6, 8, and 12 are happening simultaneously. The focus shared between pros and amateurs is intense; these distinctions stop mattering, if they ever did. Awe, delighted, struts around the circle of drummers, riffing commentary on a double bell. Then he tests us by leaving the room for a few minutes to see whether we can keep it together without him.

Later, as the day's session draws to a close, Awe is beaming. "Very good! You should all be very proud. You are making real progress. I see that you are practicing and thinking about these things at home, and that is why I could give you some new patterns. And you came out today on a cold, rainy day, some of you from far away." He raises a triumphant fist. "That is the kind of effort that gets results!"

Jay Metz: *Why did you come to Los Angeles?*

Francis Awe: I came to Los Angeles to study, in 1983. I think that it was always my mission to come here, though, because in 1968 someone wanted to bring me here to perform. That didn't work out. Later, when I was at the University of Lagos in Nigeria, I learned that a CalArts [California Institute of the Arts] student was coming to Nigeria to study the talking drum, and I was asked to work with him. Then, that student helped arrange for me to go to CalArts! They worked out a scholarship for me. After studying at CalArts, I studied for two years at UCLA.

Metz: *Why did you pursue a master's degree in African Studies? People might think that you, as an African, should be teaching those classes.*

Awe: In Nigeria, people think that whatever you do across the seas is important. If you are an okay swimmer and you go abroad to swim, people think you are a great swimmer. The type of music I play—the traditional music—goes with royalty, medicine men, politicians, and kings. But traditional musicians were still looked down upon. They were often treated like beggars—like the least of society. The drummers in Nigeria are not just drummers. We call them historians, philosophers, geographers, and spiritualists. But even with all that knowledge, they are treated badly.

Metz: *Are they looked down upon by colonial groups or by Nigerians themselves?*

Awe: The people themselves! Many believe that if you play the talking drum, it is because you have nothing better to do. So I wanted to change that impression. Those who play the talking drum there generally cannot talk about what they do, beyond the drumming itself; they cannot see the overall picture. So that is why I came. I believe I am the first talking drummer to go outside Nigeria to get a degree in that area. My work here can make them think, "Oh, maybe this is important." The people don't know what they have there.

You know, there was a time that I wanted to escape playing the drum. To be born into a royal family, and then to be playing drums with ordinary people, that is not what you want to do. I was ashamed of playing. But coming here to teach and all that happened led me to complete the journey that I did not realize I had started. I listen to so much music—Latin American, Native American, Indian—and I hear Yoruba traces. Jazz is an amalgamation; it's partly African, but it has different elements. If you take jazz back to the old blues, you will find traces of the Yoruba.

You asked me earlier about Fela Kuti and Afrobeat. That too was an amalgamation. Fela spent some years studying in the United States and was very impressed with James Brown. He returned to Nigeria and developed a musical combination of James Brown with some local instruments and styles. I liked the music; I played with him several times. But it was very political, and Fela did not always live in a manner as elevated as his words.

Metz: *I assumed that people in Nigeria would recognize the drummers' knowledge.*

Awe: Yes, everyone does because everybody has a name, and every name has a song that tells family history. So when a drummer praises you, he places you with your father, your forefathers, your great-forefathers. And your children are mentioned. Hearing this, people who have never met you know your historical background. That is superb! But people use the knowledge without realizing the deeper value it has. It is taken for granted.

Metz: *What was some of your early musical training?*

"You may not know the right rhythms to play for particular situations, but people of any background who play rhythm can find a meeting ground."

Awe: I was born in a small village. When I was two months old, my family perceived my connection with the drum. Whenever the talking drum played, I made particular cries and moved in particular ways. So my mother had me initiated into the local group of drummers. Later I found out that my grandfather was a drummer; even his name, Adibulu, refers to those children who, upon birth, open their eyes and the first thing they see is a drum. Someone in his home must have had a drum for him to see. So there is a drum through the family history.

I went to school at a late age; I spent time studying the drum. And when I went away to another city for college, there was a club of talking drummers there. I would go play and hear lecture/demonstrations. I remember one that really inspired me, given by a visitor. This was when I lost my shame about playing the drum because I was a member of royalty. The visitor who came to lecture was a Yoruban king! He and his drummers showed how the drum is played, how it is used to send messages, how it is used to heal the sick. So I knew then that this is what I wanted to do.

Metz: *How much non-African music were you hearing?*

Awe: When I went to the University at Lagos, I heard all kinds of music from outside Africa; it was good. But Nigeria has 256 different languages, and when you go from place to place, you hear different music that goes with each language. You are bombarded with different sounds and music. You don't think about studying other types of music, other traditions, unless you go to study in a university.

Metz: *What was your degree in at the university?*

Awe: Drumming arts, in the school of dramatic arts. For me, it was really two educations, because I was involved in the African tradition and also studying the music of other cultures. From my tradition, I knew that music has functional elements; for you to "appreciate" music, it must praise people's names, it must tell their stories. You should be able to dance to it, and you should be able to perform it. The music they played for us at the university, collected from foreign countries, didn't seem to have many of the elements that we were looking for. Much of it was beautiful. But you know, the traditional music is not just done to entertain people; there's a message you put to song. This is the role of music, and when you understand the message and can take it in and work with it in your life, it becomes part and parcel of you. I know musicians here from Africa who want to go back home, because they recognize this fact and don't find it in much music here.

Metz: *There are several master drummers from Africa in the U.S. who teach at, and operate out of, universities. You opted to do many different freelance projects. Why?*

Awe: I didn't want a job that would tie me down or make me teach in ways I don't agree with. A lot of times you go to some of these institutions and they don't know what Africa is. They think all Africans do things the same way. But there are specific things that they can learn from our songs, the drum, and the dance that can be very useful in their lives. Our music and dance has lessons about how people should live, how they should relate, how they should move together and sing together and do everything in harmony. We of the tradition need these lessons, but so too does everyone need these lessons.

I want to spread that harmony. When you teach at one place, only those people get to learn these things. You don't have time for anything else. For a while I was just performing here in the States, but I realized that I like to teach. Just performing doesn't do it. There are people that are down, people who feel low, and you can raise their self-image and esteem.

Sometimes I don't make lots of money, but teaching has its own rewards: It has been money for me, clothes for me, a whole world for me. Some people say, "Have you ever won any awards?" My award is when I teach kids in prison or the homeless. My award is when I teach at this school today, and I see that people—even KKK members—are learning and changing. That is my award.

Metz: *You wrote in your Web page (www.nitade.com), "I love music not because of its sounds, but because of its functions... music has the power to transform."*

Awe: Yes! When you play your drum correctly, and you believe in what you are playing, you will see that a lot of sick people can be healed. People can reconstruct their lives. They can get hope out of no hope. We get so many letters from different people who have been touched by the drum, who see things in a new way because of the drum.

Metz: *C. K. Ladzekpo has said, "The primary purpose of the drum is to be a voice surrogate... it's a projection of the human voice." What are your thoughts?*

Awe: Well, it's what is in you that you play out. But sometimes what you play does not come strictly from you, but from above. You see, the talking drum that I play communicates with the ancestors, with the living people, and with the king, who is an intermediary between the two groups. So sometimes, what I play, I don't even know where it comes from. And it also depends on where you are and who you are performing for. So for people hearing you play, yes, that is your voice, but for you who plays, you may not know where the voice is coming from. Remember that "dundun" means "sweet sound."

Metz: *What's the history of the talking drum?*

Awe: According to oral history, it was invented in Oyo [in what is now Nigeria] by Alaafin Ajiboye, around the 4th century B.C., for the means of communication. This was before writing was invented. The drum was used to send messages up to several miles away. If the message was to be passed along, there were drummers who would pass it from one area to the next.

Metz: *These were people whose job it was to convey messages?*

Awe: No, nothing like that. If you were a drummer and you had your drum, and you heard a message being sent, you would respond appropriately. It could be carried by anybody. It's a very fast way to communicate.

Metz: *Could there be a problem with messages getting garbled, especially if there are so many dialects in close proximity?*

"What makes a musician a musician is the experience fitting into the whole—being all together, finding your place in the group, telling stories, having conversations. Involvement, that's the point."

Awe: If you play the talking drum in order to speak, you are talking to the Yoruba. It would only be recognized as a sensible message by people who spoke Yoruba. And within those people, not everybody at that time understood the drum language. So you might need several drummers to get the message and explain it with words to the people.

The Yoruba king demonstrated this when he visited my school. I saw how the drum was used. We picked someone out of the crowd and sent him outside; then the king gave a twenty-dollar bill to another man to hold. One of the king's drummers played the drum for the man outside to hear, and the man came back in, went right up to the other man, and asked him for the twenty dollars! That surprised me.

Metz: *Now, when you perform with the ensemble, are you speaking verbal phrases, or playing spontaneous musical phrases?*

Awe: It's a combination of nonsense syllables and messages. We chant, sing, and speak through the talking drum. But whatever you want to say, musically, you have to make it blend with the other rhythms happening around you. The talking drum can be made to do all of these things.

Metz: *This brings up a misconception I had about taking a lesson with you on the talking drum. I brought a big drum with over an octave of range, because I thought I'd be learning some specific rhythmic "sentences" inflected with the pitch-bends in the manner I'm used to hearing the talking drum played. But you had all us students tie a cord around the center of our drums, keeping them at a fixed pitch, and just concentrate on maintaining the syncopated ensemble groove. I guess the "talking" part comes later.*

Awe: Yes. Imagine that you are starting to learn piano. You first learn the individual notes and solfeggio, then melody, then harmony, then counterpoint, then composition. It is the same here. So, sure, you can "talk" now with the talking drum. But the way you are going to talk with it will show everyone who is familiar with it that you are not a talking drummer; you just learned a few things to say on it.

You see, traditionally you are coordinating many things as a talking drummer. You have the group of dancers and solo dancers coming and going, and you have the other players in the ensemble listening to you for direction. And you need to do more than talk; you need to make music. So you can play other rhythms, when it is appropriate, and nonsense syllables that blend in with the other rhythms. You sing or scat with the drum. But first you need to be aware of what the other musicians are doing and how all the voices relate. Otherwise, you have no foundation.

This is obvious in many ways. You came in today with a Ghanaian drum—not the right drum for Yoruban music. I saw by the way you were hanging the drum on your shoulder that you are not a talking drummer.

It's good that you are here! [laughs] Now, I know you can play some things on that drum. But before you truly play the talking drum, you have to start at the beginning; you have to learn the origins and the ensemble rhythms.

Metz: *You've said that to play the talking drum properly in a traditional context, you need at least several other players. What kind of ensemble do you like to have accompany you when you perform?*

Awe: I can work with anything. Whether you are playing jazz, blues, rock 'n' roll... That's one thing I want to say: Music does not have barriers. Yes, traditionally, there are rhythms requiring certain voices. But the person who studies the talking drum well will be prepared to take the drum out of that context into any context. And there is room for creativity. You heard one of my students today play something he had never played before; it happened that moment. He was relating to his part and to the standard pattern, but it was coming from nowhere else. It was very good! You see, you cannot create until you know the basics of what you are playing.

Metz: *In the Web page you mention the four standard patterns of Yoruban music, which are also pillars of the world's music. Can you discuss this concept?*

Awe: Like language, music is universal, but every place has different music. I can play my talking drum, and you won't know what I am saying, but you can relate to it. What is universal is the rhythm. Whether you are from Africa, India, London, wherever, rhythm is fundamental to music. When you are with someone who is playing rhythm, you can find yourself in that. And it doesn't have to be talking drum, it could be anything. You may not know the right rhythms to play for particular situations, but people of any background who play rhythm can find a meeting ground. And they can learn what should be played when, and for what.

So what are the four standard patterns? There is *sabada*, music that accompanies a social dance. *Kososi* is similar to sabada—the same strokes, but different pulses [an implied 6/8 instead of 2/4], and it is slower; it has a touch of spiritualism. Then you have *pankeke*, which is very fast and is associated with youth—people who can dance fast, sing fast, and play fast! And there is *etike*, where the lead drummer does not seem to play along with his support drummers. He sounds as if he's playing against them, until your ear is used to hearing it and you hear that he is with them. But it's very advanced. So when he plays, it can feel "apart."

Basically, sabada and etike are the same, and kososi and pankeke are the same. You can play etike for sabada, and vice versa; it's just that one tends to be faster than the other. I think of a bicycle wheel: When the wheel is going its fastest, it also looks like it's spinning backwards, very slowly. These things happen at the same time. Don't think about downbeats as such; it's the movement of the whole pattern in time. Once you know the standard patterns, you begin to understand all of our music. All that changes is the pulse.

This is why I see these patterns as the pillars of the music of the universe. Any music that has rhythm,

you can step back and see in this way. And once you have studied these rhythms and can play these rhythms, you are in a good position to understand any other music that has rhythm. That is why I don't care so much for theoretical music, which doesn't have a steady beat. Music that has no meter or that depends on a conductor feels a little shaky to me.

Metz: *Would you talk about your concept of actual time and musical time?*

Awe: Actual time is time that just is; you watch the clock and see the movement of actual time. Musical time is what you play, what you establish with the rhythms or phrases. The rhythms are happening, of course, in actual time, too, but you don't have to relate them to it.

Metz: *At one point in class you said that, traditionally, you wouldn't "count in" the ensemble so that they all start their patterns on "one."*

Awe: Yes, these people are learning. At the beginning, I'll count them in. But as we progress, I'll only play or sing a phrase to start, and they'll be used to how to come in. They may be counting, but they will not know that they are counting. Better yet is not to count, but that will come. They will find the pulses. You can start here, or here, or there; you start where the rhythm catches your part.

Metz: *Your CD,* Oro Ijinle, *has a real "roots" sound, but you dedicated it to the memory of Dr. Martin Luther King, and many of the songs have themes of justice and unity. How did this concept come about?*

Awe: I am glad you asked me this question. Usually, drummers just hear the drumming on the CD or just listen to the sounds. They don't listen for the message.

I have studied the life of Dr. King. These songs are sequenced as stages of his life; for example, the first song, "Sabada," is lively, fast, and represents his youth. He then went into seminary to study, and we have "Prayer" and "Amazing Grace," because when he came out of seminary, he was preaching to everybody, black and white together. Then his death, and "Mourning." The next song, "Message," says that it is time to come together, to recognize our similarities and not our differences. We have talked about the differences for too long, and it doesn't bring us together. It makes history repeat. It takes your energy, takes your focus, and makes you weak. The song says, "Those who sow seeds in tears will harvest in joy." Don't dwell on things that get you down. Go with things that raise your spirit and energy.

Metz: *You are combining very traditional music with a very contemporary message.*

Awe: Yes! That is what this music is for. If it were all traditional, or all contemporary, you wouldn't find many open ears. What is the message? That when you are happy, you are strong; when you are sad, you are weak. We are all sad sometimes, but we must all find a way to get beyond it.

Metz: *Do you stay current with Nigerian music?*

Awe: [pauses] Music is changing. Music is a living thing; it evolves. In Nigeria we have Islam and old, traditional beliefs. We have world music and theoretical music—chamber music. And we have music based on current events. So the music changes year to year. Now I see a lot of Muslim influence on what we call Fuji music—even influencing people like Sunny Ade.

How "ethnic" can any music be now? How "ethnic" can even any people be now? You have Western music, you have African Westernized music; and you have "pure" African music, but that is harder to find now. It is there, on a smaller community scale. We have more professional musicians now. And if you play "pure" African music, who will listen to you? Who will pay you, employ you? For people to want to hear your music, you have to give them a little bit of what they are familiar with. That is how they will be open to you and hear your message.

Metz: *You now have an arrangement with Remo, manufacturing a line of talking drums.*

Awe: The Remo drum is great for me, playing every day in schools, workshops, small performances. For the

bigger shows and recordings, I'll usually use the traditional drum. But you can hit the Remo drum hard and it lasts, and it is better in some cases than the authentic one for this reason. If I did not believe in it, I would not be playing it.

I think the instrument is a little misunderstood by many people. Many people think it is mysterious, that you cannot play the talking drum unless you are as good as me, or unless you know how to talk on the drum. But you don't need to talk on the drum to play the drum. You can play it with the congas, you can play it with the drumset. You can just squeeze it and play it! For you to really talk on the drum, as I said before, it would take years, because you are not Yoruban. And why would you be talking Yoruban on the drum unless you want to be a Yoruban? [laughs] But you see a lot of people today playing talking drum, and they are not speaking on the drum, but they have learned some rhythms and learned how to fit the drum into their situation.

Metz: *Since you mention drumset, have you ever played around on one?*

Awe: I have played them, yes, but I would not be able to really get it because of the feet. The pedals are hard for me. I love all types of drums; I wish I could play all of them. But you see, especially for the young people, I think the more drums you have in front of you, the less experience you get on any one of them. You learn so many things, and don't master any of them.

In a way, I think the drumset player plays too many drums. In my tradition, this is viewed as greed. When you play drumset, you are taking work away from several different drummers—not just work, but the music itself! And the more this happens, the more the music is taken away from all the musicians and left to just a few. You know, what makes a musician a musician is the experience fitting into the whole—being all together, finding your place in the group, telling stories, having conversations. Involvement, that's the point.

So I would like to say something as a final comment. Before anyone can judge the traditional music, or any music—before you embrace it or criticize it or admire it—make sure you have some experience with it. How can you know what you are criticizing or admiring if you don't make the effort to get inside it? The Yoruban music is ours, but it is open to anyone. To understand it, you have to play it and be a part of it. There are many things that you can learn from doing this.

FOR FURTHER READING

African Rhythm and African Sensibility. John Miller Chernoff; University of Chicago Press, 1979.

Drum Damba: Talking Drum Lessons. David Locke with Abubakari Lunna; White Cliffs Media Company, 1990.

I am unaware of any works on the talking drum in Nigerian culture available in the mainstream press. Both of these books offer perspectives from the Ghanian culture, and include explorations of the link between verbal and drummed communication as well as detailed accounts of how the authors learned to play the talking drum in Ghana or from Ghanians.

Jay D. Metz is a drummer, percussionist, and educator in the Southern California area. He is an active player in the region's diverse ethnic music/dance communities, and has also served on the music faculty of the American Dance Festival at Duke University. He has taught, studied, and performed throughout northeastern Brazil, and his writing has appeared in *Modern Drummer* and *Drum Instructors Only*.

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Percussion Ensemble Music Recommendations

BY MARK FORD

The following list represents the result of a survey taken in the fall of 2000 in which percussion ensemble directors were asked to submit titles of new compositions that they felt were strong contributions to the literature. The pieces are grouped according to difficulty rating and listed in alphabetical order by composer with publisher information. The name(s) at the bottom of each listing represents the individual(s) that recommended that piece.

In some cases, the works recommended were older compositions, but most suggestions were new compositions for percussion ensemble. In a few cases, percussion ensemble directors who are also composers recommended their own music. Many of these established composers have helped to build a new body of percussion literature over the past twenty years, and their recommendations give us insight into their latest achievements.

These lists are meant as a starting point for ensemble directors in search of new music. My thanks to all who participated in this project.

EASY

Ford, Mark
One-Eyed Jacks
Publisher: C. Alan Publications, 1996
Recommended by: Jeremy Sandoval, Colorado State University.

INTERMEDIATE

Combs, Michael
Antiphon
Kendor Publishing
Recommended by: Michael Combs, University of Tennessee

Ford, Mark
Head Talk
Publisher: Innovative Percussion, 1987
Recommended by: Jim Lambert, Cameron University

Houllif, Murray
A Latin Confection
Publisher: Kendor Music, 2000
Recommended by: Murray Houllif, Smithtown Public Schools

Houllif, Murray
Whole-Tone Piece
Publisher: Penn Oak Press, 2000
Recommended by: Murray Houllif, Smithtown Public Schools

Mancini, David
Feel the Spirit (with chorus)
Publisher: David Mancini Publications IV, 1996
Recommended by: Jim Lambert, Cameron University

Meister, Scott
Calypsoca (percussion and steel drum)
Published by composer, 2000
Recommended by: Robert Falvo, Appalachian State University

Yoshioka, Takayoshi
Square Dance (quartet)
Publisher: Zen-On Publishing, 1999
Recommended by: Anthony DiSanza, University of Wisconsin-Madison

INTERMEDIATE/ADVANCED

Braun, Roger
A Terrible Beauty
Published by composer
Recommended by: Anthony DiSanza, University of Wisconsin-Madison

Cahn, William L.
Time Traveler (marimba solo with 4 perc.)
Publisher: William L. Cahn Publishing, 2000
Recommended by: Bill Cahn, Nexus; Ruth Cahn, Eastman School of Music CED; Frank Shaffer, University of Memphis

Ford, Mark
Stubernic
Publisher: Innovative Percussion, 1989
Recommended by: Jim Lambert, Cameron University

Kaiser, Leander
Desert Express
Publisher: C. Alan Publications
Recommended by: Brian West, Texas A&M University–Commerce

Lieuwen, Peter
Nature Spirits (quartet for keyboards)
Published by composer, 1998
Recommended by: Blake Wilkins, Moore's School of Music at the University of Houston

Maggio, Robert
Internal Rhythms (octet)
Publisher: Theodore Presser Co., 1997
Recommended by: Anthony DiSanza, University of Wisconsin–Madison

Mancini, David
Jubilee (timpani concerto w/perc. septet and piano)
Publisher: Kendor Music, 2000
Recommended by: Jim Lambert, Cameron University

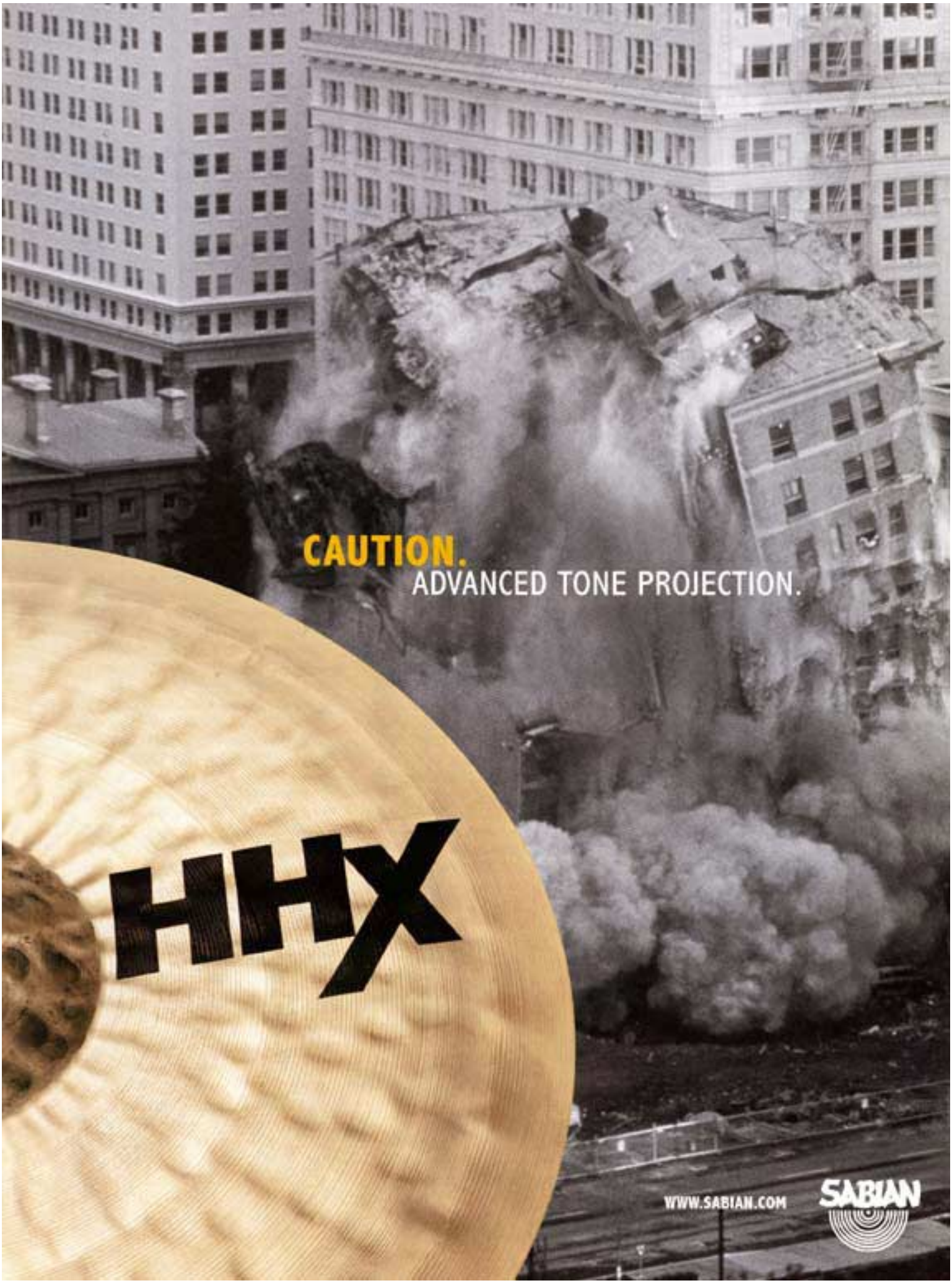
Mashima, Toshio
Conversation I Rouge et Blanc
Publisher: Neil A. Kjos Music Co., 1988
Recommended by: Jon Wacker, East Carolina University

Molenhof, Bill
African Elephant Run
Publisher: Warner Bros. Publications, 1999
Recommended by: Lisa Rogers, Texas Tech University

Parker, Phillip
Five Pieces for Clarinet and Percussion Orchestra
Publisher: C. Alan Publications, 1990
Recommended by: Jon Wacker, East Carolina University

Rosauro, Ney
Japanese Overture
Publisher: Pro Percussao, 1999
Recommended by: Ney Rosauro, University of Miami

Shiner McGuire, Kristen
Please Pass The Beats!
Publisher: Kendor Music, 1999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Recommended by: Kristen Shiner McGuire, Nazareth College of Rochester

Varner, Michael
Celestial Elements (7 players & snare drum solo)
Publisher: Michael Varner Music, 1996
Recommended by: Michael Varner, University of Texas at Arlington

Varner, Michael
Mushroom Soup
Publisher: Michael Varner Music, 1997
Recommended by: Michael Varner, University of Texas at Arlington

ADVANCED

Adams, John Luther
Sauyatugvik: The Time of Drumming
Published by composer, 1998
Recommended by: Michael Rosen, Oberlin Conservatory of Music

Adams, John Luther
Three Drum Quartets from Earth and the Great Weather

Publisher: Taiga Press, 1993
Recommended by: Robert Falvo, Appalachian State University

Brett, Tom
Glow
Publisher: BrettWorks Music, 1998
Recommended by: Russell Hartenberger, University of Toronto

Burritt, Michael
Waking Dreams (quintet w/ solo marimba)
Publisher: Marimba Productions
Recommended by: Michael Burritt, Northwestern University

Cahn, William L.
Rosewood Dreaming (marimba concerto)
Publisher: William L. Cahn Publishing, 1999
Recommended by: Bill Cahn, Nexus; Ruth Cahn, Eastman School of Music CED

Campbell, Jim
Batik
Publisher: Row-Loff Productions, 1999
Recommended by: Paul Buyer, Clemson University

Childs, David
Bangala
Publisher: C. Alan Publications, 2000
Recommended by: David P. Eyler, Concordia College

Davies, Tim
Sprungy Jump
Publisher: Australian Music Centre, 1997
Recommended by: Alison Shaw, Michigan State University; John H. Beck, Eastman School of Music

Deane, Christopher
The Manes Scroll
Publisher: OU Press
Recommended by: Jeremy Sandoval, Colorado State University; Mark Ford, University of North Texas

Dietz, Brett
Sharpened Stick
Published by composer
Recommended by: Michael Burritt, Northwestern University; Mark Ford, University of North Texas

Edwards, Ross
Prelude and Dragonfly Dance (percussion quartet)
Publisher: Boosey and Hawkes (Australia), 1991
Recommended by: Gary J. Olmstead, Indiana University of Pennsylvania

Ewazen, Eric
The Palace of Nine Perfections
Publisher: OU Percussion Press, April 2001
Recommended by: Richard Gipson, University of Oklahoma; Scott Harris, Stephen F. Austin State University

Fitkin, Graham
Hook (for 4 percussionists)
Published by composer
Recommended by: Gary Cook, University of Arizona

Gillingham, David
Gate To Heaven: Journey of the Soul (solo marimba/perc. ens.)
Publisher: C. Alan Publications 1998
Recommended by: Scott Harris, Stephen F. Austin State University

Girardot, Tim
Slap Happy Pappy
Published by composer
Recommended by: George Frock, University of Texas

Hamilton, Bruce
Raptures of Upstream (sextet)
Published by composer
Recommended by: Michael Burritt, Northwestern University

Hollinden, Dave
Percussion Quartet #2
Published by composer, 1998
Recommended by: Andrew Spencer, Central Washington University

Hollinden, Dave
The Whole Toy Laid Down
Publisher: C. Alan Publications, 1994
Recommended by: Scott Harris, Stephen F. Austin State University

Johnson, David
Quartz City
Publisher: Studio 4 Music/Alfred Publishing Co., Inc., 1997
Recommended by: Alison Shaw, Michigan State University

Jones, Stephen
Strike 2
Published by composer
Recommended by: Ron Brough, Brigham Young University

Keemss, Thomas
Crossover Drums
Publisher: Zimmermann Frankfurt, 1998
Recommended by: Paul Buyer, Clemson University

Long, David J.
The Crystals
Publisher: C. Alan Publications, 1998
Recommended by: Lisa Rogers, Texas Tech University

Macbride, David
For Four (marimba quartet)
Published by composer, 1988
Recommended by: Benjamin Toth, The Hartt School

Macbride, David
Split (trio - multi perc/theatrical)
Publisher: Media Press, 1995
Recommended by: Benjamin Toth, The Hartt School

Marta, Istvan
Doll's House Story
Publisher: Edito Musica 1987
Recommended by: Gary J. Olmstead, Indiana University of Pennsylvania

Muchmore, Pat
Phage
Publisher: OU Percussion Press, 2000
Recommended by: Brian West, Texas A&M University–Commerce; Richard Gipson, University of Oklahoma

Paterson, Robert
Stealing Thunder
Published by composer
Recommended by: John H. Beck, Eastman School of Music; Gordon Stout, Ithaca College

Peyton, Jeff
The Furious Angels (octet)
Published by composer, 1995
Recommended by: Andrew Spencer, Central Washington University

Piazzolla, Astor
Tres Minutos Con La Realidad
Publisher: Drop 6 Publishing
Recommended by: Ron Brough, Brigham Young University

Smith, Rob
Sprung-Out (sextet)
Publisher: C. Alan Publications, 1998
Recommended by: Blake Wilkins, Moore's School of Music at the University of Houston; George Frock, University of Texas

Thrower, John
Aurora borealis (marimba & perc. ens.)
Publisher: Norsk Musikforlag A/S, Oslo (dist. by Honeyrock), 1997
Recommended by: Gary J. Olmstead, Indiana University of Pennsylvania

Udow, Michael
Coyote Dreams (solo marimba and 3 perc.)
Publisher: Equilibrium, Ltd., 1998
Recommended by: Michael Udow, University of Michigan

Udow, Michael
Zig-Zag (2 percussion)
Publisher: Equilibrium, Ltd., 2000
Recommended by: Michael Udow, University of Michigan

Varner, Michael
Sorcery
Publisher: Michael Varner Music, 1997
Recommended by: Michael Varner, University of Texas at Arlington

Vir, Param
Ultimate Words: Infinite Song
Publisher: Boosey & Hawkes, 1997
Recommended by: Michael Rosen, Oberlin Conservatory of Music,

Wiprud, Theodore
ANIMA for Percussion Quartet
Publisher: Allemar Music
Recommended by: Michael Rosen, Oberlin Conservatory of Music

Mark Ford is President-elect of the Percussive Arts Society and coordinator of percussion activities at The University of North Texas in Denton, Texas. Ford has premiered a variety of new works for solo marimba and performed concerts and clinics around the country. His recordings include *Polaris* and *Athletic Conveyances*. Ford has composed works for solo marimba and percussion ensemble including "Head Talk," "Polaris," "Motion Beyond," "Stubernic," "Afta-Stuba!," "One-Eyed Jacks" and "Standup Shadow." PN

The Marimba in Chiapas, Mexico

An Interview with Carlos Nandayapa

BY ISRAEL MORENO

PHOTOS BY NANCY ZELTSMAN

In the state of Chiapas (southeastern Mexico) the marimba is very popular. For the past 500 years, this instrument has been part of many aspects of the Chiapan people's life—the happy moments as well as the sad ones. Here, the marimba is more than a musical instrument; it is a symbol that identifies and unites the Chiapan people.

In the beginning, the marimba was a very primitive instrument, but due to the creativity of the people, the marimba is now an instrument on which any kind of music can be played. In Chiapas, we believe this represents our most important contribution to the American continent and to the musical culture of the world.

Perhaps one of the most interesting ways of seeing a marimba is in the fact that people have been able to take diverse things from their environment—such as wood, rubber, black wax from wild bees, and even pig intestine—and apply them in order to make music.

The knowledge of how to make a marimba and the teaching of how to play it has historically been done in family groups. That's the way the Nandayapa family has done it for four generations, encompassing players, composers, and makers.

In the city of Chiapa de Corzo by the Grijalva River is the Nandayapa workshop, the oldest of all the open workshops in Chiapas. Carlos Nandayapa, who is the nephew of the virtuoso Chiapan marimbist Zeferino Nandayapa, is in charge of it.

Israel Moreno: *Who have been the marimba makers of the Nandayapa family?*

Carlos Nandayapa: They were Norberto Nandayapa Interiano (1900–1956), Alejandrino Nandayapa Ralda (1924–1994), and myself, Carlos Nandayapa Vargas (1962–).

Carlos Nandayapa at home with a traditional Chiapan marimba

Close-up of the same instrument showing the detailed wood inlays and decorative wood spacers (in between resonators)

Moreno: *What is the size of a Chiapan marimba?*

Nandayapa: The biggest marimba ever made in Chiapas is 6 1/2-octaves long (F2–C9). This kind of marimba was very popular during the 1950s, but now it is rare to see a marimba this size. The most common ensemble is composed of a 6-octave "grande" marimba (C3–B8) and 5-octave "tenor" marimba (C4–B8). Other sizes are 4 octaves (C5–B8), 2 1/2 octaves (C6–F8), 2 octaves (C7–C9), and recently we have started making 5-octave marimbas (C3–C8) for marimba solo.

This new kind of marimba is a little different from our traditional marimba because it has a more homogeneous keyboard. The bars of the high tones are not as slender as they are on a Chiapan marimba. The resonators are exactly the same as on a Chiapan marimba. It is very interesting to see how the students of the University of Sci-

Nandayapa's workshop

ence and Arts of Chiapas play contemporary music for "marimba solo" with this color of sound.

Moreno: *What are the woods used for making a marimba?*

Nandayapa: We make the bars with a wood from this region called "hormiguillo" (platymiscium dimorphandrum). The word "hormiga" means "ant." The tree got its name because it produces a sweet fluid that ants love. The resonators are made of cedar wood—as is the rest of the marimba.

Moreno: *Can you tell us about the resonators on a Chiapan marimba?*

Nandayapa: Our marimbas have pyramid-shaped resonators. Near the bottom, on one side, there is a little hole that is covered with a vibratile membrane called "tela." This membrane is extracted from a pig's intestine and is placed over the hole with a black wax produced by wild bees.

Moreno: *Why do you emphasize that the black wax comes from wild bees?*

Nandayapa: Because the wax produced by other bees, after a short period of time, gets dry and loses its stickiness. Something similar happens with the vibratile membrane. If it is derived from a pig that is fed with industrialized food, the membrane is heavy and doesn't last. If the pig is fed with natural food, the membrane is thinner and stronger. If you get it from a wild pig, the results are even better.

Moreno: *Do the decorations on the front of the marimbas have a specific meaning?*

Nandayapa: Yes. Every workshop has a specific design, so the decoration signifies the brand or workshop. Our design is made of little pieces of different-colored woods: black huanacastle, red hormiguillo, and white fresno. We also decorate the pieces of wood we use to cover the spaces between resonators [sharps/flats] instead of using an empty resonator.

A decorative "signature" front piece is being assembled.

Israel Moreno's brother-in-law at home (next door to Carlos' house) with a modern-style 5-octave Chiapan marimba

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Carlos Nandayapa with the first completed statue for the museum: an African marimbist. Carlos will build a balafon that will be strapped around the statue's neck and mallets with which he will "play" it.

Moreno: *How are the typical Chiapan marimba mallets made?*

Nandayapa: We use huizizil wood. The head of the mallet is made with natural rubber. This rubber is extracted from a tree and, being liquid, is first extended over paper in order to get it dry. This way, it is possible to cut strips to form the head of the mallets.

Moreno: *The workshop of the Nandayapa family has been known as a high-quality workshop for approximately 100 years. What can we expect in the future?*

Nandayapa: First of all, we have to continue making good marimbas. Besides this, we have the idea of creating a cultural center dedicated to the marimba. This center will include a marimba workshop, a marimba school for players and makers, a marimba museum, a concert hall by the river, and a research center including a library, phonotec, Web site with a virtual workshop, and more.

The museum will include seven sculptures made of wood in natural size representing seven marimba players of the world: an African marimba player, a Mayan marimba player, an Ecuadorian marimba player, an Asian marimba player, etc. In Chiapa de Corzo there are many artisans that have different techniques, and this museum will present their work related to marimba.

We also propose to work with the government of the state of Chiapas in creating a protected ecological area to preserve all the natural elements [trees and animals] used to make a marimba. Another project is to develop a program of music therapy for specific groups like senior citizens and addicts in rehabilitation programs.

To learn more about marimba in Chiapas, contact Carlos Nandayapa at cnandayapa@yahoo.com or Israel Moreno at alejis@prodigy.net.mx. PN

Patience on the Road to Accomplishing Long-Term Marimba Goals

BY GREG GIANNASCOLI

During the past several years I have listened to college and high school marimba students from all over North America in my master classes. I have heard some very strong players who seem to have the technical ability and musical sense to become important individual voices. But I have also encountered too many players who present repertoire that is too advanced for their own good. I get the impression that many of these students are simply overwhelmed by both the technical and musical aspects of the work. When they play it seems they simply close their eyes and hold their breath—praying that they get to the end. This can't be fun. I think it is completely unacceptable and not totally the fault of the student. What is lacking here is *patience*.

Patience must be applied to the building of a solid foundation in one's playing, as well as to building upon that foundation in a gradual, properly-paced method. Making overly large leaps forward regarding repertoire, technique, and musical maturity discourages students and leaves holes in their foundation.

Lack of patience can be as much the fault of the teacher as of the student. At one time or another, I have probably been guilty of "going with it" when students bring in pieces that may be over their heads. I used to ask myself if I was "punishing my students' enthusiasm" by saying no to pieces they brought into lessons.

As an (extreme) example, a student who just finished "Yellow After the Rain" brings in a work like "Velocities" or "After Syrinx II." The student may have recently seen a concert artist play one of these big works and is "dying to learn it."

I've realized that the best response I can give is something like, "I admire your enthusiasm, but we must be patient and address a few issues, through technical exercises and some easier pieces, prior to tackling that work." Otherwise, the students will get bogged down in pieces they do not understand and that are just too hard. These students' general progress may be stifled, confidence as well as valuable time will be lost, and they will miss out on a more complete form of expressive and technical development. If the piece is too hard, the students will not be able to fully express their ideas and passions through the music they are attempting to play.

I can't stress enough how important it is that students gain a thorough knowledge of technique, reading, tone production, expression, and repertoire. I approach this with my students from several angles. First, we go through the *Instruction Course for Xylophone* (formerly the 50 weekly mail-order lessons) by George Hamilton Green. This book is vital to laying down a good foundation. (Many of the exercises that start with the right hand should also be approached with a left-hand lead, and vice versa.)

I supplement the Green book with as much sight-reading material as possible. We start with treble clef but soon add bass clef and, eventually, the grand staff. As students become more comfortable, they should sight-read with friends.

During the early stages I also use two other mallet method books for certain things. For very beginning and younger students, I use the *Primary Handbook for Mallets* by Garwood Whaley. I have students solfege the "rote tune" in each lesson to get them started on that aspect of their training. But I delete the four-mallet exercise offered in each lesson, since these students are just starting out.

I like the long-note rolling exercises in the opening of *Modern School for Xylophone, Marimba and Vibraphone* by Morris Goldenberg. Many young (and some older) mallet players ignore the touch and tone aspects of rolls in lieu of practicing the demanding fast licks in a technical exercise or etude. We should be just as concerned about practicing our "long tones" as are low-brass players. A bad roll quality ruins passages like the opening of "Fantasy on Japanese Woodprints" by Alan Hovhaness.

Aside from those books, I prefer to pull music from the library shelf to sight-read rather than limit the students (and myself) to the standard mallet books. This saves the students some money and ensures that they are truly sight-reading rather than repeating the same old things in the typical mallet method books.

When the student has a good working knowledge of the marimba, I begin to introduce four mallets. I know that some teachers prefer to start four mallets right away, but I feel that while a young student is learning the basics of the keyboard, using four mallets only complicates things. Bad habits can be developed if students are expected to master too many things at once.

I usually use "Yellow After the Rain" by Mitchell Peters as the first four-mallet work. In some cases I may introduce an easy chorale, such as "Simplicity" by Lorraine Irvin, prior to that. Also, I have students roll four-voice chords with inversions at the beginning of their four-mallet studies. The students should set the metronome at a slow tempo and examine all aspects of what they are doing: How are the fingers, wrist, and elbows contributing to movement and/or shifting? Are the mallets striking the desired part of the bar? Are both mallets from one hand striking the two pitches at exactly the same time? (They should be at this point; I get to ripple effects and other textures later.) I supplement beginning four-mallet assignments with Leigh Howard Stevens' *Method of Movement*. I feel this book is helpful regardless of the grip the student is using.

Next I introduce the students to a

Bach chorale and possibly a sarabande from Bach's violin literature. At this time I also present an etude by Clair Musser, usually Op. 6, number 9 or 10. After those works I usually choose "Frogs" by Keiko Abe and/or a couple of etudes by Gordon Stout. After students have used *Method of Movement* for a while, I introduce Stout's *Ideo-Kinetics Workbook*.

I recommend that even advanced players work from one major technique book a year—on a daily basis! I rotate between the Green, Stevens, and Stout books. For those with a college teaching position, it could be done over the summer or even over Christmas break.

The following outline chronologically suggests some things to cover. The list is by no means concrete, and the teacher should judge each student individually to decide what is best. I could place the words "or similar" next to almost every example below. Note that I have included works for xylophone. I feel they are important and that much can be gained by studying and performing them on either xylophone or marimba.

I. Starting out
- A. *Instruction Course for Xylophone*, G.H. Green
- B. Supplement with:
  1. sight-reading
  2. *Primary Handbook for Mallets*, Whaley
  3. *Modern School for Xylophone, Marimba and Vibraphone*, Goldenberg

II. Some approachable Baroque music (while still in Green but advancing)
- A. "Sonata for Violin" (with accompaniment), Handel
- B. flute or violin work (with or without accompaniment), J.S. Bach

III. Introduce student to four mallets (but continue two mallets)
- A. "Yellow After the Rain," Peters
- B. "Simplicity," Irvin
- C. *Method of Movement*, Stevens
- D. two-mallet works (with accompaniment)
  1. Ragtime solo (with piano or marimba band), G.H. or Joe Green
  2. "Tambourine Chinois," Kreisler
  3. "Etude in A♭," Op. 6, #2, Musser

IV. Next steps with four and two mallets
- A. Chorale (and sarabande), J.S. Bach
- B. "Etude" Op. 6, # 9 or #10, Musser
- C. Work for xylophone with orchestra
  1. "Concertino," Mayuzumi
  2. "Fantasy on Japanese Woodprints," Hovhaness

V. More etudes and technical studies
- A. "Frogs," Abe
- B. "Etudes," Stout
- C. *Ideo-Kinetics Workbook*, Stout

VI. Introduction to historically important works and additional useful repertoire
- A. "Concertino for Marimba," Creston
- B. "Suite for Marimba," Fissinger
- C. "Mexican Dances," Stout
- D. "Marimba Dances," Edwards
- E. one major solo work/improvisation, Abe
- F. "Conversation," Miyoshi
- G. Two-Part Inventions, J.S. Bach one invention with two mallets and one with four mallets (mainly for building technique)

VII. Classic standard repertoire and more Bach
- A. Classic standard repertoire from Japan
  1. "Time for Marimba," Miki
  2. "Torse III," Miyoshi
  3. "Mirage," Sueyoshi
  4. "Two Movements for Marimba," Tanaka
- B. Additional standard concerti by Kurka, Basta, Milhaud, Rosauro, Sarmientos
- C. Complete work by J.S. Bach. Choose from "Violin Sonatas and Partitas," "The Well-Tempered Clavier," "Cello Suites"
- D. Chamber works/duos
  1. "Nagoya Marimbas," Reich
  2. "Marimba Spiritual," Miki
  3. "Omphalo Centric Lecture," Westlake

VIII. Additional large works
- A. More concerti (old and new) by Tanaka, Koppel, Miki, Ifukebe, Miyoshi, Larson, Klatzow, Thomas
- B. Solo works (as with most of this article, these are suggestions, and I can't list all the best works)
  1. "Velocities," Schwantner
  2. "Merlin," Thomas
  3. "After Syrinx II," Bennett
  4. "Reflections on the Nature of Water," Druckman
  5. "Variations on Lost Love," Maslanka
  6. "Rhapsody for Marimba," Serry
  7. "Ripple," Miyoshi
  8. "Preludes," ("Toccata Fantasy," "Grand Fantasy"), Helble
  9. "Dances of Earth and Fire," Klatzow
  10. "Rhyme and Reason," O'Brien
  11. "Marimbology," Schuller
- C. Transcriptions of large-scale works (Use part for original instru-

ment. Teach student how to transcribe and give attention to proper performance practices for each period.)

1. piano and/or violin sonata, Mozart
2. violin or cello sonata, Beethoven
3. major works and show pieces from the Romantic period
4. work for cello, flute or piano, Debussy

D. Chamber works/duos

1. "Hop," Lansky
2. "Quintet for Marimba, 3 Flutes and Contrabass; 'Mattinata'," Noda
3. "Nocturne," Miyoshi
4. "Phantom Fire," Tsubonoh
5. "Phantasmata," Schuller
6. "Figures in a Landscape," Klatzow
7. "Recollections of the Inland Sea," Tanabe

In conclusion, remember to "be patient," and good luck.

Greg Giannascoli has won numerous solo and concerto competitions in the U.S. and abroad. He has been a featured soloist at Weill Recital Hall at Carnegie Hall, Theatro Juarez in Mexico, and the Glenn Gould Theater in Canada. Giannascoli is a faculty member at Rowan University in Glassboro, New Jersey. His CD, *Recollections of the Inland Sea*, includes works by Bennett, Tanabe, and Dahl. PN

PASIC 2001 ARTIST

KATARZYNA MYCKA

The Unique Function of Cymbals

BY DAVID CORKHILL

If we want to be part of the music profession, or be a successful player in a youth orchestra or college band, or simply be someone who enjoys the percussion world as an observer or listener, it is not necessary for us to think about the reasons for the existence of music or why it interests us, or what it is that causes our involvement and attracts us to percussion. The playing of percussion and people's enjoyment of the broader world of music will continue in the way they have for centuries without arguments or discussions on the reasons for their being. After all, we enjoy a sunrise without knowing anything about it.

Nevertheless, when we realize that the earth moves 'round the sun, revolving once every twenty-four hours, and we are aware of the other planets and of our position and function is in this solar system, and the infinite extent of God's creation, then how much more wonderful that early morning solar phenomenon is—not just as a pleasing spectacle, but as an indication of our own place in creation. In the same way, the greater knowledge we have of music, and how and why it is produced, and what effect it has on us, the more we will understand it and the greater will be our appreciation and enjoyment of it.

So I thought it might be of some interest to look a little into the purpose of percussion, and to focus specifically on cymbals and our reasons for playing them—and whether any of it has any value whatsoever. After all, a great deal of time, effort, and money is lavished on music in one form or another, and it may be worthwhile seeing if we can justify these activities.

Most music that is traditionally known in the West as "art music" is designed to be performed in front of a paying audience or patron, usually in an auditorium and in a formal atmosphere. Even so (as concert promoters are aware), these events often exploit a quite narrow band of repertoire, and many audiences will turn away as soon as there is a hint of anything unfamiliar in a program.

Sir Thomas Beecham, an early advocate in the U.K. of Sibelius's music, developed a trick whereby he would announce to an audience expecting an advertised, say, Beethoven's Fifth Symphony, its last-minute replacement by a Sibelius symphony, asserting that they would enjoy it just as much as the more familiar Beethoven work. Even now, most audiences seem to prefer "classical pops," mainly from the 19th century—the kind that fill many urban concert halls and summer outdoor venues on Saturday evenings. Many others, perhaps, will enjoy "mainstream" 18th- or late 19th-century and maybe some early 20th-century works. But fewer still—often embarrassingly few—will attend concerts of music from the second half of the 20th century, a repertoire that, coincidentally, relies heavily on percussion.

As we know too well, many contemporary works seem to use percussion instruments only for novelty, or for the amount of volume they generate, or for the visual impact of players handling the complex choreography required. These characteristics do not necessarily make such pieces poor compositions, but I believe most of us look for a quality in music that moves us or extends our aesthetic experience in some way, and the feeling in many new works is often of a shallowness, despite the aural density.

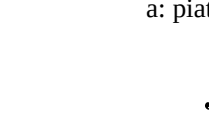
Nevertheless, even composers from the last century—Bartok, Berg, Webern, and Boulez, for example, who have achieved greatness through the merits of their works and who are recognized for their effective percussion writing—in many cases are anathema to concert-hall ticket sales. I am not suggesting that the inclusion of modern percussion in a program acts as a deterrent to audiences, but there may be a belief that contemporary music is a vehicle for the two perceived dimensions of percussion—volume and noise—and this (in part, at least) is keeping a great deal of the public from attending all but "safe" concert programs.

On a musical level, too, it can be difficult to justify percussion—and particularly cymbals—in music that is supposed to give aesthetic pleasure. What do I mean by this? Well, to begin with, we are led to understand from an early age that music consists of three elements—melody, harmony, and rhythm—and it may be fair to say that cymbals only possess one: rhythm. Moreover, there are many orchestral works (Tchaikovsky Symphony 6, Bruckner Symphony 7, to name only two) where the cymbal part could not be dignified even by that description.

Secondly, the sound they produce seems to fly in the face of all we expect of a pleasant musical experience. In lessons, practice, or in playing generally, all instrumentalists seek to produce the perfect sound or variety of sounds, most commonly by getting as close to the fundamental as possible, or certainly the lower end of the harmonic range, so that a good sense of pitch is achieved. Not so cymbal players. They produce an individually characterized sound that is completely independent of all other instruments—even percussion instruments—and the closely packed and wide range of frequencies that conflict and collide within the sound of a cymbal crash can seem foreign to the usual requirements of music.

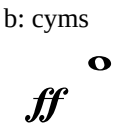
And thirdly, despite the various manufacturing techniques, the many sizes, shapes, and styles of instruments, and the enormous breadth of dynamics available to the player, it may be said that the unique character of the sound of a pair of cymbals acts against itself by limiting its musical integration with the rest of the orchestra. In short, it has just one function, and a narrow one at that: to sound like a pair of cymbals.

For example, if I play this note:



from where in what piece does it come?

And if I play this note:



then from where in what piece does *it* come?

The answers are:

a. Shostakovitch, "Symphony V," fig. 27

b. Elgar, "Enigma Variations," var XIV, 5 bars after 76

The point is that cymbals, despite the easily identified tonal qualities of a quiet stroke or a loud explosion, can be, musically, rather anonymous.

So on the face of it, from the lack of public interest in works involving percussion, and from an overall practical, commercial, and musical point of view, orchestral cymbal playing as a musical activity has many odds against it, and we seem a long way from showing that the instruments in any way contribute, let alone add, to the artistic effect, or are able to convey any kind of aesthetic qualities.

A young percussion student about to take up a place in a music conservatory might be forgiven at this point for imagining a rather bleak musical future. But he or she can be reassured that the great composers have, with more or less frequency, made good use of the unusual sound of cymbals in even their major works, and it will be instructive, I trust, to see why they have chosen to do so despite the forgoing reservations. And it seems there have been broadly four reasons for composers' inclusion of cymbals in their works: They are historical, geographical, dramatic, and musical.

First, the historical background, which dates back to the end of the 17th century when the Turkish Empire was at its greatest. In the West the Turks, allied with the Hungarians, encroached well into Austria and spent some time laying siege to Vienna.

No event like this is without its benefits, though they were possibly not appreciated at the time. One of the better known of them was an item of Turkish cuisine—a small triangular piece of yeast dough rolled into the shape of a Turkish crescent, which the Viennese adopted and the French imported, giving it the name croissant.

Another was the influence of the musical style and instruments of the Ottoman army band, the Janissary, which relied heavily on the triangle/cymbals/bass drum combination along with the *pavilion chinoise*, and the effects of this were to be felt long after the Turkish army retreated from the gates of Vienna. Many composers have used these sounds in their works to allude in some way to the exotic areas of the eastern Mediterranean, or to refer more generally to military matters, perhaps in a mocking way. Two well-known pieces from our repertoire stand out as examples: Mozart's "Die Entführung aus dem Serail" and the 6/8 march in the last movement of Beethoven's Ninth Symphony.

Later periods in military history have also been useful to composers for scene painting and reference, whether the jolly bands *sulla scena* of Verdi's operas or the symbolically bombastic and oppressive tones of Shostakovitch's symphonies.

Secondly, the vogue for foreign travel, particularly to the Orient, during the 19th century led to many instruments from the region being brought back to Europe, together with samples of literature, art, and other cultural souvenirs. The interest in *chinoiserie* affected furniture styles, clothes design, and, of course, music, and the French impressionist composers in particular made extensive use of these new sounds. The so-called antique cymbals in "L'aprismidi d'un Faune" of Debussy are well known, and the cymbal splashes in "La Mer" are beautifully evocative and add to the orchestra's Oriental pentatonic color.

Next, the German literary *Sturm und Drang* style of 17th-century literature had a considerable and long-lasting effect on art. The characteristics were a heightened dramatic effect, and natural and emotional turbulence, and in music the illustration of dramatic situations through sound became the stock-in-trade of many composers. The texture of cymbals was the perfect vehicle, and there is probably no better example of this kind of use of the instruments than the crashes in Tchaikovsky's fantasy-overture "Romeo and Juliet"—crashes that are not only an aural image of a sword fight, but also represent the turmoil of the senses in Shakespeare's characters.

Finally, with the new instrumental resources that were more widely available from the mid-19th century—tambourines, xylophones, celestes, deep bells, and so on, as well as larger, more orchestral-sounding cymbals—composers sought to use percussion frequently and purely for its musical input. It could be the quiet punctuations in the slow movement of Rachmaninov's Second Piano Concerto, or for Richard Strauss, to take a supreme example, to spotlight the spectacular climax at the recapitulation of "Ein Heldenleben," no other sound would do but that produced by a pair of cymbals.

The tradition that melody, harmony, and rhythm are the cornerstones of musical design is accepted so widely that it could be engraved in marble. It is useful when analyzing music, indeed anything, to form structures on which to place elements to be dissected, identified, and labeled. They are academically useful so that tidy analyses can be made to satisfy the most demanding college professor, and we can build up quite complex constructs, relating thematic material, *idées fixes*, and so on, throughout the entire "Ring" cycle, for instance, simply by using melody, harmony, and rhythm as a framework. It is no surprise, then, that they are held in such high esteem by academics and musicians.

But in reality and in our day-to-day observation of music-making there is so much more to it than that. What about color? What about effect? And what about atmosphere? There is a vast range of sounds and sonorities that defy structural analysis, yet which add enormously to the overall musical effect, particularly in music from the beginning of the 19th century to the present day in which the expression of personal experience is a characteristic. And it is increasingly during this period that composers felt it desirable and necessary to include percussion in their large-scale works. They discovered that cymbals, because of, rather than in spite of, their unique qualities, can provide these moments in a way that no other instrument can.

The cymbal player is able to express the nature of the music in a completely physical manner. It is the instruments themselves that make the sound and not through a stick, a bow, or a column of air, or by means of keys, valves, or fingers, or

any mechanical intervention. Like a singer's voice, a pair of cymbals directly obeys the muscular actions of the player. They are the ultimate personal instrument.

I have sought to draw attention to the unique function of cymbals. Their particular properties provide colors and shades and highlights and contrasts in an unparalleled way, and the musical responsibilities we take on as percussionists and the value we bring to music are immense. We may not always have as many notes to play as our string-playing colleagues, but when we do play, percussion's currency rises, perhaps due to its rarity, but certainly from its inherent worth as an essential sound.

David Corkhill holds the Principal Percussion position in the London Philharmonia and the English Chamber Orchestra. He has recorded and performed with the Early Music Consort, the Martin Best Mediaeval Ensemble, Christopher Hogwood's Academy of Ancient Music, the English Concert, the Orchestra of the Age of Enlightenment, John-Eliot Gardner's English Baroque Soloists, and with Benjamin Britten at his Aldeburgh Festival. He is also in demand as a performer of contemporary chamber music performed with the Nash Ensemble. He recorded Bartok's "Sonata for Two Pianos and Percussion" with Evelyn Glennie, Murray Periah and Sir George Solti, which received a 1998 Grammy award. Corkhill is Professor of Timpani at London's Guildhall School of Music and Drama, where he also conducts the Guildhall Percussion Ensemble and the Barbican Percussion Ensemble. He has also conducted the English Chamber Orchestra, the Chelsfield Chamber Players, the Royal Eltham Philharmonic, and the London Philharmonia. PN

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Adding Sound Files to a Web Site

BY BLAIR HELSING

Sound files are a great enhancement for your Web site, whether you're a soloist marketing your performances, seeking other players, or selling your CD. What can be more powerful to present to visitors to your site than your own music playing while the visitor browses?

This article covers the steps needed to convert recorded audio (on tape or CD) into "encoded" sound files on your computer, and how to incorporate those files into your Web site. You can use music recorded to analog or digital tape; you'll simply play it into your computer just as you would play it into headphones or speakers.

Creating sound files the first time may take an hour or two while you become familiar with the tools and the steps involved. After that, you will probably be able to create a new sound file in 10 or 15 minutes.

TOOLS

To create and upload sound files, you'll be working with the following (or similar) tools (I use an Apple iMac; Windows-based PCs do these tasks, too. See the RealProducer Web site listed below for Windows PC tools and requirements):

1. A computer powerful enough to handle sound files and the necessary software. (I use an Apple iMac model 406 [Power PC, 266 MHz] with 64 MB of built-in memory and 110 MB of virtual memory. For PC users, suggested minimum requirements are: Windows 95/98/Me, Pentium 200, 32 MB RAM.)

2. RealProducer (the basic version) from RealNetworks. It's available as a free download at http://proforma.real.com/rn/tools/producer/index.html

3. Stereo cassette or DAT deck with RCA outputs plus stereo adapter cable (RCA to stereo mini-plug) and/or a CD player with stereo mini-plug output, plus stereo cable (mini-to-mini) to connect your sound source with your computer's audio input. (This assumes you're using an iMac. You may already have the proper cables to connect audio to your computer. If not, check your computer's manual for specific instructions for making connections for incoming audio signals.)

4. Internet connection (dial-up, Digital Subscriber Line, cable modem, Local Area Network, or other) for your computer.

5. An FTP program (Fetch is a popular Macintosh program; CuteFTP and WS_FTP are popular for PCs.) to upload your sound files and HTML (Hypertext Markup Language) files to your Web site server. You probably already have such a program if you're maintaining a Web site. "FTP" stands for "file transfer protocol."

6. An HTML editor (SimpleText on the Mac and Notepad on the PC are fine for this) to incorporate a simple HTML tag into your site, which will automatically play a sound file when a visitor accesses your site. Specific HTML editing instructions are in the next section.

STEPS

The procedures for creating a sound file with these tools are:

1. Download and install RealProducer Basic on your computer using the instructions provided on the RealNetworks Web site (URL listed above).

2. Cue up your recorded material from tape or CD.

3. Connect your tape deck or CD player via audio jacks to your computer, either directly or through a mixer.

4. Start RealProducer by double-clicking on its icon. A window will display asking you "Which Assistant Would You Like to Use?" Click "Capture Audio or Video to a File," then click "OK." From this point forward, RealProducer offers plenty of instruction on each screen to prompt you for the necessary information.

5. On the next screen, titled "Recording Wizard," select "Capture Audio" then click "Next."

6. The following screen displays fields in which to enter descriptive information about your sound file such as the title, the artist, the copyright, and a few lines of free-form text. Fill in this information then click "Next." (At any point in the process you can click "Help" for further details on these RealProducer steps.)

7. The next screen asks you to select a file type. Select "Single Rate" and click "Next."

8. The following screen asks you for a "Target Audience." This is something of a guessing game, but you will have the largest number of happy listeners by selecting "56K Modem." Then click "Next."

9. On the Audio Format screen that follows select "Music." (We assume you are encoding music. If not, select the appropriate option on this screen.) Then click "Next."

10. The next screen is titled "Output File." Here you click the "Save As" button and you'll be presented with a window in which to type your file name. An example file name is "Mymusic.rm." Be sure to end the file name with ".rm" (a period and the letters "rm") because this is needed for the file to work properly once it's on your Web site. Once you've typed in the file name, click "Next."

11. You're almost ready to record your sound file! The "Prepare to Record" screen appears next and presents you with all the information you've just entered. If you want to change any of it, click the "Back" button to return to the earlier screen you wish to change. Then click "Next" until you return to the "Return to Record" screen. With all the details properly filled in, you're ready to click "Finish."

12. You might call the next screen the "Recording Console" because here (in the lower-left corner) you'll see the message "Ready to encode" and a "Start" button that will start the RealProducer recording process to capture the audio coming into the computer.

A note on sound-clip aesthetics: If the music you're encoding lends itself to a "fade in/fade out" type of edit, this is a good way to create your file. That is, click the "Start" button in RealProducer with the audio volume on your mixer, tape deck, or CD player turned down, then fade it up immediately after clicking "Start." This approach assumes that you

will record an excerpt from a longer piece of material—say, thirty seconds from a four-minute piece. Thirty seconds is a good length for a sound file.

Downloading a thirty-second sound file through a 56Kbps modem will usually take less than a minute, which will keep visitors from becoming impatient. Longer musical excerpts create bigger sound files, which require longer download times. You will decide over time what length of sound clips are optimal for your site. At some point you may wish to offer both full-length and excerpted versions of your music and give your site visitors a choice.

13. In RealProducer, click the "Start" button, then start your tape or CD playing from the point you want the music to be heard. At the end of your piece or excerpt, fade down the volume to silence (if following the advice in the previous paragraph), then click the "Stop" button in RealProducer. Congratulations! You've created a sound file.

14. Following the approach to automatically download the music to your Web site visitors, you'll need edit the HTML of the page from which the file will be served automatically. For instance, if you want the music to play for anyone who visits the home page of your site, you'll probably edit the file titled "index.html" or "index.htm." Near the top of that file, just below the <HEAD> tags, type the following tag:

```
<META HTTP-EQUIV="REFRESH"
CONTENT="10; URL=Mymusic.rm">
```

The "Refresh" command tells your Web page to download the file each time someone visits the page. The number 10 indicates the number of seconds to pause after the page is first accessed by a browser before starting the download. You can put any number here you wish; for example, type in 2 if you want the sound clip to download two seconds after the page is accessed by a visitor. I've used the example file name "Mymusic.rm" once again; of course this will be replaced by the name of the actual file you created in RealProducer.

LOAD IT

Now it's time to use Fetch (or other FTP program) to upload your sound file and newly-edited HTML file to your Website server. Since this article assumes that you already have an operating Web site, it also assumes that you are familiar with the file upload processes for maintaining your Web site.

With your ".rm" sound file in the same Web server directory as your HTML files, and your newly-edited and uploaded HTML file that references the sound file, Web browsers of the world will be able to play your music!

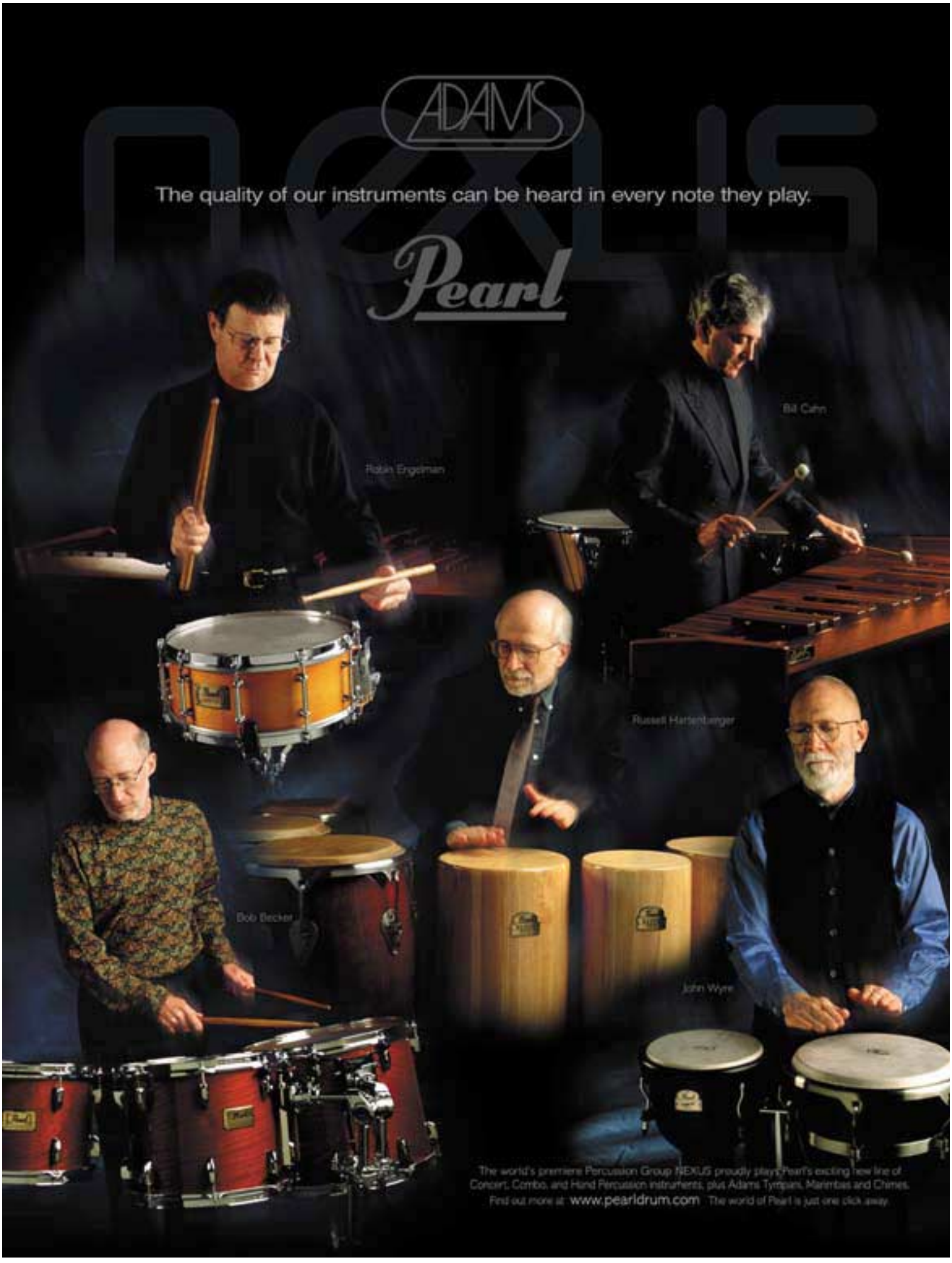
An example of a sound file downloading from a Web page can be heard at my percussion ensemble's Web site, http://www.echobeachband.com. There you'll find a 30-second sound clip of the Echo Beach ensemble playing Roy Brooks's "Jamaican Sun." The music automatically downloads to your computer and plays, as long as your browser is enabled for RealPlayer (which is true for nearly all browsers).

OTHER RESOURCES

The following issues of *Electronic Musician* magazine have detailed articles on preparing and managing sound files for Web sites: July 1998, "Launching Into Cyberspace"; January 1999, "Web Weaving"; January 2000, "Getting the Most from RealAudio." You may find these back issues at your library. *Electronic Musician* has a Web site at http://www.emusician.com; however, the back issues on the site extend back only four months.

I hope you'll experiment with your own sound files and that you find your success as a performer is enhanced by the audio interactions you'll be providing at your Web site. If you have any comments or questions, e-mail me at blairh@well.com.

Blair Helsing is Director of Web Operations for DigitalThink (http://www.digitalthink.com) in San Francisco. He has led the percussion ensemble Echo Beach (http://www.echobeachband.com) for ten years, including in performance at PASIC '95. Helsing is Vice-President/Secretary of the California PAS Chapter. PN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Maneuvering Marching Percussion Instruments

BY TERRI L. HALEY

Demands are continually placed upon marching percussionists in terms of timekeeping, rudimental complexities, and nearly sprinting at 200 beats per minute while carrying upwards of 30 pounds on our bodies. We need to know how these instruments affect our bodies so we can be prepared for each rehearsal and performance when we are put to the test both physically and mentally.

MUSCLES THAT SUPPORT INSTRUMENTS

In marching ensembles, the percussion section is divided into two groups. The battery (a synonym of "beating") is the group that carries the instruments by means of harnesses and that marches drill. The pit, or front ensemble, is stationary and traditionally positioned at the front of the field.

For members of the battery, several major muscles are responsible for supporting and protecting the body under the weight of instruments. These muscles include the trapezius, rectus abdominis, and external obliques.

The trapezius muscle is located on the upper part of the shoulder and bears the brunt of carrying marching equipment. The carriers rest directly upon this muscle. The rectus abdominis flexes and rotates the waist and stabilizes the pelvis during walking and marching. External oblique muscles aid the rectus abdominis in forward bending at the waist and aid the back muscles in rotating and side-bending at the waist.

The erector spinae muscles line the spinal column and consist of a set of three related muscles: the iliocostalis muscles, longissimus muscles, and spinalis muscles. Erector spinae provide resistance that control the act of bending forward at the waist and serve as powerful extensors to promote return to an erect (standing) position.

However, if you bend forward at the waist so that your fingertips are touching the ground, the erector spinae muscles cannot return you to an erect position. At this position, the erector spinae are relaxed and the strain is completely on the back ligaments. (This is one of the reasons this position is dangerous; lifting a load from this position or even standing up too abruptly will typically result in back injury.)

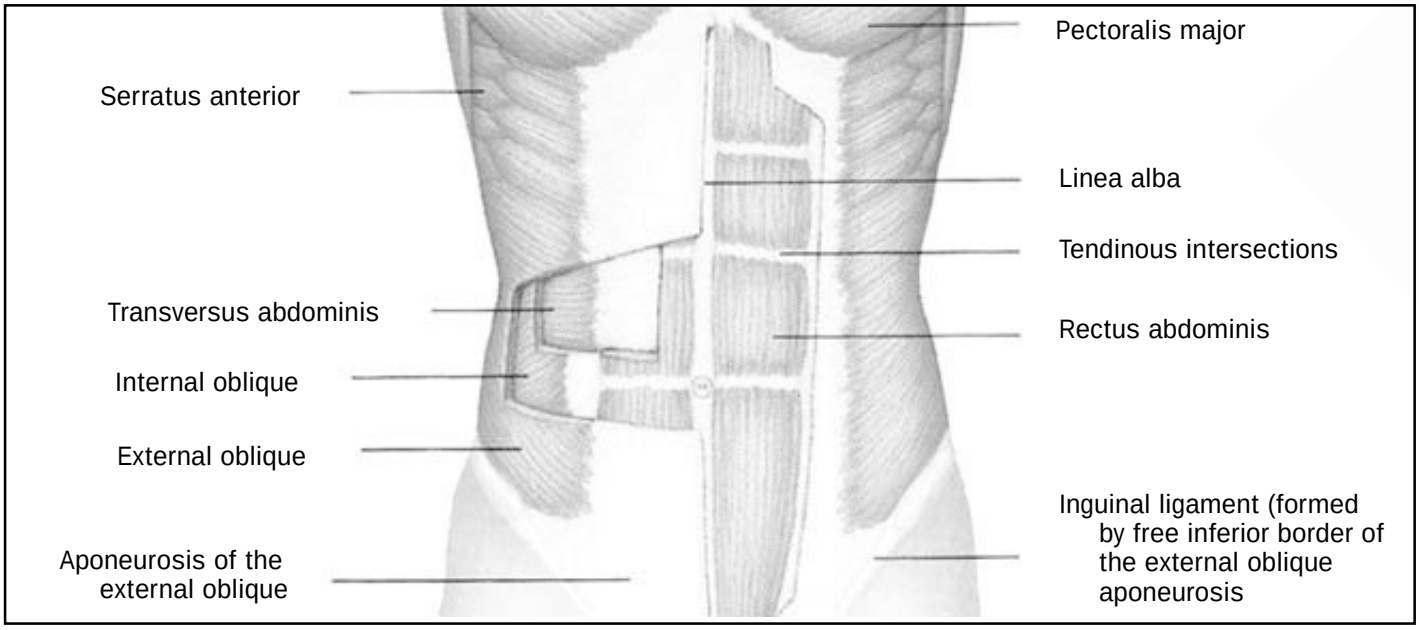
From this position, the hamstring muscles and gluteus maximus muscles begin bringing the body upright, and the motion is completed by the erector spinae.

ALTERED CENTER OF GRAVITY

What does all this mean, and how does it affect marching percussionists? In order to be successful in marching percussion, you must not only be able to play the notes but also be able to physically handle the weight of the instrument. A major consideration for accomplishing the latter involves how the instrument weight is distributed on the body.

When players put on a drum, they gain from nine to thirty pounds, and the location of the weight changes their body's natural center of gravity. Players will naturally try to compensate for this altered weight distribution. Many times you will see them lean forward because of the weight of the drum, but even more often they will lean backward to counterbalance this altered weight distribution.

Leaning backward puts even more strain on the lower back and causes "swayback" or "extreme lordosis." This occurs when the natural curve in the lower spine is accentuated, resulting in strained ligaments and over-stretching of



the tissues surrounding the joints in the low back. This translates into pain and limitation of playing.

Players must adopt good posture when the drums are being carried and even when they are not. Be aware that the weight of the drums compresses the spine and the drum carrier pulls the shoulders forward, putting strain on the lower back.

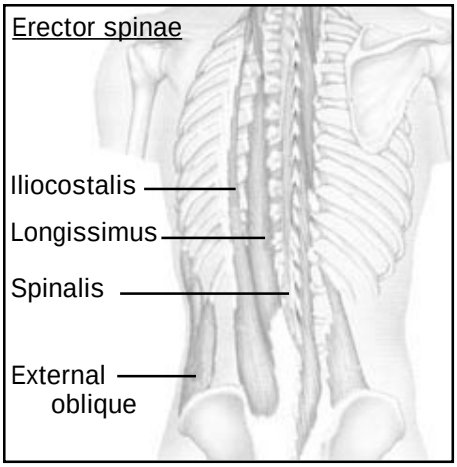
Most marching percussion instruments allow the player to lift the instrument into an upright position (closer to the body), thereby relieving a significant amount of tension on the lower back. Lifting the instrument into this position greatly reduces the forward pull on the shoulders and lower back. It is strongly suggested that one lift the instrument into this position as often as possible during rehearsal and possibly during performance.

We can think of our bodies and marching percussion instruments as a lever. With levers, there is an effort, a fulcrum, and a load. The effort is exerted by the player's back and abdominal muscles; the fulcrum is the player's body (lumbar spine); and the load is the instrument. Naturally, a lighter load means less effort exerted by the muscles, and a smaller lever means less pull on the body.

Many drum manufacturers have recognized the effects of heavy instruments and now offer lighter alternatives. Current consensus seems to be that lighter drums translate to poorer sound quality. As technology advances, this will undoubtedly change. As for now, many think that one must sacrifice a degree of sound quality for less weight (and perhaps injury) on the players' bodies. Band directors and percussion instructors must chose which drums are appropriate for their ensembles.

BUILD UP THE MUSCLES

Due to the weight of marching percussion instruments, players must build and maintain strong muscles. The exercises described in my article "Percussionists' Common Back Injuries" (*Percussive Notes*, April 2000) will help build and maintain the muscles required to support



the weight of these instruments. Some good exercises include:

- Crunches: Lie on back; knees bent; lift shoulders only (abdominals)
- Superman: Lie on stomach; squeeze buttocks; lift shoulders and legs (erector spinae)

SPECIAL CONSIDERATIONS

At PASIC 2000 in Dallas, the PAS

Health & Wellness Committee had quite a few questions regarding the proper carrier for female percussionists to use. Carriers are offered in types commonly known as "vest" and "T-Bar." The T-Bar carrier is highly recommended for female percussionists as it is less painful than the vest in the way it lies on the chest.

Another concern involved percussion students who have a strong desire to play a specific instrument but are not sure they can handle the weight. Let these students attempt to play the instrument, but keep a close eye on them. If they are adamant about playing that instrument, they will probably not tell you if they are in pain, but their body language will.

In fact, I was one of those students in high school. I owned a 27 lb. marching xylophone and was determined to march with it in every parade. I was 5 ft. 2 in. tall and weighed about 116 lbs. The band director ended up pulling me out of every parade because my body could not support the instrument's weight. It was obvious to everybody that I was about to collapse. As a result, at 26 years old I was diagnosed with degenerative disk disease of the lumbar spine. Since this condition is part of the natural aging process, nearly everyone is diagnosed with it, but not usually at such a young age. My bones were aging faster than they should because of the increased stress put on them when I was young.

Considering this experience, my advice is to let the students follow their dream but keep an extremely close eye on them. If they can't handle the weight of the instrument, offer a similar instrument that they do not have to carry. Toms, snare drums, and bass drums can easily be set up in the pit.

PIT PLAYERS

Special consideration should be given to the members of the pit or front ensemble. These players are responsible for multiple instruments, some of which are extremely heavy and difficult to maneuver. Every pit member should wear gloves when moving equipment. Some of the instruments may leave splinters or slivers of fiberglass (mainly from the xylophone) in the players' hands. Once you have fiberglass in your hands, you will never forget it.

Be sure to push the instruments instead of pulling them. Many people believe that pulling is better for the instruments, but pushing them is easier on the players' spines. Be sure to lift the instruments (with your leg muscles—not your back) over bumps in your path. And remember: When loading equipment onto the truck, always lift with your leg muscles and *never* bend over at the waist to lift a load.

AFTER THE PLAYING

Injuries not only occur during activity, but also afterward. How many times have you been so tired after a rehearsal or performance that you collapse in a heap and slouch badly? This is one of the worst times to allow your body to drop into poor posture.

Marching is a very athletic activity that places heavy demands on our bodies. During vigorous activity, spine joints are moved rapidly in many directions over an extended period of time. This action thoroughly stretches the soft tissues surrounding the joints. In addition, the fluid gel content of the spinal discs is loosened, and damage can occur if an exercised joint is subsequently placed in an extreme posture.

After rehearsal or a performance, watch your posture in both sitting and standing. Keep your spine in the natural S-curve, keep shoulders back, and avoid slouching.

As percussionists and human beings, we are responsible for taking care of our bodies. We must educate ourselves about basic human anatomy and physiology, proper posture, good lifting techniques, body maintenance, and proper warm-up and cool-down techniques. Many injuries can be avoided if we learn these techniques and apply them.

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Terri L. Haley is Board Certified and Registered in Nuclear Medicine with a Bachelor of Science degree in Radiological Sciences, and she holds a Bachelor of Arts and Master of Music degree with an emphasis in Percussion Performance. She has written numerous percussion compositions and arrangements, and is the author of *Percussion Keyboard Exercises for Two and Four Mallets*. Haley spent nine years in drum corps in groups such as the Marion Cadets of Marion, Ohio; the Velvet Knights of Anaheim, California; and the Blue Devils of Concord, California. She serves on the PAS Health and Wellness Committee, teaches percussion, and works in the medical profession in Las Vegas, Nevada. You may contact her at radkeys@percussioncentral.com. PN

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Stockhausen: "Nr. 9 Zyklus"

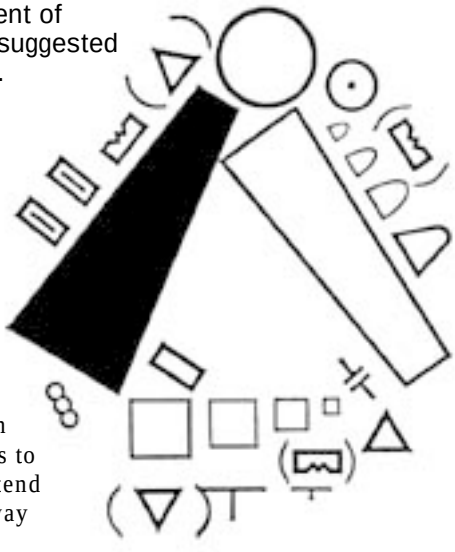
BY B. MICHAEL WILLIAMS

Karlheinz Stockhausen was born in 1928 in Mödrath, Köln. He was a pupil of Messiaen and Milhaud, and was greatly influenced by the serial works of Webern (Wörner, 1973: 78). The work "Zyklus" (cycle) for solo percussionist was composed in 1959 as a test piece for the Kranichstein Music Prize for percussion players (Wörner, 1973: 23). The work represents the application of a concept formulated by Webern and continued by Messiaen seeking the unification of all properties of sound under a single principle of organization. Based on these influences, Stockhausen sought to apply serial control to all aspects of musical sound. In "Zyklus" he combined the idea of total serialism with indeterminacy, allowing the performer a certain amount of freedom within carefully controlled musical parameters.

"Zyklus" is scored for thirteen groups of percussion instruments. These are indicated by graphic symbols appearing throughout the score immediately preceding the musical notation for a given instrument (see Figure 1).

The piece comprises seventeen units, called periods, which are contained on sixteen spiral-bound pages. The performer is instructed to begin on any page and play all the pages successively, ending the performance with a repetition of the first stroke sounded in a given version. The score symbols are notated in such a way as to allow the performer to move in any direction on the page; forward, backward, right-side up, or upside down. Depending on the direction in which the performer chooses to proceed, the periods tend to move toward or away from ambiguity.

Figure 2: Arrangement of instruments as suggested by Stockhausen.



The percussionist, playing within a circular arrangement of instruments, moves in either a clockwise or counterclockwise direction according to the chosen performance version (see Figure 2).

Figure 1: Graphic representation of instruments as printed in the score of "Zyklus."

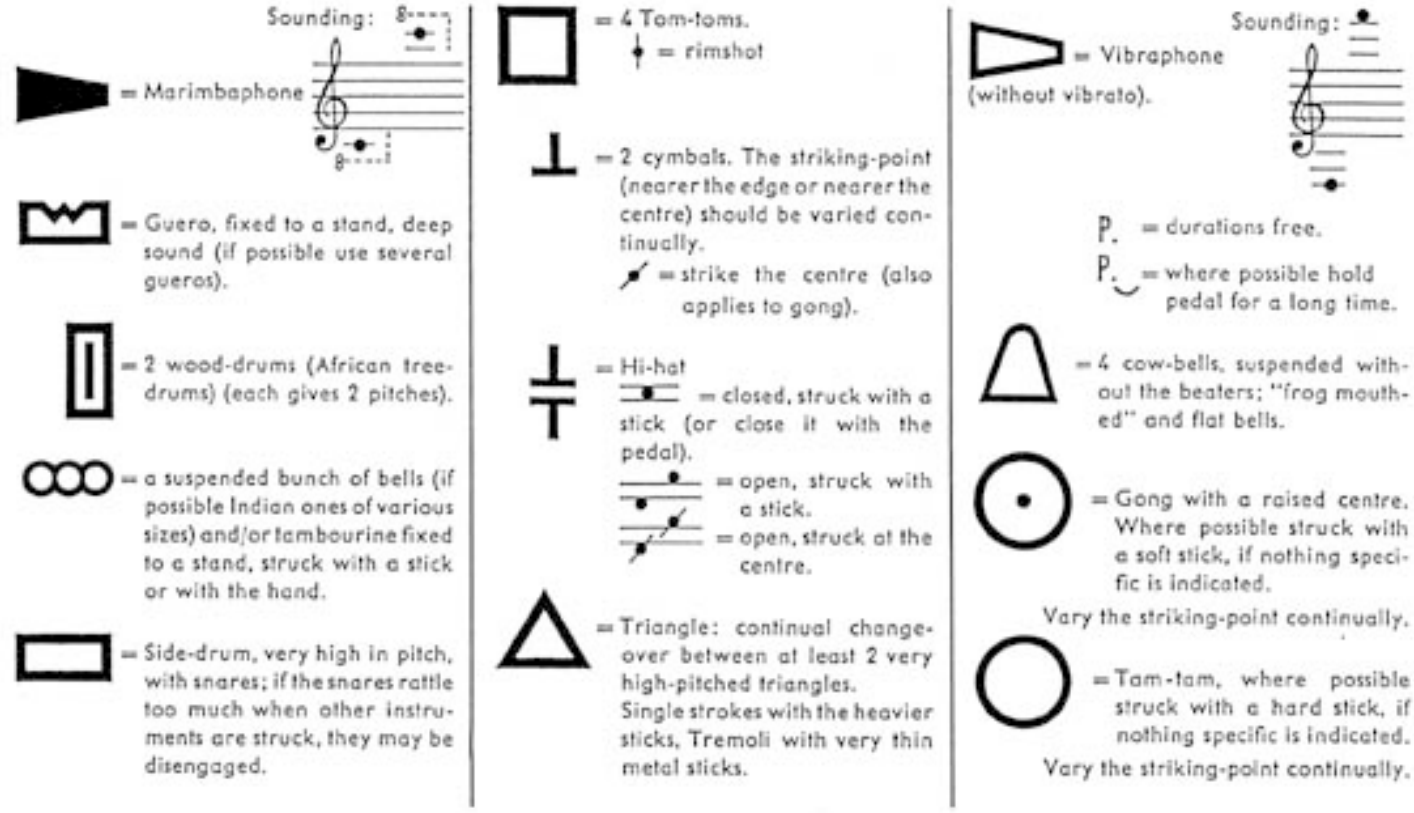
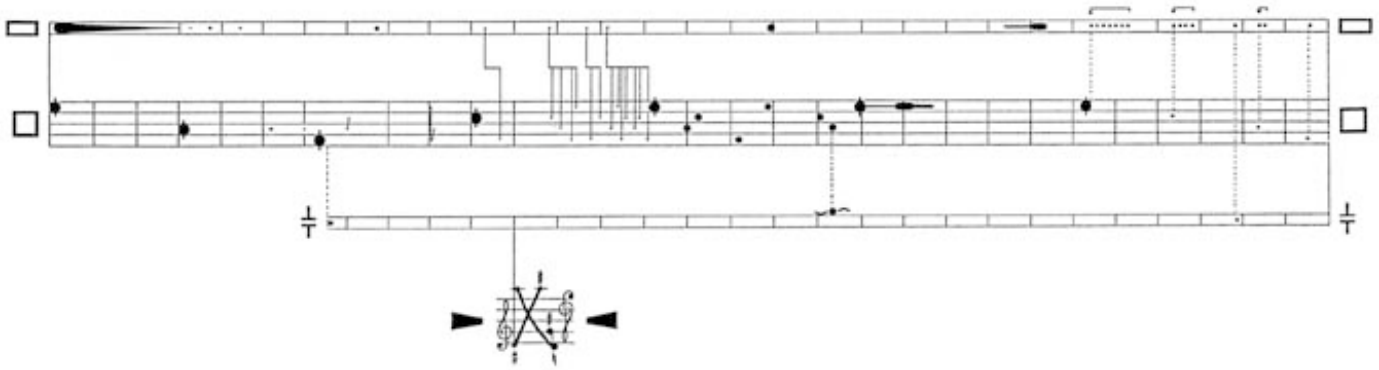


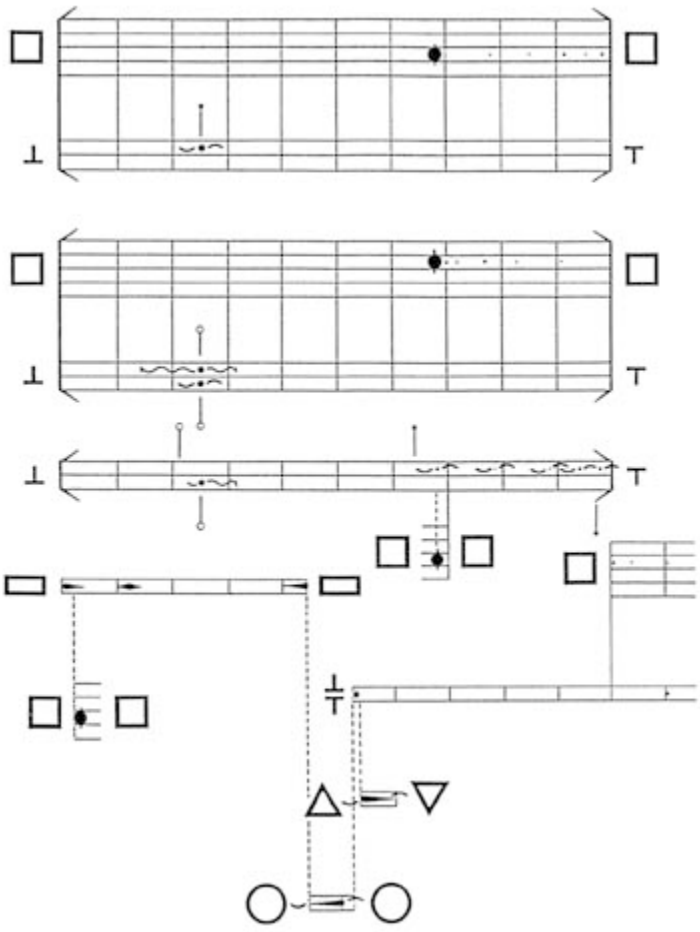
Figure 3: Structure-type one, period one.



There are nine notated structure types expressing various degrees of determinacy contained in the seventeen periods. The first structure type, which is present in all seventeen periods, is a time-scale grid comprising thirty equal units. The duration of each unit is left to the discretion of the performer, but should remain constant. The musical notation consists of points (single attacks), groups (two or more attacks that are connected and played in rapid succession), and shapes or lines (sustained tones). These notations should be interpreted according to the fixed grid (see Figure 3).

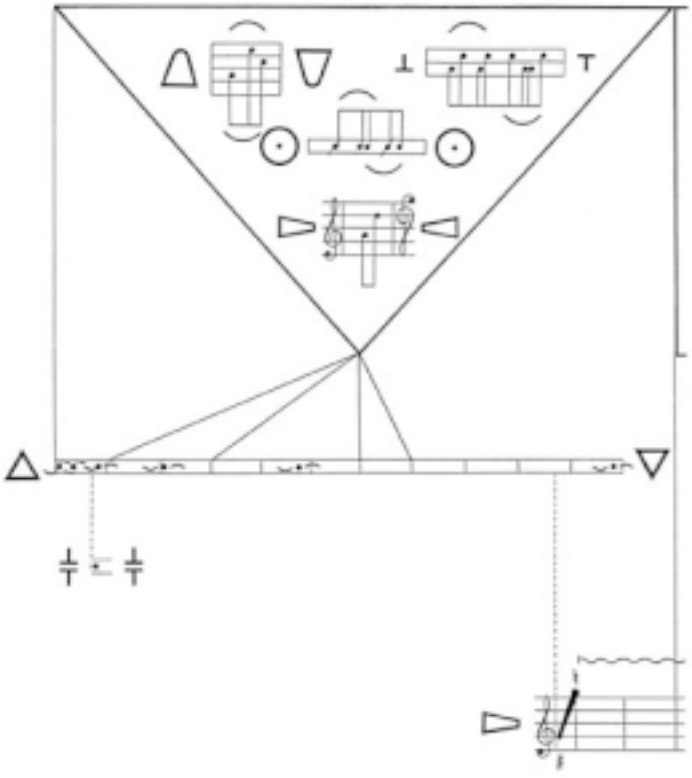
Structure-type two consists of several bracketed staves appearing above or below the fixed time grid. One structure is to be selected by the performer. Notations enclosed in these structure types are also played in relation to the fixed time grid. The added variable of performer choice makes periods containing structure-type two sound less determined than those employing only first structure types (see Figure 4).

Figure 4: Structure-type two, period two.



Structure-type three consists of points, groups, and lines inside a triangle figure. Each of the musical elements in this structure type is assigned a specific instrumentation and may be sounded in any order. Their placement is indicated by lines connecting the triangle with particular units on the fixed grid. Third structure types are less determined than either first or second structures, since the performer is allowed to choose the order of the elements to be played (see Figure 5).

Figure 5: Structure-type three, period six.



Fourth structure types are rectangles that appear above the fixed time grid and contain variable musical elements consisting of groups of strokes only. These structure types differ from type three (triangles) in that the elements may be played in any

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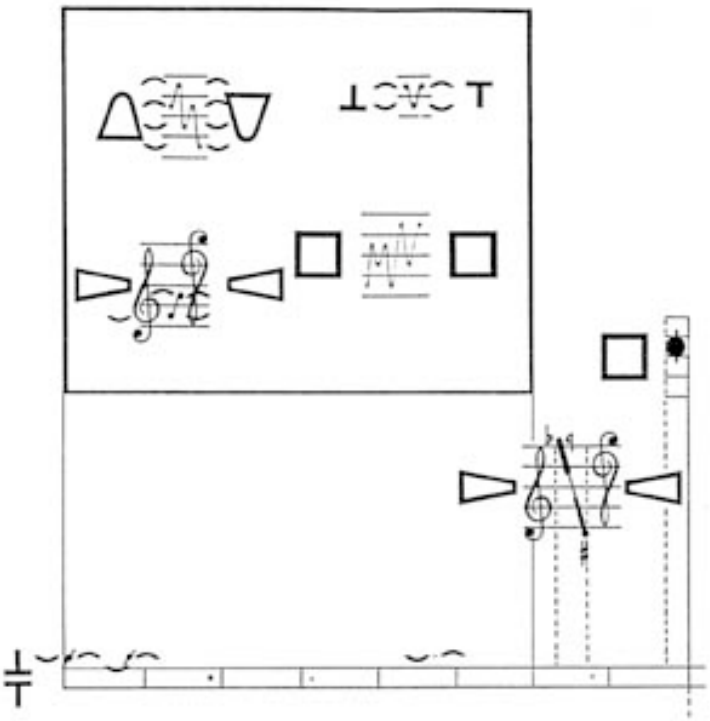
order and at any time within the duration of the rectangle as related to the fixed time grid. Elements within the rectangles

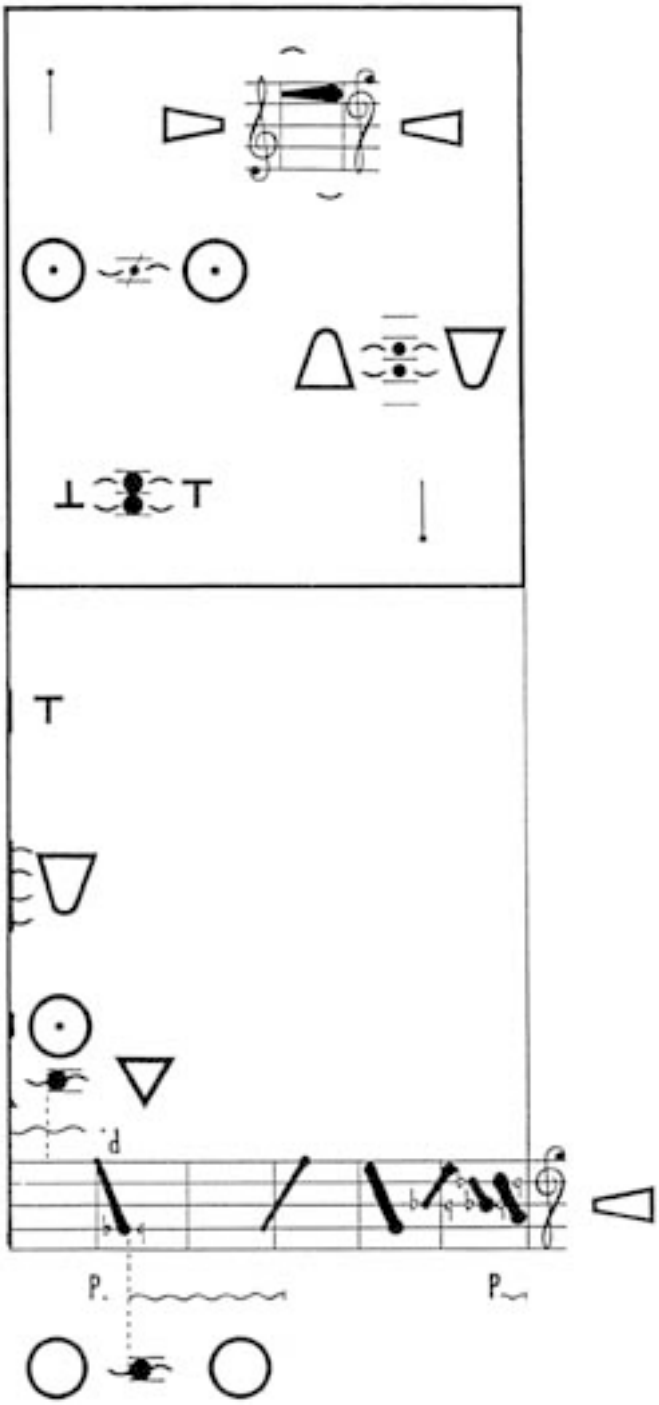
Figure 6: Structure-type four, period four.



may also be combined with fixed elements in order to create mixtures of sounds (see Figure 6).

Structure-type five is identical to structure-type four except

Figure 7: Structure-type five, period six.



that it consists of points only, whereas type four contains groups of strokes (see Figure 7).

Structure-type six has two rectangles connected by a double arrow. Groups of strokes appear in one rectangle, and points appear in the other. The performer is instructed to alternate elements in each rectangle so that points are followed by groups, or vice versa (see Figure 8).

Rectangles that have been enlarged make up structure-type seven. These rectangles are identical to those in types four and

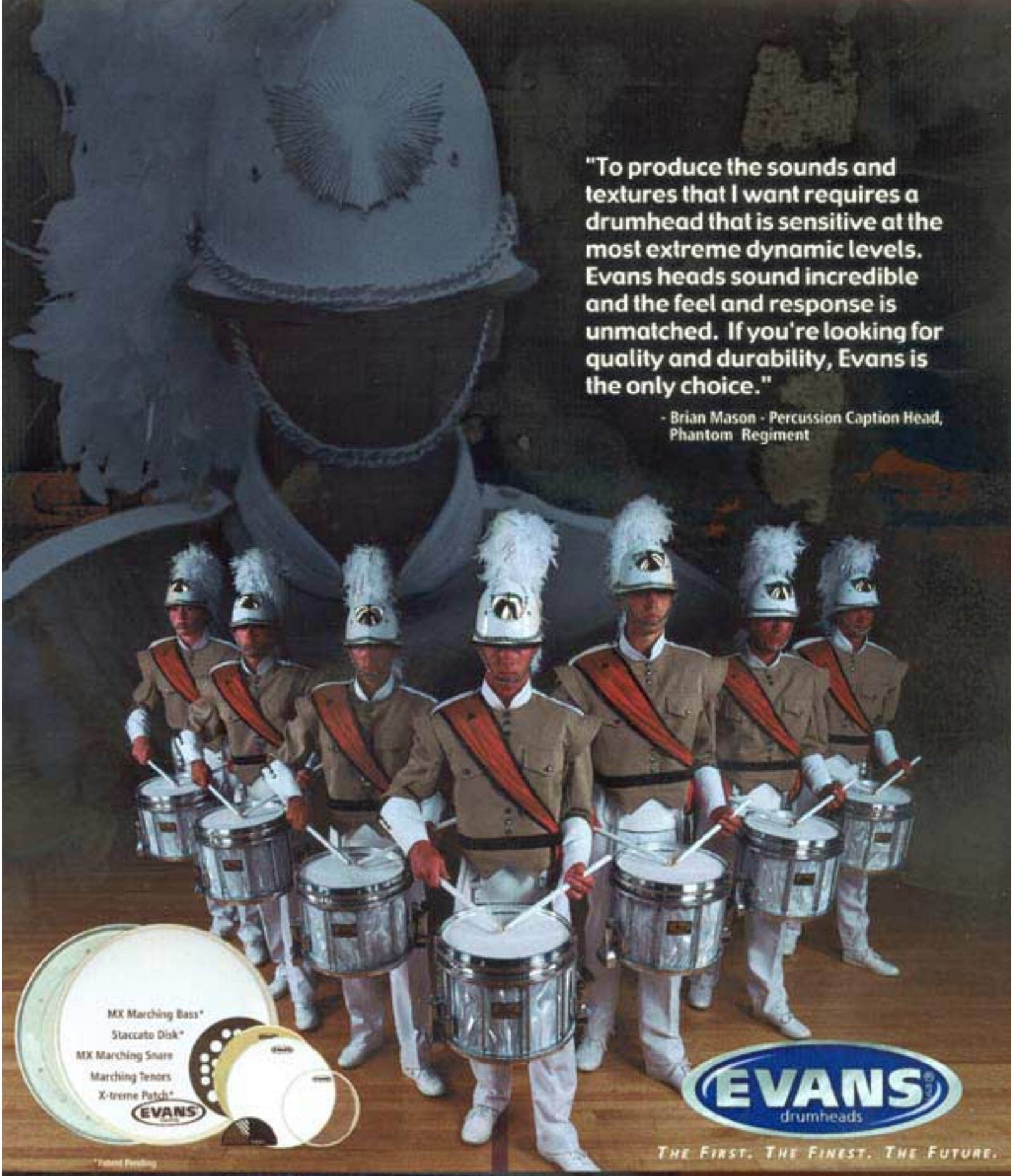


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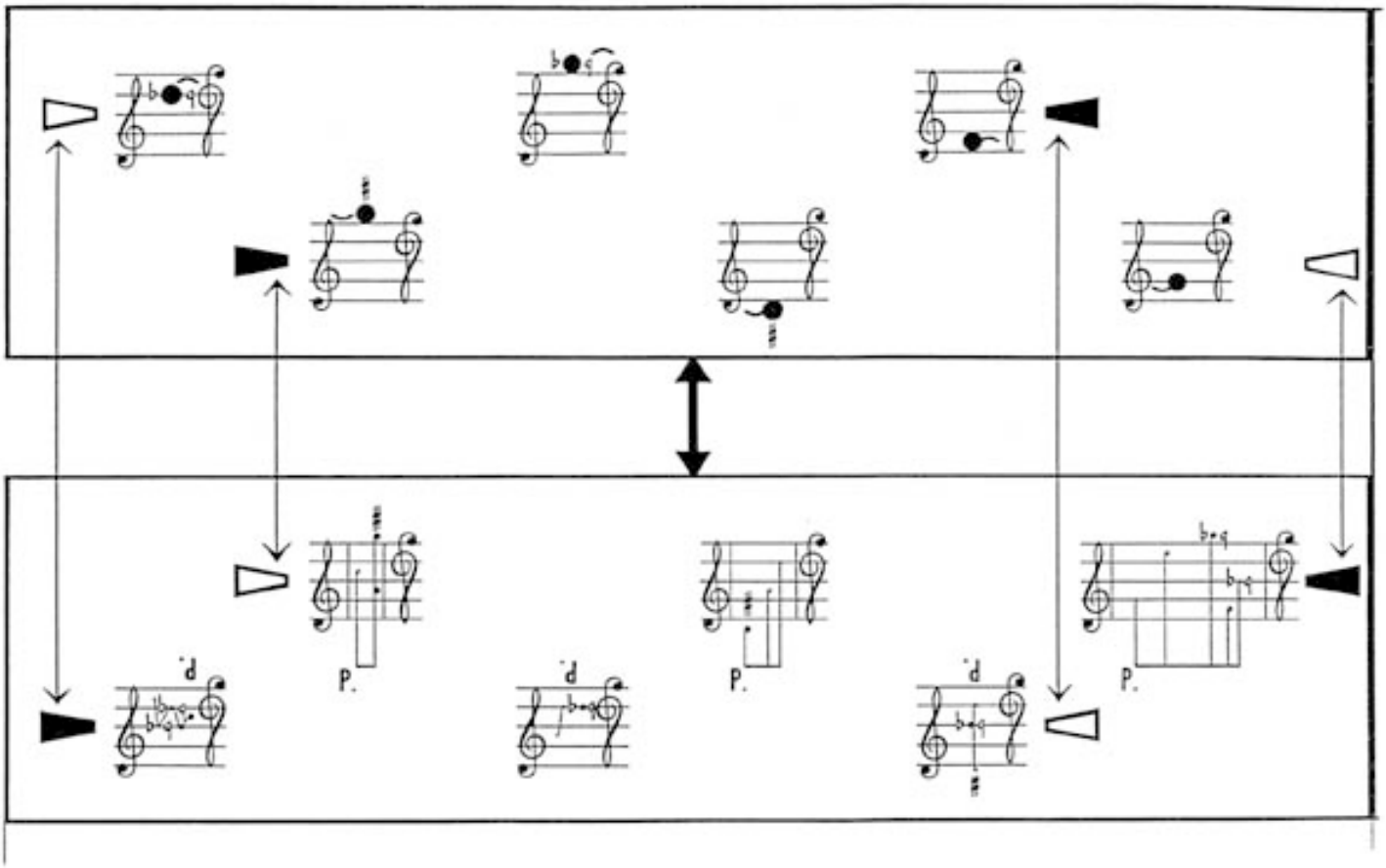
Figure 8: Structure-type six, period ten.



five except additional instruments and musical elements are introduced during the period of enlargement. As in structure-types four and five, the performer is afforded the opportunity to combine the variable elements with those on the fixed time scale (see Figure 9).

Structure-type eight employs several bracketed rectangles, one of which is to be chosen for performance. These structures are similar to the bracketed staves found in structure-type two, but they differ in the types of elements from which the percussionist must choose. Structure-type eight offers a choice of pitched sounds in one rectangle and nonpitched sounds in the other (see Figure 10).

Structure-type nine is the most random and affords the performer a significant amount of interpretive freedom. This structure consists of points without stems placed along the fixed time grid. These figures are interpreted according to their relative placement on the grid, and the volume of each attack is determined by the relative size of the point. The ninth structure type, displaying the most ambiguity of all, predominates in period seventeen (see Figure 11). Immediately following is the first period, which displays the most clarity. Thus, the structural cycle has been completed.

Figure 9: Structure-type seven, period eleven.

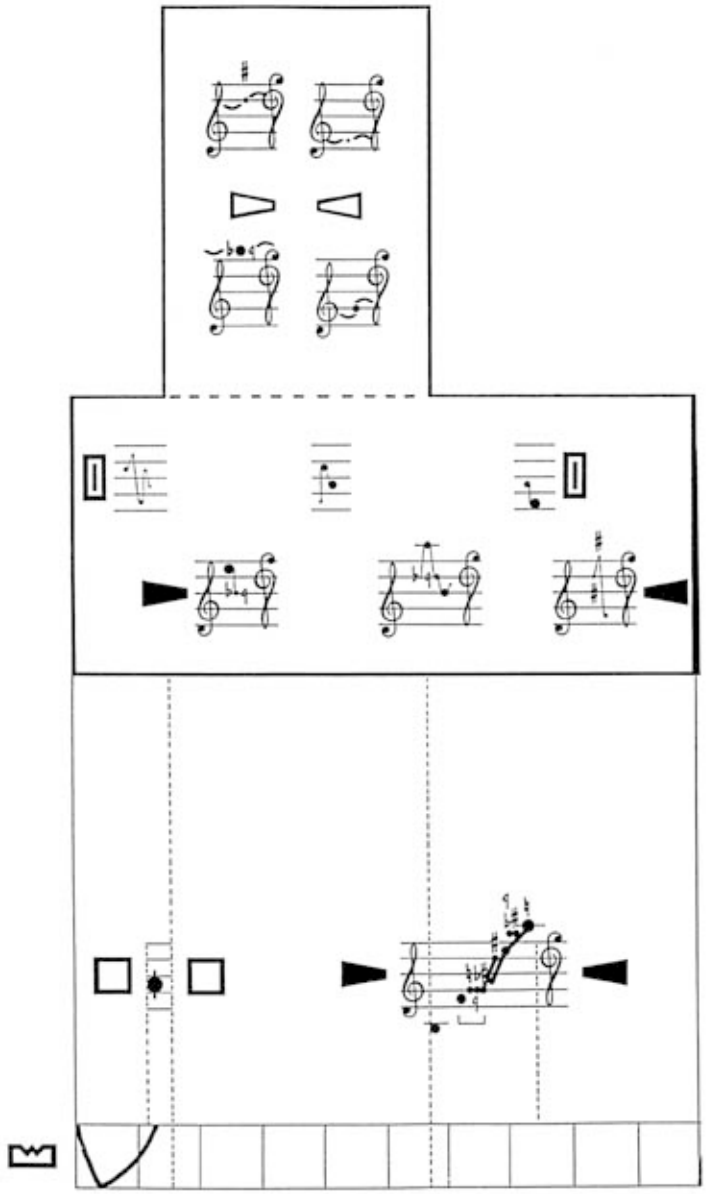
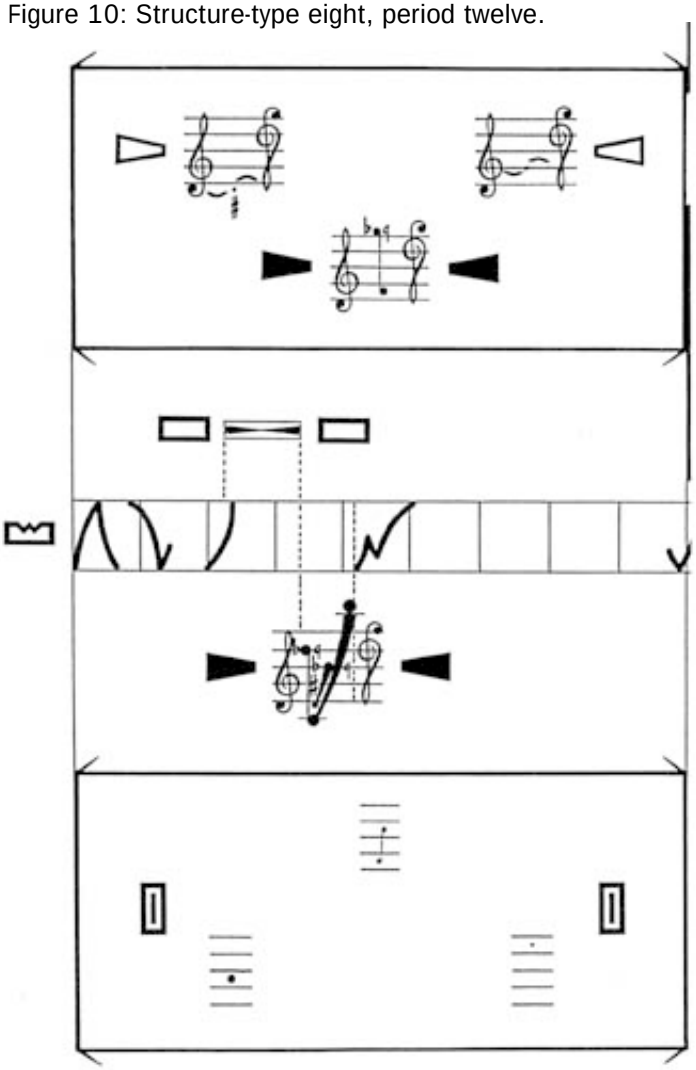


Figure 10: Structure-type eight, period twelve.



In referring to the chart in Figure 12, one can see that periods one through nine contain structure-types one through five, while periods ten through seventeen contain structure-types five through nine. Period one contains only structure-type one, period nine contains only structure-type five, and period seventeen contains only structure-type nine. Between these periods of greater structural stability occur a systematic ebb and flow of structural variety. Peaks of structural variety occur at periods five and thirteen.

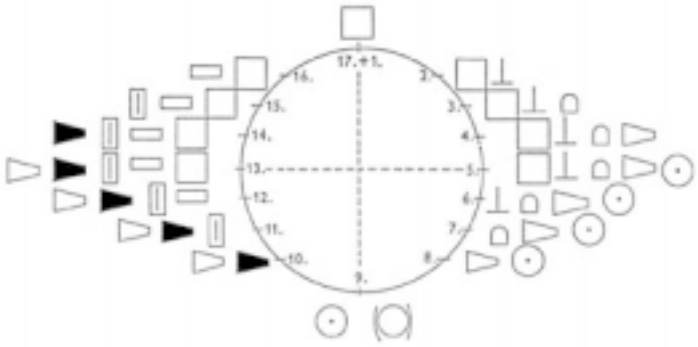
The levels of musical activity for the thirteen instrumental groups correspond to the symmetrical pattern of structural activity. Periods one, nine, and seventeen contain the most concentrated instrumental activity—periods one and seventeen centering on tom-toms, and period nine centering on gongs. As with the varying degrees of structural activity, periods five and thirteen display the most diversity of instrumental activity. The diagram in Figure 13 shows the principal instruments used in each period. Each instrumental group appears over the dura-

Figure 11: Structure-type nine, period seventeen.

Figure 12: Structural cycle found in "Zyklus." From Harvey (1975:84)

Periods	*Structure-types*	*Durations of each Structure-type*	*Relative Proportions of Structure-types*
1	1	30	
2	2 1	10 + 20	(1 : 2)
3	3 2 1	5 + 15 + 10	(1 : 3 : 2)
4	4 2 3 1	6 + 12 + 9 + 3	(2 : 4 : 3 : 1)
5	5 3 1 4 2	8 + 6 + 2 + 10 + 4	(4 : 3 : 1 : 5 : 2)
6	3 4 2 5	12 + 9 + 3 + 6	(4 : 3 : 1 : 2)
7	4 5 3	15 + 5 + 10	(3 : 1 : 2)
8	5 4	10 + 20	(1 : 2)
9	5	30	
10	6 5	18 + 12	(3 : 2)
11	7 6 5	10 + 5 + 15	(2 : 1 : 3)
12	8 6 5 7	9 + 3 + 6 + 12	(3 : 1 : 2 : 4)
13	9 5 8 6 7	6 + 2 + 10 + 4 + 8	(3 : 1 : 5 : 2 : 4)
14	9 7 8 6	3 + 6 + 12 + 9	(1 : 2 : 4 : 3)
15	8 9 7	5 + 10 + 15	(1 : 2 : 3)
16	9 8	12 + 18	(2 : 3)
17	9	30	

Figure 13: Entrances of principal instruments used in "Zyklus." From Harvey (1975:83).



tion of five periods, their successive entrances creating a stretto of timbres.

Stockhausen's own statistical analysis of the frequency of attacks in each instrument group reveals nine cycles of specific sounds, which overlap during the course of the seventeen periods, reaching their peaks at successive odd-numbered periods (Harvey, 1975: 81). It is apparent that Stockhausen employs a complex system of serialism that governs the musical form of "Zyklus" on many levels. The cyclic form of the work continues into more specific layers of musical activity, including the frequency of rolls and single strokes, dynamic levels, vibraphone and marimba glissandi, and tom-tom rimshots (Harvey, 1975: 83).

In "Zyklus," Stockhausen employs a spatial notation in which the written figures correspond to the physical motion required by the performer to render the notation into sound. For example, the guiro notation depicts the direction in which the performer should scrape along the ridged surface of the instrument (see Figure 10). Similarly, vibraphone and marimba glissandi are also notated spatially and freely mix with more conventional notes on the treble clef staff (see Figure 7).

For all thirteen instruments, dynamics are notated proportionally, the size of the points indicating the relative volume and duration of sound. Rhythms are interpreted proportionally according to the time intervals between each entrance. In addition, single strokes are indicated by figures in dot form, while sustained tones are represented by lines (see Figure 3). As with the structural form of "Zyklus," the notation affords the performer a certain amount of freedom within a highly organized framework.

Such a complex work as "Zyklus" presents challenges to both performer and listener. Clearly, the percussionist must be well acquainted with the organizational principles that permeate the work in order to render a faithful performance. It is unlikely, however, that these organizational principles will be readily apparent to the listener. Yet, the cyclic form of "Zyklus" can be perceived on the most obvious level through the visual observance of the performer moving around the circular arrangement of instruments, completing the cycle at the same spot it began. The work, conceived and organized on many levels, may be perceived by the listener on many levels as well. "Zyklus" is a fascinating musical experience for the percussionist within the circle, and for the listener in the audience.

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B. Michael Williams is Professor of Music and Director of Percussion Studies at Winthrop University in Rock Hill, South Carolina. He holds a B.M. degree from Furman University, M.M. from Northwestern University, and Ph.D. from Michigan State University. Williams is active throughout the Southeast as a performer and clinician in symphonic and world music. He has performed with the Charlotte (NC) Symphony, Lansing (MI) Symphony, Brevard Music Center Festival Orchestra, and the Civic Orchestra of Chicago. His publications, which are available through HoneyRock Publications, include *Four Solos for Frame Drums*, *Three Shona Songs* for marimba ensemble, *Recital Suite for Djembe*, and *Learning Mbira*. PN

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PERCUSSION REFERENCE TEXT

Hip Pockets: Dictionary of Percussion Terms
Morris Lang and Larry Spivak
$6.95
Carl Fischer
This glossy-covered, updated version of the classic *Dictionary of Percussion Terms* book, which was originally produced in 1977, contains 48 pages of definitions (including Italian, German, French and Spanish terms), plus translated Russian terms (originally written in the Cyrillic alphabet), abbreviations, and expressions found on percussion scores in the symphonic literature. This new edition expands on the original and also includes terms in Danish, Polish and Dutch, and a Japanese instrument list. Its small, thin size allows it to fit into the side pocket of any mallet bag, and it is an invaluable resource that every symphonic percussionist should have for quick reference.

—Terry O'Mahoney

KEYBOARD PERCUSSION

Three Famous Melodies **II**
Arranged by Ruth Jeanne
Edited by James L. Moore
$5.00
Per-Mus Publications, Inc.
Ruth Jeanne has arranged three well-known melodies for the beginning three-mallet performer: "Largo" from Symphony No. 9 (New World) by Dvorak, "Londonderry Air" (traditional) and "Moon Love Theme" from Symphony No. 5 by Tchaikowsky. The melodies were arranged to be performed on a 4-octave marimba; however, Jeanne suggests they may be adapted for performance on xylophone or vibraphone.

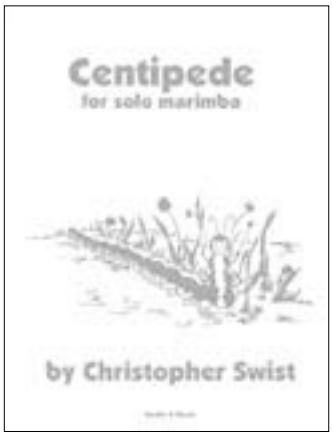
All three melodies make use of chorale playing emphasizing the double vertical stroke. "Largo" and "Londonderry Air" employ two mallets in the right hand and one mallet in the left. "Moon Love Theme" requires two mallets in the left hand and one mallet in the right. All phrase and dynamic markings are clearly indicated. Jeanne does not include tempo markings; therefore, the performer must listen to (orchestral) recordings in order to get a sense of tempo. This is a perfect collection with which the beginning performer can start to master the challenges of chorale playing.

—Lisa Rogers

La Spagnola **III**
V. DiChiara
Arranged by Ruth Jeanne
$5.00
Per-Mus Publications, Inc.
This arrangement for mallet solo (marimba, xylophone, or vibraphone) with piano accompaniment is set in a fast "Spanish waltz" tempo. In addition to its melodic appeal, it fulfills several criteria for literature that is ideal for young mallet students, particularly for contest or recital purposes. Even the piano accompaniment has been tailored to easily fall under the fingers of a moderately-advanced student pianist. Teachers will find this tuneful solo an excellent vehicle for developing a student's concept of phrasing.

—John R. Raush

Centipede **IV**
Christopher Swist
$8.00
Studio 4 Music
This unaccompanied marimba solo provides challenging technical and musical "twists and turns" for the intermediate, four-mallet marimbist. The performer must be proficient at double vertical strokes, single independent strokes and single alternating/double lateral strokes. The piece emphasizes the perfect fourth and perfect fifth intervals, with a few thirds and octaves thrown in from time to time. A cadenza-like section will challenge the performer's musical prowess.



The work employs a 4 1/3-octave marimba, but one must be wary of measures 109 through 120. The highest pitches printed (C-sharp 4, D 4) are not available on a typical 4 1/3-octave instrument. Performing those measures down an octave will solve the range problem.

—Lisa Rogers

Concerto for Vibraphone and Orchestra **V**
Christopher Brooks
$23.95
Harrison Cooper Music Publishing
"Concerto for Vibraphone and Orchestra" is a hauntingly lyrical work that was commissioned by the Southeastern Ohio Symphony Orchestra and premiered in 1999 by William Lutz, percussionist with the Columbus (Ohio) Symphony Orchestra. The three movements are titled "To Dream," "To Live" and "To Die."

Brooks' composition follows a fast-fast-slow format from movement to movement. The first movement also contains an optional cadenza. The performer must be proficient with the following four-mallet strokes: double vertical, single independent, and single alternating. Harmonically, the movements are bound together through the use of C lydian mode/G Major in the first movement, G natural minor in the second movement, and C natural minor resolving to a C Major sonority in the third movement.

Brooks does not provide dampening or pedaling markings for the vibist, nor does he indicate any stickings. A piano reduction and vibraphone part are provided. Orchestral parts are rental only.

—Lisa Rogers

SNARE DRUM

Who's There? **I+**
Murray Houllif
$4.00

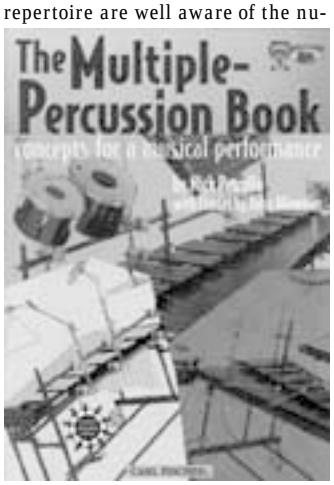
Syncopated March **II+**
Murray Houllif
$4.00

Rolling Down the Road **III**
Murray Houllif
$4.00
Kendor Music, Inc.
"Who's There?," "Syncopated March" and "Rolling down the Road" are all solos for beginning snare drum students. "Who's There?," set in 2/4 meter, requires flam, drags, five-stroke rolls and several "stick shots." "Syncopated March" utilizes additional rudiments such as nine-, thirteen-, seven-stroke and long rolls and features syncopated rhythms notated in cut time. "Rolling Down the Road" is a rudimental-style solo in 6/8 spiced with off-beat accents. These three short pieces reflect Houllif's considerable experience in creating pedagogically valuable, appropriately-graded literature for the novice.

—John R. Raush

MULTIPLE PERCUSSION

The Multiple-Percussion Book: Concepts for a Musical Performance
Nick Petrella
$24.95
Carl Fischer
Percussionists who have confronted the contemporary multi-percussion repertoire are well aware of the numerous problems that await the novice, such as selecting proper instruments and implements, devising setups and making instrument accessibility possible, and deciphering various notational schemes. These and other pertinent performance-related issues are examined in this helpful, 80-page text, which was written, the author explains, "for percussionists of all experience levels, with a particular emphasis on intermediate to advanced (players)...as a resource book for non-percussionist music educators...and for composers..."



The book includes 18 brief multi-percussion etudes composed by John Allemeier, which address specific problems likely to be encountered in the contemporary multi-percussion repertoire—for example, spatial and graphic notation, metric modulation, music without barlines, the simultaneous performance of two keyboard instruments, and playing with four mallets in a multi-percussion setup. Each etude is prefaced with suggestions including instrument and implement lists and a setup. A recorded performance of each etude is found on an enclosed CD. Photos throughout the volume illustrate important concepts and topics discussed.

Obviously, a text such as this can but scratch the surface of the many performance-related issues that confront the percussionist. However, it can, as this text does, define specific demands of multi-percussion performance and offer suggestions for providing the student with the knowledge and skills necessary to interpret the literature with the expertise and respect it deserves as an important medium of artistic expression.

—John R. Raush

Stand and Deliver **IV–V**
Jeff Hoke
$6.25
Jeff Hoke Percussion
"Stand and Deliver" is a rudimental solo for snare drum and a bass drum with a foot pedal. Performance suggestions state that the piece is to be performed standing. Techniques include rolls (both open and press), flam and drag combinations, and paradiddles. The solo is challenging because of tempo and meter changes and the overall speed. The use of the bass drum creates melodic interest between the two instruments. This is an excellent solo for the advanced high school or young college student.

—George Frock

Set-Up Music **V+**
Maurice Wright
$20.00
HoneyRock
"Set-Up Music" is a multiple-percussion solo with electronic accompaniment. (A disc comes with the score.) Written in one movement, the form is a loose ABA with the slow middle section before a brief return to the main theme. The soloist performs on a variety of instruments including vibes, five graduated toms, crotales and five cymbals. The instruments are to be set up in a "V" so that the performer may reach more than one instrument at a time, and so that the audience can view the player's actions. The electronic sounds produce a nice backdrop over which the percussionist plays rapid sixteenth-note passages at times. The numerous changing meters and unusual rhythmic groupings make the solo challenging but fun. The mood is somewhat light, mixed with humor (cricket-type sounds, belch tones and laughter on the CD). This is a challenging piece that audiences should enjoy.

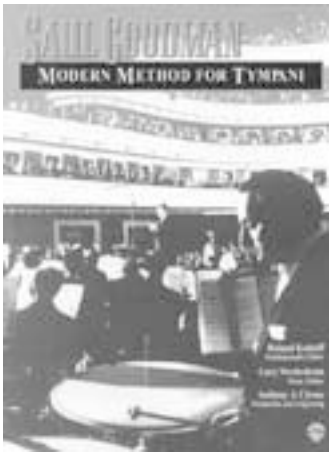
—George Frock

Cenas Amerindias **V–VI**
Ney Rosauro
$14.25
Pro Percussao Brasil
These two solo percussion works are based on rhythmic and melodic motifs from Brazil. The pieces contrast stylistically, but have wholetone scales, augmented chords, and themes based on seconds and sevenths. The first solo, "Brasiliana," is scored for marimba, temple blocks, woodblocks and wind chimes. The piece opens with ostinato eighth-note patterns for the left hand and melodic lines and colors in the right. "Eldorado" is scored for vibraphone and a metal batterie of four cymbals and cowbell. The rhythmic patterns of the vibes, augmented by the metal colors, create a dance-like movement. The rhythmic patterns between the hands are challenging but clearly presented. Ney Rosauro is clearly gifted as a composer, and his music brings the artistic and popular-sounding idioms together. This collection will serve well for recital programs.

—George Frock

TIMPANI

Modern Method for Tympani **II–VI**
Saul Goodman
Edited by Roland Kohloff, Gary Werdesheim and Anthony Cirone
$18.95
Warner Bros. Publications



This new edition of the famous text by the late, great timpanist and teacher Saul Goodman includes some wonderful pictures of Prof. Goodman with noted conductors and composers. One new feature includes some sticking suggestions that offer alternatives to the patterns in the original text. With the advanced use of melodic writing for timpani in today's literature, I am a little surprised that the trio of editors did not offer some additional etudes that require tuning changes, the one shortfall that was present in the original publication. Nevertheless, this is a great text that can be helpful for beginning to advanced timpanists.

—George Frock

DRUMSET

Hip Pockets: Developing Rock Drum Fills **I–III**
Seth Goldberg
$5.95
Carl Fischer
Hip Pockets: Developing Rock Drum Fills is a small book (four inches

wide) that fits in one's pocket and could serve as an easy reference or practice tool for the beginning to intermediate drummer. Each page contains eight exercises, written in 4/4 time in two-bar phrases. Each exercise is a basic rock beat followed by a series of progressively more difficult fills designed to enlarge a drummer's "fill vocabulary." The fill ideas start with one-beat fills and progress to four-beat fills. Goldberg adds a page of exercises using rudiments and some miscellaneous "hip fills" to throw in on the gig. The fills are all very useful and would benefit beginning drummers who run out of ideas or who want to add some new fills to their repertoire.

—Terry O'Mahoney

Pocket Practicer **III–IV**
Gary Davis
$14.95
Pocket Practicer

This small, spiral-bound drumset exercise book looks like a thin personal calendar but contains 31 pages of coordination exercises for hands and feet. At the top of each page is a rhythm and sticking pattern (e.g., sixteenth-note paradiddle variation with a RLLRLRRL sticking) and a series of bass drum patterns to be juxtaposed against the sticking pattern. The book is broken down into four pages of paradiddle exercises, five pages of quintuplet exercises, six pages of sextuplet exercises, two pages of beat displacement exercises, and a warm-up regimen. *Pocket Practicer* is a good way for the intermediate to advanced player to develop hand/foot independence, and it fits into any drummer's stick bag.

—Terry O'Mahoney

Conversations In Clave **III–V**
Horacio "El Negro" Hernandez
$24.95
Warner Bros. Publications
Horacio "El Negro" Hernandez's ability to play complex Afro-Cuban grooves and solo against a clave ostinato pattern in his left foot are his trademarks. He has now authored a book that seeks to systematically develop a drummer's independence using the clave and cascara patterns as the departure point.

Hernandez begins by explaining different claves (rumba, son, 6/8)

and the simultaneous phrasing of clave in both 6/8 and 4/4. Permutations of the clave ostinato pattern using two-, three- and four-note voicings follow. Orchestrating clave on more than one instrument to create clave "melodies," exercises using the cascara pattern and a section dealing with improvising using the 6/8 clave pattern complete the first part of the book.

In the Advanced Systems section, Hernandez covers what he's known for—playing the clave pattern on a cowbell with the left foot while improvising with the other three limbs. He presents cascara variation exercises using two, three and four limbs.

Transcriptions of grooves commonly used by Hernandez himself, including Afro-Cuban 6/8, guaguanco, mambo, conga/comparsa, cha-cha-cha, songo, merengue, and Mozambique, left-hand variations and a discography complete the CD/book package.

Hernandez compares his method to using the Chapin drumset book as a system to develop the technique required to improvise with authority. *Conversations in Clave* successfully accomplishes this task. Any intermediate to advanced drummer who wants to develop independence in the Afro-Cuban area needs this book.

—Terry O'Mahoney

HAND PERCUSSION

Play Congas Now With the Basic & Beyond **II–IV**
Richie Gajate-Garcia
$19.95
Warner Bros. Publications
This book/CD package is for the beginning to intermediate player who wants to learn the basics of playing congas. Garcia includes basic patterns for musical styles from Cuba (bolero, guajira, songo, guaguanco), Puerto Rico (plena, bomba xica, jobaro, salsa, bomba holandes) and Santo Domingo (merengue and several variations). Other books have covered this material but *Play Congas Now* differentiates itself by including a section on what patterns might work in commercial pop, rock, R&B and funk—music in which congas are used but lack codified patterns.

The book begins with a short history of the congas, conga dimensions, tuning, playing positions (sitting and standing), advice, various sounds (open, slap, etc.), basic reading exercises, exercises for developing each sound, and information about rumba and son clave. Another excellent section features grooves that would work in styles like swing, shuffle and bebop. Percussionists are often required to play congas with one hand and another instrument with the other hand, and Garcia includes a page of independence exercises to develop this skill. The book ends with an original play-along tune by Garcia.

At his master class at PASIC 2000, Garcia stressed that many percussionists study Latin rhythms and patterns but do not often work in that field, so it's important to know how to integrate congas into styles other than "traditional" Latin music. That is a practical approach, which *Play Congas Now* addresses and that makes it a much-needed part of the literature.

—Terry O'Mahoney

BODY PERCUSSION

Barn Dance **II**
Murray Houllif
$13.00
Kendor Music, Inc.
This one-minute, 40-second work is for a quartet of players using only "body percussion"—foot stomping, hand clapping, finger snapping, tummy patting, and thigh patting. It's a humorous piece written in the style of a hoedown. The rhythms are simple eighth- and sixteenth-note patterns and the suggested tempo is not too fast (M.M = 116–120). Although written for a quartet, it may be expanded to a larger ensemble by doubling the parts. For the young, novice ensemble, "Barn Dance" is a good introduction to the art of making music without instruments.

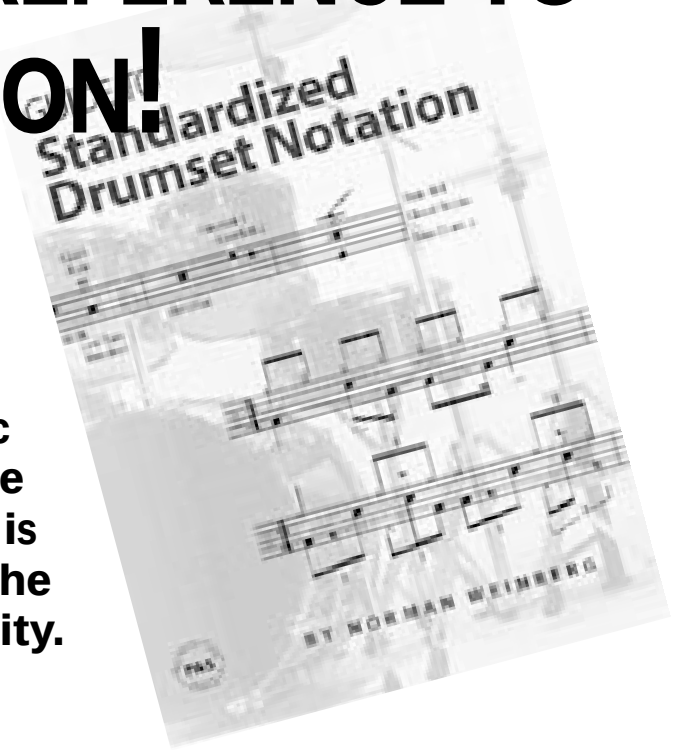
—Terry O'Mahoney

Stampede! **III**
Murray Houllif
$11.00
Kendor Music, Inc.
"Stampede!" is a two-minute "body percussion trio," which can be augmented to accommodate larger groups of players in multiples of three. Each participant must elicit sounds from four areas of the body by using handclaps, thigh pats, tummy pats and foot stomps. The piece provides an opportunity for younger students, such as middle and high schoolers, to join in the fun of using their bodies as instruments.

—John R. Raush

Three for the Road **III**
Murray Houllif
$11.00
Kendor Music, Inc.
This percussion trio consists entirely of body sounds. The three players interact with one another with rhythmic patterns and motives, each producing tone by striking various parts of the body. These include pats on the thigh and tummy, handclaps and foot stomps. Player 3 also has whisper vocal sounds ("chh"), imitating a cymbal crash. Numerous dynamic changes add interest as well as energy to the ensemble. The parts are clearly printed, but because of the visual interest of the body tones, the piece is short enough to play from memory. This piece will "wow" the

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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Outstanding Chapter President Award

Nominations are now being accepted for the 2001 Outstanding Chapter President Award. The winner of this annual award, now in its eleventh year, will receive an engraved plaque and a $1,000 grant for his or her chapter.

The Outstanding PAS Chapter President Award recognizes individuals who have increased chapter membership and provided percussion events, newsletters and experiences that are beneficial for the continued music education of chapter members.

Nominations should include supportive information and must be received by July 1. Self nominations are acceptable. Send nominations to PAS, 701 NW Ferris Ave., Lawton, OK 73507-5442 or E-mail: Rebecca@pas.org

audience, and beginners to advanced players will enjoy it.

—George Frock

Main Street Calypso **III+**
David Mancini
$13.00
Kendor Music, Inc.
"Main Street Calypso" is a percussion quartet in which performers utilize their bodies as percussion instruments. Each player employs handclaps, foot stomps and leg slaps to create an ensemble version in a Calypso style. Mancini has provided a clear legend in order for each performer to decipher which notehead corresponds to the appropriate body percussion sound. The performers must work diligently to perfect ensemble precision as well as feel comfortable performing as soloists. Additionally, Mancini's quartet provides an opportunity for all performers to explore the rhythmic characteristics of the Calypso style.

—Lisa Rogers

PERCUSSION ENSEMBLE

Bucket Brigade **III**
Wally Hackmeister
$9.95
Per-Mus Publications, Inc.
Since the advent of the show *Stomp*, several percussion ensembles have burst on the scene utilizing similar instruments and visual effects. "Bucket Brigade" falls into that category. This is a quartet for intermediate performers each playing on plastic and/or metal buckets with sticks and/or mallets. A high-to-low pitch scheme of buckets is needed, and the composer makes several suggestions in the preface for arriving at the pitch scheme. Each performer has a four-measure solo that will encourage and strengthen improvisational skills. The composer also suggests that these solos can be extended. Overall the piece alternates between unison and solo sections; therefore, ensemble precision is a must. "Bucket Brigade" will provide an enjoyable experience for performers and audience alike.

—Lisa Rogers

Louisiana Lightnin' **III+**
Murray Houllif
$10.00
Kendor Music, Inc.
The title of this percussion quartet refers to Louisiana folk music commonly labeled "Cajun." Houllif attempts to capture its flavor in this ensemble scored for bells (or vibes) and tambourine (player 1), xylophone (or marimba or piano) and tom-tom (player 2), snare drum (player 3), and suspended cymbal/bass drum (player 4). The composition utilizes a familiar structural formula featuring melodically-oriented "A" sections framing a "B" section that uses percussion instruments alone. Although the piece uses syncopated rhythms to convey the Cajun ambiance, it would be helpful to the high school students who will be using it if the publication included practical suggestions for playing "Cajun" style.

—John R. Raush

My Better Half **IV**
Jeff Hoke
$15.00
Jeff Hoke Percussion
In this duo for marimba and four timpani each performer also plays suspended cymbal and the timpanist needs a triangle. The composition is fairly short, being just 61 measures in length. It opens in 6/8 meter and is written around the tonal center of F. The opening tempo is eighth note = 138. The B section is in common time, later moving to 3/4 and 2/4. A 4-octave marimba is suitable for the work, and there are no tuning changes required for the timpanist. The print is clear but quite small. The publisher includes a part for each performer plus a score.

—George Frock

One Step Ahead **IV**
Dave Samuels
$42.00
MalletWorks Music
"One Step Ahead" is a jazz percussion ensemble for at least nine intermediate players. The instrumentation includes two vibraphones, three marimbas (two 4-octave, one 4 1/2-octave), steel pans, electric bass, drumset, bells, four timpani, shaker, suspended cymbal and conga. The marimba and vibraphone parts all employ four-mallet technique. The vibraphone 1 performer moves to marimba and back to vibraphone. This part also provides soloing opportunities on both instruments.

The solo sections are written; however, Samuels includes chord symbols if the performer chooses to break away from the written part. The steel pan part could be performed by more than one performer on different pans (e.g., lead pan and/or double tenor pans). Samuels leaves that decision up to the performer(s) and ensemble director.

Overall the ensemble works for intermediate performers; however, the vibraphone 1 and steel pan parts push the envelope of intermediate playing. All parts and scores are clearly notated with the exception of the percussion 2 part, which is missing a coda sign at Letter E.

—Lisa Rogers

Mitos Brasileiros (Brazilian Myths) **IV+**
Ney Rosauro
$24.95
Pro Percussao Brasil
"Mitos Brasileiros" is a programmatic work for the intermediate percussion quartet. Each of its five movements represents a Brazilian myth and/or mythical character. Rosauro provides detailed program notes, which will be very helpful for the ensemble to create their performance as well as delightful for an audience to peruse before the performance.

The instrumentation, which also helps paint the scene of each myth or mythical character, includes Player 1—bongos, xylophone, wood chimes, thunder sheet, bird whistle, guiro, tambourine, Brazilian tamborim, suspended cymbal, small frying pan, cans (about ten, all different sizes), water glass; Player 2—marimba (4-octave), snare drum, castanets, three woodblocks, lotus flute, two cooking pans, two suspended cymbals (splash and sizzle), water glass, pail of water with two glasses (or ocean drum); Player 3—vibraphone, field drum, bass drum, tam-tam, suspended cymbal (Chinese), ratchet, auto horn, large can, pea whistle, congas, five temple blocks, glass bottle, wald teufel (small cuica); Player 4—four tom-toms, glockenspiel, mattock (bell-like sound), cowbell, agogo (three small cowbells), triangle, cuica, water glass, two coconut shells. Rosauro provides clear performance instructions, which must be adhered to by all performers.

The work is really a study in sound exploration. Due to the use of several instruments in each part, logistics will be a challenge. Rosauro also includes sections for each performer to improvise.

—Lisa Rogers

Oops! **IV–V**
Mike Mainieri
Arranged by Jeff Moore
$42.00
MalletWorks Music
Vibraphonist Mike Mainieri was a founding member of the 1980s jazz group Steps Ahead, who originally

released "Oops" on their 1984 album *Modern Times*. Jeff Moore has arranged "Oops" for a 13-member percussion ensemble (glockenspiel, xylophone, two vibraphones, chimes, lead and double tenor steel drums, four marimbas, bass guitar and drumset). The arrangement stays true to the original recording and is a very hip, tuneful piece that audiences and performers should both enjoy.

The work opens with a memorable melodic riff in the key of G over a drum groove in 4/4 (with a superimposed 5/8 feel in the drumset part). A 6/4 reggae section (in E-flat) that alternates with a 4/4 section in several keys follows the opening. A 32-bar vibe solo follows the ensemble sections; a written solo is included, but the player can substitute an improvised solo. Marimba 4 and the bass guitar have the melody for 16 bars before the recap of the 6/4 reggae section and a short coda.

This is a great tune arranged with great expertise. The work could probably be performed with a smaller ensemble due to frequent doubling of the melody line. The marimba parts require four-mallet technique but many of the other parts are scored for only two mallets. An advanced high school or college ensemble would do an excellent job on this piece.

—Terry O'Mahoney

20 Minutes Off the Pavement **V**
David Friedman
$42.00
MalletWorks Music
David Friedman's "20 Minutes Off the Pavement" is a percussion nonet scored for three vibraphones (one soloist/two section players), three marimbas, multi-percussion, drumset and bass. It draws much of its influence from the minimalist school, making frequent use of layered, repetitive melodic patterns set against a lyrical melodic line.

The piece begins with four-note triplet motives set against a lyrical vibe/bass melody. The percussion adds color with a variety of different instruments before the work evolves into a free improvisation section. The tempo begins again with repetitive motives over a percussion solo. Short vibe cadenzas then give way to a marimba/vibe accompaniment to the bass melody line. The piece then uses counterpoint and various melodic densities to build tension until it is released with a lyrical coda. The bass often doubles the melody, giving a low, ethereal quality to the piece.

Four-mallet technique is required of all players, but rhythmically the piece is very straightforward (with the exception of several quintuplet bars). The brisk tempo (M.M. = 160) will add to the challenge. A very advanced high school or college ensemble would find this a challenging and rewarding piece.

—Terry O'Mahoney

Butai No Tameno Ongaku (Music for Kabuki Theatre) **VI**
Angel Luis Ferrando-Morales
$25.00
HoneyRock
This approximately eight-minute ensemble, second-place winner in the 1999 PAS Composition Content, is scored for six multi-percussionists who play an assortment of instruments that combines those from the West (such as the mallet contingent of glockenspiel, xylophone, xylorimba, marimba and chimes), and Japanese varieties such as the chappa, binzasara and temple bell. The work's thematic material (derived from a pentatonic scale) and its rhythms reflect aspects of traditional Japanese music for the theater. The composer also utilizes vocalizations, foot stomping and improvised choreographic movements in the style of Kabuki theater. Ferrando-Morales has managed to create an aural experience that maintains the dramatic qualities of the traditional music that served as inspiration for his artistic imagination, and in so doing has fashioned a most unusual but effective piece for the college ensemble.

—John R. Raush

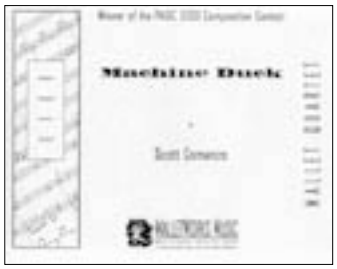
KEYBOARD PERCUSSION ENSEMBLE

Afta-Stuba! **V**
Mark Ford
$22.00
Innovative Percussion, Inc.
Premiered at PASIC 2000, "Afta-Stuba!," which is written for three marimbists performing on one low-A marimba, is a sequel to Mark Ford's "Stubemic." (Ford suggests that both pieces could be performed in sequence on the same program.) Those who have played "Stubemic" will recognize motives shared by both pieces. In fact, the main theme of "Afta-Stuba!" derives from the first three notes of the theme of the previous composition.

In "Afta-Stuba!" Ford exploits the spatial idiosyncracies of the marimba keyboard. The three marimbists must address the keyboard from all points of the compass in order to execute the tightly-written, closely-coordinated, three-part counterpoint that characterizes the work. The result is a piece that provides as much fun for its performers as it does for the audience, and one that should be regularly heard on college percussion recitals.

—John R. Raush

Machine Duck **V+**
Scott Comanzo
$18.00
MalletWorks Music



This PASIC 2000 Composition Contest Winner is a keyboard quartet for advanced performers. Comanzo's instrumentation includes two vibraphones, one 4 1/3-octave marimba, and one 4 1/2-octave marimba. Performers utilize four-mallet technique employing double vertical strokes, single independent strokes and a few single alternating strokes. Comanzo provides performance notes in the preface of the score. He uses non-traditional markings (i.e., PV–primary voice, SV–secondary voice) to identify which parts need to permeate the background or foreground.

The composition tells the story of a duck, Roger, who becomes insane as he wanders until he finds a machine to make himself feel clean, then returns to a pond to ponder. The work follows a loose ABABA format with the A sections imitating Roger's insane moments through fast, chromatic passages and the B sections stating a "happy go lucky" melodic motive. Technically and musically, "Machine Duck" is a challenge for the performers, but well worth the effort.

—Lisa Rogers

Double Image: Over Hills **V–VI**
David Friedman
$14.95
MalletWorks Music
This vibraphone/marimba duet is a transcription of a tune performed by David Samuels and David Friedman (known collectively as Double Image) on their *Duotones* CD (1997). Written in 4/4 time, this is a contemporary straight-eighth-note jazz tune featuring slash chords (upper structure triads over a bass note), contrapuntal and chordal accompaniment approaches, and modern, hip solo lines.

The work begins with a 16-bar vamp on an F-major chord. The vibraphone states the melody and solos for three choruses in a more lyrical fashion than the subsequent two-chorus marimba solo, which is punctuated with scalar outbursts that contrast the soaring, reflective vibe solo. Following the marimba solo, a recap of the melody and a short coda conclude the piece. For fans of Double Image or students wanting to analyze the solo approaches of these two mallet masters, this is an invaluable work.

—Terry O'Mahoney

Double Image: Untitled #1 **V–VI**
Dave Samuels
$14.95
MalletWorks Music
This transcription of "Untitled #1" by Double Image—the mallet duo of Dave Samuels and David Friedman—for vibraphone and marimba duet features the vibraphone on the melody and the first solo, followed by a marimba solo and recap of the melody. In true jazz form, the marimba accompanies with interactive counter-melodies as well as chordal structures. The piece utilizes standard jazz rhythms and melodically it juxtaposes lyricism with scalar flourishes. The vibe part includes chord changes over the entire piece so the player could analyze the solo as well as perform it. It has a straight-eighth-note feel and a Latin quality, owing to the minor-chord progression and use of the Phrygian mode. The package fea-

tures parts for each player as well as a complete score. This would be an excellent concert piece for two advanced mallet players with a strong sense of time and great reading skills.

—Terry O'Mahoney

Double Image: Night Rain **VI**
Dave Samuels
$14.95

Double Image: Movie Music **VI**
David Friedman
$14.95
MalletWorks Music
Night Rain and *Movie Music* are two keyboard duets transcribed for advanced, four-mallet vibraphone and marimba performers. Both pieces were originally recorded by the Double Image duo of David Friedman and Dave Samuels on their 1997 compact disc *Duotones*. Parts and scores for each duet as well as accompanying compact discs are provided. Each part is on a separate stereo channel so that an individual can isolate either part and play the other part with it.

Both players must be proficient with the following four-mallet techniques: double vertical strokes, single independent strokes and single alternating strokes. A 4 1/2-octave marimba and a 3 1/2-octave vibraphone are needed. (The extended-range notes in the vibraphone parts are indicated with an "x" through the notehead so that the vibist can change the notes if a 3 1/2 -octave instrument is unavailable.) The vibraphone part for each duet includes clear dampening and pedaling indications as well as chord symbols above the measures. "Night Rain" and "Movie Music" are very lyrical and mesmerizing compositions. Marimba and vibraphone players should not pass up the opportunity to study and perform the music of these great jazz artists.

—Lisa Rogers

STEEL DRUM ENSEMBLE

Two Brazilian Steel Dances **IV**
Ney Rosauro
$9.95
Pro Percussao Brasil
Commissioned by the University of Southern Mississippi Steel Band, "Two Brazilian Steel Dances" is written for lead pan, double tenors, double seconds, guitars, cellos, bass pans, drumset, triangle, brake drums, pandiero, tamborim, shaker and surdo. The two dances are connected by lyrical, introductory material called "interludes" featuring just the steel drums without drumset or percussion. The dances are similar in terms of harmonic movement and tempo, yet stylistically they differ slightly. The score is concise and easy to read; however, the inconsistent spacing of individual parts causes difficulties in reading rhythms and accidentals. Also, repeated solo sections are inconsistently marked in parts (i.e., ad libitum, repeat 8x, repeat 4x). Before the first reading, the director needs to establish the form of the solo sections in order to avoid a "train wreck." I applaud Ney Rosauro for providing an original, steel drum band composition emphasizing something other than the Calypso style.

—Lisa Rogers

MIXED INSTRUMENTATION

Dance Movements **V**
Robin Engelman
$40.00
Robin Engelman
"Dance Movements" is a 10-minute, 30-second composition for harp and marimba that requires a 5-octave marimba, two bowed crotales (B, G#) and a gong tuned to B. (If the tuned gong is not available, one with no definite pitch should be chosen.) Four mallets are needed, and mallet choice and rolling is left to the discretion of the performer. The piece was commissioned by Arpa Tambora—Sanya Eng, harp and Ryan Scott, percussion.

"Dance Movements" is a composition of many moods, keys and tempos. Each mood, key change or tempo change falls logically into this composition as if the harp and marimba were dancing with each other. The harp and marimba work well together, each contributing their resonant sounds to produce a composition that has rhythmic and melodic interest, and an interaction between instruments that compels one to want to hear what comes next. Both the harp part and marimba part are accessible to a wide range of talent. This is a musical composition for any harpist and marimbist who want to play good music on recitals or concerts.

—John Beck

Reflektionen **V**
Siegfried Fink
$23.00
Selu-Verlag
"Reflektionen" is an avant-garde, angular piece in three movements for accordion, electric guitar and percussion (bass drum, two congas, snare drum, bongos, four temple blocks, three cymbals, gong and cowbell).

The first movement opens with rubato flourishes from each instrument before a slow-tempo march (M.M. = 72) emerges, featuring accordion improvisation. The accordion part uses headless note-contour notation as a guide to improvisation. Part two is also a slow march. Part three is a fast tune written in alternating 7/8 and 4/4 time, with almost polka-like qualities. The piece changes tempo several times (each time getting faster) until the flashy, frantic ending.

The percussion part is very straightforward. It includes thirty-second notes and quintuplets, but nothing an advanced percussionist would find too troubling. The guitar and accordion parts require good reading and improvisational skills.

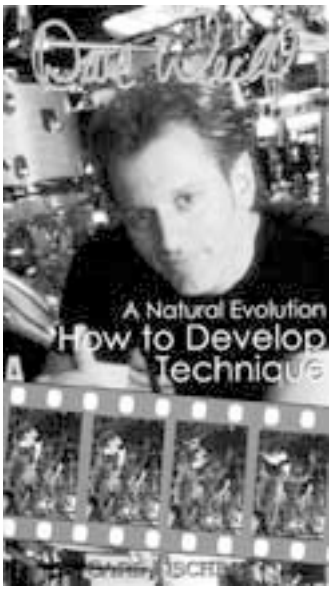
—Terry O'Mahoney

Penumbra **VI**
Scott R. Meister
$25.00
HoneyRock
This duo for clarinet and percussion utilizes many contemporary devices. The percussion score covers many textures including marimba, four toms, bass drum, cymbal and other miscellaneous metal sounds. In addition to standard measured meters, there are passages that are played in timed cells or seconds, and note flurries (slow to fast or fast to slow). The composer has written the marimba part so that it can be performed on a 4-octave instrument, but includes brackets indicating notes that go lower in the event that a 5-octave marimba is available. An advanced player will enjoy working out the numerous four-mallet rolls as well as rapid instrument changes.

—George Frock

INSTRUCTIONAL VIDEOS

A Natural Evolution: How To Develop Technique
Dave Weckl
$39.95
Carl Fischer



Dave Weckl has come out with a blockbuster of an instructional video with *A Natural Evolution: How to Develop Technique*. Based on his studies with drum guru Freddie Gruber, Weckl challenges many of the old-time approaches to stick grip, position, drumkit setup and technique. He offers many new options about how to play the drums from a technical standpoint.

Weckl is a master clinician, able to concisely and articulately explain each facet of his approach. He explains how his journey to develop his own technique that is free of mental and physical limitations led him to the discoveries he shares on the video. He discusses hand position, stick grip and stroke approach for his new technique (for both traditional and matched grip) as well as several exercises to put each concept into practice. His explanation of the Moeller technique is very clear, and he talks about how he expanded upon the technique to develop an easier way to play double (and even triple) strokes with one hand. After each new concept is introduced, Weckl is shown in a quintet performance where one can see him utilizing the technique. He addresses his feet as well as his hands in the video. One highlight of the

video is a cameo appearance by Freddie Gruber in which he explains his original view on the concepts that Weckl espouses.

This reviewer made extensive use of the rewind button during the viewing of the video, not because Weckl was vague or imprecise, but in order to take full advantage of the concepts being demonstrated. The camera angles and use of split-screen techniques really enhance the demonstrations. This video is for any drummer who has "hit the wall" with technique and wants to open the doors of knowledge. Weckl is "upping the ante" in terms of technique and will probably change the way many drummers approach the drums.

—Terry O'Mahoney

Be A DrumHead
Will Kennedy
$39.95
Warner Bros. Publications
Will Kennedy is one of the most passionate guys around, especially when he's performing or talking about drums. He and Bob Gatzen are real "drumheads"—drum aficionados, in other words. In this 77-minute inspirational/instructional video with play-along CD, they discuss concepts that will help create a more productive practice regimen and atmosphere where drummers can reach their full potential.

Gatzen explains his approach to practicing—known as Practice Time Management (PTM)—in which a drummer would loop small sections of a song, practice it differently several times (for example, first as a warm-up exercise, then playing a groove, then soloing), then practice the entire song as a unit. He feels this concentrated approach is a more productive way to practice. He discusses setting up a monitoring system for working and listening to your own practice sessions as well as the need for ear protection. He also plays a duet with Kennedy and with a pre-recorded track.

Kennedy explains his approach to developing a groove to fit a song, the use of syllabic equivalents he called "drumwords" (e.g., "shaka-dun") to represent drum fills that one might use in a song, how to approach the same groove differently to spur creativity, and some exercises to develop ambidexterity on the drumset. He also plays three full-length songs with pre-recorded tracks that sound great. Just getting to see Kennedy play is a real treat.

The play-along CD allows practicing PTM as well as just grooving along to the tracks on the video. The graphics are sometimes a bit overdone, and Kennedy and Gatzen may be targeting younger students with their verbal delivery, but overall this is an inspirational video with information that will benefit younger players and performances that should inspire advanced players.

—Terry O'Mahoney

Show Me the Rhythms! For Jembe (Vols. I, II, III, IV)
Kalani
$19.95 each
Kalani Music
Touted by Kalani Music as "the best selling jembe rhythm collection ever created for intermediate to advanced player," these four volumes are packaged in the form of 45-minute videos. They are designed for students who have mastered the instrument's basic techniques. (Two videos of the same title were reviewed in the October, 1998 *Percussive Notes* by this reviewer. However, this four-volume set is completely new.)

Each video demonstrates four complete rhythm patterns scored for jembe 1 and 2, kenkeni, sangban and dununba, along with the bell parts. The performance of each part is shown from an over-the-shoulder view, played very slowly. All instruments are then shown, played simultaneously, using a split-screen imaging technique at both slow and fast tempi. In addition, each drumming pattern is provided in a notated format on several sheets that are inserted into each video jacket. Vol. I demonstrates Kassa, Foli, Dansa and Dununba; Vol. II presents Sunu, Komo, Yankadi and Macuru; Vol. III investigates Toro, Sofa, Mamaya and Tiriba; and Vol. IV concludes with Tonsole, Liberte, Soli and Mendiani. These videos have been thoughtfully prepared, and each follows a pedagogically sound approach.

—John R. Raush

PERCUSSION RECORDINGS

Brazilian Music for Percussion Ensemble
Ney Rosauro
$14.95
Pro Percussao Brasil

This CD is devoted exclusively to the music of composer/percussionist Ney Rosauro, whose compositions in both solo and ensemble genres have become staples of the college percussionist's repertoire. The works showcased on this disc are performed by three ensembles: the Percussion Ensemble from Federal University of Santa Maria, directed by the composer; the K-TZ Percussion Quartet; and the University of Miami Percussion Ensemble. The compositions are "Japanese Overture" for eight players; the five-movement "Mitos Brasileiros," or "Brazilian Myths," for percussion quartet; "Cadenza for Berimbau," the first percussion piece Rosauro composed; the four-movement "Brazilian Popular Suite," originally written as a marimba solo and later re-scored for seven to nine players; "Fred No Frevo" for marimba quartet; and "Samba" (Brazilian Scene #3) for percussion sextet.

Rosauro's great accomplishment, reflected in the literature that is heard on this disc, is that he has been able to make the music of another culture accessible to Western percussionists and audiences without losing any of that music's spontaneity, charm or visceral appeal.

—John R. Raush

Caught by the Sky with Wire
The Maya Beiser/Steven Schick Project
$15.95
oodiscs, Inc.
Caught by the Sky with Wire features the duo of cellist Maya Beiser and percussionist Steven Schick, who plays a variety of instruments. The selections, which were all commissioned and written specifically for the pair, include "Gada Yina African" arranged by Jack Body, "Caught by the Sky with Wire" by Nick Didkovsky, "Grand Alap (A Window in the Sky)" by Chinary Ung, "Northstar Boogaloo" by George Lewis and "Habil-Sajahy" by Franghis Ali-Zade. One of my favorite selections is "Gada Yina African," which features Schick on marimba and ankle bells/rattles. The combination of instruments is unique, but very palatable to the ear. Schick and Beiser blend and perform as one so well that the listener forgets it is two performers with unique instruments and concentrates on the unified sound.

—Lisa Rogers

Ensemble de Percusion de Montevideo
Montevideo Percussion Ensemble
Ensemble de Percussion de Montevideo
This recording from the percussion group from Montevideo, Uruguay includes five works that introduce music that is drum and rhythm focused, contrasted by a quartet by

John Cage that explores metal and gong textures. The performances are of fine quality, but what I found unusual by today's standards is that there is little use of keyboards or melodic instruments such as marimba or vibes. Composers presented include Lew Masliah, Graciela Paraskevaidis, Daniel Maggiolo, Mariano Etkin, Jaures Lamarques Pons and John Cage.

—George Frock

Follow Me
Ivana Bilic
$15.95
Cantus

This CD is devoted to music of Croatian composers that features xylophone, marimba and vibraphone in solo roles. It also serves as a vehicle for the introduction of Ivana Bilic as mallet soloist. (Bilic is first timpanist of the Symphonic Orchestra of Croatian Radio-Television and teaches at the Zagreb Music Academy.) The works of four composers are showcased: Boris Papandopulo's "Concerto for Xylophone and Strings"; three pieces by Igor Kuljeric, including "Toccata" for vibraphone and piano, Chopin's "Op. 17, No. 4" for vibraphone and flute, and "Barocchiana," adapted by Bilic for solo marimba; Dubravko Dentoni's "Follow Me" for vibraphone, xylophone and two pianos; and Miljenko Prohaska's "Intima," adapted for solo vibraphone by Bilic. The music on this disc is something of a microcosm of 20th-century compositional techniques, from neoclassicist trends in Papandopulo's concerto to avant-garde elements in "Follow Me" and jazz influences that characterize "Intima." The composers whose music is heard on this disc are all extremely knowledgeable about the musical possibilities and idiomatic idiosyncracies of xylophone, marimba and vibraphone, and exploit individual characteristics such as the sustaining abilities and vibrato functions of the vibraphone.

The music on this CD is ideal for displaying the versatility of mallet soloist Bilic, who can coax sensitive, expressive sounds from her bars, as well as toss off the most demanding passagework with bravado. The disc serves as an impressive calling card for Bilic in her introduction to the percussion world at large.

—John R. Raush

It's Morning
Mike Spinrad
$12.00
Spinradical Records
Drummer Mike Spinrad, a freelance musician working in the San Francisco Bay area, joins forces with jazz musicians Fred Zimmerman on piano and Cindy Browne on acoustic bass in this collection of originals written primarily by Spinrad. The 12 tracks cover a wide variety of styles including bossa nova, samba, rhumba, bop and jazz ballad. Two short drum solos display Spinrad's facility behind the set, especially "The Mahn," in which he plays a melodically-inspired solo over a bass drum/hi-hat ostinato. The disc conveys the sheer fun in music-making experienced by the trio, not to mention the excitement they can generate when they are "hitting on all cylinders" in tunes such as Zimmerman's "Fred's Sunday Blues."

—John R. Raush

Marimbolino
Markus Leoson and Semmy Stahlhammer
$15.95
Nosag Records
The title of this CD may remind some of the ensemble "Marimolin" (Sharan Leventhal, violin and Nancy Zeltsman, marimba), who popularized and promoted music for violin and marimba duo. Marimbist Markus Leoson and violinist Semmy Stahlhammer have ventured down the trail blazed by the earlier duo, and the results of their efforts are documented on this CD, which offers an eclectic program of music for violin and marimba.

The disc includes American composer David Jones' jazz-influenced "Legal Highs," Swedish composer Eberhard Eyser's "Duo 3C," which includes short movements built on twelve-tone technique, and Danish composer Anders Koppel's engaging "Tarantella." The disc concludes with four settings of the music of violinist Pablo de Sarasate, including his infectious Spanish dances, and a final track devoted to "Andalouse" by Emile Louis Pessard, teacher of Maurice Ravel. The inclusion of these arrangements was a stroke of genius. The guitar-like sonorities of the marimba provide a particularly effective accompaniment for the lush, romantic tones of Stahlhammer's violin.

Thanks to the pair's sensitive, expressive performance and their exemplary ensemble precision, it is hard to imagine any listener who will not immediately fall under the spell of this music. One can only hope that this disc reflects the beginning of a long artistic collaboration between these two musicians.

—John R. Raush

Phage
Texas A&M Commerce Percussion Ensemble
$15.95
Bandmaster
The Texas A&M Commerce Percussion Ensemble, conducted by Brian West, has recorded an excellent CD, presenting five outstanding works for percussion. The first four tracks are large ensemble works written for percussion orchestra, normally 8–10 players, and focused on keyboard instrumentation. The last cut is a wonderfully clean performance of Dave Hollinden's "The Whole Toy Laid Down." Works include "Hold Fast" by Casey McClure, "Chameleon Music" by Dan Welcher, "Phage" by Pat Muchmore and "Crown of Thorns" by David Maslanka. The performance level is very high, and the selections demonstrate the high level that percussion composition has reached. West is to be congratulated for his program and particularly for this CD.

—George Frock

Pride and Joy
Steve Korn
$15.95
Origin Arts Records
Seattle drummer Steve Korn leads his organ/guitar/double sax ensemble through eight jazz tunes on this release. Korn contributes three original tunes, and also includes tunes by Joe Lovano, Pat Metheny and Dave Brubeck. As a drummer, Korn is a strong, supportive, yet subtle accompanist who possesses a fluid, well-controlled style. He exhibits great snare drum control in his left hand comping figures and deft cymbal work. His drums have that great open jazz sound, and he knows how to elicit every nuance from his drumset.

The CD opens with an energetic rendition of "Dear Old Stockholm" (with Korn on brushes) that really fires up when the Hammond B-3 organ begins to solo (with Joe Doria at the helm) and leads up to a drum solo by Korn. "Moving In," a floating waltz, follows "Stockholm" and precedes "Birds"—a driving Afro-Cuban 6/8 tune. "Pride and Joy" is an uptempo swing/Latin tune that everyone shines on. "Kathelin Gray" shows off the group's ballad chops and a 5/4 version of "In Your Own Sweet Way" follows. "Change of Heart" is a waltz with a modern ethereal quality (due to the tone of Dan Heck's guitar). "Fortune's Fool" closes the recording in a rollicking post-bop romp that features Korn trading eights with the band.

The recording reflects the group's extensive collective experience and maturity. They swing from count-off to cut-off. Korn, Mark Taylor (alto sax), Rob Davis (tenor sax), Dan Heck (guitar) and Joe Doria (organ) sound great individually and as a group.

—Terry O'Mahoney

Slender Beams
Dave Hollinden
$15.95
Gagliano Recordings
Slender Beams is a CD recording of composer Dave Hollinden's percussion music. Andrew Spencer is the featured performer on three works for solo percussionist and one percussion octet (which Spencer conducts). "Slender Beams of Solid Rhythm," the opening piece, is in three sections, separated by non-metered interludes on a variety of metal and wooden instruments. The first section is a fast, rhythmically driving fanfare on one tom (inspired, according to the composer, by his "history with rock music [which] draws me toward the physical energy of drumming"), the second section is like a maraca concerto, and the final section returns to the same driving spirit (on two drums) that opens the piece.

"Of Wind and Water," a marimba

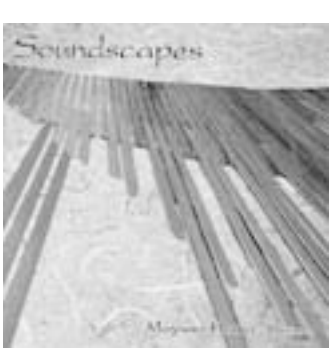
solo commissioned by Michael Burritt, has somber and reflective qualities, and the piece conveys an Oriental melodic quality and tonality that reminds one of the serenity and ebb and flow of a babbling brook. Spencer gives an excellent performance on marimba and multi-percussion on this recording and the ensemble work is tight and very musical.

"Dusting the Connecting Link," which draws its name from the Carlos Castanada book *The Power of Silence*, starts as a slow, almost dirge-like march that opens with cowbell and tom-tom. The music is written on one page, with the main theme at the top and bottom of the page. The performer begins at the bottom of the page and plays back to the top of the page, using different fragments of music and groups of instruments that are written along three different "pathways." Improvisation is an important element of this piece, as the performer is free to choose to repeat motives or musical fragments to build tension and create musical climaxes before ultimately returning to the main motive.

"Release," a 15-minute percussion octet, possesses "a mingling of anger, fear, freedom, growth, etc." according to Hollinden, and he's true to his word. Its opening section is an energetic work that might best be described as a fast "marching band vs. angry gamelan" musical duel. It features driving drum rhythms set against energetic gong/cymbal patterns. A triumphant timpani solo serves as a transition to a reflective mallet section that slowly fades to silence at the conclusion.

—Terry O'Mahoney

Soundscapes
Mayumi Hama
$16.99
Equilibrium Ltd.
Mayumi Hama's command of the marimba and understanding of Keiko Abe's music is astounding. I have heard several excellent recordings featuring marimba artists, and Hama's recording is at the top of the list. Her accuracy and spirit of expression are equally daunting. The recording quality of the instrument is resonant, but clear.



Compositions by Abe featured on Hama's recording are "Variations on Japanese Children's Songs," "Wind Sketch," "Memories of the Seashore" and "Dream of the Cherry Blossoms." Other compositions on the disc are "Coyote Dreams" by Michael Udow and "Marimba Spiritual" by Minoru Miki, both of which feature precise and musical ensemble playing by the Michigan Percussion Group. "Coyote Dreams" is a wonderful composition that I believe is destined to take its place alongside "Marimba Spiritual" as a standard in the repertoire. I also believe *Soundscapes* will become a standard recording for all aspiring marimbists to learn from and enjoy.

—Lisa Rogers

Trance Union
Layne Redmond and Tommy Brunjes
$15.95
Golden Seed Music
Trance Union features Layne Redmond and Tommy Brunjes performing on a variety of percussion instruments, with frame drum being the centerpiece instrument. All selections on the recording were composed, arranged and produced by Redmond and Brunjes.

The seven tracks are "Tenfold," "Seeds of Fire," "Bumba Meu Boi," "Moroccan Moon," "Tumbao," "Seven Sent" and "Translucent Path." Instruments utilized on the recording include tar, Tibetan bowls, doumbek, shakers, Balinese cymbals, windwand, conga, Indian bells, matracas, Indian elephant bell, bendirs, lotus tambourine, whirling tubes, pandeiro, small Nepalese barrel drum, djembe, berimbau, kanjira, maraca, jingle ring, cicada metal rattle, finger cymbals, vibratone, string bells and bodhran. The mix of all these instruments is excellent—clear but resonant.

The subtitle of the recording is "world rhythms of resurrection, ecstasy, and bliss," which definitely reflects the emotions and feelings one goes through when listening. Simply put, it makes the listener feel good.

—Lisa Rogers

Welcome Sun
Megumi Takeshita and Yoko Fujino
$16.95
Equilibrium, Ltd.
This, the debut recording of marimbist Megumi Takeshita—who has been a student of Keiko Abe, Michael Udow and Klaus Tresselt—and pianist Yoko Fujino, features a most unusual program. All 16 tracks are transcriptions of music that should be familiar to the general public, including a number that originate in the orchestral and operatic repertoires. Included, for example, are Bach's "Jesu, Joy of Man's Desiring," Elgar's "Salut D'Amour," "Brazileira" from Milhaud's "Scaramouche," several Bach sinfonias, Fritz Kreisler's "Liebesleid," Saint-Saens' "The Swan," a medley of Broadway show tunes, "O Mio Babbino" from Puccini's "Giani Schici," an excerpt from Mascagni's "Cavalleria Rusticana," Gounod's "Ave Maria," Pachelbel's "Canon" and Tchaikovsky's "Waltz of the Flowers." Lighter fare (Leroy Anderson's "Syncopated Clock" and "Waltzing Cat," and George H. Green's "Jovial Jasper") is also included.

The artists, who are also responsible for arranging all of these selections, justify their musical choices by touting the pedagogical value of this literature in working with students, explaining that the "diverse repertory represented on this disc exposes young musicians and indeed audiences of all ages, to the rhythmic drive and energy of their marimba and piano duo."

In many respects the performance of this well-known music, which must be interpreted within clearly-established stylistic conventions, poses a considerably greater challenge to the performer than playing a work from the contemporary repertoire. In order to convey the fluid, lyrical lines of pieces such as those borrowed from the solo string and vocal repertoires, the marimbist must have the control of subtly modulated articulations and rolling techniques, and must overcome the relatively staccato nature of the marimba to render the expressive nuances demanded by this diverse repertoire. Marimbist Takeshita is clearly up to the task. Her playing will satisfy the most discriminating connoisseur of marimba performance, just as this CD, in which she is ably assisted by pianist Yoko Fujino, should satisfy and entertain a general audience that remains largely ignorant of the marimba as a concert instrument.

—John R. Raush

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History of the Art of Kettledrumming

BY OTTO SEELE

Written ca. 1900, Otto Seele's Pauken-Schule zum Selbstunterricht (Self Instructor for the Kettledrums) *contains a wealth of information regarding the current state of timpani in Europe, as well as a short detailed history of the profession. A portion of the introductory text from this method for timpani is reproduced here. Seele, timpanist of the Leipzig Gewandhaus Orchestra, also authored a method book for xylophone.*

—Lisa Rogers and James A. Strain, PAS historians

In the 15th century kettledrummers were held in no small esteem by the court and the army. Kettledrummers and trumpeters formed a joint guild. It was they who gave the signal at tourneys for the lances to be laid in rest, and they maintained their high esteem by holding themselves apart from common musicians and pipers. They termed themselves artists, because not every musician understood the arts of blowing and drumming, and they preserved these arts as a mystery.

Whoever wished to become a member of this guild had to undergo an apprenticeship of six years and to pay a heavy tuition-fee. At the end of his apprenticeship every kettledrummer and trumpeter had to undergo an examination if he desired to perform publicly as a privileged drummer or trumpeter.

In the year 1426 the emperor Sigismund conferred upon the town of Augsburg the privilege of maintaining town kettledrummers and trumpeters. It was not until later that other imperial towns received a similar privilege. The kettledrummers and trumpeters were thus under the immediate jurisdiction of the sovereigns, and for instance, no privileged drummer or trumpeter could be required to blow the trumpet or to beat the kettledrum in church with the town pipers.

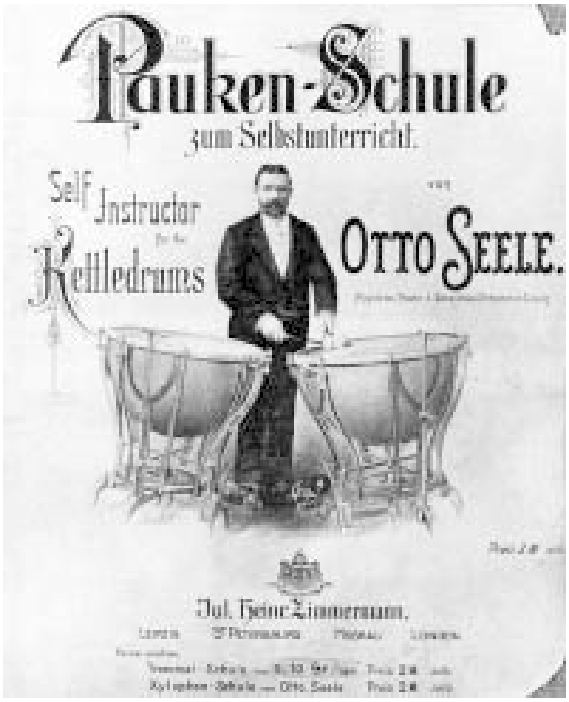
It will be seen from this that the art of playing on the kettledrum had attained to great importance.

But although the trumpeters and drummers succeeded in maintaining their position for some 300 years, they were unable to do so any longer in the face of the advancing refinement in musical taste. But for all this they did not disappear, and kettledrums, like trumpets, are now important orchestral instruments.

The demands which are made on the skill of the kettledrummer rise from year to year and he is required to possess above all things a well-trained ear and reliability in the execution of his art, especially a good roll. It is especially requisite that a student who wishes to learn the kettledrum should first devote adequate study to the side drum; after doing this he may proceed to the study of the kettledrum.

SHAPE AND CONSTRUCTIONS OF THE KETTLEDRUM

The kettledrum consists of a copper hemisphere over which a piece of calf vellum is stretched by hoops. It usually stands on a wooden tripod, but sometimes we find iron feet affixed to the instrument. It is furnished with 6 to 8 screws for the purpose of tuning, and the screws with a very broad thread are preferable.



Of late years the so-called "mechanical kettledrums" have been introduced, which enable the pitch to be changed more rapidly. I found these in various places during my engagements, and the Vienna-turning kettledrums were the least advantageous of them. These are tuned by turning the body round. But in doing this a fresh spot is beaten with every change of pitch and the vellum sounds badly on the back, so that they cannot be recommended at all.

In France I found mechanical kettledrums like the German ones made by Pfundt-Hoffmann of Leipzig; these were very good. I also found a second kind, called the "Paris system."

In these the mechanism was inside the drum and the vellum and its pitch was regulated by an iron hoop. This system turned out very bad in use, because the mechanism in the drum quite muffled the tone.

There are various other kinds of mechanical kettledrums which have been introduced by way of experiment, but have not been generally adopted on account of their defective construction.

Some mechanical kettledrums which may be recommended and are to be found in most good orchestras are those by Jena, Puschmann and Pfundt-Hoffmann.

ATTITUDE OF THE DRUMMER AND POSITION OF THE KETTLEDRUM

The small kettledrum (called the B♭ drum) stands to the left: the larger (called the F drum) to the right. This is the custom in most orchestras, but I have also found the reverse arrangement. In Leipzig, for example, in the theater and concert house the

small kettledrum has, since 1881, stood on the right and the large one on the left.

But it is easy to accustom oneself to this, and each position has its advantages in different solo passages; the former arrangement has however been in vogue for many years and is therefore generally retained.

The position of the kettledrum must be an inward one, so that the heads may slope towards one another, in order that the stick may spring rapidly from the one to the other.

The drum, or more accurately its head, has a good tone only between the middle and the circumference.

On the back strip or near it, the tone of the kettledrum is harsh and indistinct.

The player stands in front of the kettledrums in such a position that when the arms and hands are hanging down, the middle joints of the fingers about touch the ring of the vellum. If the kettledrums are lower, sit on a chair and in the same position as already stated.

ON HOLDING THE STICK

The student should hold the mallets or sticks between thumb and fore-finger of each hand, so that the thumb is pretty well at the top and the stick rests upon the second joint of the fore-finger. The middle finger which lies under the fore-finger, should lie a little less closely to the stick, the ring and little finger not at all.

The stick should lie loosely on the palm-ball without projecting beyond it, so that when striking it may play freely between the fingers and the ball.

The arm should hang only slightly bent, and the wrist should move rather from the side, so that the first joint of the fore-finger may be higher than the thumb, and the fore-arm should move less than the wrist.

In *piano* solo passages the stick should not fall direct upon the vellum, but touch it lightly and elastically from the side (drawing tone) which will make the tone purer and richer.

VARIETIES OF STICKS

The sticks usually consisted of light thinner or thicker wooden handles (white beech, cherry or ash) with smaller or larger heads. The heads consisted of disks of rubber, cloth, flannel or mushroom of about the size of a crown piece and pressed firmly together by a horn plate screwed on at the top.

The mushroom heads are probably due to Hector Berlioz (himself by profession a kettledrummer), who showed them to kettledrummers on his professional tours.

Beside all these there were sticks the heads of which were made of piano felt; these were made by Mr. Louis Hahn of Leipzig. The introduction of this really good drumstick left nothing to be desired but that the handle might experience a favorable improvement. I have devoted myself to this problem for a long time and have finally brought out a drumstick which obviates all the old evils so that, for example, uniform force can be maintained in long solo rolls, the stick cannot slip from the hands when they are damp with perspiration, and in rhythmical figures they can be firmly held.

This stick I have named the "Non plus ultra." It may be had at the price of 2s. 6d., and has proved very efficacious.

Every kettledrummer should have two pairs of sticks, one pair light with soft heads and one heavy with hard heads, the former for *piano*, the latter for *forte* and rhythmic passages. **PN**

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JORGE ÁLVARO SARMIENTOS, "CONCERTINO PARA MARIMBA Y ORQUESTA" (1957), MANUSCRIPT SCORE AND PARTS

Donated by Vida Chenoweth

Marimbist Vida Chenoweth met Guatemalan composer Jorge Álvaro Sarmientos while she was a Fulbright scholar studying indigenous marimbas there in 1957. He wrote his "Concertino" for Chenoweth during November and December of that year, then entered it in a concerto composition contest that Chenoweth sponsored and financed in early 1958.

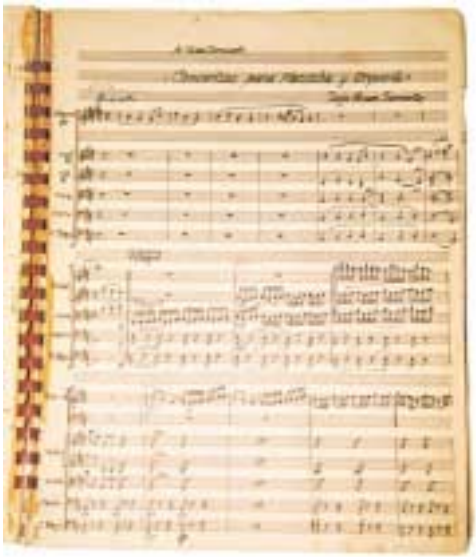
This prize-winning concerto was first performed in Guatemala at an informal concert in early 1960, with August Ardenois conducting, Sarmientos playing timpani, and Chenoweth as soloist. The formal premiere occurred on September 16, 1960 as part of the celebrations of National Day (September 15), with Chenoweth as soloist and José María Gill conducting the Sinfonica Nacional. The United States premiere was presented with the Tulsa (Oklahoma) Philharmonic Orchestra in 1964.

The concerto is in three movements: 1. Moderato – Allegro – Moderato; 2. Andante Cantabile (IIº Movimiento Canzone India); 3. Rondo Allegro (IIIº Movimiento Rondo). It is scored for strings, piccolo, flute, oboe, English horn, clarinet, bassoon, horn, trumpet, timpani, and solo marimba.

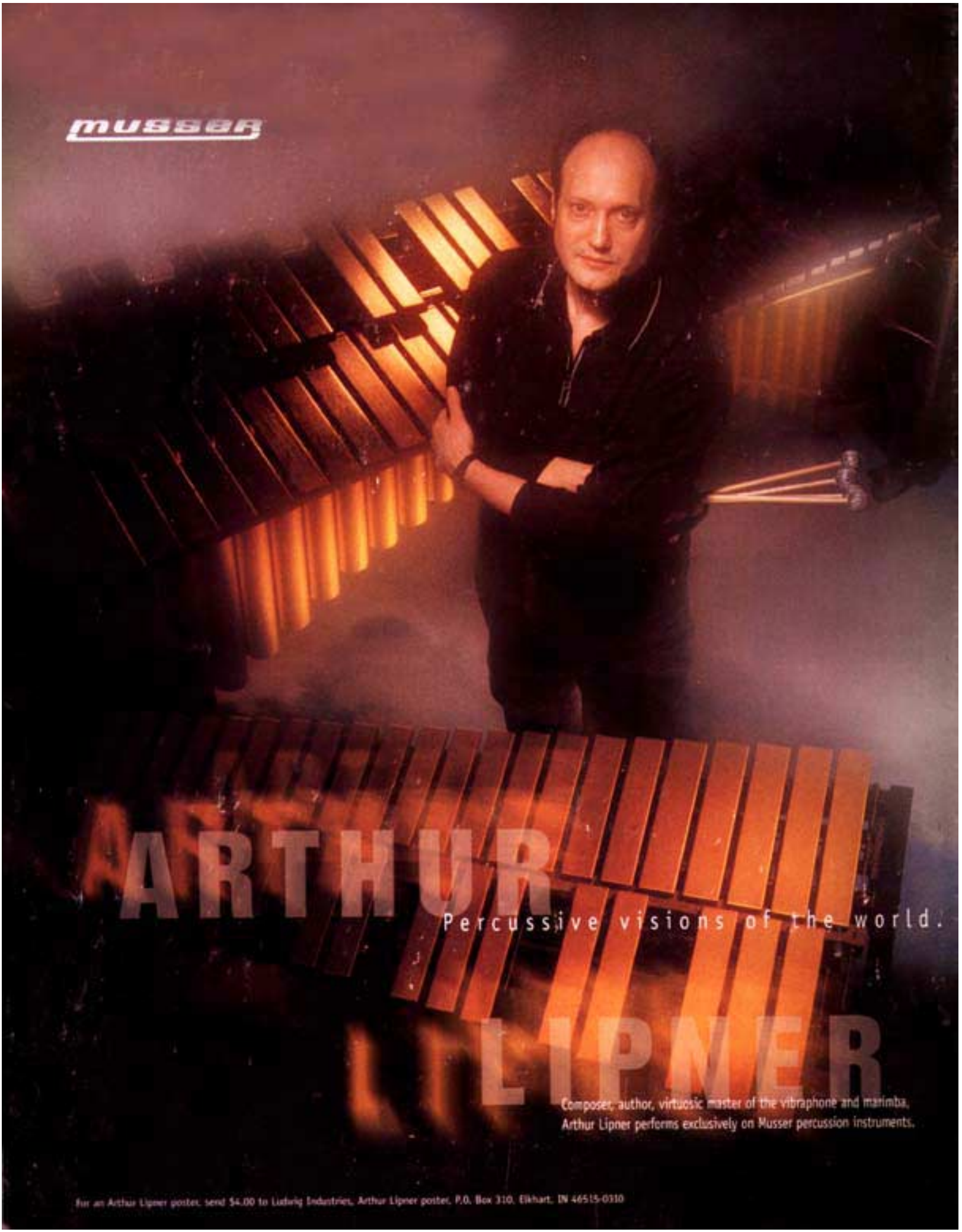
The conductor's score consists of 38 numbered pages including a 12-bar insert five measures from the end of the final movement. Each orchestra part includes the 12-bar insert taped to its last page. The scores are marked in pencil with performance notations by Chenoweth and by various conductors and orchestra personnel in Guatemala, New Zealand, and the United States.

Orchestra parts in autograph manuscript, with photocopies of additional parts as required for performance.

Vida Chenoweth on her first ethnomusicology expedition to Southern Mexico, 1962.



Conductor's score for "Concertino para Marimba y Orquesta" in autograph manuscript.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