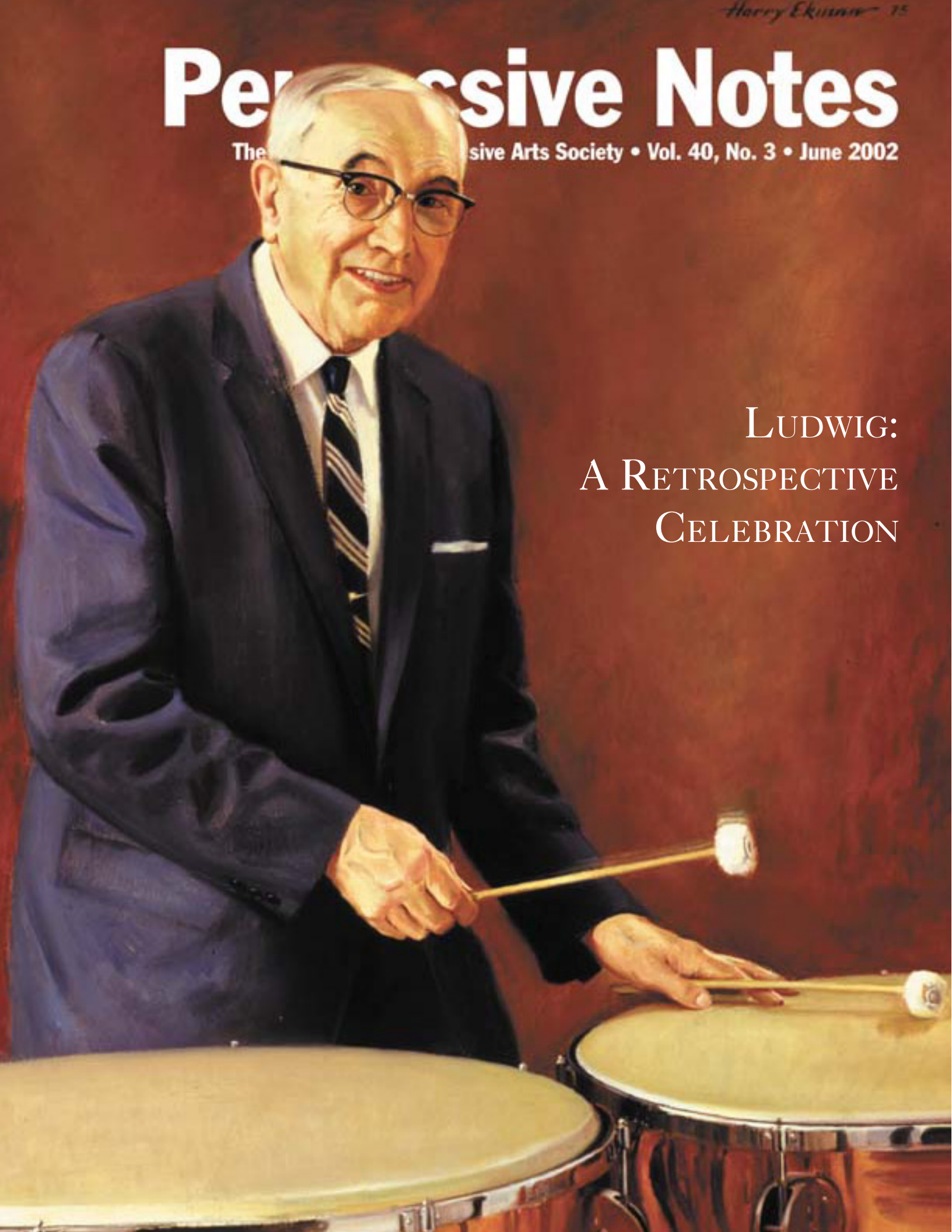
Periodical

Percussive Notes

The journal of the Percussive Arts Society • Vol. 40, No. 3 • June 2002

Percussive Notes

The Percussive Arts Society • Vol. 40, No. 3 • June 2002



Ludwig: A Retrospective Celebration

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

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Percussive Notes

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Cover portrait of William F. Ludwig, Sr. by Henry Ekman (1975) Used by permission of Chicago Historical Society

Solo Timpani Accompaniment to *The Crucible*, page 48

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Mission Statement

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

www.pas.org

FROM THE PRESIDENT

Membership

BY JAMES CAMPBELL

Although PAS has a strong membership base of 6,500 members, the resources of our organization could reach many more students, educators, and professionals. During July 2002, the PAS Membership Task Force will meet in Lawton at the PAS headquarters to focus the objectives and prioritize actions related to expanding our membership. With the implementation of the PAS Strategic Plan, the Board of Directors has already articulated several objectives that are targeted to expand PAS membership.

The benefits of PAS membership need to be attractive to all levels of students, educators, and performers. Emphasis needs to be focused on attracting younger students to PAS as well as marketing PAS to percussionists outside the traditional collegiate percussion arena.

The Society should explore the possibility of a PAS publication or Web site resource targeted at younger members. Some of the current PAS benefits are not attractive to younger percussionists. A smaller PAS publication or a focused Web presence, including materials such as PASIC FUNdamentals clinic handouts, could be an asset to students and their teachers.

PAS now has the ability to distribute and track ePAS memberships on a free, limited-trial basis. This marketing method could prove effective in recruiting skeptical students, professionals, and enthusiasts to our organization by giving them a "test drive" of our Web site. It is our hope that a high percentage of these individuals will then decide to become permanent members.

We will also focus to improve retention. Once a percussionist or educator joins PAS, it is important to retain that individual as a member. Many students and some professionals join PAS simply to attend PASIC. When the time comes to renew their membership, many choose not to rejoin. PAS must strive to reduce the number of these temporary members and demonstrate that there is real value in a permanent membership.

Although some of these objectives are already well underway, the Membership Task Force will continue to develop new strategies that will yield the most effective results. Increased membership adds value to our organization because it leads to increased participation and a stronger information network. Our best resource is our members, sharing their ideas and connecting. With the work that will be accomplished in Lawton this summer, PAS will significantly increase its profile and importance to percussionists and drummers around the globe and continue to prove essential to the world of percussion.

James Campbell

HOW TO REACH THE PERCUSSIVE ARTS SOCIETY: VOICE (580) 353-1455 [leave message between 5 P.M. and 9 A.M.] • **FAX** (580) 353-1456 [operational 24 hours a day] • **E-MAIL** percarts@pas.org • **WEB** www.pas.org • **HOURS** Monday–Friday, 9 A.M.–5 P.M.; Saturday, 1–4 P.M.; Sunday, 1–4 P.M.

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FROM THE PASIC HOST

PASIC 2002 Artists to Include Woody Herman Drummers

BY SUSAN POWELL

With less than six months left before PASIC 2002, the planning for this much-anticipated event continues and the Columbus convention promises to be one of the most exciting to date. I'm pleased to announce some of the artists that are scheduled to appear: Luis Conte with Orestas Vilato, PAS Hall of Fame member Elvin Jones, Russ Miller, Ney Rosauro, legendary James Brown drummers Clyde Stubblefield and Jabo Starks, Chris Lamb—New York Philharmonic, John Tafoya—National Symphony Orchestra, New Mexican Marimba Band, Ivana Bilic, Paul Wertico, Gary Novak, Erik Tribet, Billy Ward, Anders Åstrand & Global Percussion Network, Virgil Donati, Kim Plainfield, and Nebojsa Zivkovic.

The Friday evening concert (conceived and organized by PAS Drumset Committee Chair Jim Rupp) will feature the Woody Herman Big Band and a lineup of influential drummers who have played with the band over the past 60 years, such as Don Lamond, Jake Hanna, Joe LaBarbera, Ed Soph, Steve Houghton, and John Riley. This promises to be a fun and exciting evening, as well as an important historical event.

The 2002 PASIC Marching Festival will have a new look, as three categories have been added to the drumline competition. With the success of the Standstill competition category for high schools, this category is now available to college drumlines as well. A new Small Ensemble category has been added for both the high school and college levels. This category is for 3–9 performers and presents an option with greater flexibility to accommodate small school units, single instrument lines, and creative small ensembles.

The PASIC Marching Festival will also continue to feature college and high school individuals competition in timpani, snare, tenor, and keyboard. For application information, visit the PASIC registration Web site at www.pasic.org or contact the PAS office at (580) 353-1455.

If you are interested in volunteering at PASIC 2002, join the Logistics Team! In exchange for a minimum of eight hours of work, volunteers are offered complimentary registration for the convention. This provides an excellent opportunity to experience PASIC behind the scenes. Applications are now available at www.pasic.org or by calling (580) 353-1455.

Once again, we look forward to seeing everyone November 13–16 in the "Buckeye State" for PASIC 2002.

Susan Powell

Timpani Mock Audition

Thursday, November 14, 2002 • 2:00 – 4:00 P.M.

Videotapes should be submitted on or before September 20, 2002 to:
Percussive Arts Society, 701 NW Ferris Avenue, Lawton, OK 73507-5442.
Please send three copies for each of the three judges.
You must be a PAS member to enter.

Final review of the videotapes will be complete by October 14, 2002.

Five contestants will be chosen (plus three alternates.) The full live audition repertoire list will be sent at that time. Committment to participate in the live audition in Columbus must be made by October 21, 2002.

A winner, first runner-up and second runner-up will be decided near the end of the audition period with a public critique from the judges as a follow-up.

NAME _____

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Upon receipt of your application and a one page resume, the repertoire to be recorded on the videotape will be sent to you. Materials will be sent to the address above unless otherwise indicated.

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Quotes

Below are highlights of a recent discussion in the PAS Conference Center. To view the entire transcript or to participate in the discussion, visit the Members Only section of the PAS Web site at www.pas.org.

Topic: Quotes
Conf: Research Questions and Topics

From: Erick Wood

Somewhere on the WebBoard I read a quote that someone had used under their signature. It was something like, "After silence the closest thing to expressing the inexpressible is music." I don't know if that is 100% correct but if anyone could tell me the exact quote and who said it, I would be in debt to you for the rest of my life.

From: Jill B. Langford

Erick - that was me who had that quote (but I didn't write it).

Here it is: "After silence, that which comes nearest to expressing the inexpressible is music."

by Aldous Huxley

From: Chris DeChiara

Speaking of quotes, we should start a quote thread. Classic one-liners, etc. from conductors, performers... There must be some fantastic ones out there!

The first (hopefully not the only) that comes to mind is a certain conductor from either the Boston Symphony or Pops. They were working on "The Planets" and about to take a break. Before they did, the maestro said, "I'd like to touch Uranus when we come back."

Tasteless, I know.

From: Neil Grover

I was at that rehearsal. It was John Williams with the Boston Pops!

When Rostropovich first came to the U.S. (mid '70s) to conduct, I was playing snare drum in "Romeo & Juliet" (Prok.). This was in the shed at Tanglewood. We were rehearsing the end of Act 1 and the maestro apparently asked for "strings only." Being in the back of the shed I didn't hear his request. On his downbeat I came crashing in FFF. He stopped with a surprised look on his face and said, "Mr. snare drum, I know you have strings, but I not mean YOU!"

From: Alan Watkins

Here is a story from my late, great teacher Jimmy Blades. He played regularly in a scratch orchestra that accompanied the Sir Malcolm Sargent annual Christmas carol concerts - 300 kids. Running order was "Silent Night" (perc tacet) followed by "Hark the Herald Angels Sing."

"Silent Night" was so successful (lots of little boys and girls singing beautifully) that Sargent decided to encore it. Unfortunately, Jimmy missed the encore sign and thought they were into "Hark the Herald..." so the encored performance of "Silent Night" began with a huge clash on the cymbals.

He had an interview with the conductor afterwards.

The favourite quote of which I have personal knowledge came ten years ago from a student conductor from Russia whose prize included a performance of Richard Strauss "Symphonia Domestica." As I am sure every one knows, there is a section which is said to depict the composer making love to his wife. (I'm not sure what Mrs. Strauss thought of the prominent bass drum at this point.)

At the first rehearsal we got about 2 bars beyond this when he stopped us and said: "No, no, no. There is no tenderness. It is just banging away."

From: William Trigg

In a rehearsal working with John Cage on one of the first performances of "Music for," the flutist asked about a slur between two extended techniques that were physically impossible to connect. Cage replied, "Just make a metaphysical legato"!

From: Lee Caron

In the Hartt School Symphony Orchestra, a student conductor from the Czech Republic conducting "Capriccio Espagnole" asked if "the horns could be more horny."

Same school, but with the faculty conductor Christopher Zimmerman (I think during Shost. 10), asked if the snare drummer "could play with more snare and less drum?" That one is probably more of an inside joke, but we find it quite humorous.

From: Dave O'Fallon

At a rehearsal of Shostakovich 15th with the Chicago Symphony, guest conductor Kurt Sanderling went to lengths to explain the emotional significance of the "crack!" of the slapstick during one point in the music, going so far as to demonstrate the sound by slapping himself hard in the face. The diligent slapstick-player entrusted with this part was Jim Ross, who asked the maestro, "Could you show me that again?"

From: Ari Decherd

About 9 or 10 years ago, when I was a member of the Portland Youth Philharmonic, then-conductor Jacob Avshalomov (who was in his 70s) was comparing part of the piece we were rehearsing to one we had played a few years previous. He concluded by calling out to the principal percussionist, who was all of 17 or 18, "You remember that, Jamie. It was back when you were young and slender!"

From: Alan Watkins

Last year at a rehearsal of the finale of Shostakovich 15 the woodblock player was upbraided by the conductor and told: "You sound as if you are tocking when you should be ticking."

Incidentally, Kurt Sanderling (a very fine Shostakovich conductor) had a very interesting view of this finale: He said that to him it represented someone on a life support machine in hospital. When you think of it like that, it makes the sudden stop at the end somewhat poignant, as Sanderling sought to make us consider. A most interesting and thought-provoking view, in my opinion.

One more, courtesy of Yuri in Russian State Symphony Orchestra. Svetlanov, 1998, rehearsing "The Enchanted Lake" by Liadov for a tour: "This lake is supposed to be enchanted. At the moment is seems like someone has poured tractor oil in it." **PN**

PASIC LOGISTIC TEAM

If you are **hard-working, dependable** and **interested in a behind-the-scenes look at PASIC,** we have the job for you!

PAS is currently taking applications for **volunteers** to work at the Percussive Arts Society International Convention **PASIC 2002** in Columbus, Ohio, **Nov. 13–16, 2002**.
Duties include moving equipment from the exhibit hall to clinic rooms, assisting with stage setups and sound checks, and checking badges for entrance to events.

- **FREE REGISTRATION!**
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- **FREE PASIC 2002 T-SHIRT!**

All scheduling is done on a **first come, first serve** basis, so send in your application today. Deadline for receipt of applications at the PAS office is **October 1, 2002.**

2002 PERCUSSIVE ARTS SOCIETY INTERNATIONAL CONVENTION
PASIC
COLUMBUS
NOVEMBER 13–16

To qualify for consideration as a member of the PASIC 2002 Logistics Team, you must be at least 18 years of age, a **current member of PAS** (trial ePAS memberships do not qualify), and **agree to work one 8 hour shift** from the schedule below. If you are not currently a member, send payment for the appropriate amount as indicated on the form below.

Questions? Call **PAS** at **(580) 353-1455. E-mail: percarts@pas.org**
download an application: www.pasic.org

Ludwig: A Retrospective Celebration

A 1960s Ludwig ad promoting the "Total Percussion" concept

A celebration of Ludwig Industries' contribution to the development of percussion during the twentieth century

Beginning in July and running for a full year, the Percussive Arts Society Museum in Lawton, Oklahoma will feature an extensive display documenting the contributions of the Ludwig Drum Company to the invention and manufacture of instruments, as well as the company's contributions to percussion education.

The exhibit will also include the original portrait of company founder William F. Ludwig Sr. that is reproduced on the cover of this issue. The oil-on-canvas painting, which is 49 inches tall and 42 inches wide, was completed by artist Harry Eckman in 1975 and given to the Chicago Historical Society by William F. Ludwig II in 1985. The portrait will be on loan to the PAS Museum throughout the year-long exhibit.

Several of the instruments and publications that will be featured in the exhibit are pictured on the following pages, along with a history of the Ludwig company written by William F. Ludwig Sr.

My Life at the Drums

By Wm. F. Ludwig

The following is excerpted from the 1965 edition of My Life at the Drums *by William F. Ludwig.*

My life at the drums encompasses years of playing and building drums.

I was born in 1879 near the Rhine River in Germany and came to America with my parents at the age of eight. We chose Chicago and a small home on the west side to live in.

At the age of eight, my boyish curiosity led me to a political rally in a huge tent erected for the occasion in a neighborhood lot. The torchlight parade was just rounding the corner headed by a drum corps of the First Regiment Illinois National Guard. Twelve drummers, one bass drummer and a drum major wearing a huge shako presented a magnificent spectacle on this warm summer night in 1887. The impression this corps made on me decided my future career then and there!

My Dad was a professional musician who played trombone and baritone. At times I had overheard discussions at home as to what instrument I was to take up. I lost no time in telling my Dad of my decision to study drums, but he objected on the grounds that drumming did not require classical musicianship. We finally compromised. I could start on the drum but only if I took up violin as a major instrument. That fall, my Dad took me to John Catlin, one of Chicago's foremost drummers, for my first drum lesson.

John Catlin, an expert rudimental drummer, prescribed the Bruce and Emmet book as the introduction method, a very heavy practice pad, and an exceptionally heavy pair of black ebony sticks. I say heavy because I carried pad, sticks, and my book two and a half miles to my weekly lessons at 25¢ each. Teacher Catlin was rather strict and insisted that certain rudiments be mastered before I played on a drum. My progress must have been slow, because it took three years for that drum to arrive!

It was a brass shell, four inches deep and 14 inches in diameter, purchased from Norman Henshel, a drummer in the Park Theatre, for $3.00. It was an old drum but in fair condition. It added new life to my dreary pad and I soon paraded all over the neighborhood.

One of our neighbors was nominated for alderman of the 10th ward. I became the official one-man drum corps to rally up the torchlight brigade. At 50¢ per parade I was able to help pay for that drum in a few weeks.

I now began to broaden my field of operations to include amateur band rehearsals, occasional local picnics and small dances in the winter. Two drummers were used. One on bass drum and one on snare drum in the ten and twelve piece orchestras. The foot pedal had not been invented. A few theatre drummers played double drums overhand. The bass drum was placed to the right of the player with the cymbal on the top. They would strike the bass drum and cymbal with the snare stick, then quickly pass to the snare drum for the afterbeat with an occasional roll squeezed in. This seemed too complicated for the dance drummer, so two men were always used.

Then came the Chicago World's Fair in 1893. Musicians were much in demand and my Dad found no trouble in getting a good trombone job with a twelve piece orchestra for one of the attractions on the Midway. In this group there was a drummer vacancy so I tramped down for a tryout. When I arrived at the appointed time with my trusty $3.00 drum and my only pair of sticks, I found to my surprise that I was to play double drums. My Dad had borrowed a bass drum and a cymbal which he had set up on the platform ready for my debut into professional circles. I was a fair reader at the time but scared stiff. I gave one look at the march placed on the stand, and it seemed to move away into the distance. I don't think I played one bar correctly. When the end finally came, I was not surprised when the director told me to pack up and go home for further practice. Believe me, this was a bitter disappointment. But it did fire me with greater ambition and I practiced harder than ever.

I now realized the importance of proper equipment and preparedness. The following winter, I met Fred Zietz, who played double drums at Hooley's Theatre and had just started to use a pedal. Fred Zietz sent me to Mr. Stone—a bass player in Sam T. Jacks burlesque house who was also a wood worker and had made a few pedals. I purchased one of his pedals for $2.00. It was made entirely of wood with a wood knob as the beater ball. This was a heel-pedal, as were all the first models because it was assumed that the toe pedals would not have enough force for accents.

That winter, I also bought a bass drum, tripod wood snare drum stand, and a few other necessary accessories and set out to do some real trap drum practice. The younger drummers began using pedals while the old timers refused to use the "bloomin' contraptions."

In the Spring of 1895, Dad and I joined the Wood Brothers Circus. After this circus experience I felt qualified to turn professional. I joined the Chicago

Federation of Musicians, Local No. 10, which was just organizing, for the small sum of $1.00.

The balance of the winter was taken up by playing occasional dance jobs. The Wood Brothers Circus opened in Chicago for a second season. Dad and I joined again, but left in mid-season to join an Uncle Tom's Cabin show. Then I struck out with a minstrel show that fall.

I made up my mind to try for a Chicago theatre job. Additional coaching seemed necessary, so I sought the assistance of Joseph Schumacher, one of Chicago's best theatre drummers. Bells were used sparingly, but I wanted to be modern and invested in a set of bells made of blue steel bars mounted in a case. I also bought a three octave xylophone make by Mr. Schumacher of maple bars mounted on straw instead of felt and without spacer pegs. Resonators were unknown as far as bells or xylophones were concerned. An occasional gallop or polka played on this maple bar xylophone between the acts was a novelty. This feature alone secured my first Chicago theatre engagement at the Criterion on the North side.

After ten weeks of the Criterion job, there was an opportunity to substitute two weeks for the regular drummer at Sam T. Jacks burlesque. I took the opportunity and that led to a steady vaudeville engagement at the Olympic. I was the youngest drummer (17) in a downtown theatre and felt that I was gaining both in prestige and experience. But remembering the fine advice of my teacher, Joseph Schumacher, to always prepare for a better job, I accepted an opportunity to join the Salisbury Concert Orchestra.

The summer of 1898 I played at the Omaha Exposition. This engagement afforded me an excellent opportunity to hear many of the great bands of that day who played at the Exposition. Most important of all was the Washington Marine Band led by John Phillip Sousa, which permitted me to hear and see the finest drummers in the country, Sims and Johnson, who were drumming for Sousa at that time. They proved to me conclusively the value and flexibility of the rudiments which my first teacher, John Catlin, stressed so forcefully.

Returning to Chicago, I added a set of tympani and a suitable band drum to my outfit and took tympani lessons from Joseph Zettleman, the great tympanist of the famous Theodore Thomas Symphony Orchestra, which later became the Chicago Symphony Orchestra. The help and advice of this great artist proved extremely valuable and led to a few concerts that winter with the Chicago Marine Band.

One of these engagements at the Buffalo Exposition proved to be a turning point in my career. We augmented the band for the Exposition and drew on some of the Sousa Band men. Among them was Tom Mills, who John Sousa acclaimed the best drummers he had ever

Ludwig Black Beauty Snare Drum
(2001)
On Loan from Dick Gerlach Loan 1-2002

Ludwig & Ludwig first used the name Black Beauty in their 1932 catalog to describe the snare drum that had been called the Inspiration and later the DeLuxe model in earlier publications. In making this change, Ludwig was simply following the lead of drummers of the era who had popularized the name by calling all engraved black drums "black beauties."

The name Black Beauty is now generally reserved for engraved or un-engraved black nickel-plated, brass-shell snare drums. First manufactured in 1919, the drum that came to be called the Black Beauty was produced originally with six, then eight, and finally ten tube lugs, before eight Imperial lugs became standard in 1935. With World War II, the production of Black Beauties—along with every other all-metal drum—came to an immediate halt. The Black Beauty was not produced again for nearly forty years.

This special 5 x14 Ludwig Black Beauty with die-cast hoops, brass-plated hardware, and the new Millennium strainer is part of a limited edition of ninety drums commemorating Ludwig's 90th Anniversary. It is the first drum to be assembled using a new hardware configuration recently designed for the Black Beauty. The shell is constructed of a single sheet of machine-drawn brass that is spun into a seamless unit and then given a Black Nickel finish.

This unique instrument was hand engraved by John Aldridge, following a traditional scroll design used in the early decades of the last century. It was presented to Dick Gerlach on the occasion of his retirement from Ludwig Industries in 2001 after 41 years of service beginning in 1960.

Sources: John Aldridge, *Guide to Vintage Drums* (1994) and Paul Schmidt, *History of the Ludwig Drum Company* (1991).

had. Tom used an all-metal drum of European make. It was separate tension and the first all-metal separate tension drum I had ever seen. I marveled at its tone and power. I saw immediately that, as crude and clumsy as it was, the principle was there, so I tried to buy it from Mills. It took a year of pestering but I finally got it from him and, from this drum, the seed was sown in my mind which later grew into my first all-metal separate tension drum which I was to build in later years.

[Ludwig spent four years with the Chicago Marine Band, and then spent the next five years (1904–1909) playing timpani with the Henry W. Savage English Grand Opera Company. In the fall of 1909 he began playing musicals in the Chicago theaters, beginning with the Ziegfield Follies.]

The show in New York had used two drummers— one for bass drum and the other for snare drum and bells. But in Chicago I was to play double drums. I used a 14" X 30" bass drum, my 6 1/2" X 14" all-metal snare drum and a pedal which swung from the top of the bass drum hoop to the center of the head. A leather strap connected the foot pedal with the overhanging beater rod. Many of the old timers will remember the swing pedal.

This pedal was not powerful or fast enough for the fast ragtime tempos and our leader, Morris Levy, called for faster tempos and stronger accents. In vain I tired to supply what he wanted, but it was useless with that slow overhanging pedal. Then I secretly set to work on an idea which had long been tossing through my mind. Why not have a shorter beater rod connected close to the beating spot? Several rough experimental models were cobbled together and I took one down to a rehearsal for a practical test. Crude as it was, it worked and satisfied the director. Word quickly spread about town that a new pedal had been born. Soon I was deluged with requests to make the same pedal for other drummers. Under much pressure, I decided to do this.

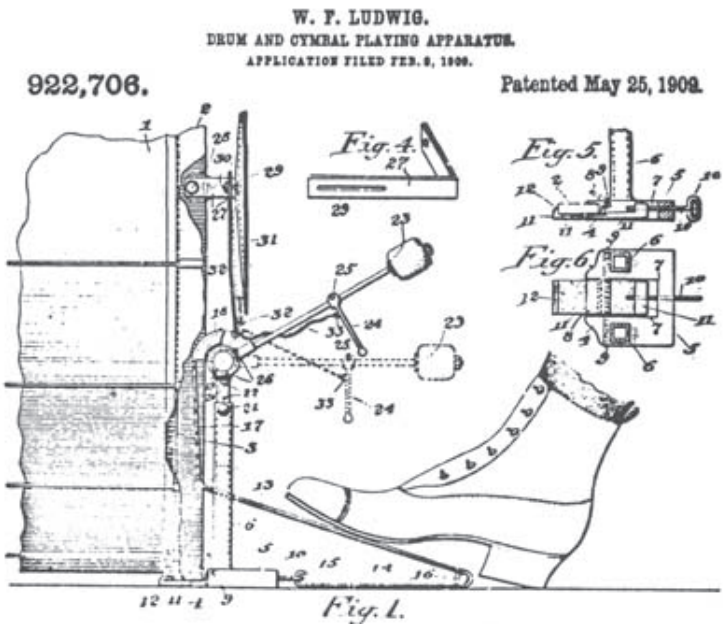
The Ludwig Drum and Cymbal Beater was the first floor pedal ever made, replacing the old-fashioned "swing" pedal that hung from the top of the bass drum hoop to the center of the head. Ludwig catalogs through the 1920s point with pride to the pedal's direct lever action, natural "arm stroke" tone, and a long, powerful stroke whose balance is so perfect that speed is unlimited. The cymbal striker is attached to the beater rod with a clamp that is "universally adjustable" and can be regulated to emphasize or subdue the sound of the cymbal.

My brother, Theobald, then 20 years old, was also a drummer and had just returned from a summer's employment with Innes' Band. Together we decided to open a small drum shop in the old Omaha building, calling it Ludwig & Ludwig. Between shows, Theo and I made pedals, and as fast as we made them, drummers bought them. We took out patents and this first crude floor model pedal became the famous Ludwig Pedal which in later years was used universally from coast to coast.

With the success of this new business venture assured, both Theo and I determined to devote all our spare time to building pedals. Theo played the Hof-Brau Cafe while I accepted the long awaited opportunity to play tympani in a symphony orchestra. The famous Pittsburgh Symphony Orchestra under Emil Paur offered me the position as tympanist, which I immediately took. To me this seemed the climax of my career. The tympani parts were very interesting, yet extremely difficult on the three hand tympani I had to work on.

After months of work on the hand tympani in the Pittsburgh orchestra, an idea crept into my mind that all tympanists should possess the advantages of pedal-tuned tympani. Gradually, my plan to build a practical pedal-tuned tympani in America took shape. The demand was there—I was determined to fill that demand. At this time all pedal-tuned tympani came from Europe.

While thus engaged in the Pittsburgh orchestra throughout the season of 1910–1911, my sister entered our small business in Chicago to take care of the books while Theo made the pedals and I helped sell them in Pittsburgh and other eastern cities in which the orchestra happened to play. At the close of my first season in the spring of 1911, I hurried back to Chicago and found our business beginning to show signs of increasing. Together, Theo and I worked on our first all-metal separate tension snare drum, which was patterned after Tom Mills' old drum. The size was 6 1/2" deep by 14" in diameter. It proved a valuable contribution to the drum world and enjoyed immediate and wide use throughout the middle west.


W. F. LUDWIG.
DRUM AND CYMBAL PLAYING APPARATUS.
APPLICATION FILED FEB. 8, 1909.
922,706. Patented May 25, 1909.
Fig. 4.
Fig. 5.
Fig. 6.
Fig. 1.

In the meantime, my sister married Mr. R. C. Danly, a man of tremendous mechanical ability, who was employed as a tool designer in the International Harvester Company. Mr. Danly decided to help us. We rented a 50 X 50 foot barn, installed a gas engine for power with some tools to make Ludwig pedals for the general trade, and to develop a new line of percussion instruments, and he undertook immediately the task of building the first pedal-tuned tympani in America. This was also the first collapsible-type tympani in the world. This new type of tuning mechanism did eventually revolutionize present methods of tuning kettle drums. Before the tympani were finally completed, which took two years, Mr. Danly redesigned the foot

pedal, improved the all-metal drum, and patented the first complete throw-off strainer. He also added many small accessories to the line which Theo and I conceived. Mr. Danly carried on all experimental and development work in his own private machine shop while Theo and I continued to sell the first products and hold down drum jobs as well, to add to our meager capital.

In the fall of 1911 I joined the Chicago Grand Opera Company as snare drummer. At the end of my second year in the Chicago Grand Opera Company, we brought out our first set of pedal-tuned tympani. This set operated on a hydraulic principle. An expanding flexible tube ran under the head around the rim of the kettles. Water was pumped in from a small compression foot pedal by moving the pedal up and down. As the hose expanded the pitch was raised, and as the hose deflated, the pitch was lowered. This first set was shipped to St. Paul for trial in the St. Paul Symphony Orchestra by Lawrence Manzer, the tympanist. Needless to say, it received considerable notice and even was featured in a half-page notice with pictures in the music section of the local newspapers.

The mechanism worked perfectly, but the rubber tubing would petrify after about six months of use, and it was impossible to get tubing which would not petrify. Mr. Danly and I then decided to replace this mechanism with a cable principle. After another four years of experimentation, we produced the first cable set of tympani. This worked well and was the first successful pedal tympani made in this country. Many of these original cable-tuned tympani are still in use today and in excellent condition.

The Ludwig Bass Drum Pedal Chicago
Originally Patented in 1909
On Loan from Bob Bloom Loan 2-2002

In the spring of 1916 I accepted the position of bass drummer in the Chicago Symphony Orchestra. Things went along smoothly and I was able to devote much time to our prosperous little business. A real blow to all of us was the sudden death of my brother, Theobald, on October 28, 1918 at the age of 29. Theo fell victim of the great flu epidemic which swept the nation at that time. His death made it necessary for me to leave the orchestra and Mr. Danly to leave his business in order to concentrate our united efforts and attention on the drum company, which was growing by leaps and bounds.

Musical shows were in full swing, running long seasons in New York City and then going on the road. The Follies of 1917 with Will Rogers, Tom Brown and the Six Brown Brothers, and Irene and Vernon Castle played the McVickers Theatre in Chicago during the fall of 1917, with Max Manne as trap drummer. Vernon Castle, in appreciation of Manne's excellent playing of his act, had our firm make a gold drum to be presented to Manne. This was the first genuine gold-plated drum that had ever been made to my knowledge. The fad then turned to not only improved mechanical equipment but to fancy drum finishes such as gold-plated snare drums and pearl finishes on the entire outfits.

With America's entry into World War I, the Government placed material restrictions on all non-essential industries, which included us. However, we were able to secure some drum business from the Government, having one order consisting of 400 drums. These were 12 X 15" rope tensioned drums with iron hooks and we made thousands of them for the doughboys.

When the war was over, musicians went to work in larger numbers. Modern motion picture palaces with large orchestras sprang up in all of the land, and larger houses began to use stage bands as well. In 1921, Paul Whiteman came to New York City and opened at the Palace Royal inaugurating a wave of cafe dance bands.

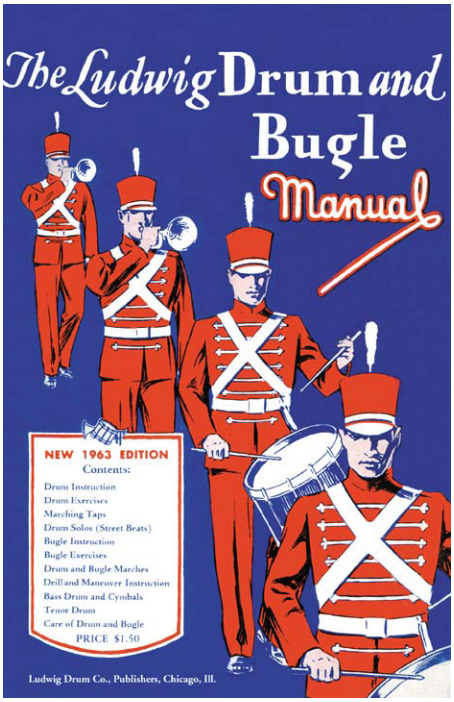
Ludwig & Ludwig Snare Drum
(c. 1917-18)
Donated by Florence "Flip" Manne.
1995-02-16.

The first gold-plated snare drum made by Ludwig & Ludwig was purchased by dancer Vernon Castle, who presented this 6-lug, 6 1/2 x 14 instrument to Max Manne, Chicago trap drummer for the New York touring company of the *Follies of 1917* (and father of jazz drummer Shelly Manne). The drum is inscribed to Manne "with sincere appreciation" for his contribution to the success of Vernon and Irene Castle's popular ballroom dancing exhibition. (The original strainer was replaced with a later W.F.L. model.)

To meet this new demand, constant improvements were made on our drums. The most important of these were the balanced action fast tuning pedal tympani, the super-speed ball-bearing two-post pedal, the supersensitive snare drum for radio work and many other modern devices and accessories.

I joined the Columbia Commandery Band in 1919 and later undertook to teach various drum corps which the American Legion was then forming. There was a scarcity of suitable drum corps music and instruction material. I wrote two numbers—"The Legion Drummer" and "Here They Come." These two marches became so popular that we thought it advisable to write a book of marches for drum corps with elementary instructions for the drum and

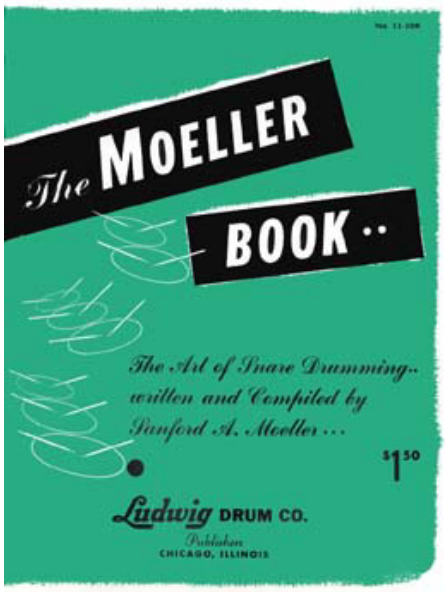
bugle. This book, *The Ludwig Drum and Bugle Manual*, enjoyed a larger circulation than any other book every written on the subject.



In my teaching of corps, I observed that the players had great difficulty in alternating correctly, and to facilitate this, I designed and patented the horizontal-valve piston bugle. In 1930 we added the baritone bugle to the corps, which gave a solid foundation to the melody and harmony.

At about the same time I began designing the chromatic bell lyra. In Europe, crude forms of the bell lyra were in use in the Army bands, but they were made of steel and had only one row of bars pitched in the diatonic scale. The player carried extra bars in a special pocket to change a B-flat or E-flat bar when the composition required it. It seemed quite logical to me that this, as well as all other instruments, should be chromatic, but adding more bars meant increasing the weight. The natural step, then, was to make the frame and bars of aluminum alloy. I had the honor to play the first chromatic bell lyra ever built with the Medinah Band at the Shrine Convention in Toronto, Canada, June 3–7, 1930.

In the professional field, drummers were taking the drum rudiments seriously enough to argue about them, where previous to 1918, they had been slighted. In fact, some of the influential drum teachers definitely advised against the use of rudiments in the so-called "Art of Drumming." There were those, however, who took issue on that theory rather seriously. One of these, and the first to enter the battle for the revival of the rudiments in all drum fields was Sanford A. (Gus) Moeller. At the time, Mr. Moeller was on the road with a musical show that had covered the continent several times and had contacted drummers in all parts of the country.



The demand for better drummers everywhere and in all fields inspired Mr. Moeller to write a more comprehensive book on rudiments than any on the market at the time. Our firm decided to publish the book, which is now known as *The Moeller Book*.

A new addition to our factory was built in 1923, adding 10,000 square feet to the plant and requiring additional equipment and personnel. We employed 240 workers and ours was the largest drum factory in the world.

In 1929, as the well-remembered depression drew near, some of us became concerned about the future. The Stock Market collapse choked business and we owed money on our new building.

After considerable deliberation, it was decided that the best way for Ludwig & Ludwig to ride out the storm would be to merge with the C.G. Conn Co. of Elkhart, Ind. Thus Ludwig & Ludwig was moved from Chicago to Elkhart. The Conn Co. also took over the Leedy Drum Co. of Indianapolis, Ind. The two firms were consolidated into Leedy and Ludwig, a division of the C.G. Conn Co. which it remained for the next 25 years. I was no longer able to control major decisions affecting design and construction of drums and tympani. I, therefore, in 1936 left the employ of the Conn Co. on amicable terms.

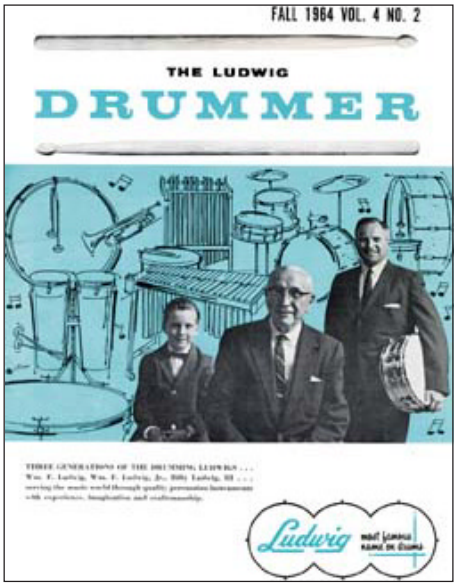
In 1937 at age 58 I decided to start all over again in the drum manufacturing business and bought the factory building at 1728 N. Damen Ave. in Chicago where we are now located, only three blocks from the original plant. The new firm was named the Wm. F. Ludwig Drum Co. That first year was hard, but in the

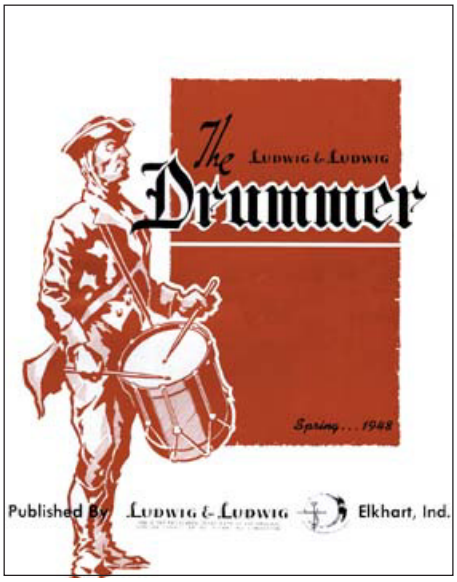
W.F.L. Snare Drum
(c. 1937)
Donated by James L. Knapp.
PAS 17 [1993-12-17].

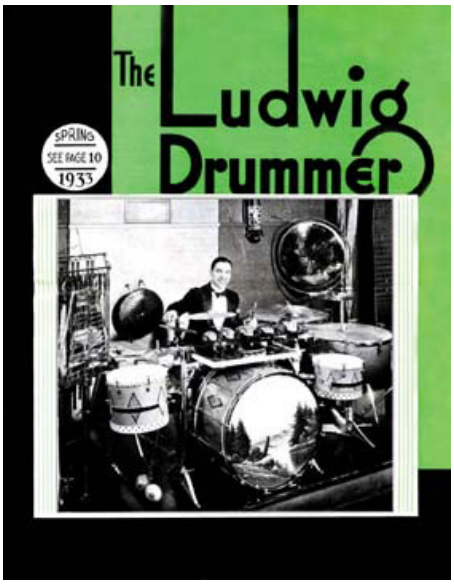
This snare drum, which was part of Roy Knapp's drumkit, carries an original W.F.L. badge that includes the trademark words "WFL Line" inscribed within a music lyre above the vent hole, and "Wm. F. Ludwig Drum Co. / Chicago, ILL" below.

This 6 1/2 x14 drum has an unvarnished wooden shell, eight double-tension lugs, and a Ludwig Whitecalf calfskin batter head. (The strainer and snares are not original.)

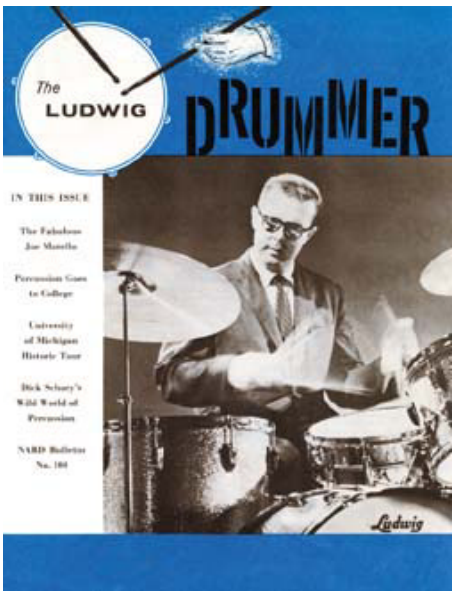
The Ludwig Drummer

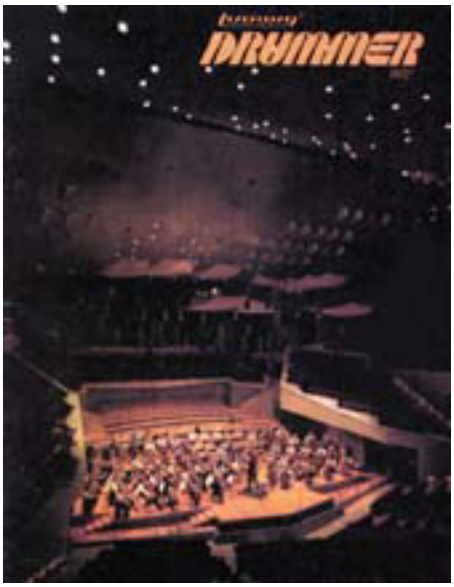






Before there were such publications as *Percussive Notes* or *Modern Drummer*, percussive journalism was pioneered by *The Ludwig Drummer*. The first series was published from 1926 through 1948, and a second series ran from 1962 through 1976. Along with announcements about new Ludwig products, the magazine contained articles on virtually every facet of percussion, written by such notable performers as Vida Chenoweth, Al Payson, Gary Burton, Dick Schory, Mitch Markovich, Bob Tilles, Gordon Peters, Joe Morello and other prominent players who were associated with Ludwig. The PAS Ludwig exhibit includes original copies of most issues of this influential publication.





spring of 1938 a New York dealer placed several large orders with us. This gave us a good push and by the first anniversary we were rolling along in pretty good shape.

My son, Bill Jr., joined the firm in the spring of 1938 and took over the duties of Sales and Advertising manager.

The first product in this new firm, as in the original drum plant, was a pedal—the Speed King. Many name drummers started using the Speed King pedal right away.

In 1939 we decided to change the name of our new fast-growing little drum company to W.F.L. Drum Co. in order to eliminate confusion with the parent firm, which was now our competitor as a division of the C.G. Conn Co. Our factory at the time boasted 78 employees. Our 64-page catalog of modern drums and drummers' equipment was producing an excellent volume of business in spite of the war talk that was buzzing about us. The picture changed on December 7, 1941. We were at war.

Among the first official documents affecting our industry were the restrictive measures limiting the use of critical materials to 10% by weight of the instrument and prohibiting the use of all copper-base alloys in the manufacture of musical instruments. Tympani production came to a halt.

It looked as if these restrictions would spell the end of drum production. But our engineer, Cecil H. Strupe, redesigned our line of drums in remarkably short time. He used wood lugs and counterhoops, with a method of inner-tensioning that employed flexible bows actuated by only a few tension rods. Thus we were within the Limitation Orders, using less than 10% of metal, but drastically restricted in total volume.

We submitted to military authorities a sample of a screw tension drum, together with a rope drum in which the hooks were eliminated, the cord being run through the counterhoops. These were within the limitations and resulted in the largest contract for field drums that had ever been placed with a single manufacturer.

Production of all traps, foot pedals, high sock drum stands and catalog drums was suspended. Later, however, we developed a high sock pedal using steel cymbals of a special gauge. We also made all-wood drum stands.

The factory, now working on government contracts of screw machine products, also made trap drum outfits for government dance band units. These were sent to practically all parts of the globe to army camps, hospitals, etc.

After the war ended, our first big job was to switch our outfit production over from Government outfits in drab mahogany finishes to the colorful dance finishes of today. Second, we tackled the problem of replacing worn-out machinery and getting our accessory line back into production. Third, we started work on a new tympani—the Symphony model with a new balanced action spring tension which made the pedal operate more freely.

In 1947, our first post-war catalog was ready. It featured our new Classic line of tension casings and had a marvelous picture of Buddy Rich on the cover. This catalog was written and designed by Bill Jr. Our business gradually returned to normal.

The year 1948 saw us introduce the Symphony model tympani at the New York Trade Show. We also had enlarged our complete line of pearl outfits and brought out new models of drum sticks and wire brushes. In 1953 we erected a sizable factory addition consisting of 15,000 square feet.

Our greatest and best catalog came out in 1955 and the line was larger. But an even greater event occurred, for in March of that year I was able to repurchase back from the C.G. Conn Co. the Ludwig Division of Leedy & Ludwig and thus the old firm of Ludwig & Ludwig was returned to me in Chicago and incorporated into the W.F.L. Drum Co. After 25 years, I "owned" my own name once more!

We changed our company name to Ludwig Drum Co. Bill, Jr. got busy changing over all the company's stationery, advertising, logos, art work, books, and mailing pieces to the new name. Along with the name and machines we repurchased the original patents, copyrights and instruction books. Many of the

The W.F.L. Victorious Field Drum
(c. 1943)
Donated by George Boberg 2001-01-01

During World War II, the American government set limitations on the type and amount of materials used by all non-defense manufacturing. Drum companies were permitted only 10% metal (by weight) in their instruments.

Cecil H. Strupe redesigned the W.F.L. line of drums with Manila mahogany shells, maple lugs and counterhoops, and an innovative method of inner-tensioning by using expandable wooden bows. The *Victorious* design was granted a patent in October 1943.

This 7 x 15 drum has black lacquer finish, inlayed stripes of pearl-finish Proxalin on the counterhoops, and gut snares. "U.S.N." is painted on the shell, identifying the drum as having been manufactured for the U.S. Navy.

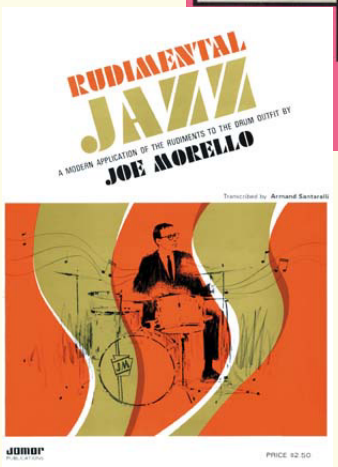
Joe Morello's Supra-Phonic 400
On loan from Rick Mattingly
Loan 3-2001

This mid-'60s Ludwig 5 x 14 Supra-Phonic 400 snare drum belonged to Joe Morello and was used on several recordings and tours with the Dave Brubeck Quartet during the 1960s. The only modification Morello made to the drum was to remove the internal muffler. (The drum has since been fitted with new heads and snares.)

In the 1965 Ludwig catalog, the drum carries a list price of $88.00. It boasted a "one-piece Acousti-Perfect seamless shell…beaded in the center and flanged in at the edges for triple strength." This was one of the few snare drums of its day to feature ten lugs per head instead of eight, and the shell is chrome plated.

In his book *The Making of a Drum Company*, William Ludwig II recalls meeting Joe Morello when Marion McPartland asked him to come to the Down Beat club to meet her new drummer. Morello was having trouble with his Speed King pedal, which Ludwig repaired on the spot. Praising his "fast wit and sunny disposition," Ludwig says, "That was the beginning of one of the greatest friendships I have ever had. It continues to this day."

Morello joined the Dave Brubeck Quartet when he left the Marion McPartland Trio, and the Brubeck Quartet quickly became one of the top jazz groups in the world, topping the pop charts with "Take Five." Morello became Ludwig's leading endorser during the mid-'60s, appearing in full-page Ludwig ads.

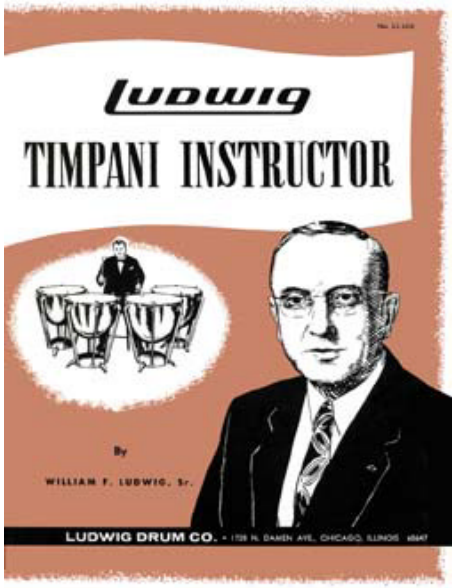


Morello also became an active clinician, and his three instructional books, *Rudimental Jazz*, *Off the Record* and *New Directions in Rhythm*, which were exclusively distributed by Ludwig, were big sellers.

"He was a great clinician," Ludwig said, "and he was just a natural teacher, even though severely handicapped since birth with near blindness. He memorized every arrangement and never missed a beat. He was born to drum! And his technique was almighty."

original items have since been incorporated into the line, such as the original Ludwig & Ludwig balance action tympani, which is now the "Universal" model with wheels. The original rubber-covered wire brushes are back, as well as the concert drum stand, Imperial die cast drum lug used on concert bass drums, the original Super Ludwig all-metal snare drum with 10 rods per side, the original *Ludwig Tympani Instruction* book, *America's N.A.R.D. Drum Solos*, the *Ludwig Drum and Bugle Manual*, and the *Ludwig Drum Major's Manual*. All of these fine old standard instruction books have been revised, rewritten, brought up-to-date and republished.

Design-wise we invented the first "upbeat pedal" for our reversible Compacto



drum outfit, which could be played either way. The first single-screw tunable bongos with metal shells, expandable conga drums, and the first Cocktail Lounge Drums were added to the line.

Finally came the greatest drum development of them all—plastic weatherproof drum heads. Mr. Joe Grolimund brought this idea to our attention. Joe had been our first advertising manager and had moved up to his present position as Chairman of the Board of the H. & A. Selmer Corporation. Joe had noticed how marvelously water-repellent plastic clarinet and sax pads were and now decided to try this new material on drums. This started us on an extensive experimental program, first as to durability, then as to tone. Both were very satisfactory. Then followed a real problem, that of proper mounting of this new tough hard fibre on flesh hoops. After two years we developed and patented a double metal hoop method clinching this slippery new material mechanically in such a way that it will hold any tension requirements it may be subjected to. Coating of the heads for brush response and finding the proper thickness were the next problems. Today, the use of plastic heads is universal with school, jazz, and symphonic musicians. Plastic tympani heads have proven very successful and are widely used.

The years 1964, 1965 and 1966 are the years of the rock 'n' roll boom. To serve it we designed many new and enticing outfits for the teenagers to enjoy.

Our research and development continues in every aspect of the drum making art. We at Ludwig Drum Company are drummers. We work and design for drummers. We have you in mind when we design.

I am now 87 years of age and at work every day. I appreciate the many opportunities I have had in my lifetime to serve my fellow drummers. As I enter each year it is with renewed optimism and enthusiasm that I face the future growing ever brighter each passing day. Thank you for your interest.

Sincerely,

Wm. F. Ludwig

Wm. F. Ludwig Jr. presented a custom made gold plated Super-Sensitive snare drum to RINGO STARR and the BEATLES at a special press conference prior to their recent Chicago concert appearance.

In making the presentation, Mr. Ludwig stated, "I have never known of a drummer that is more widely acclaimed and publicized as you, Ringo Starr. Your millions of fans throughout the world have honored you and the other members of the famous BEATLES group by their overwhelming acceptance of your many recordings, movies and concert appearances. On behalf of the management and employees of the Ludwig Drum Co. I would like to express our appreciation to you for choosing our instruments and for the major role you are playing in the music world today."

—From *The Ludwig Drummer*, Fall 1964

Wm. F. Ludwig Jr., Vice President/General Manager of the Ludwig Drum Co. presents gold plated Super-Sensitive snare drum to RINGO STARR as Dick Schory, Advertising-Education Director for the Ludwig Company looks on.

New Look of

LUDWIG

You have no doubt noticed the bold new look of the LUDWIG trademark that is now appearing in all Ludwig ads and will soon appear on all Ludwig products. The new trademark or "logo" is part of a continuing program to update and modernize every facet of the Ludwig organization following an extensive reorganization of the Ludwig corporate structure. The new trademark replaced the familiar stylized Ludwig used by the Ludwig Drum Co. for the past 40 to 50 years.

—From the *Ludwig Drummer*, Spring 1968

Sound Enhanced

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

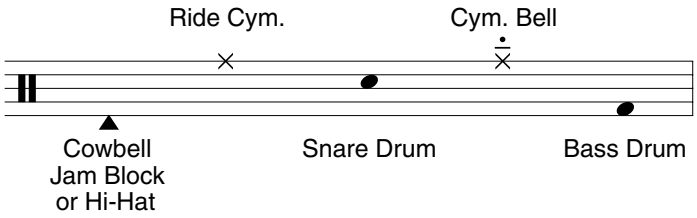
Left Foot Son Clave Ostinato

BY ROB LEYTHAM

Remember when all you had to do with your feet on the drumset was play the bass drum and hi-hat? Then, about twenty years ago, a second pedal was added next to the hi-hat pedal so you could play double bass patterns on a single bass drum. Now the bar has been raised again, with drummers like Horacio Hernandez, Akira Jimbo, Alex Acuna, and Gregg Bissonette playing a Jam Block or cowbell with the left foot. It is becoming more common to have three pedals on the left side, creating greater independence and challenging patterns.

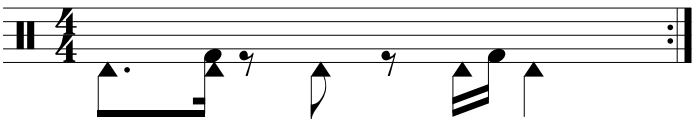
When students come to me wanting to learn how to develop this independence, I give them a series of exercises. These clave ostinato exercises can be practiced with the left foot playing either cowbell, Jam Block, or hi-hat.

Key



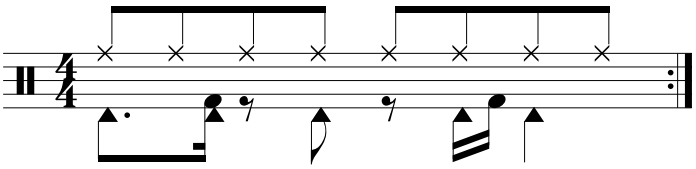
1. Learn the ostinato with the left foot playing the 3:2 son clave. We will keep the bass drum simple by playing it on the "ah" of 1 and the "ah" of 3.

1



2. Practice each of the following ride cymbal patterns over the foot ostinato. Start with the straight eighth-note pattern at a slow, workable tempo. When that is comfortable to play, then practice the two sixteenth-note ride patterns, adding the bell of the ride cymbal where notated to create a nice groove.

2a



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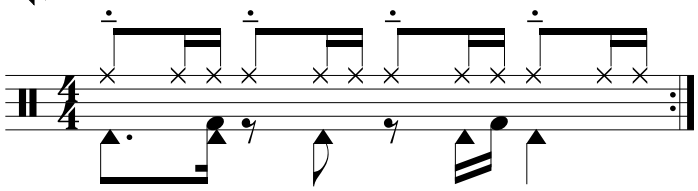

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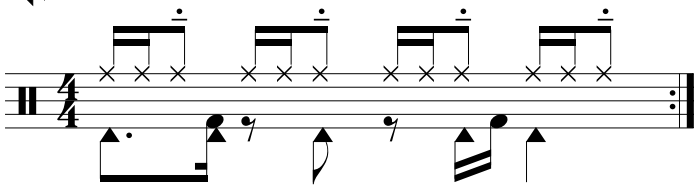
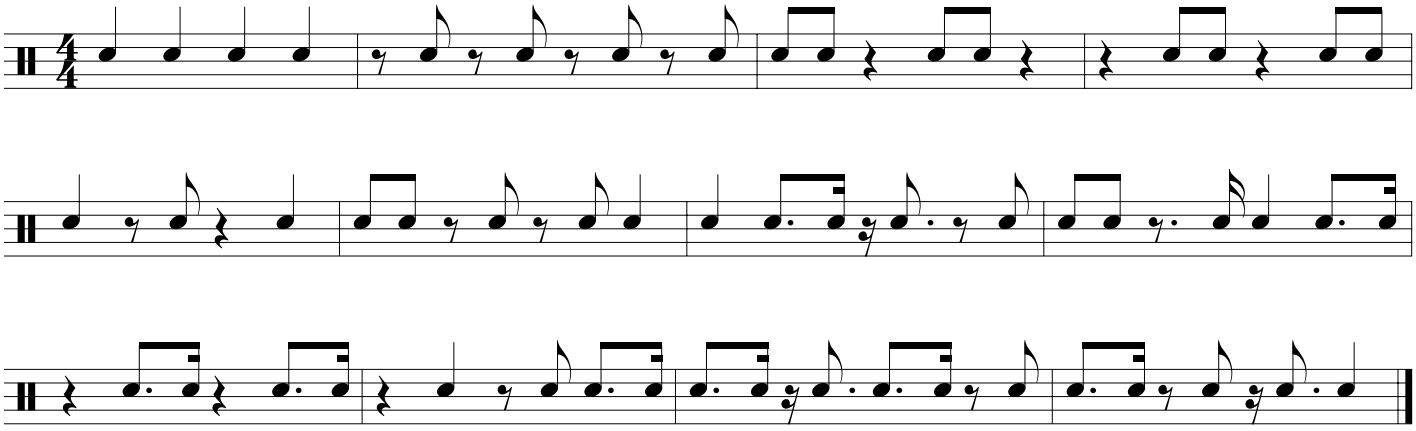


3. While playing Exercise 2, play the following rhythms with the left hand on the snare drum. Repeat each pattern four times before trying to play the twelve measures straight through.

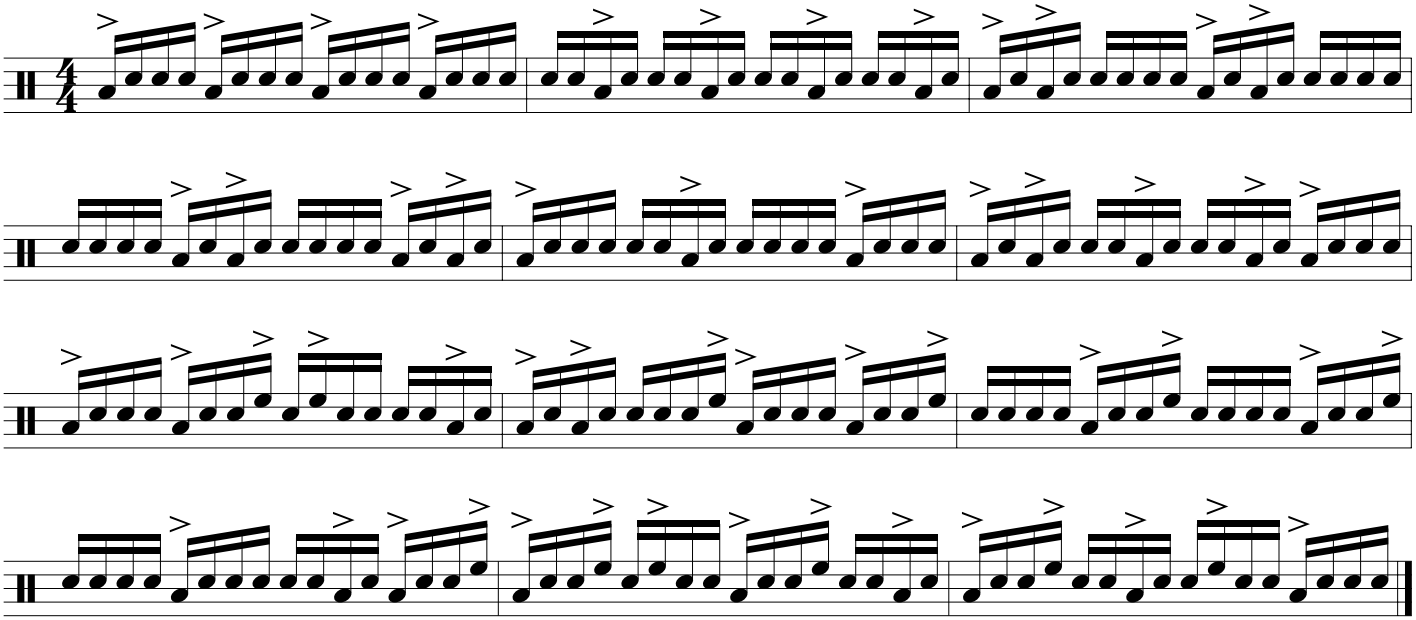
3a, 3b, 3c

(Note: In the Sound Enhanced section of the PAS Web site, MIDI file 3a is the following example played with pattern 2a; MIDI file 3b is the following example with pattern 2b; and MIDI file 3c is the following example with pattern 2c.)

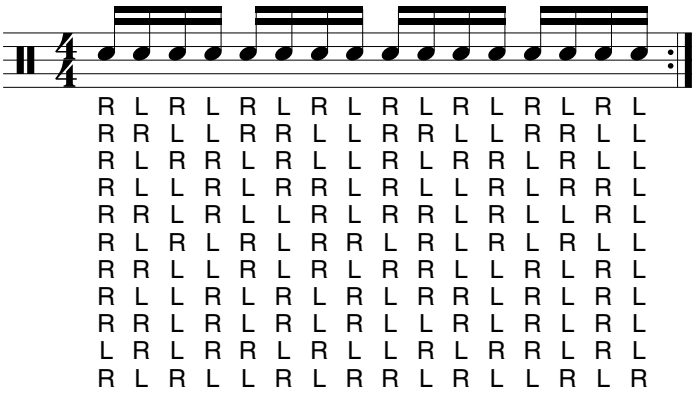


4. Once that is mastered, turn those rhythms into a solo. Keep playing the 3:2 son clave ostinato with the feet and play alternating sixteenth notes on the snare drum. The rhythm patterns from Exercise 3 will be played as accents on the sixteenth notes. Accents that fall on a beat or an "and" are played on the floor tom with the right hand. Accents that fall on an "e" or "ah" are played on the high tom with the left hand. All unaccented notes are played on the snare.

4



5. Continue playing the foot ostinato under alternating sixteenth notes. Move your right hand to either the bell of the ride cymbal or a cowbell, keeping your left hand on the snare. Practice each of these sixteenth-note hand stickings over the 3:2 son clave foot ostinato.



Once you feel that you have the control to play each of these exercises, practice the 3:2 son clave ostinato with rhythms found in Ted Reed's *Progressive Steps to Syncopation* or Gary Chester's *The New Breed*, and with stickings in George Lawrence Stone's *Stick Control*. Have fun discovering the new drum grooves and solo ideas that this ostinato will create.

Rob Leytham is a private drum instructor at Antioch Music Center in Kansas City, Missouri, and an instructor of snare drum and drumset at Missouri Western State College. He has written many articles for *Modern Drummer* magazine and five books for Mel Bay Publications: *Rock Drumming and Soloing Methods*, *Jazz and Blues Drumming*, *Progressive Rock Drumming and Soloing Methods*, *Rudimental Drum Set Solos for the Musical Drummer*, and *Ostinatos for the Melodic Drum Set*. Visit Leytham's Web site at www.robleytham.com. PN

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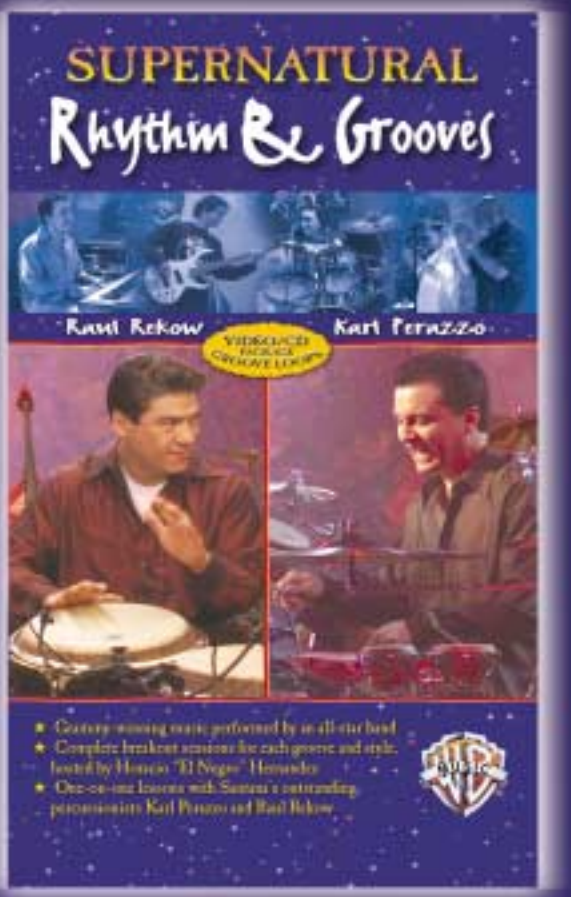

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Mr. T's Ten Commandments

BY PETER ERSKINE

When speaking or writing about music—which, in my case, will usually involve drumming—there always seems to be the very real risk of stating the obvious. Though many enduring truths are really quite simple, they often require an occasional reminder or pointing out. If you are feeling at all in awe of another's drumming and are wondering what might be missing from your musical cupboard, let's revisit some Tried and True Tenets of the Traps, or, as I have titled this essay, "Mr. T's Ten Commandments." ("Mr. P's Pointers for Percussion Poetry"? "Dr. E's Excellent Essay of the Entire Enchilada"?)

1. Alliterative aspirations aside (!), allow me to begin with this assertion: **Music should be fun**. You don't need to smile when you're playing, but it helps when and if you do. Even if that smile is on the inside, the realization and expression of gratitude for being able to be part of the music-making miracle helps tremendously to open one's mind, spirit, and heart. This means that the ears open up all the more: Hearing is really about receptivity. When all seems "right" with the world, I find that my muscles relax and my entire sense of being glows in the music-making process. Also, while playing music, I can make most everything seem "right" with the world because art is the refuge of the imagination. It's about finding the joy in the things that you do. Recently, I was working on a Burger King jingle; I had a ball, and everyone in the studio was smiling at the end of the recording session. Simply put: We're lucky.

2. **Listen when you play.** Whether you're playing with a big band, small group, symphony orchestra, or soloing at a drum clinic (and who isn't these days!), the key to a "great" and enjoyable performance is to truly LISTEN to the music. That means to hear everything that is there: the sound of your instrument; the sound of the room; the shape or "arc" of the musical phrases; what the ensemble is doing before, during, and after your entrance; relative dynamics; the soloist; and so on. If you stop and think about it, that's a lot of information. My recommendation: Don't stop and think about it. Just concentrate, relax (remember: have fun) and…

3. **Breathe deeply**. Oxygen makes all things possible. (You knew that, didn't you?) I find that breathing deeply helps me to realize and feel honest gratitude for being able to do what I do—i.e., be a musician. Breathing provides fuel to the muscles and clarity to the brain; it also helps to bring awareness of the musical elements into focus; no hocus-pocus.

4. **Tone**. The sound of our instrument—and ourselves. The aesthetic properties of percussive performance are dependent upon such basic things as the stroke we use when playing. Asking such questions as: How tightly is the stick or mallet being gripped? What kind of rebound is occurring? What is the angle of the stick or mallet in relation to the playing surface of the instrument? etc., will then lead the curious drummer to consider…

5. **Touch** or articulation. (If you are only interested in speed and density, you can skip this paragraph.) I will confine this section to a narrow discussion of the concept that a percussion instrument will vibrate or resonate after being struck only as long as the player allows it to do so. In other words, a drumhead or cymbal will ring freely until it is struck again (or dampened). I'll repeat that: A drumhead or cymbal will ring freely only until it is struck again. What does that mean? It means that the faster you play on your toms or cymbals, the less tone you're apt to get out of them. (By the way, my college professor, George Gaber, taught me that point.) Beware and avoid the seduction to express musical emotions by way of pure velocity and repetition. Allow your instrument, and yourself, to sing. Hey! that takes us back to listening! And (musical) breathing, too. (Darn it—my "Ten Commandments" are turning out to be one big mess.)

6. **Tuning**. First, try to hear the sound in your head (not as in "drumhead," though that wouldn't be a bad idea). The style of music you're playing may well determine the appropriate pitch range and tuning concept to go after. Pay attention to the relative tensioning of each tuning lug with every turn of the key; a drumhead should be in tune with itself, i.e., as evenly tensioned as possible. Avoid extremes in pitch for the easiest tuning. Or, go for extremes in pitch if you are looking for a different sound. For

KAREN MILLER

example: an 18-inch bass drum will sound great tuned wide-open and relatively low in pitch, but it will sound really wild if you tighten both heads up extremely high in pitch. Don't be afraid to experiment. A consideration: Sometimes a taut bass drum or tom tuning can make it a lot easier to articulate on the drumset because of the heightened/speedier rebound. However, avoid having your instrument feel like a Formica tabletop.

7. **Texture**. "Brushes" are the first word that come to mind. And there are now plenty of interesting brush implements to choose from and use on the kit. Brushes allow the drummer to (easily) play legato on the instrument. The use of a brush-like tool immediately brings a different textural element to the table. The opportunity to use a lateral movement, as opposed to the traditional straight-up-and-down arc of a drumstick or mallet, brings modern drumming full circle back to some of its scraping origins. I like to play the brushes, and I *really* like to listen to drummers like Jeff Hamilton, Ed Thigpen, Elvin Jones, Steve Gadd, Louie Bellson, Buddy Rich, and Philly Joe Jones play the brushes. All is right with the world. Go straight back to point number 1, do not collect $200.

But first, consider that sticks can also get into the texture game. I often like to play on various parts of the kit, other than the "skins," with my sticks—such as the rims, the shells, cymbal stands, or other pieces of hardware. One of my favorite devices is to place my right stick in between the two rack toms and, like some sort of a triangle, play on all the surfaces of the shells and hardware. I hold the stick loosely and kind of let it flop around. Sometimes it's okay to develop your own…

8. **Technique**. Okay! Everybody needs it. Technique enables us to play what we hear in our musical head or imagination. The more technique one has the more things one might be able to do. Real technique, though, might be having all of the chops in the world but not showing them off too much. Musical modesty? It's an aesthetic call. I consider myself as having modest technique, but I was finally able to stop beating myself up about it when Freddy Gruber surprised me with the observation, "The only bad technique is if you're hurting yourself when you play." I'm still practicing my single and double strokes, and I hope to be able to consistently execute a perfect 4-stroke ruff on the snare drum by the time I'm eighty. Meanwhile, the other players in most bands I've worked with are more concerned with…

9. **Time**. The time feel. The *raison d'etrê* for our being as drummers. If you stop and think about it, music is really a miracle. Not only does music allow the expression of all that cannot be otherwise expressed, but it flies and soars and depends completely upon the sense of rhythmic movement or velocity as played by the drummer. A good, flowing rhythm with the properly proportioned amount of space between the beats results in a music that makes people dance and move and the rest of the band play their best. Bad time is like indigestion, as "Papa" Jo Jones once said in an interview.

10. **Be Professional**. Show up early for any gig and be ready to play before the "downbeat." Your equipment should be in proper playing condition. Take a pencil with you to rehearsals and recording sessions, along with a good disposition. While drummers like to steer the bus, nobody likes a grouchy bus driver (or for that matter, a bus driver who speeds, or goes too slow, or slams too hard on the brakes, or takes turns too narrowly or wide—you get the idea). Courtesy goes a long way, and it opens your heart to musical possibilities. So does learning to play with your eyes open. Whether in rehearsal or in concert, treat every opportunity to play as a gift and a responsibility. But don't forget to have fun.

Hey! The secret to drumming is actually quite simple. It is called "life."

"Real technique might be having ALL OF THE CHOPS IN THE WORLD but NOT SHOWING THEM OFF too much."

Peter Erskine is best known for his versatility and ardent love of working in various musical settings. His career began at age 18 with the Stan Kenton Orchestra followed by such eclectic groups as Weather Report, Steps Ahead, Maynard Ferguson, Bob Mintzer, BBC Symphony, L.A. Philharmonic, Steely Dan, Yellowjackets, and Diana Krall, plus many others. Add to this, recording over 400 albums. Erskine teaches, tours, leads his own trio, has won numerous awards including a "Grammy," and *Modern Drummer's* Mainstream Jazz Drummer category (six times). In addition, he has his own record label, Fuzzy Music, and his latest method book, *Drumset Essentials*, is published by Alfred Music. Visit his Web site at www.petererskine.com PN

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Balancing Musical Difficulty with Performance Quality

BY PAUL BUYER

Throughout my career as a percussion performer, educator, arranger, clinician, and adjudicator, I have attended several performances of marching percussion ensembles in which the performance level was below average. Following these performances, I always ask myself—why? Why are students performing at this level? Is the music too difficult? Not enough rehearsal time? Lack of preparation? Poor practice habits? Poor leadership?

Though all of these factors can contribute to a below-average performance, this article will focus on how musical difficulty affects marching percussion performance. Of course, these concepts can be applied to concert percussion ensembles and solo percussionists, as well as other areas of the percussive arts and instrumental music in general.

One of my favorite quotes is, "It's not *what* you play but *how* you play that is most important." Convincing students to buy in to this philosophy is not easy because young players want to be challenged and play difficult repertoire. But where do we, as educators, draw the line as to what we think our students are *capable* of playing at a particular point in time? And is it our job, or right, to tell them what they *are* capable of? Jeff Janssen, Peak Performance Consultant at The University of Arizona states:

> In establishing a mission for your season, it is important to take an honest yet hopeful look at the team's ability and potential. Not only should you consider what the team has the ability to achieve, but also assess what the team wants to achieve. I like to present this as, "What can you achieve?" and "What do you want to achieve?" It is in balancing the "can" and the "want" that effective missions are created…When a team's "can" and "want" are not in the same ballpark, problems and frustrations are sure to result.

A FINE LINE

There is a fine line between musical difficulty (challenging our students) and performance quality (ensuring that we put our students in a position to succeed). The following is an excerpt from my dissertation regarding marching percussion ensembles:

> One must always be aware of each segment's present ability level and balance this awareness with music that will challenge students and give them the opportunity to improve. However, challenging players' technical skills can never override performing at the highest level of quality.

Paul Rennick, in his excellent article "Art, Entertainment, and Competition," published in the December 2001 issue of *Percussive Notes*, states:

> Although the two are directly related, on many competitive levels the quality of the performance often takes precedence over the choice of music. That is not to say that the musical program is secondary; it's just that what separates groups on a competitive level is often the nuts and bolts of playing together.

The term "musical difficulty" often relates to technical difficulty, whether playing in a drumline or performing a four-mallet marimba solo. In marching percussion, several factors that attract students to a particular program include the difficulty of the "book," warm-ups, cadences, drill, and show concepts. But what about performance quality? According to Rennick, "We have come to value serious and difficult shows that are performed each year by the best drum corps, but would we appreciate the shows as much if the performance level wasn't as high? What often becomes memorable is the quality in which a group plays."

MUSIC SELECTION

The following is taken from the foreword found in the Texas University Interscholastic League (UIL) publication *Prescribed Music List*:

> The art of choosing music carries responsibilities of the highest magnitude since our students' musical growth is dependent upon the wisdom of each decision. Therefore, the success of all performing ensembles and, more importantly, the music education of the students (of Texas) is determined in large part by how well each director meets the challenge of providing appropriate, stimulating, and rewarding literature. Always be mindful of the fact that the music chosen will clearly reflect the depth, quality, and integrity of our music programs and our priorities as music educators.

Balancing musical difficulty with performance quality is one of the key factors that will help students realize their potential. In fact, music selection is at the core of our students' experience. For arrangers, the decisions and choices we make when arranging music for our ensembles are also part of this core. Selecting or arranging music that is too advanced can have negative effects, both for the music itself and the students' musical experience.

According to Reginald Smith Brindle in *Contemporary Percussion,* "Nothing sounds well unless it is played well, and nothing sounds so awful as percussion which is not played well enough." Whenever I am faced with important decisions regarding musical difficulty, two questions always drive my thinking: What is best for the music, and what is best for the students?

REHEARSAL TIME

It is no secret that marching percussionists are very enthusiastic about their art form, motivated by advanced rudiments, lightening-fast chops, popular visuals, and the most difficult music they can get their hands on. Instructors must be careful to purchase, select, and arrange music that is challenging and well written, but that can also be performed

at a high level with sufficient rehearsal time.

Nothing can replace having enough time to prepare. Drumlines cannot cram or rush through the rehearsal process in order to play advanced repertoire. Leadership expert and author John Maxwell states, "We must stop microwaving people and start crockpotting them." Some factors that influence performance success as it relates to rehearsal time are difficulty level of the music, length of the musical selections, number of musical selections, amount of time until the next performance, amount of time for sectionals, and amount of individual preparation outside rehearsal.

ABILITY LEVEL

Another critical factor involves players having the technical skills, reading ability, and chops to play the music. This is where marching percussion is unique, in that some players are usually at different levels of proficiency. The ones who are at a high level will want to play advanced repertoire, and the ones who are not will also want to play advanced repertoire, even though they lack essential performance skills. This is not to say they cannot develop these skills, but as Maxwell states, it will take time.

The instructor's job, then, is to do what is best for the group and perform music that challenges the entire drumline while putting them in a position to succeed musically. The players must put what is best for the group ahead of their individual desires. Leadership and team building are critical to the success of the ensemble.

THE STUDENT'S PERSPECTIVE

It is common for instructors to face pressure from students to write or select more difficult music. I've often heard student responses to performing repertoire that includes, "I'm bored," "I don't feel challenged," and "Can we beef up this part?" One of the ways I have handled this situation is to talk with my players about their concerns and how the marching percussion ensemble is a vehicle for teaching music. I use the following ideas with my students.

1. Discuss how the percussion score fits into the big picture.
2. Discuss the contributions each section makes and how their parts relate to what the band is playing.
3. Teach musical concepts such as tone quality, timbre, phrasing, and dynamics.
4. Encourage your players to consider the value of the entire show instead of how many flam drags and inverts are written in their parts.
5. Emphasize the goals of playing clean and looking sharp.
6. Instill pride in playing at a high level of excellence all the time, whether in the stands or on the field.
7. Finally, talk to and treat your players like musicians, not just percussionists.

According to Rennick:

> Percussionists have a natural tendency to think in technical terms. Although the technical difficulty of the music should be considered (especially when dealing with younger groups), try not to put too much emphasis on that when it comes to choos-

ing a program. In the end, the music will speak for itself, and the most rewarding musical program is not always the hardest.

AUDITIONS

A good example of balancing musical difficulty with performance quality is the audition. When someone auditions, whether for a drumline, an orchestra, or even a scholarship, the evaluative criteria is based on *how* an individual plays rather than *what* an individual plays. For example, a student who performs a medium-level snare drum solo well is more likely to win an audition than a student who performs an advanced snare drum solo poorly.

Unfortunately, this is not always the mindset of the over-enthusiastic student. Simply playing an advanced piece of music has little influence on achieving a quality performance. In terms of making music, *how* someone plays should always take precedence over *what* someone plays.

RECRUITING

Another example related to balancing musical difficulty with performance quality is recruiting. In sports, coaches recruit the best players and the best talent to build their programs. Music educators certainly would not recruit a student based solely on his or her repertoire list, no matter how advanced. The experienced educator will want to see and hear the student perform in order to evaluate the student's talent effectively.

PLAYING DEVIL'S ADVOCATE

The other side of this issue involves the philosophy that in order to get better and keep the interest level of the players high, students must be allowed to take risks and perform more difficult repertoire. Without question, this approach will push and challenge students, while at the same time provide the motivation to work hard. Although this philosophy is valid, we must be careful not to let the *repertoire* become the primary motivator. Is it wise to provide students with difficult music just for the sake of keeping them challenged, interested, and motivated?

A fine line exists here—as educators, our first responsibility is to put students in a position to succeed. We must ask ourselves, "Can the music be performed at a high level?" More often than not, we have to make a decision based on *performance quality* being the primary motivator.

If musical difficulty is beyond the talents and skills of the students, because of either technical demands or a lack of rehearsal time, then the students' musical experience as well as the quality of the performance will suffer. Another common scenario is students choosing to give a halfhearted effort toward music they do not consider challenging. If student effort varies according to musical difficulty, then we have not done our job as educators.

Author and high-school basketball and track coach Dr. William Warren describes the balance this way: "While goals and expectations should be realistic, they should be challenging enough to give your players the opportunity to discover that they can do more than they thought they could."

A DRUMSET LESSON

The phrase "less is more" is commonly used by drumset artists to describe their approach to playing. Many legendary drummers from all genres of music have stated that playing time and laying down a solid groove are their most important responsibilities. Although these artists are certainly talented enough to play difficult fills and impressive solos, they often choose not to because they believe that playing simply is best for the music.

Not surprisingly, young drumset players tend to gravitate toward the opposite philosophy. Flashy solos, fast hands and feet, and large drumkits often take precedence over playing time, supporting the band, and making a musical contribution. Mature musicians will choose to sacrifice their own personal glory for the good of the group and what is best for the music. This philosophy is what professional players model, and what has helped them become successful.

CONCLUSION

Willa A. Foster wrote, "Quality is never an accident; it is always the result of high intention, sincere effort, intelligent direction, and skillful execution; it represents the wise choice of many alternatives." If we apply these attributes to ourselves as well as our students, we can say that high intention is our vision for our program, sincere effort is our work ethic, intelligent direction is our leadership, and skillful execution is our performance quality.

"The wise choice of many alternatives" has to do with the choices we make every day based on what we believe is best for our students, and in the case of the marching percussion ensemble, what is best for the entire group. How do we know if a piece of music can be performed at a high level? By knowing our students' abilities, considering how much rehearsal time they have to prepare, and trusting our instincts, intuition, and experience.

There are always reasons why some people perform at a high level and some do not. As musicians, understanding the balance between musical difficulty and performance quality can be a very important step towards discovering what we are capable of achieving.

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Paul Buyer is Director of Percussion and Assistant Professor of Music at Clemson University. He received his Doctor of Musical Arts and Master of Music degrees from The University of Arizona and his Bachelor of Science degree from Ball State University. Dr. Buyer is a contributing author to the second edition of *Teaching Percussion* by Gary Cook, and his articles have appeared in the *American Music Teacher* and *Percussive Notes.*

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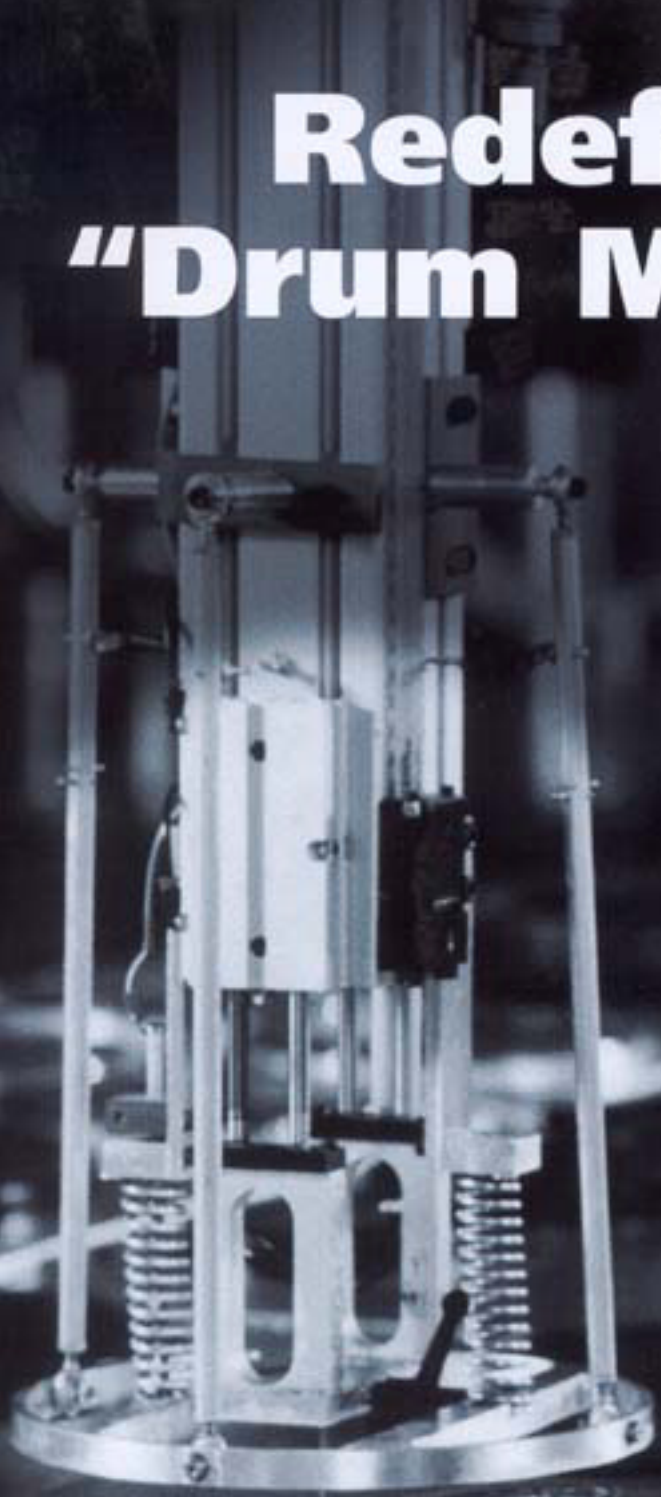

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Interview with Jerry Steinholtz

BY ROBERT PARKS

Jerry Steinholtz has performed and recorded with such artists as Harvey Mason, Diana Ross, and Lee Ritenour. He has pioneered developments in percussion instruments with such companies as Remo, Toca, Cooperman, and Calato. As an educator, he has taught many students at California State University at Northridge and the Los Angeles Music Academy in Pasadena, California. At PASIC '95, Steinholtz was awarded the Outstanding PAS Supporter Award.

I recently sat down with Jerry to speak with him about his achievements in the areas of performance, education, and business, and to ask his advice for young percussionists who want to enter these fields.

Robert Parks: *Tell me a little about your background and how you became interested in music.*

Jerry Steinholtz: I came from a blue-collar family, yet I always had an interest in music. As I got into high school, I played with the orchestra and was a member of the school chorus. I owe a great deal to my high school chorus teacher. As a result of his teaching, I sing all of the rhythms that I play, either internally or externally.

After high school, I went to Los Angeles Community College. While there, I heard a guy playing conga in the bungalow. He turned out to be Luis Miranda, a percussionist who played with Machito, Charlie Parker, and Cal Tjader. I expressed my interest in the conga drum, and Luis agreed to show me some things. Through Luis, I met other Cuban percussionists who shared their musical knowledge with me. As the years passed, I learned from congueros such as Armando Peraza, Mongo Santamaria, and Luis Conte. I began filling in for some of the guys that I studied with, and that's how I got my foot in the door.

Parks: *You've also done some recordings utilizing Brazilian instruments. How did you get your start in Brazilian percussion?*

Steinholtz: I found that in Los Angeles, playing conga wasn't enough. If you wanted to do studio work as a percussionist, you had to be more versatile. In the '60s, Brazilian music gained popularity, such as the music of Sergio Mendes and Walter Wonderly. Brazilian percussion was another way for me to continue to work. Sergio Mendes brought in Brazilian percussionists such as Rubens Bacini and Paulinho De Costa. I was able to hang out and swap lessons with them. I'd show them Afro-Cuban techniques; they would show me Brazilian techniques. The techniques were passed on through the oral tradition.

Fortunately, I was accepted into the realm of learning. I was able to play with and learn from these great players who weren't famous at the time, but who are famous now. These players were on the forefront of innovative ideas in music. They were the original players, such as Candido, a Cuban

conga player from New York who played with Lionel Hampton. As a result, I learned how to apply percussion to different styles, from Afro-Cuban to Brazilian to jazz. I began to categorize my different styles and keep each style in my "bag of tricks." Through learning many different styles on different instruments, I was able to keep working.

Parks: *Would you elaborate on some of the specific groups you have performed and/or recorded with and on how you began your career as a performer?*

Steinholtz: I began with gigs in Los Angeles, and occasional lounge acts in Las Vegas. Occasionally I was allowed to fill in for people such as Candido. This gave me the opportunity to play with Lionel Hampton. Most of the gigs I played were with people that weren't famous, but who were outstanding musicians. For example, I played with a bass player named Alf Klausen. He finally quit bass and began writing and arranging as a hobby. He's the guy that now writes music for *The Simpsons* and many other TV shows.

In the '60s I started working with Motown when they moved from Detroit. I worked with Diana Ross for almost six years and the Four Tops for two years. I spent about eight years freelance recording for Motown, working with such greats as Marvin Gaye, Gladys Knight, and The Supremes. This was another style that I added to my bag of tricks.

Through my association with Diana Ross I was able to play with Harvey Mason. Harvey asked me to join him on a gig with a young guitar player who turned out to be Lee Ritenour. So I played with the original Lee Ritenour band for three and a half years. I've also played live and recorded with such studio drummers and percussionists as Emil Richards, Peter Erskine, John Guerin, Joe Porcaro, Steve Schaeffer, Larrie Londin, Ralph Humphrey, and Earl Palmer. I also had the extreme pleasure of playing with such jazz greats as Louie Bellson, Chester Thompson, Roy McCurdy, and the late Buddy Rich and Mel Lewis. Through my association with these players, my emphasis became jazz, which led me to play with such musicians as Pete Christlieb, Conte Condoli, Bill Holman, Chuck Findley, Bill Watrous, Lou Levy, and the late Joe Pass, Frank Rosolino, and Joe Farrell.

Parks: *What performances come to mind as being favorites or the most memorable?*

Steinholtz: Performing with Diana Ross at the Forum in Los Angeles for 27,000 people. I also did two weeks with Diana Ross at the Palace in New York. These two performances stick out in my mind among the many great times I had as a performer.

Parks: *Do you have any advice for young players who want to get into the recording industry?*

Steinholtz: If you're a drummer, you must be stylistically versatile, but most importantly, work to be a percussionist. The drummers that I enjoy playing with the most are percussionists. The ones that really excel are the ones who study timpani, mallets, and hand drumming. Their overall knowledge gives them a style that is their own. They approach the drumset as a musician, not a drummer. The more versatile you are, stylistically and instrumentally, the more marketable and successful you'll be. Freelance studio work, whether it's percussion, drumset, mallets, etc., requires a great deal of versatility. You have to give the performer or the studio engineer whatever he or she is asking for.

Parks: *You've been affiliated with several percussion manufacturers over the years. Could you describe your experience within this field?*

Steinholtz: I've been a consultant for such companies as Toca, Remo, Calato, and most recently Cooperman. My affiliation with Remo began around 1984 with their pretuned systems (PTS). I spent a year developing pretuning for the bongos, tambourines, and frame drums. I was involved in the beginning of the quality control of pretuning the head and retaining of the pitch.

My involvement with the companies has always been hands-on in product. I worked at Prodrum, a popular drum shop in L.A., for about three years. This was a huge learning experience for me, second only to playing music. While working there I learned about the characteristics of many percussion instruments, such as durability, quality, and construction. The shop was a famous hangout for drummers. I met many people through the shop, and got several gigs as a result of being there. In 1989, John McGraw [of Kaman, parent company to Toca] approached me in regards to starting a conga drum line for their in-house dealers. I spent seven years at Kaman developing a line of Latin percussion instruments for Toca Percussion.

This past year, I developed a pandeiro and a cajon for Cooperman Fife and Drum Company. I also developed a synthetic timbale stick for Regal Tip.

Parks: *What advice can you give percussionists who want to enter the business side of music?*

Steinholtz: It goes back to versatility; anybody who wants to get into business or design should know how to play various instruments. This way, you'll know what the players want. In regards to research and development, you have to do your homework. You have to talk to players and teachers of all ages. What do players want? Artist relations become a part of the business. You have to know what is out on the market. Many times, what someone develops is no better than what's already available. It has to be better than what's out there in order to be a success: better wood, better jingles, better screws, and better design.

If you're going to work for a company in research and development, you need to make sure that what the company wants is what they need. You have to do extensive research on a product before you release and produce it.

Parks: *What else is out there for percussionists?*

Steinholtz: Sales, artist relations, design, and quality control, to name a few. I have students that work at Remo in these areas. Although they still play gigs, they wanted stability. They know their instruments: snare, congas, drumset, mallets, timpani, etc. Their knowledge of a variety of instruments makes them more marketable.

Parks: *Where do you teach percussion?*

Steinholtz: Currently I teach Latin and Brazilian hand percussion at Califor-

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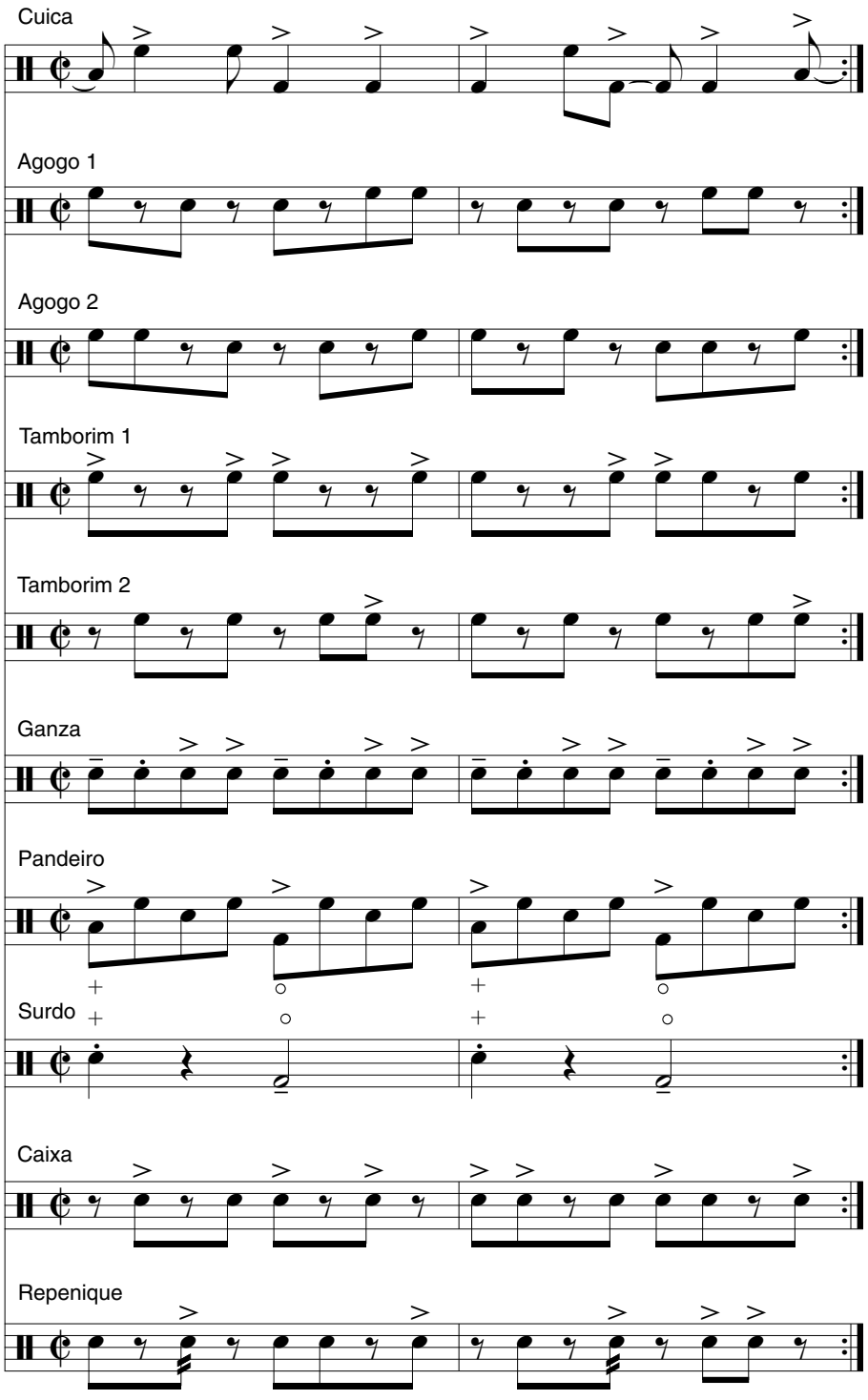
BRAZILIAN PATTERNS
BY JERRY STEINHOLTZ

These are the basic patterns played by the Escola de Samba (Samba Schools) of Rio de Janeiro, Brazil, during Carnaval. There are a variety of ways that these patterns can be adapted to drumset for an authentic samba feel. For example, instead of playing ride cymbal or hi-hat, hold a ganza (shaker) in the right hand while playing the agogo patterns with the left hand on agogo bells or cowbell, or playing the caixa or tamborim patterns on snare drum or tom-tom. Imitate the open half-note on the surdo with an accented bass drum note.



nia State University, Northridge, where I've taught for eighteen years. I am also on the faculty of Hamilton High School Academy of the Arts in Los Angeles, and I'm Co-Director of Percussion at Los Angeles Music Academy (LAMA) in Pasadena, California.

Parks: *What does the percussion curriculum consist of at LAMA?*

Steinholtz: The percussion curriculum is unique because of who is involved in teaching. There's a master-class approach to teaching. I teach along with Emil Richards, Raynor Carroll, Joe Porcaro, Michito Sanchez, and many others. There are ensembles and master classes in every style, for all levels of players. The course consists of a forty-week course, every six months. For example, a big band comes in with the latest charts from composers in the L.A. area. The percussionists get a chance to sit in with the big band and read the latest charts in all styles, including contemporary rock, pop, funk, and fusion. The curriculum is preparatory in nature, taking players from the beginner to advanced level.

Parks: *World percussion is making its way into the classroom more and more everyday. What advice do you have for the educator or private instructor who is teaching this style for the first time?*

Steinholtz: The educational field is hurting due to lack of research—meaning, many people think it will take too much time and work to begin a program. As a result, the material is never taught. So you have to do your homework. Immerse yourself in the music. You have to know the music first, before you learn the techniques of the instruments.

Parks: *Could you recommend a few useful resources?*

Steinholtz: There's enough printed material. The secret is finding out which ones are the basics. Rebeca Mauleon's *Salsa Guidebook* is very basic, describing where the piano fits in, where the bass line fits in, and where the conga fits in. The book lays out the framework for Afro-Cuban music, explaining a lot of the how-tos of this style of music.

Many of the videos are not basic enough for someone who wants to

learn. They are great to watch, but not geared towards beginners. Poncho Sanchez has a video of one his concerts at the Fillmore. During the concert you see how the timbale player switches styles, how the bongo player goes to the bell, what the piano player does during the conga solo, etc. Accidentally, the video has a great deal of educational value because you get to see how the music "works" during the concert.

Parks: *What advice can you give for students who don't have access to an instructor?*

Steinholtz: For beginners, make sure you look for the basics. If you don't understand verse and chorus, you'll have a hard time applying the instrumental techniques that you learn. There are many books and videos available. For Brazilian percussion I like *The Brazilian Percussion Manual* by Dan Sabanovich. He has illustrations on techniques and patterns for pandeiro, surdo, etc. I also like *The Latin Real Book* by Sher Music. The book has a CD of Afro-Cuban and Brazilian music, so you can compare the different styles. You can read the charts along with the recording, which will help you understand verse and chorus. This book and CD is great for anyone who wants to start a combo or a big band at the high school or college level.

As far as videos are concerned, there are many out there. Make sure that you are getting a beginners' level tape. If you're not sure, contact someone at a local university or a percussion store who can give you advice. I believe my tape [*Essence of Playing Conga*, Interworld Music] to be very helpful; it starts at ground zero and shows the absolute basics in technique and musical style.

Parks: *You suggested earlier to immerse yourself in the music. What recordings do you recommend?*

Steinholtz: That's the secret; you have to spend a great deal of time listening to the music. Get your hands on Afro-Cuban recordings by Tito Puente, Orquesta Aragon, Buena Vista Social Club, Cal Tjader, Eddie Palmieri, Irakere, and Orquesta Bata Changa, just to name a few. Again, look for help at your local drum store or university. Ask someone, if you don't know who to listen too. You can also find help from instructional books on Latin and Brazilian percussion that offer listening lists. Listening will serve as a vital tool in your learning of the musical style.

Parks: *Do you have any final thoughts or advice for young percussionists?*

Steinholtz: My thoughts on young percussionists revolve around versatility. Whatever idiom of percussion you end up in, you have to be versatile and know your stuff. You need to be able to play as many instruments as possible. You should gain as much knowledge as you can about styles of percussion from all around the world. This will make you marketable in whichever field you may choose. And while you're doing this, have fun and enjoy yourself.

Robert Parks is a master's candidate and teaching assistant at the University of Kentucky under the direction of James Campbell. Parks earned a bachelor's degree from Austin Peay State University where he studied with David Steinquest. Parks has performed with the Lexington Philharmonic and is an adjunct faculty member at Centre College in Danville, Kentucky, where he directs the percussion ensemble. **PN**

Contest and Audition Procedures Committee Survey:

Selecting students for all-state bands, orchestras and jazz ensembles

BY GEORGE FROCK

The PAS Contest and Audition Procedures Committee has been gathering data on the procedures that are currently being used in selecting or auditioning students for membership in all-state bands, orchestras, and jazz ensembles. This survey took place during the 2000–2001 year and included responses from 49 of the 50 states. As Chair of the committee, I want to thank our committee members and those that took the time to reply to our questionnaire. Receiving replies from 49 of 50 states far surpasses the response percentage of most questionnaires.

Our committee understands that the information gathered cannot be used to force changes in procedures that are used by any given state. However, we believe that the data can be helpful to officials who govern contest or audition formats, particularly if changes are being considered. The information may provide support for making changes if there is a need.

The questionnaire is shown below. The numbers indicate the number of states that responded to each question. You will note that the figures reported often do not add up to the number of responses mentioned above. This is because some questions were not answered, or because answers included situations where different responses were given.

GENERAL

1. Does your state have All-State Bands?
   Yes 48 No 1
2. Does your state have All-State Orchestras?
   Yes 47 No 1
3. Does your state have All-State Jazz Ensembles?
   Yes 40 No 6
4. Does your state have all region Bands?
   Yes 35 No 10
5. Does your state have all region Orchestras?
   Yes 24 No 20
6. Does your state have all region Jazz Ensembles?
   Yes 14 No 26
7. Are percussion auditions for band or orchestra categorized?
   Snare drum___ Keyboard ___ Timpani ___?
   Yes 31 No 9
8. Do percussion auditions cover more than one area?
   Yes 36 No 7
9. Are the auditions played behind a screen?
   Yes 21 No 24
   If the answer is no, explain how decisions are made when teachers may be auditioning their own students.
   (Responses included: "back is turned," "auditions are by tape," "student's teacher is removed from panel.")

SNARE DRUM

1. Are rudiments or technique demonstrations required?
   Yes 33 No 13
2. Are prepared etudes, solos, or excerpts required?
   Yes 47 No 1
3. If prepared etudes are used, are more than one required?
   Yes 15 No 32
4. Are the etudes normally technically demanding, including most of the techniques common for snare drum?
   Yes 36 No 7
5. Are the etudes normally stylistically directed to the concert style more typical to the parts that will be required for the concert?
   Yes 37 No 7
6. Are the parts often corps oriented, having little relationship to the style required for the all-state concert?
   Yes 6 No 38
7. Is sight-reading included as part of the audition format?
   Yes 31 No 17
8. Has the audition format changed in the past 5 years?
   Yes 8 No 35

KEYBOARD

1. Are scales or other technical demonstrations used?
   Yes 42 No 4
2. Are prepared etudes or excerpts required?
   Yes 46 No 2
3. If etudes are used, are more than one normally required?
   Yes 11 No 37
4. If etudes are used, do they normally cover the techniques needed in the concert performance?
   Yes 40 No 3
5. Are any demonstrations of 4-mallet technique required?
   Yes 8 No 34 Sometimes 3
6. Is sight-reading included as part of the audition format?
   Yes 30 No 18

TIMPANI

1. Are various technique demonstrations required?
   Yes 19 No 29
   If answer is yes describe. (Answers included cross-sticking, patterns, drum-to-drum.)
2. Is there a requirement for the student to demonstrate

tuning?
Yes 40 No 8

3. If yes, the procedure is as follows:
   a. pitch given for one drum, tune others by interval
      Yes 21 No 20
   b. student matches pitches by using tuning fork
      Yes 11 No 24
   c. student matches pitches by using pitch pipe
      Yes 23 No 15
4. Is there a time limit given for tuning each drum?
   Yes 10 No 31
   If yes designate the length. (Few responses were given.)
5. Are etudes or excerpts used for the audition process?
   Yes 42 No 3
6. If etudes are used, are they normally the type that prepares the student for the concert performance?
   Yes 40 No 5
7. Are tuning changes normally required within the etude?
   Yes 27 No 19
8. Is mallet selection considered in the evaluation of the audition?
   Yes 24 No 17
9. Is sight-reading included in the audition format?
   Yes 27 No 22
10. Are timpani players expected to perform in other percussion-section areas?
    Yes 26 No 20

ACCESSORY INSTRUMENTS

1. Are percussion accessory instruments required as part of the audition?
   Yes 19 No 29
2. Is there a student(s) who is selected just as an accessory specialist?
   Yes 3 No 41
3. Are snare drummers auditioned on accessories?
   Yes 17 No 27
4. Are keyboard students auditioned on accessories?
   Yes 12 No 31
5. On what accessory instruments are students auditioned?
   triangle 10 tambourine 12 castanets 3
   cymbals 13 bass drum 10
   other/changes each year/none 11
6. Are the auditions from etudes?
   Yes 8 No 12
   Or just technique demonstrations?
   Yes 9 No 10
7. If tambourine is included, does the audition include the various techniques common on tambourine performance?
   singles *ff*___ singles *pp*___ knee to fist___
   shake rolls___ thumb rolls___
   (Few responses were given, but those that did included all of the techniques listed.)
9. Is sight reading required?
   Yes 3 No 26

DRUMSET

1. Does your state have all-state jazz auditions?
   Yes 35 No 9
2. Are students selected by a competitive audition?
   Yes 34 No 1
3. Are students nominated or recommended by their directors?
   Yes 12 No 18
4. Does the audition include a demonstration of time feels?
   Yes 31 No 2
   swing 25 rock 19 fusion 6 funk 1 Latin 23
   other: brushes 2
5. Are students auditioned by playing alone?
   Yes 30 No 2
   with records Yes 9 No 14
   with a rhythm section Yes 6 No 13
6. Is sight-reading a portion of the audition?
   Yes 23 No 10

If there are any questions or anyone needs assistance regarding the survey, please contact: George Frock, Professor Emeritus, The University of Texas at Austin; E-mail: gfrock@mail.utexas.edu. The PAS Contest and Audition Procedures Committee oversees contests for the Percussive Arts Society and gathers data on contest and audition procedures that are used nationwide. Members of the Committee include George Frock (Chair), Richard Gipson, Lynn Glassock, Scott Harris, Laurence Kaptain, Robert McCormick, Mel Mobley, and J.B Smith. PN

Guidelines for Two-Mallet Sticking

BY ALISON SHAW

Two-mallet keyboard playing is, in many ways, a separate craft from anything else we do in percussion. Of course, there are many considerations regarding the technical mastery of two-mallet playing, but practical guidelines for sticking are essential.

All too often we make sticking decisions based on execution. In other words, we use a certain sticking because it makes the passage easier to play. It is more important, however, to make sticking decisions based on phrasing and expression. Most of the time, if good phrasing is the goal of a sticking choice, the sticking will naturally accommodate the technical issues in the passage.

It is important to understand how sticking affects phrasing. When we come right down to it, any discussion about two-mallet sticking is really about when and when not to use doubles. There are several general considerations. The first is tempo. In a slow tempo, non-rolled (struck) notes may sound detached and separated. Using doubles instead of alternating the mallets can sometimes help create the illusion of legato.

A double can also be used to imply a slur. This is especially useful in passages played at fast tempos. Using a double, and allowing the first stroke to sound with a little more weight than the second stroke, creates this effect nicely.

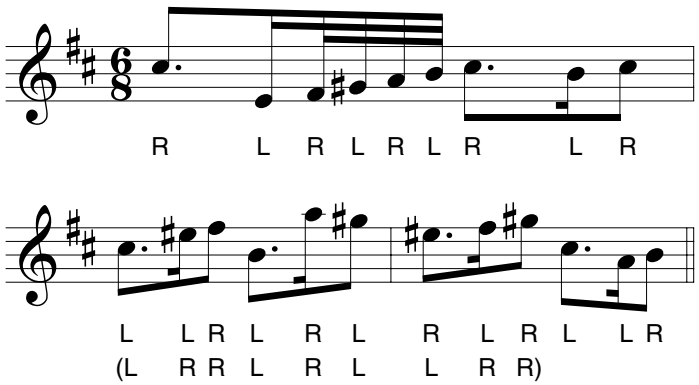
Another consideration is the type of keyboard. Because the accidentals and naturals on a vibraphone are on the same plane, doubles might be used for smooth execution of a passage that would be alternated on a xylophone or marimba. It is also sometimes useful to employ doubles on glockenspiel so as not to create excess motion through alternation. With such small bars and an ever-present possibility for the "box" to be heard in the tone, any means for eliminating excess motion on glockenspiel should be considered.

The greatest impact sticking can make on phrasing is the way in which a double affects agogic stress. It is wise to consider how a double will affect the subtle inflection of note groupings. If a double must be used, try to avoid playing the second stroke on a strong, agogic beat.

I have six "anti-doubling" rules that I like to follow. They are listed here in order of importance. *I never break the first rule*. The remaining five are subjective, but it is more desirable to break a rule from the bottom of the list than from the top. The suggested stickings below each example indicate solutions that allow us to avoid doubling in the "trouble spots." The stickings in parenthesis indicate choices we might make for technical ease, but should be avoided for phrasing considerations.

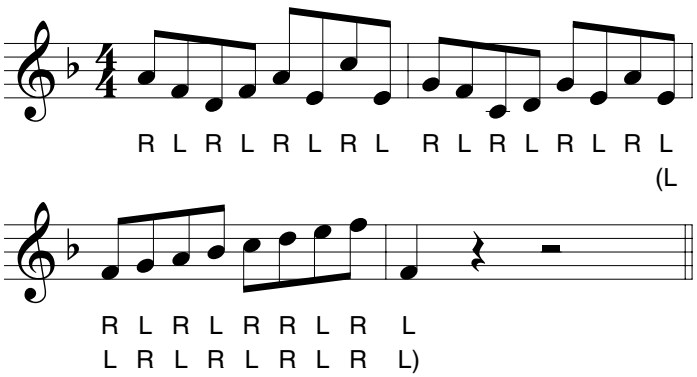
Rule 1: **Never use a double sticking from a short value into a long one.** Reason: The natural phrasing usually requires the agogic stress to be on the long value. In the case of an on-the-beat short value (e.g. ♫.) the agogic stress is on the short value, but an alternated sticking is still suggested.

Example 1



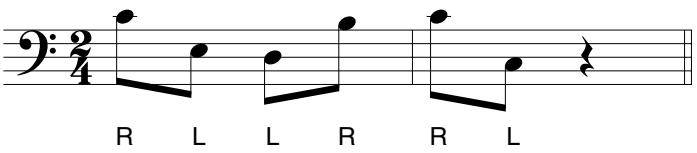
Rule 2: **Do not use a double over a barline.** Reason: This keeps the rhythmic feel of the measure intact. Again, always try to preserve the natural agogic stress.

Example 2



Exceptions: If large interval leaps are an issue, the phrasing will be more fluid if doubles are used. If a double must be used over the barline, it is important not to allow the second stroke of the double to sound weak.

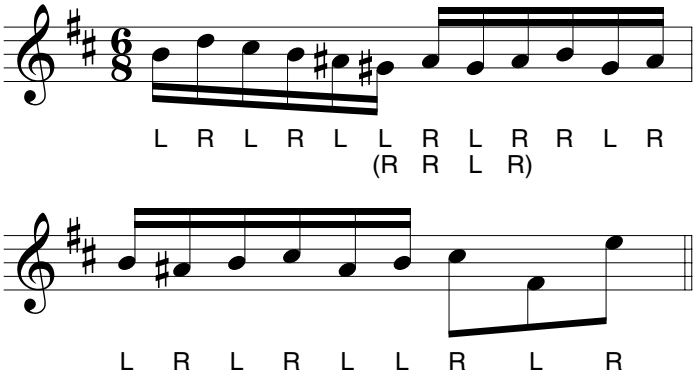
Example 2a



Rule 3: **Do not use a double between beats.** If a double is necessary, it is better to put the double inside the beat. (It is

better to break this rule than Rule 2.) Reason: Again, keeping the first stroke on the strong part of the beat keeps the natural rhythmic feel intact.

Example 3

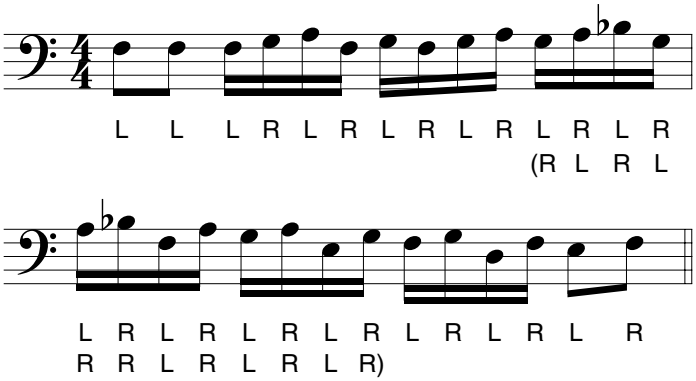


Exceptions: If large interval leaps are an issue, the extra horizontal motion needed may cause the phrasing to be labored and heavy. In this case, it is better to use doubles. As illustrated in Example 2a, it is important to keep the second stroke of the double strong so that the agogic stress remains intact.

Example 3a

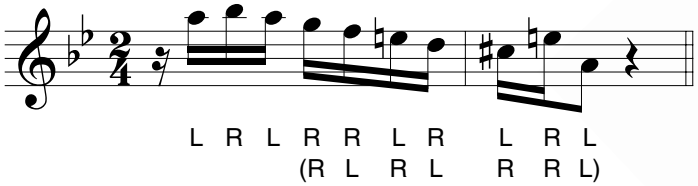
Rule 4: **Avoid doubles from natural bars to accidentals.** Reason: Traveling from the lower manual to the upper manual can be awkward. Moving against gravity in a strong vertical motion can create a labored or cumbersome phrasing and a break in the flow of the musical line.

Example 4



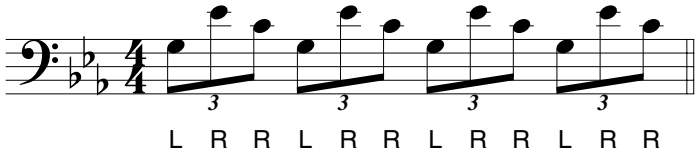
Rule 5: **Avoid doubles from accidental bars onto naturals.** (It is better to break this rule than Rule 4.) Reason: Although this motion is certainly more natural than moving from naturals to accidentals, the fluidity of the phrasing can be affected. This is especially true if the interval between the accidental and the natural is a small one.

Example 5



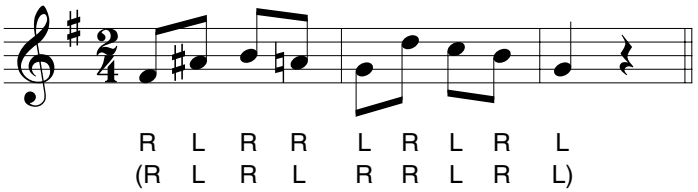
Exceptions: In repetitive passages, the agogic stress can actually be assisted with the use of doubles. The motion is also less cumbersome.

Example 5a



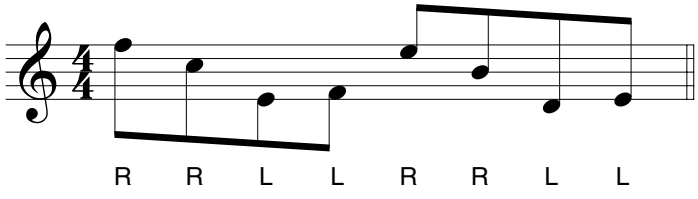
Rule 6: **It is sometimes necessary to avoid doubles between large interval leaps.** Reason: This is more important in fast tempos in which large leaps with one hand can cause a break in the flow and connection of the passage. It is also sometimes impractical because it is difficult to be accurate.

Example 6



Exceptions: Large interval leaps followed by opposing motion in the opposite hand can be phrased with much greater fluidity if doubles are used.

Example 6a



As with all guidelines, there are decisions to be made that will differ from piece to piece. The guidelines given here regard-

ing doubles are simply a starting place. There are certainly exceptions to these ideas, but I find that it really helps to begin with these "rules" when I am learning a new two-mallet work. I almost always use the first three rules. The last three have much more room for exception.

The most important concept is to plan your sticking according to the desired phrasing and musical effect. All too often we choose our sticking to accommodate technique, only to find that our sticking then controls or limits our phrasing ability.

Alison Shaw is Assistant Professor of Percussion at Michigan State University, where she serves as coordinator of percussion studies and directs the percussion ensemble program. She is currently Acting Principal Percussionist with the Flint Symphony Orchestra, and she also tours and records with the New Columbian Brass Band and the Brass Band of Battle Creek. Shaw serves on the PAS College Pedagogy Committee, is President of the Michigan PAS State Chapter, and is an Associate Editor of *Percussive Notes*. PN

How Do I Play the Marimba When I Can't See the Bars?

BY JOSH GOTTRY

It is a common problem: How are you supposed to look at the music and play the marimba (or xylophone, bells, vibraphone) at the same time? It seems so much easier to memorize the notes and look at the bars. But what do you do when you need to sight-read or when you play a piece that's too long to memorize quickly?

AN EXPERIMENT

The fact is, you can already see a portion of the bars on your keyboard instrument while looking at the music in front of you. How about a little experiment to prove it? Stand behind a keyboard instrument with music on a stand, like you would normally play. Look directly at the music. Have a friend put his or her hand in the center of the instrument, directly over the area where the naturals and accidentals meet. Can you see your friend's hand? I'll bet on it!

THE LANDMARK SYSTEM

Now that you've discovered peripheral vision, which allows almost everyone to see a portion of the marimba while looking at the music on a stand, how do you use it? I use what I call a "landmark system" in which the groups of accidentals serve as landmarks for every note on the keyboard.

Look again at your keyboard instrument. You will notice two groupings of accidentals: groups of three and groups of two. Every note on your instrument can be defined in terms of those groupings. For example, a D is in between the group of two; a B is the top note of the group of three; an F is just to the left of the group of three; an E is just to the right of a group of two. See how the system works?

USING THE SYSTEM

Now that you understand it, try it out. Again, position yourself behind the keyboard instrument with music on a stand in front of you. Have a friend randomly name notes. Try to play each note without looking down. Your friend can tell you if you hit the right note. So how did you do? Don't worry if you missed a couple of notes; you'll improve with practice. Just don't give up.

SIGHT-READING

Now it's time to play the music that's in front of you. For the time being, we won't worry about rhythm or note lengths. All we're concerned about right now is note accuracy. Without looking down, identify the first note of the music and play it on the keyboard.

Move slowly through the first few measures, making sure always to keep your eyes on the notes on the page. Once you've played a couple of lines or so, take a short break. As with anything new, learning to find the notes without looking at the instrument takes some time and may be frustrating at first. Trust me, though; the benefits will soon come!

Every day, spend at least five to ten minutes playing music without looking down at the instrument. As you begin to feel more comfortable, start playing the rhythms of the notes as well. Be sure to play slowly enough that the tempo stays consistent. Pretty soon, you'll realize that you can sight-read without looking at the bars.

OTHER FACTORS

Over time, you will notice that the distance between certain notes will begin to feel normal. Your hands will automatically respond to intervals like a third (e.g., C to E) or a fifth (e.g., C to G). Becoming comfortable with the "feel" of various intervals and scales on a given instrument can lessen your dependence on landmarks. Be careful, though; every time you look down, you make "feel" harder to learn. Trust yourself, and your ear, to make the necessary adjustments when you miss a note.

Finally, for large jumps from one end of the marimba to another, it is occasionally necessary to glance at the instrument. In these cases, if you keep your glance quick (don't keep watching while the mallets strike the bar), your eyes will be able to "bounce" back to their previous position in the music.

CONCLUSION

So, you *can* see the bars after all! If you practice this "landmark system" technique and do a little sight-reading each day, the next time your band director passes out a new piece of music, you will be able to play a mallet part without memorizing it first.

Josh Gottry is an instructor for several local percussion ensembles and private percussion students in Phoenix, Arizona, and he performs regularly as both a soloist and ensemble member. Gottry is also an ASCAP award-winning composer with published works for percussion and for percussion and flute. Visit the author's Web site at www.gottrypercussion.com. PN

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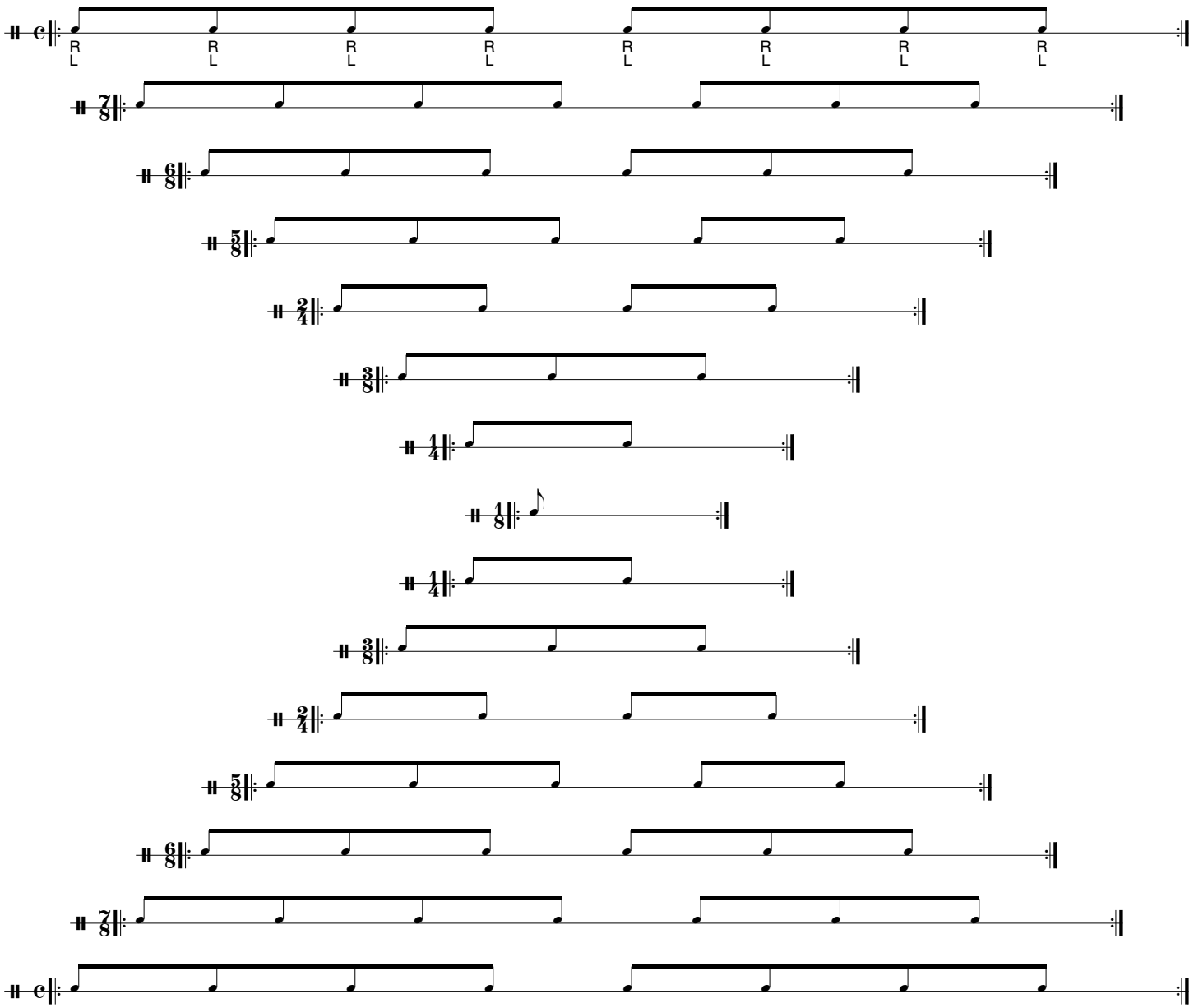
Eighth-Note Rundown

BY JOEL SMALES

The eighth-note rundown is a warm-up exercise that may be played with eight variations or options. Start at the top of the formation and "run down" the entire exercise. The variations/options include: 1. Play each line 30 seconds; 2. Play each line 60 seconds; 3. Accent the first note of each line; 4. Accent the last note of each line; 5. Flam the first note of each line; 6. Flam the last note of each line; 7. Diddle first note of each line; 8. Diddle last note of each line.



From *Warm-Ups and Mind Reading for the Smart Percussionist*, published by Phantom Publications.

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Send your HOTlicks to Editor Terry O'Mahoney at 3007 Vogue Avenue, Louisville KY, 40220 · TEL: (502) 458-6542 · E-mail: tomahon@hotmail.com

Orchestra Pit Survival Guide
Part 1: Rehearsals

BY NICHOLAS ORMROD

When I left college in 1981, I had ambitions to play in a symphony orchestra or in a contemporary music ensemble. That was what I had been trained, almost exclusively, to do. I had not envisaged that most of my career would be spent working in the theatre in the depths of various orchestra pits.

The theatre was not unfamiliar to me. My family was very involved in amateur dramatics and a large part of our leisure time was devoted to their productions. Then there were the amateur operatic societies. Being brought up in South Wales, there were a large number of these companies who were always on the look-out for musicians for their week of performances. By the age of eighteen I had several shows and operas under my belt.

My introduction to the professional theatre began with a surprise telephone call one Saturday morning in 1982. It was from the Director of Music at the Royal Shakespeare Company. There had been a mistake in their scheduling and they were a percussionist short for three weeks in Newcastle-upon-Tyne: "Can you get here by ten o'clock Monday morning?" None of their regular players were free. I had recently done some work with a timpanist named Peter Hamburger, who was on the R.S.C. list. Peter had recommended me. I jumped on a train and thus started a relationship with the R.S.C. that has lasted intermittently to the present day.

The experience of working with the then regular R.S.C. percussionists, Tony McVey and the late Peter Washtell, was like going back to college. Tony (an equipment nut, like myself) is brilliant at setting up gear with everything in the right place, on the right stand, and making the right noise. Peter (who was also a successful copyist) was terrific at marking up parts so that any idiot could read them—even a wet-behind-the-ears rookie like me!

I must have learned something over the years because, whenever I do a show, my deps [subs] always compliment me on the gear, the setup, and the markings in the parts. These things are still not taught to students, as is obvious from some of the younger players I have worked with and for whom I have been a dep. The following "survival guide" is my way of doing things. The point of sharing information is that others might find something useful. If you don't agree with something I say, fine. Take what you find useful and apply it. Sundry points may seem manifestly evident, but practical experience leads me to believe that occasionally one must state the obvious. If all my words do is prompt someone to think about things, then mission accomplished!

Part of the layout from Sondheim's "Sunday in the Park with George," Royal National Theatre, 1990. A long, thin pit dictated the distribution of the gear. Note the absence of microphones. The percussionist, Nicholas Ormrod, wore a radio mic' on his chest that pointed downward.

SPEAKING UP

Generally, when working on a show or playing incidental music in the theatre, you will not be part of a section. This also applies to some small opera and ballet companies when scaled-down arrangements are used. If you have been used to working in a section, this solitary existence can come as a shock. This is especially so if you have never acted as a principal player and are not used to dealing directly with conductors, production managers, sound department, stage management, crew, and, of course, the contractor (known in the U.K. as the "fixer"). Learn one thing fast: Do not be hesitant to speak! Certain things have got to be sorted out; all the above are busy people and your needs will be forgotten unless you make sure they are not. If things are not sorted out early on they might never be.

Several years ago I was doing an opera tour which rehearsed and started at the Châtelet Theatre in Paris. Three of us percussionists had to play on stage for one scene, and there was not a lot of time to get there.

We had to exit the pit during a quiet point in the music, and we had to descend four wobbly, temporary steps in the near dark. The principal player, Ben Hoffnung, had on several occasions requested better light and for the steps to be secured, but by the dress rehearsal this had not been done. When we exited the pit during the dress rehearsal, Ben purposely kicked over the steps, making an almighty clatter. We got bellowed at by the conductor for making a racket and the stage manager was similarly admonished. But by the end of the rehearsal there was a light on the steps and they were fixed down. An extreme course of action, but problem solved.

THE INSTRUMENT LIST

Theatre work usually involves a run of some length, and as a result it is quite likely that you will be contracted a reasonable time in advance. It is imperative that once the monetary negotiations with the contractor are completed (always ask for more!) you request an instrument list. If the show is a revival, this list should be readily available, and the sooner you see it the less chance of nasty surprises. However, in the case of a new piece or a re-orchestration, an instrument list may not yet be available. One must pester the contractor for such a list, if only a partial one, as soon as possible. I do not see it as the percussionists' job to make a nuisance of themselves with conductors/music supervisors/arrangers at this stage. It is the job of the contractor to have all the players and their instruments at that first rehearsal, so let the contractor do it.

I have seen an instrument list which a music director must have asked his percussionists to write. However, they seem to have misunderstood the purpose of this list. Instead of simply listing instruments together with their position, they had listed the specific gear that had been used—size, make, and model, including stands and pedals, with comments about what not to use, as these instruments were not up to the job! Not that useful, if one prides oneself on making one's own sound and choices.

Having been contracted in 1990 by the Royal National Theatre to do the U.K. premiere of Sondheim's "Sunday in the Park with George," I knew that the instrument list would be available, as we were using the original arrangements. Sure enough, I received the extensive list some seven weeks before the first call. This allowed me time to ask the contractor to send a fax to the arranger, the ever-helpful and knowledgeable Michael Starobin, with some queries. Michael kindly pointed me in the right direction with the result that, apart from some small changes, the right gear was there from the beginning—a professional result.

BASIC GEAR

We all know that hauling gear is a pain. (Why do they always have to choose that rehearsal room with the stairs?) However, it pays to take more gear than you need to your first rehearsals. A mark-tree does not take up much room in your van, yet can easily be left off a list by a harassed arranger. It is invaluable to have certain instruments on hand, even if not specifically requested. Similarly, some instruments should be taken in multiples for options. When the music director asks if you have a different sounding woodblock, the reply "How's this?" is preferable to "I'll bring one tomorrow."

Always take an "emergency box" containing at least the following:

mark-tree
2 woodblocks
2 temple blocks
2 triangles
2 shakers
claves
jingles
bell-tree
2 tambourines with heads
1 headless tambourine
finger cymbals
2 pairs maracas
mounted castanets
a pair of cymbals

In addition, I always take a snare drum and, if one is on the list, I take at least three! Keep all this gear with you until the show has opened; once it is running you can take the spare stuff home.

When rehearsing "Oliver!" at the London Paladium in 1994, with new arrangements, I thought we had all the bases covered. I had the great pleasure of working for the second time with William Brohn, my favorite orchestrator. He was really up against it, as virtually all the orchestrations were thrown out by the director at the first rehearsal. There had been a huge misunderstanding about the style and Bill was working round the clock to get new arrangements out. We all felt very sorry for him. The contractor asked me and the drummer, Neil Rowland, to bring everything we might need. It was all going great until about the third day when Neil opened a new part to find he needed a bell-plate, and the first thing the music director asked was, "Have you a selection of bell-plates for us to hear?" There are limits!

The choice of your regular mallet might not be what is required, so make sure you have plenty of alternatives with you. If you are playing through microphones, mallet choice can be greatly affected. Also, theatre work frequently requires the percussionist to produce special effects, so be prepared with, for example, some brass mallets and different types of brushes.

It is possible you may see the music before the first call—great! You are lucky! It is more likely, especially if the parts are new, that you will see them the first time at your initial rehearsal. Bear this in mind when deciding what time to arrive at that first call. Remember, there is a stack of gear to offload and set up, and then you can get cleaned up and take a look at the score when it arrives. It never ceases to amaze me the way colleagues arrive at the last minute. It is extraordinarily unprofessional to be pulling things out of boxes while the music director is making his "welcome speech." You cannot be too early.

The show might have been running for some time elsewhere, and a gear layout may be sent to you with an instrument list. Treat it as a guideline by all means, but remember, a layout is not always helpful. It is very unlikely that you will have the same amount or shape of space in the pit (always too small!) as the other player. I have also seen a layout which looked ridiculous; I am 6' 3", but do not have arms that long! If you have not had the chance to work on a layout, lay the gear out in the rough working pattern and fine-tune accordingly.

WORKING WITH ARRANGERS

At some point during that first rehearsal it is a very good idea to introduce yourself to anyone on the music team you do not already know—e.g., the music director/conductor, music supervisor, arranger, and assistant music directors. You might be working with these people for some time, so make sure you know who they all are.

Dealing with arrangers can be tricky! If you are working on something new or that has new arrangements, there is a good chance that the arranger will be open to suggestions. It is obvious to us when a percussion part does not work, but not necessarily obvious to them (otherwise, why write it?). Sometimes it is possible to have a quiet word with an arranger and say, "If I do this slightly differently, you'll have the same effect and it might work better." Try to establish early if this approach is going to work.

I have had very mixed experiences with arrangers. Some have been a joy to work for, others a nightmare. I have nearly come to blows with two highly respected orchestrators (no names!). Both of them seemed to think it was better to have something sound second-rate rather than change what they had written. Perhaps it was ego; maybe they saw it as admitting they were wrong. I see it as modifying the arrangement to produce a better performance. Of course, they got their way, but I was the one who had to play it night after night with it grating every time. I believe the problem lies with orchestrating on a computer. Those who do seem to think that the band will sound like their computer did. Cymbals, orchestra bells, triangles, and finger cymbals on a computer can all become staccato instruments with no thought to damping. Negotiations are often required, and don't forget that the sound in the theatre will be quite different from the rehearsal room.

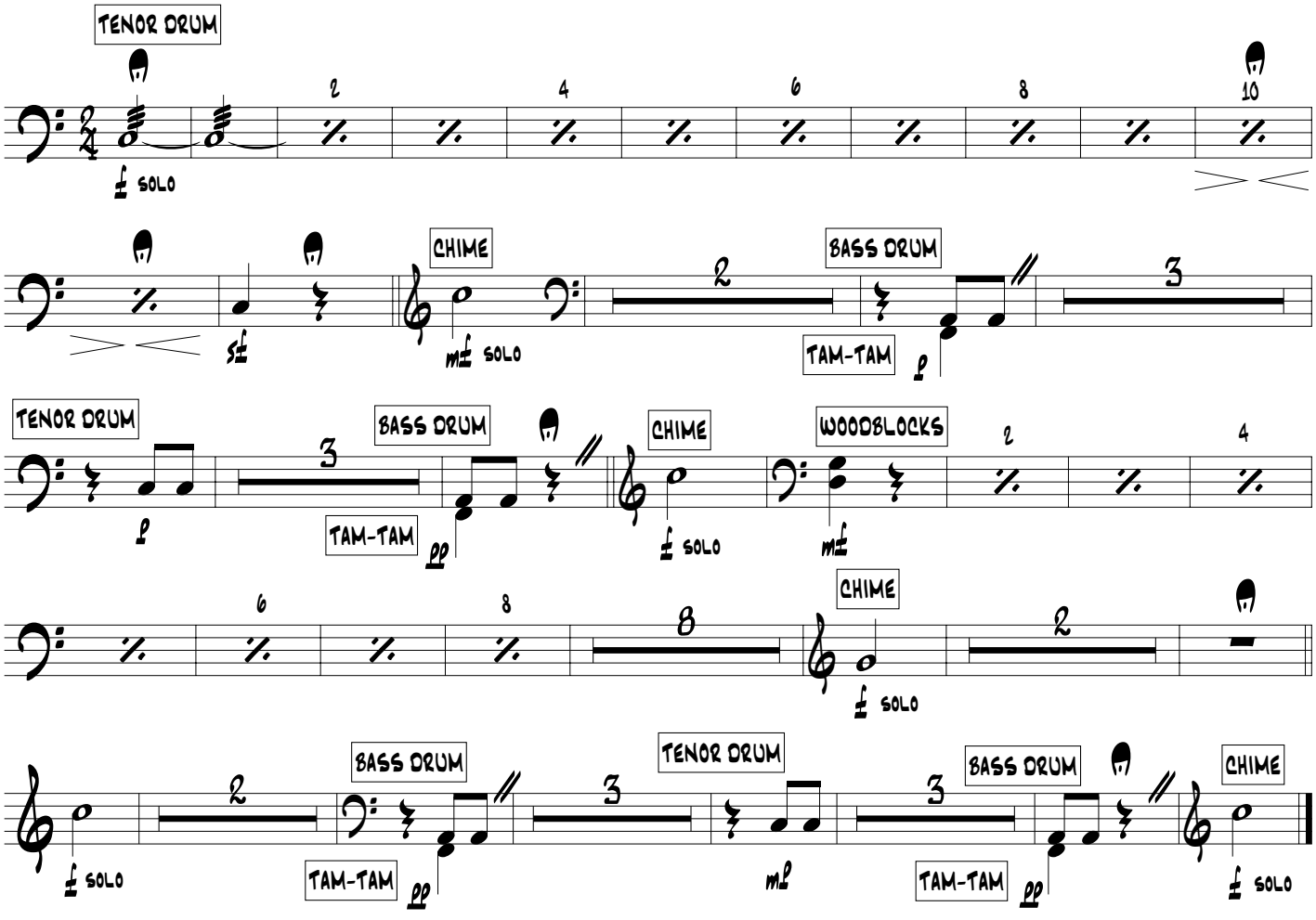
Discussion may also be required on the topic of mallets. Orchestrators often do not understand why you need time to change sticks. I was told by one that the problem of performing the part shown in Example 1 would be solved by using a double-ended mallet. When I tried to explain that to get all the instruments to sound good I would need much more than double-ended sticks, he got very waspish. We negotiated over what were the important notes and edited it down to something that worked (Example 2). Later in the same rehearsal, he complimented me on the sound of my solo on the Gran Cassa and was startled when told that I'd left out half a bar in order to pick up a large enough beater to enable me to make that sound!

However, working for good arrangers can be a great experience. I learned a lot from working with messers Brohn and Starobin and thoroughly enjoyed playing their scores.

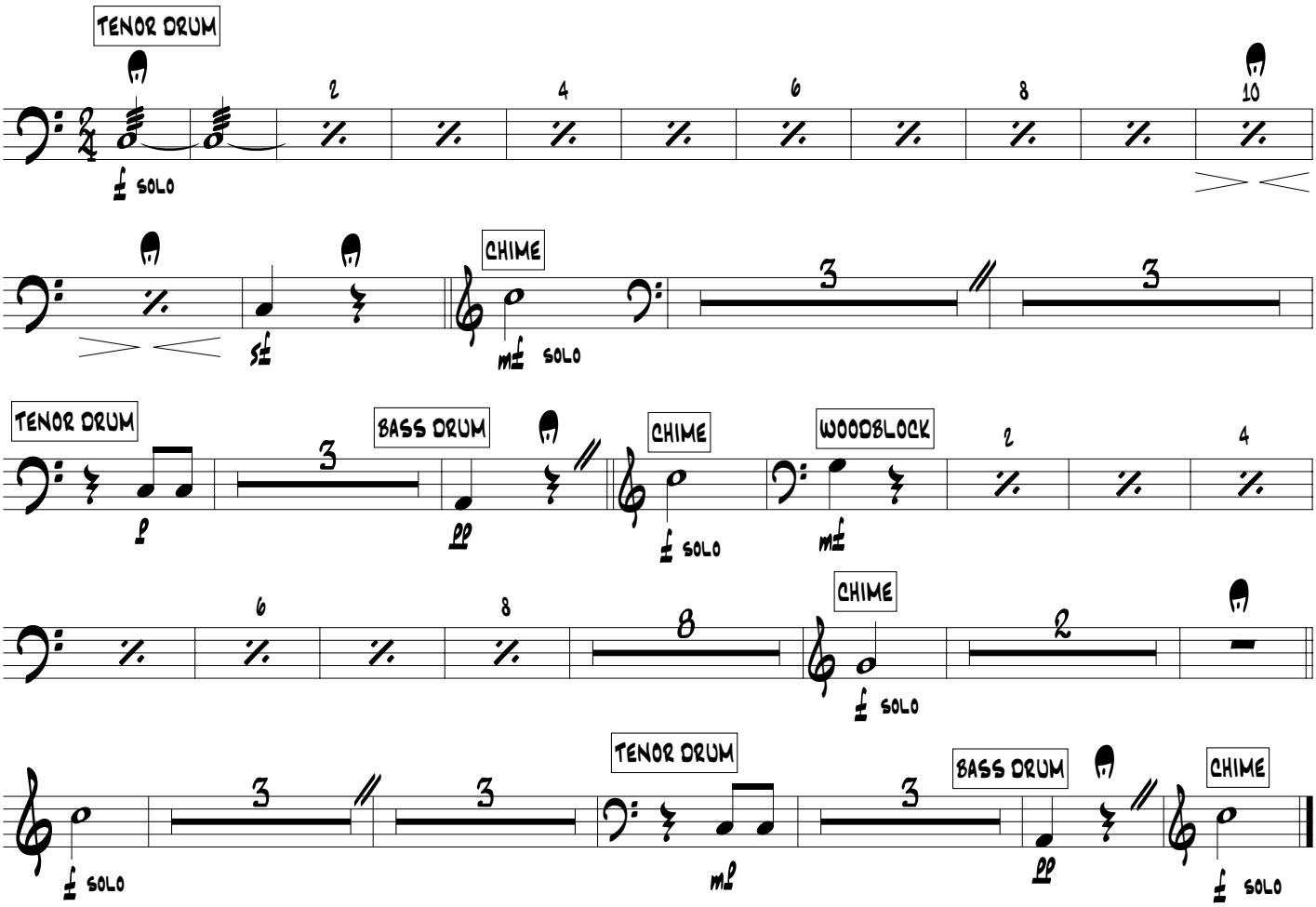
WORKING WITH CONDUCTORS

With any luck you will know the conductor; he probably got you the gig in the first place! Even if you know the conductor, try not to interrupt the rehearsals with questions about the part. Percussion

Example 1



Example 2



scores are frequently full of errors, not least of which is the failure to identify instruments. Make a list of questions and sort it out with the conductor when the rehearsal is finished; colleagues get very bored with, "Is that a triangle at 102?" Common sense often answers your query. I once had a score at a first rehearsal for a production of "Guys & Dolls" that had just been printed and had no dynamic marks! I got through the first day of rehearsal by listening to the context, rather than endlessly asking how loud I should be playing.

Do not get in the music director's way in the rehearsals by moving instruments around. If it suddenly strikes you that it would be better to have the chimes next to the timpani, do it during the break—not while the conductor is giving notes to the wind section.

In short, get to the first rehearsal well prepared, with plenty of gear, with an open mind, and very early. There will be enough unforeseen problems to keep you occupied—not least of which will be the notes!

Nicholas Ormrod is a freelance percussionist based in London and a professor at the Royal College of Music. His extensive theatre experience includes productions for the Royal National Theatre, Royal Shakespeare Company, Royal Opera House, Royal Ballet, and in the West End. He has also performed with the Chamber Orchestra of Europe, Philharmonia Orchestra, BBC Symphony Orchestra, and English Chamber Orchestra. As a specialist in period instruments he performs regularly with the Orchestra of the Age of Enlightenment, English Baroque Soloists, King's Consort, and Orchestre Révolutionnaire et Romantique. **PN**

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Applications are being accepted for the chair position of the PAS Scholarly Papers Committee. Among the many responsibilities, the chair will facilitate and coordinate the activities of the committee by examining and addressing topics and issues related to the committee and the Percussive Arts Society.

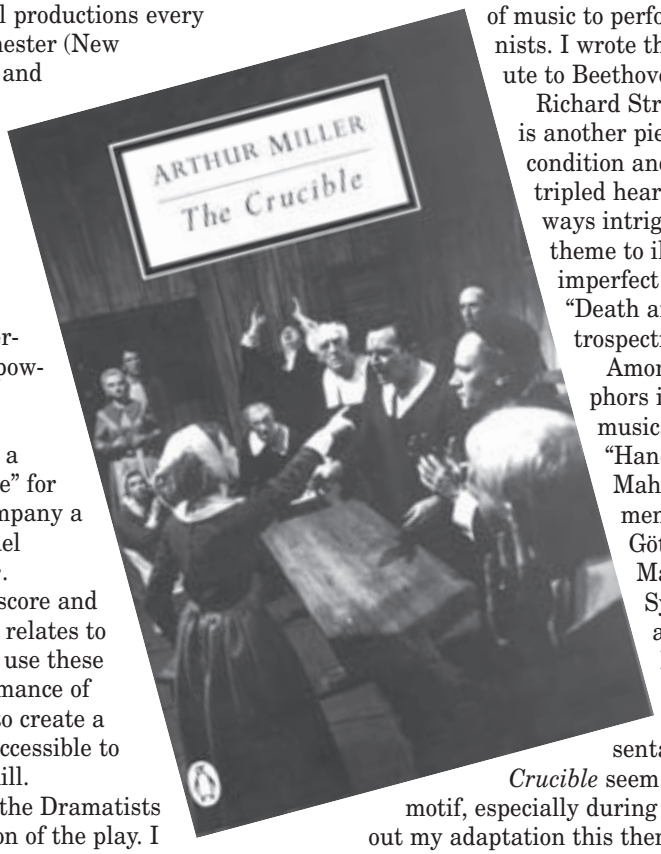
Applicants should send a letter of interest and a current vita to Michael Kenyon, Executive Director, Percussive Arts Society, 701 NW Ferris Avenue, Lawton, OK 73507

Deadline: October 1, 2002

Solo Timpani Accompaniment to *The Crucible*

BY JONATHAN HAAS

Throughout my career I have used percussion as the accompaniment to many theater and dance performances. A new challenge arose when I was asked to create a solo accompaniment to one of the most significant dramatic works of our generation, *The Crucible* by Arthur Miller. This play is performed more often than almost any dramatic play in high school, amateur, and professional productions every year. I was invited by the Westchester (New York) Theater Players, produced and directed by Pia Haas, to compose such a solo score.



My immediate choice was a solo timpani accompaniment. I feel that the dramatic capabilities of solo timpani is a perfect match for the gripping drama of this classic theater piece. The power and range of timpani is perfect for eliciting and supporting powerful theatrical images. I owe a certain amount of inspiration to Philip Glass, who long ago wrote a piece called "Prelude To Endgame" for timpani and double bass to accompany a Philadelphia production of Samuel Beckett's famous play *End Game*.

This article provides a usable score and an explanation of the music as it relates to the play so that one can actually use these materials to accompany a performance of *The Crucible*. My intention was to create a score that was challenging, yet accessible to many levels of experience and skill.

All page numbers correlate to the Dramatists Play Service Inc. soft-cover edition of the play. I will refer to page numbers and characters' lines to correlate and synchronize with the music.

THEMATIC MATERIAL

I had many choices to make in selecting the musical materials I would adapt. After several readings and viewings of *The Crucible*, I reflected on my own reaction to the theatrical experience and explored compositions that elicited similar emotions to that of the play. I arranged passages by several composers as my thematic material and credit those composers and sources as follows:

"Funeral Music from Götterdammerung" by Richard Wagner
"Death and Transfiguration" by Richard Strauss
"Symphony No. 3" by Ludwig van Beethoven
"Symphony No. 9" by Ludwig van Beethoven
"2nd Symphony" by Gustav Mahler
"First Symphony" by Johannes Brahms

The first association I made between *The Crucible* and a piece of music was with the slow movement of Beethoven's "Symphony No. 3," designated "Marcia Funebre." This is one of the most poignant pieces in the repertoire with its emotionally charged content—evocative, lamenting, hopeful, despairing, and reflective. It is one of the most challenging pieces of music to perform, even for modern-day timpanists. I wrote the "Largo" as an adaptation and tribute to Beethoven's funeral march.

Richard Strauss's "Death and Transfiguration" is another piece that touches upon the human condition and stirs the soul. The metaphorical tripled heartbeat in the opening bars has always intrigued me. I thought it best to use this theme to illustrate the judging of others in an imperfect world. In relation to *The Crucible*, "Death and Transfiguration" takes on an introspective and tragic assimilation.

Among the most profound musical metaphors in the symphonic repertoire are the musical passages that represent the "Hand of God," which is heard in the Mahler "2nd Symphony" (first movement, fifth bar of 20), Wagner's "Die Götterdammerung" ("Siegfied's Funeral March: Feierlich"), Brahms' "First Symphony" (first movement, bar 474), and, ironically, as a whisper in the Beethoven "Symphony No. 3" (second movement, bar 238). All four pieces use C-natural for this representation. The issues represented in *The Crucible* seem reinforced with the "Hand of God" motif, especially during the powerful court scene. Throughout my adaptation this theme is crucial to expressing the use of power, both corrupt and divisive—which is the essential component of the drama.

PITCH CONSIDERATIONS

The pitch center of the score is meant to evoke the conflict and pain of the events in the play. The augmented 4th and resulting chords has always intrigued me in that, not so long ago, composers could be incriminated for using this interval in compositions. Historically accurate reports of punishment, banishment, and even death are told of those that dared to use the tritone in medieval times! It is impossible for our generation of musicians to understand this concept. However, organized religion, which controlled music in general, deemed the tritone the "devil's interval."

Because *The Crucible* is set during the Salem witch trials, it seemed fitting to use the tritone as the pitch center for the timpani part. To me, the play's tension and the "demonic" tritone

seem to be a perfect fit for each other—i.e., the absurdity of it all!

The C-sharp has had its own problems in music history. It was considered to be a left-handed note, and left-handedness was considered devilish in nature as well. The C-sharp was Wagner's note of choice for his foreboding timpani theme in "Die Götterdammerung," one of the great timpani solos that foretells the Apocalypse.

Another challenge was to find thematic material that would evoke the impression of horses, both real and imaginary, wildly fleeing with their human riders. I adapted the finale of Beethoven's "Symphony No. 9," intended to be performed with wild abandon, in a frenetic, impassioned manner, portraying the notion of movement and danger.

STICK SELECTION AND SOUND EFFECTS

Rubbing a Superball on a timpani head is a very powerful, alternate sound-producing method—one of my favorites. The emotions of desperation and loss are perfectly represented in the sound of the Superball's moaning. When the characters are first confronted with false accusations in the play, the moan is probably one of the best human-like sounds that could be re-created to sum up the incredible tragedy of the story and its horrific outcome. Underlying all of this heavy affliction is a glimmer of hope for man's honor and morality. This is yet another reason for my choice of the "Death and Transfiguration" excerpt, a piece in which man's salvation is initially intertwined with his inevitable end in death.

The simultaneous use of brushes and snare drum sticks is a metaphor for the brooms that are a multi-faceted image and prop in the play, suggestive of the frugal lives lived by the pilgrims. Straw, hay, and thatch were used to build the simple homes and keep the cold winter winds at bay. The brushes represent the materials that were used to build the pilgrims' world as well as the idea that life, like the straw that held their lives together, was fragile and simple.

The mufflers on the timpani at the end of the play represent the mufflers that were placed on the lives of the accused. They are meant to evoke the funereal drums that were typically used in the 17th century. The "Funeral March" from Beethoven's "Symphony No. 3" is evoked as it was intended, combining fate and despair with hope for eternal salvation.

You will need the following items to perform this work:

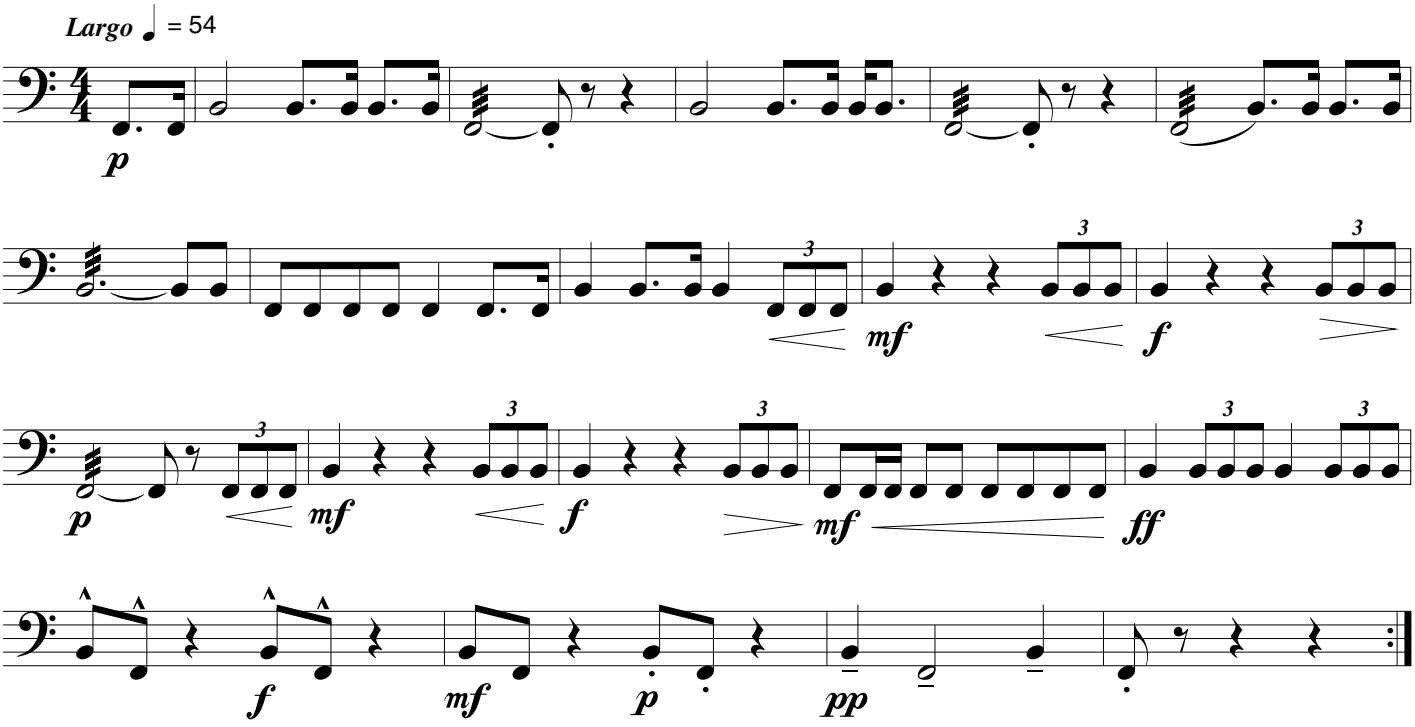
3 timpani (suggested sizes: 30", 28", 25")
1 pair soft rolling mallets (e.g., Pro-Mark JH6 or JH5)
1 pair general-purpose mallets (e.g., Pro-Mark JH4 or JH2)
1 pair brush/snare-drum-stick combo mallets (e.g., Louie Bellson LB6 Brustick made by Balter)
2 timpani mufflers
1 "Superball" mallet. Note: Use a thin wooden piece of wood (a barbecue skewer works best). Run the sharp end of the skewer into a rubber Superball. Rub the ball on the timpani head with the same technique used for a thumb roll on a tambourine or a finger moan on a conga drum. The sound you should produce is a low wail or moan. For best results, hold your finger close to the top of the skewer near the ball and try varying degrees of downward pressure on the ball/timpani head to get the desired effect.
1 stand light for timpani
1 stand light for script
1 chair
1 stool, if required by timpanist

THE CRUCIBLE SCORE

Act 1; Scene 1; Prologue

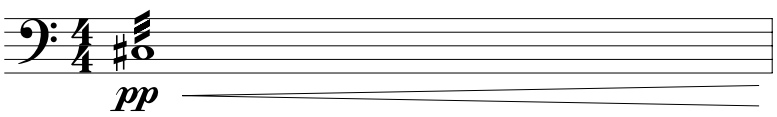
Lighting Cue: Start Prologue music (Music Cue 1) after receiving a "go" cue from the lighting crew. The stage should start in darkness and the music should be accompanied by a very slow "lights-up" cue.

Music Cue 1: The tritone interval sets the mood. If the lights are late coming up, repeat the last three bars until lights are up. Fade-out during the last three bars.



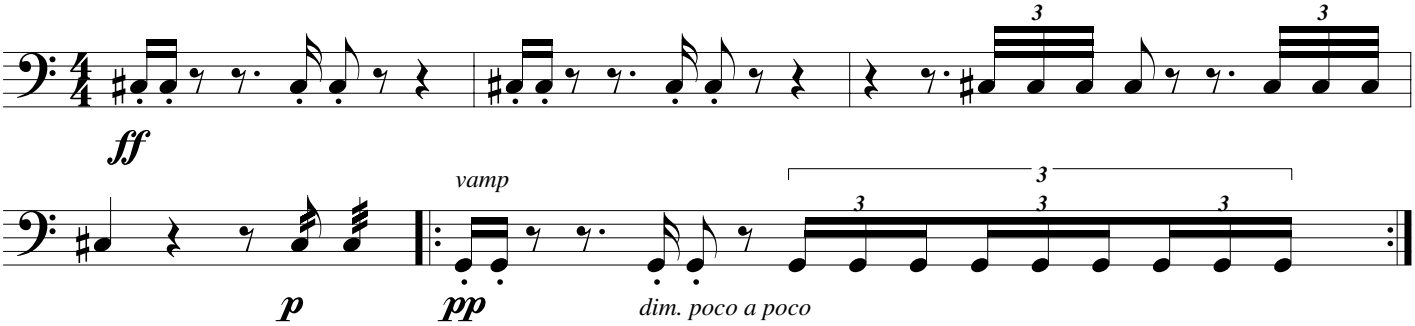
Word Cue (page 26): Hale—"God will bless you for your help."

Music Cue 2: Begin a *pianissimo* timpani roll on a C#. Follow script while making a very long and gradual roll. The top of the crescendo should coincide with **Word Cue:** Betty—"I saw Goody Hopper with the Devil."



Segue to:

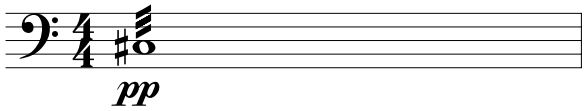
Music Cue 3: Play entire cue to last-bar vamp. Make slow diminuendo over vamp.



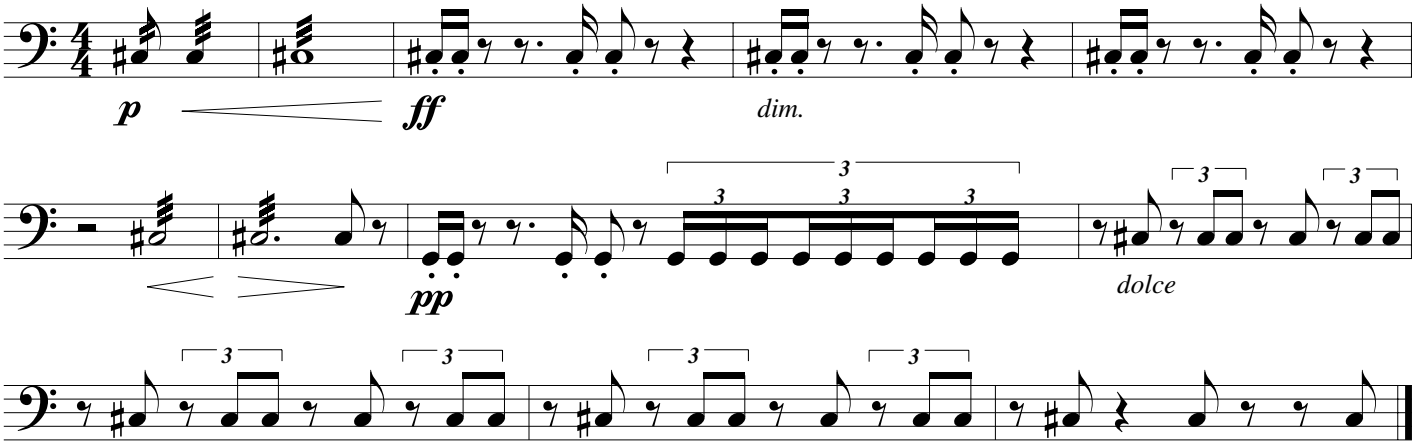
Stop on **Word Cue**: Elizabeth—"What keeps you so late?" (Beginning of **Act l; Scene 2** (page 27)

Word Cue (page 47): Mary—"I cannot. I cannot."

Music Cue 4: Start a very soft roll on a C-sharp. Follow script and continue roll through **Word Cue**: Proctor—"God's icy wind, will blow."



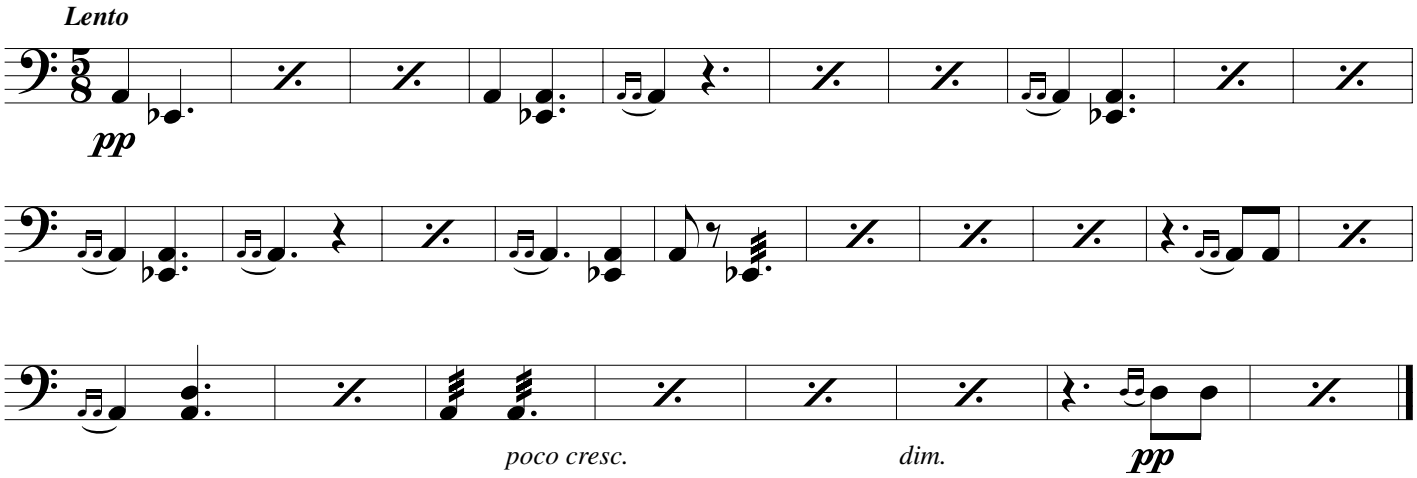
Segue to **Music Cue 5**: Play in its entirety.



Curtain

INTERMISSION

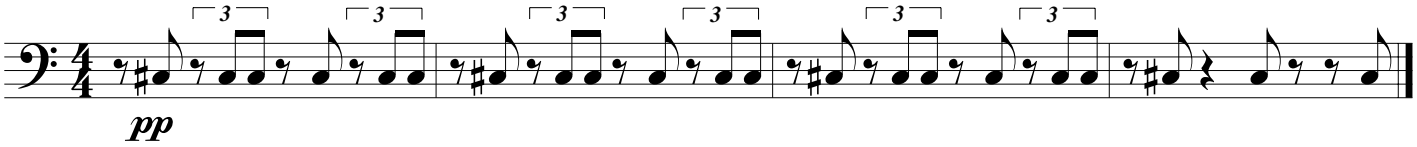
Prologue to Act ll; Scene 1
Lighting Cue: As light fades up, very slowly, play **Music Cue 6**:



Stop when the lights on stage are full up. (Follow script.)

Word Cue (page 51): Abigail—"From yourself I will save you."

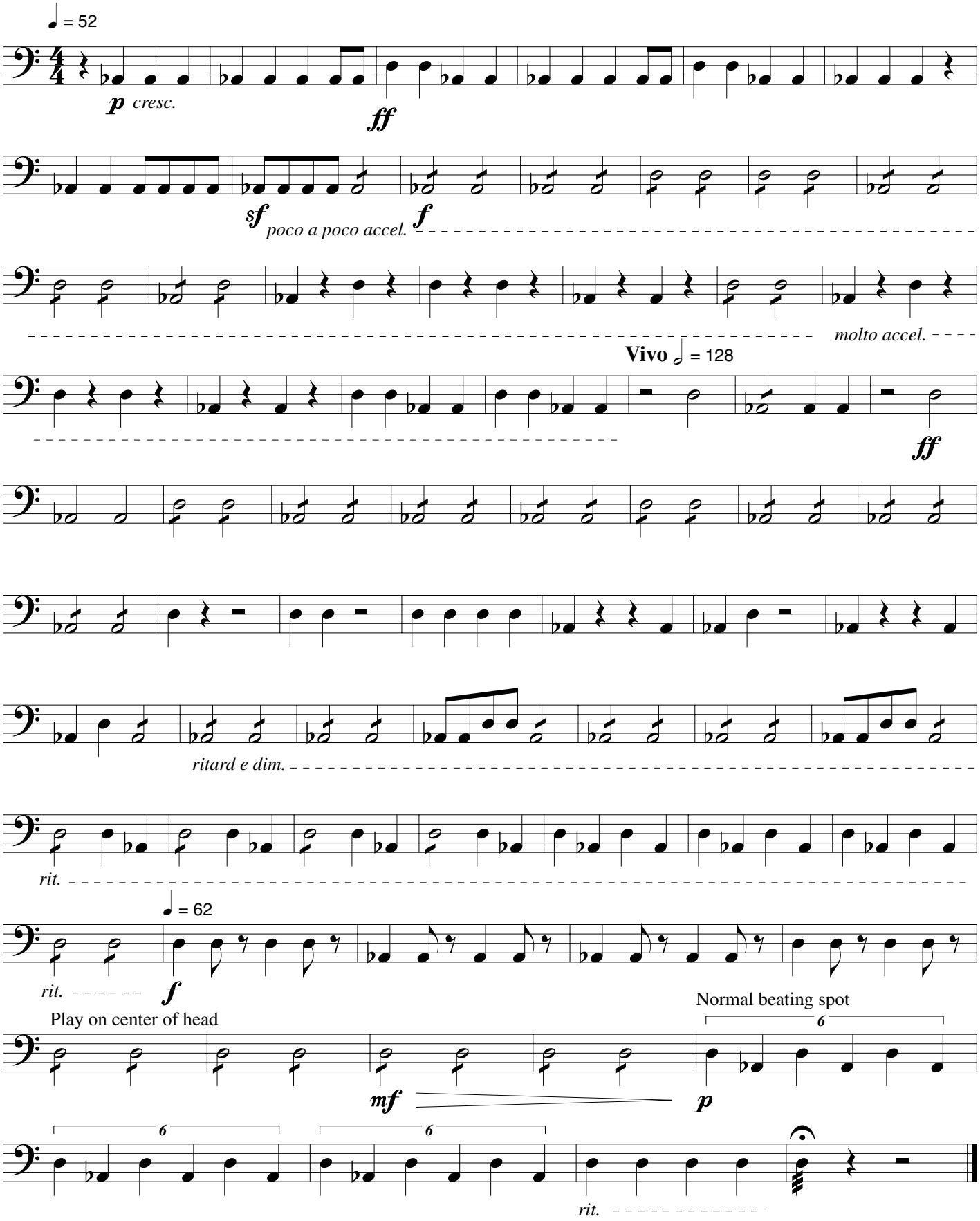
Music Cue 7: Rub Superball mallet on timpani head in rhythm. Don't stop until all actors are on stage.



Act II; Scene 2

Word Cue (page 75): Danforth—"Mister Hale."

Music Cue 8: Use brush/snare combo stick.

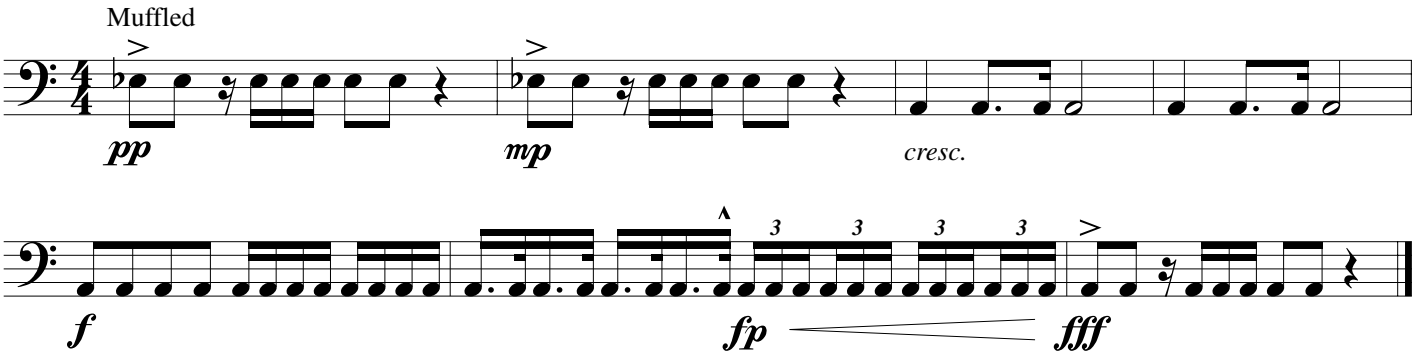


At end of piece, curtain opens.

Act II; Scene 3

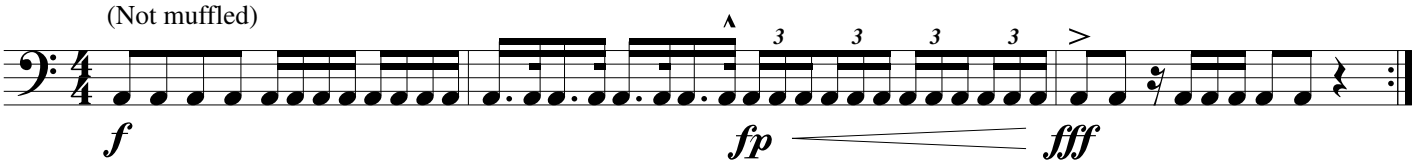
Word Cue (page 91): Danforth—"Hang them high above the town."

Music Cue 9: Play with mufflers on drums.



Word Cue (page 91): Elizabeth—"God forbid I take it from him."

Music Cue 10: No muffler. Don't forget the repeat, and crescendo to *fff* .



CURTAIN

PERFORMANCE CREDITS

If you are going to perform this score please include the following credit in your stage bill program: "Solo timpani accompaniment adapted and arranged by Jonathan Haas."

Jonathan Haas embarked on the career of solo timpanist presenting, in 1980, the only recital of solo timpani ever presented at Carnegie Recital Hall. He has most recently commissioned Philip Glass's "Concerto Fantasy" for two timpani and orchestra. He has appeared with the American Symphony, BBC London, St. Louis, Prague, Phoenix, Peabody, Pasadena, Mexico City, New York Pops, Long Beach and the IRIS Chamber Orchestra. Future dates include Bergen Norway, New Jersey, Milwaukee and Jerusalem Symphonies. For more information about the "Concerto Fantasy" visit www.geocities.com/glasstimpani. Haas is the principal timpanist of the New York Chamber Orchestra, the Aspen Chamber Orchestra and EOS Ensemble. He is also Principal Percussionist of the American Symphony Orchestra and a member of the American Composers Orchestra. Haas is the director of the Peabody Conservatory Percussion Studio and a faculty-artist of the Aspen Music School. For more information visit www.aboutjonathanhaas.com **PN**

Preparing for Performance
Part 3: Physical Preparation

BY DR. DARIN WORKMAN

Physical preparation immediately comes to mind when we use the term "warm-up." If you have read the previous two parts of this series, you will have gained a better understanding of the role of mental and emotional preparation, and "warm-up" will take on a broader meaning.

In my work with various musicians (mostly percussionists and drummers), the need for an effective warm-up constantly manifests itself. Some feel that they can just jump in and play without a problem. Sometimes that's possible, but the chance of a great performance is greatly increased with wise preparation.

As stated in the previous articles, preparation for a performance begins months or years in advance, depending on the performer's long-term goals. Let's assume that the practice has been done and the material is learned. We'll start from 24 hours prior to a given performance, focusing on preparing physically as that time counts down.

The body operates on a certain timeline and in its own particular way. We will discuss what happens in the body and how to get optimal performance from it.

Preparing physically allows the body to operate more smoothly for a better performance, but it also allows you to continue performing at high levels by avoiding injury. With this in mind, we will first discuss how injury occurs in order to understand how warming up helps us avoid it.

HOW INJURY OCCURS

The body was made to move. The less resistance it encounters while moving, the less energy it needs to operate efficiency. Any degree of resistance causes unnecessary wear and tear to that same degree. Wear and tear leads to injury.

One example of resistance is rubbing one tissue against another, causing friction. Do an experiment: Rub the palms of your hands together lightly; this illustrates light friction or resistance. Now push your hands together harder while rubbing. Notice how the friction and heat increases the harder you push. If you continue, the skin will blister (an injury).

This teaches us a few things. First, friction leads to injury. Second, the body can handle friction for a time, but the greater the friction, the sooner injury occurs. Third, our body will tell us when we need to decrease the friction or time in order to prevent injury. (For more discussion on resistance and reducing injury, see "The Path of Least Resistance," *Percussive Notes*, Dec. 2001.)

When we allow the body to move naturally, it will do so without resistance and injury. However, when we force unnatural, inefficient movements, the muscles, ligaments, and tendons (soft tissue) are strained. Unnatural movements cause heat and irritation to the area. This results in breakdown (injury) of the components to some degree.

A common cause of breakdown in the body is forcing it to do something it is not capable of doing at that time. If the body is given time to adapt, it will be able to do almost anything required of it without damage. However, we often become impatient and force the body to do too much and/or do it too soon. Then we complain when the body breaks down. So, if you practice well for a performance, your body should be able to physically handle it. Likewise, if you warm up properly, you gear the body up for that particular performance.

LISTENING TO YOUR BODY

When something goes wrong, the body has ways of telling you. The sign most commonly noticed is pain. Unfortunately, most of us see this as the only sign when, in fact, that is one of the last signs just before total breakdown. By the time you feel pain, you have missed the many previous signs warning that something was wrong. It is important to listen to those subtle signs while warming up. We will be discussing those signs as we walk through the warm-up process.

Many books and classes teach you how to listen to the subtle, and not so subtle, signs the body gives. A few of these options include, but are not limited to, Yoga, martial arts, Alexander technique, and meditation. Understanding your body through these techniques will take time and effort. Your years of bad habits will need to be changed in order to decrease the "noise" that prevents you from hearing what is truly happening within.

24 HOURS OUT

Many things that happen in the body do so on a 24-hour cycle. Because of this, we have created a schedule based on night and day. A couple of important mental, emotional, and physical things happen during this cycle.

We sleep in order to rest the mind and body, enabling them to clean out and reload. Nutrition that was depleted during the previous day is restored to the muscles. Sleep gives the body a fresh start with renewed energy.

Get a good night's rest just prior to a performance so the body can operate to full capacity. For this reason, preparation and practice of the music is most beneficial *prior* to the 24-hour mark so the body is used to performing the physical movements, and can rejuvenate during that last night's rest rather than work out unresolved issues.

I counsel musicians to begin the day by getting eight hours (more or less) of uninterrupted sleep. Some claim that is too much sleep for them; those are the exception, not the rule.

I also encourage proper diet. There is no real secret to this concept; most overdo it when it comes to nutrition, and they end up throwing their eating habits out of whack by following some outlandish diet program. Some even end up with eating disorders. Foods have a dramatic effect on the body's physical abilities.

As a general rule, stay away from processed foods. Eat foods that are as close to their origin as possible (no preservatives, artificial colors, flavors, etc.). Most people do not eat enough fruits and vegetables, and do not drink enough water. Fruits and vegetables are very important

to the diet and should be a part of each meal. It is very unlikely that someone will eat too many of them. The food pyramid taught to most children is an excellent resource for planning your meals.

Water is so often overlooked. Many feel that any beverage will count as water—not so. You should drink eight glasses or more of water each day—just water. It is very important to the digestion of food and general function of the body.

4 HOURS OUT

This is the time to eat that "last meal." The stomach will take a few hours to digest a typical meal. The food then moves into the intestines where nutrients are removed in order to be of use to the body. In actuality, what you eat and drink 24 hours prior to this meal is what you'll be using to play on, but the last meal has a large affect on your performance. If you eat too much, you will usually felt tired and slow mentally and physically because the body is focusing on digesting food. If you eat too little, the body will be weak from lack of nutrition and will be running on reserve energy. If you eat the wrong things, your body will have a difficult time creating the proper energy for the performance.

Eat a normal-size meal that consists of the foods mentioned in the food triangle, drink plenty of water (two glasses), and perhaps have a mild desert. If you have a problem knowing how much food is the right amount, go with smaller sized portions. Eat slowly, chew slowly (keeping the food in your mouth thirty seconds or more), and stop eating when you start to feel full.

Many are surprised at how much better they feel, concentrate, and perform when they stop their intake of alcohol, tobacco, excess caffeine, and recreational drugs. Each of these has a proven negative effect on the body. It is always an individual choice as to what to put into the body, but the effect it has on the body is not a choice. For peak performance, you need to be at your physical peak, and avoiding these things helps put you there.

1 HOUR OUT

Warming Up

In any physical activity, it is important to get the body ready by doing some kind of warm-up routine. This routine should be tailored to the activity about to be performed. Because the drummer/percussionist is one of the most active of all performers, and definitely the most active of musicians, this should be important to you.

Warming up the body is a concept, not simply a series of movements. My definition of warming up includes gradually increasing the body's activity and circulation, then stretching the muscles to allow them maximal performance. A warm-up is as individual as the person doing it. Listen to what your body is telling you as you go through the process. Even more crucial than the positions you use in warming up is the attitude in which you perform them. Here are some ideas that will save you time, pain, and frustration.

Many of us get up in the morning moving rather slowly. As our circulation increases, we become more alert and move more quickly and with greater ease. Gradually, we reach a normal operating energy level. Warming up to perform follows the same patterns, but at a greater intensity. The more intense the performance, the higher the level of warm-up that is needed.

Begin the warm-up by walking or jogging for a short time to alert the body that it should start moving blood toward the muscles. We often call this "working the stiffness out." As you feel the muscles and joints loosen up, gradually increase the speed and stride.

Be careful not to rush the process. Instead, allow the body the necessary time to adapt comfortably to the increased intensity, and then move to a higher level. Also consider your breathing. It should increase in speed and volume, but not enough to create an oxygen debt—leading to an out-of-breath feeling.

As a rule, you are on the right track when you perspire slightly (not dripping). You may want to gauge your warm-up by noting a feeling of warmth beginning deep within the muscles. Overall, you should feel primed, alert, and ready to perform. In the beginning, it may take a little time and effort to start recognizing when your body is fully primed. Expect a few days when warm-ups aren't so good, but learn from those experiences.

Stretching

Once you feel warmth in the muscles, begin some stretches. In order to help you understand stretching, here are a few facts. First, muscles consist of thousands of fibers lined up in a bundle. They are designed to shorten. They do not push; they only pull. This pulling

motion causes bones to move in relation to each other at the joints.

Second, for these fibers to function at optimal efficiency, they need to be kept flexible and must be given proper nutrition. For example, when you begin a warm-up jog, your circulation increases, supplying nutrition to and loosening the muscles. The same is true of any warm-up routine.

Mentally, it may help to compare muscle fibers to strands of spaghetti—brittle until warm and moist. This image may help illustrate the fact that as we get colder, we become less flexible and more apt to break (or injure). Conversely, the warmer we get, the more flexible we become. It is obviously best to stretch something when it is soft and flexible, rather than when it is brittle and cold. The body responds in this way as well.

When stretching, remember these important points:

1. Don't let stretching become a painful process (if it is, you are doing it too hard or too quickly).
2. Stretch slowly and carefully.
3. Don't bounce or jerk.
4. Spend more time on tight/painful areas to allow the body to stretch (without pulling harder on the muscle).

Manual stretching gives the muscle flexibility beyond their normal range, creating a safety buffer. As you stretch, allow the muscles to lengthen; do not force them. If you force a muscle to lengthen, natural reflex causes it to resist. Thus, instead of stretching, you have one muscle battling another, and nothing productive happens.

It is also important to mention that you can overdo it on both the warm-up and the stretching. If you warm up too much, you will be out of breath, sweating, and using up energy needed for the performance. Overstretching can make the muscles shaky and weak.

Keep in mind that the muscles should be loose enough for the joint to move its full range easily and still have some tone. The muscles play an important part in supporting and protecting the joint from going too far and injuring itself. Overstretching can make the muscles less effective.

A TYPICAL WARM-UP

I am going to go through a typical warm-up, but keep in mind that it should be tailored to the specific musician. As with many other things, practice makes perfect, so experiment with various types of warm-ups and find the one that is best for you. Feel free to contact me if you have questions.

After I have generally warmed up the body (walking, jogging, or calisthenics) and done some light stretching (usually touching the toes with the legs straight, twisting and bending at the waist, and stretching the calves—see Figures 1–4), I will begin playing rudiments slowly with the same size sticks I will be using in the performance.

Figure 1: General stretch for the legs and back. Keeping the toes straight up and the legs straight, completely relax the upper body and allow it to melt toward the knees. Hold the stretch while relaxing for twenty to thirty seconds and repeat three to five times.

Figure 1

Figures 2 and 3: General stretches for the upper body. During the rotation (Figure 2) stretch, allow the momentum of the upper body to stretch the muscles without moving the hips. Do ten to twenty rotations each way, rest, and then repeat three to five times. On the side bend (Figure 3), allow the upper body to lift and bend while keeping the hips as straight as possible. Hold the stretch while relaxing for twenty to thirty seconds and repeat three to five times.

Figure 2

Figure 3

Figure 4: Lower-leg stretches. Relax, and let the heel drop to the ground. Hold the position while relaxing for twenty to thirty seconds, and repeat three to five times each leg.

Figure 4

ONE–MINUTE WARM-UP

I always begin by doing single strokes slowly for two to three minutes to loosen the arms. Then I do what I call the "one-minute warm-up." Here's how it goes:

Figure 5: The one-minute warm-up is designed to loosen up the arms and shoulders. It will also gear the mind up to improve the timing in the hands. It is not a contest of speed, but an exercise in relaxation. If done properly, increased speed will be a natural result. At the top speed during each rotation, you should be able to relax and play with ease; do not tighten up. This exercise should be done ten to twenty times for best results.

Using a clock with a second hand, I begin playing single strokes starting at the 12 (one stroke per second), gradually increasing speed until I am going fast, but without effort. When the second hand reaches the 5, I hold that speed for ten seconds (to the 7), and then gradually return to the original speed. That is the entire exercise.

I go into the next warm-up without stopping, making sure that my fastest speed is just a bit faster than it was previously. This continues ten to fifteen times with periodic stretching of the arms and hands (see Figure 6).

When the speed and timing are there, I do the same with double strokes, paradiddles, and/or any other rudiments that I am rusty on or that I will be playing during the performance. I do the same routine with the feet on the pedals if needed.

Figure 6 (steps 1–4): These are the steps for the forearm stretch. Grip the sticks palms up, bring them to the chest and loop them through, relax the arms and the shoulders. Hold the stretch while relaxing for twenty to thirty seconds and repeat three to five times. If desired, raise the arms for more of a stretch.

Most people go at these exercises too aggressively. It is important not to go quickly; these are not speed drills, they are warm-ups. If you go too fast too soon, you will lock up the muscles. Remember to constantly hold yourself back and keep relaxed.

As a final step, I will usually play along with music in order to lock into various tempos, and get mentally and emotionally in tune. This is usually done for three to four songs (fifteen minutes), and by that time I am usually primed, relaxed, in tune, and ready to go.

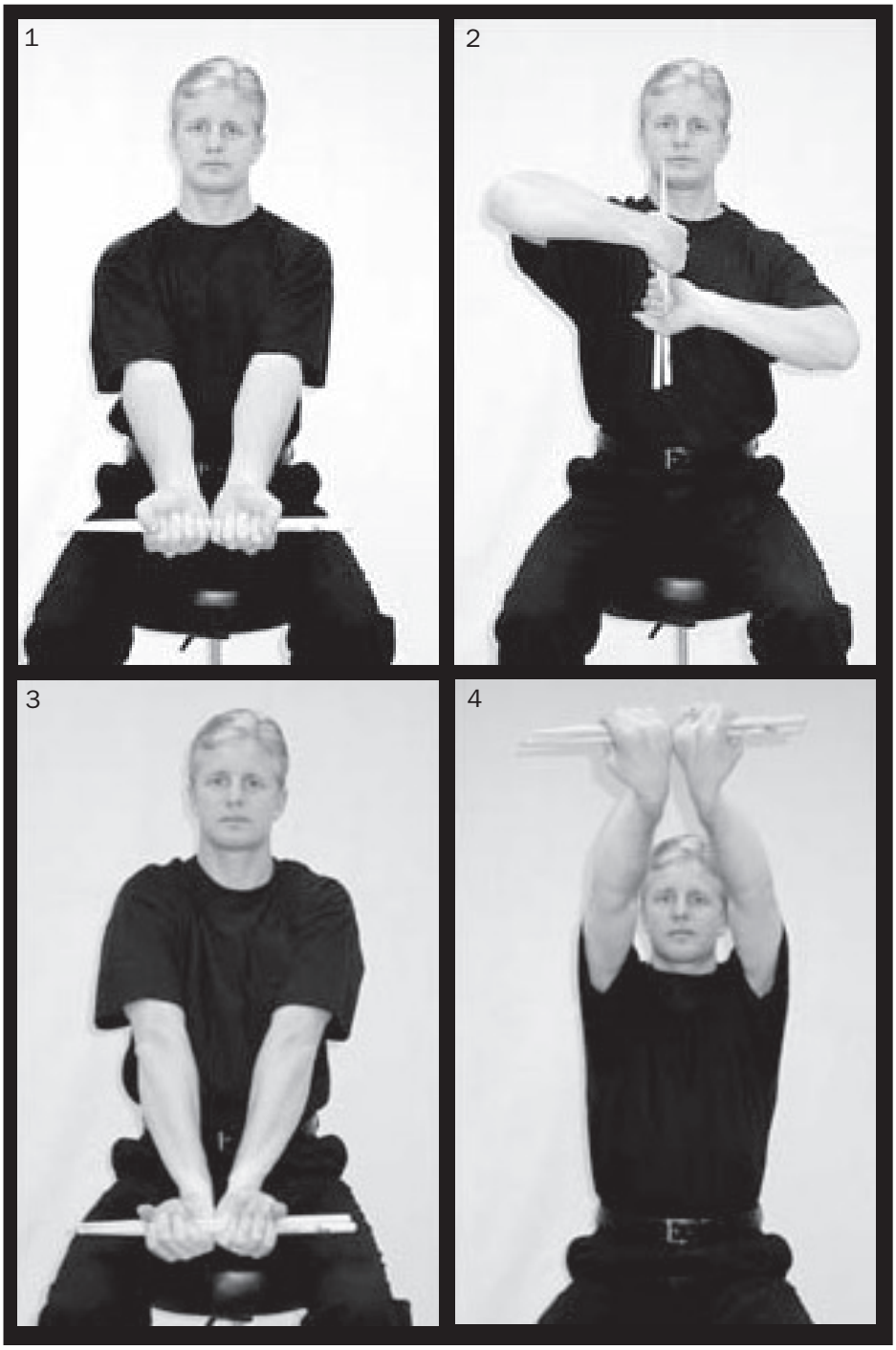
The most important thing that I do is spend the ten minutes prior to the show completely relaxing—no sticks, no music, no heavy thoughts, just relaxing while I walk around.

COOLING DOWN

A commonly overlooked part of taking care of the body is the "cool-down." Have you ever had a great workout only to suffer soreness and pain the next day? What causes that? How do you prevent it? Glad you asked.

When muscles operate for prolonged periods of time at a higher intensity than they are used to, they build up lactic acid. Lactic acid is what is left after the muscle uses the energy; it is much like the exhaust created when a car engine burns fuel. If you do a long, aggressive performance, it is important to cool

Figure 6



down. Keeping the muscles moving and loose continues the circulation, which flushes lactic acid out of the muscles and to the areas that take it out of the body.

A cool-down should be just like the warm-up, only in reverse. Gradually let off the gas pedal and allow the body to adapt to slower speeds. Lightly stretch and play at a pace slow enough to avoid perspiring. As you cool down, do some mild stretches to avoid tightness a few hours down the road. You will know when you are cooled down, because your heart rate will return to normal, your sweat will dry up, and you will feel cooler.

It seems that once we have gotten what we want from our body, we leave it as is. There is a phrase about horses that says "Rode hard and put up wet." This is a way to abuse a horse; put it directly in the stall while it is still hot and sweaty. People too must be sure not to push themselves hard and then just stop. After significant activity, you must cool the body down, allowing the blood to replenish the muscles with supplies, and cool them down—pulling the blood out of them. It is bad to leave the muscles pumped up with blood and lactic acid. Allow the body to flush itself out via the cool-down.

CONCLUSION

We must do all we can in order to enjoy performing well. I have given you just a few ideas. If you have suggestions on what best helps you, or questions about preparation, feel free to contact me so we can use your information to help everyone.

Darin "Dutch" Workman is a doctor of chiropractic practicing in Kingwood (Houston), Texas. He works with performing and sports related injuries. He holds a Bachelor of Human Biology degree and is a Certified Chiropractic Sports Physician. He has authored numerous injury and prevention articles and workshops, is Chair of the PAS Health and Wellness Committee, and is a member of the Performing Arts Medical Association (PAMA). As a drummer/percussionist of over twenty-five years, he continues to be active in performing and teaching. He can be reached by e-mail at druminjuries@juno.com. PN

The Evolution of Snare Drum Grips

BY JAMES A. STRAIN

The way in which one holds a drumstick can drastically affect a player's technique, the pace of development for a young player, and one's overall attitude toward sound production, or tone, on a drum. Although "rules" on how to hold a stick may seem to be steadfast, these rules have evolved through several schools of thought, and even today are still changing. An examination of written explanations and pictorial representations from the past 200 years regarding "gripping" the stick provides keen insight regarding this evolution of the snare drum grip.

EARLY INSTRUCTORS

Early nineteenth-century "instructors" (i.e., instructional books) deal entirely with military drumming and describe a grip now labeled "traditional." One of the earliest books to explain this method of holding the sticks is the 1815 British publication by Samuel Potter that was the basis for most American instructors of the same era. His description of the grip includes two analogies often echoed by others at that time: the right-hand grip is compared to holding a sword and the left-hand grip to holding a pen.

Potter says: **"**The right Hand stick to be grasp'd with the whole Hand about two inches and a half from the Top (or more if requir'd)—as Drum sticks are not all of the same Weight: similar to grasping a Sword or Stick when going to play Back-sword. The left to be held between the Thumb and Fore Finger of the left Hand close in the hollow, the Top towards the Wrist leaving the Top of the Stick as much out of the Hand as the other—resting it resembling a Pen when going to Write, only with this exception, between the first Joints of the Second and Third Fingers."

Note that Potter states that the "whole hand" is to grasp the right-hand stick. In contrast to this, Ashworth (1812) identifies the little finger as the primary finger gripping the right stick, and more clearly specifies where the left stick lies on the third finger: "The upper, or left hand stick…must be firmly held between the Thumb and two middle fingers, to rest on the third finger a little above the middle joint. The lower, or right hand stick must be held fast with the little finger and be allowed to play with ease through the others, as a man may use a stick in fencing."

LATE NINETEENTH-CENTURY METHODS

In 1861, Howe takes the opposite opinion regarding the role of each finger for the right hand: "The stick in the right hand should be held naturally; that is, it should pass between the thumb and fingers; the little finger should be loosely closed around it, and it should be held firmly with the thumb and fore-finger.

"The stick in the left hand should pass between the thumb and two forefingers, and over the third and fourth, the first and second closed round it to the thumb."

Bruce (1862) differs, saying that the left hand "should grasp the stick firmly, but not too tight, between the thumb and first two fingers, passing over the third, and resting a little below the middle (or large) joint; the thumb in the meantime resting on the forefinger." Note that he specifies the thumb should rest on the first finger, whereas Howe instructed the reader to close two fingers to the thumb.

For the right hand, Bruce adopts both the fencing analogy and the little finger as the primary point of contact: "The stick in the right hand should be held between the thumb and fingers lightly, with the little finger pressing it, so as to play through the hand, as a man would use a stick in fencing."

In a British publication, Elliott (1884) introduces two analogies, one similar to a sword, another to a spoon: "One drumstick should be grasped firmly in the right hand in the same manner as when one is going to strike a blow with an ordinary stick, while the other should be held in the left hand somewhat similar to the way in which we should hold a spoon, only the stick should be passed between the middle fingers and allowed to rest upon the second joint of the third finger, the thumb being used to hold the stick with. The drum-sticks should be thus grasped about four inches from the top of each."

By "top," Elliott is referring to the butt end of the stick, as the sticks hang downward to the drum. Other writers mention the distance one should hold the stick from the butt end in various ways. For example, Sousa states: "The right hand should grasp the stick at about two inches from the end, the thumb well under; and the left hand should hold the stick lightly, between the thumb and first two fingers, passing over the third, and resting on the first joint, the thumb on the fore-finger." This "thumb on the fore-finger" for the left hand occurs in many descriptions, including Flockton's (1898), which states: "Close the thumb against the side of the first finger, and hold the stick only tight enough to handle it."

TURN-OF-THE-CENTURY METHODS

Langey (1891) provides one of the clearest early descriptions regarding the distance from the butt end and all four fingers of the left hand: "The right stick is held between the first joint of the middle finger and the inside tip of the thumb at a point about four and one-half inches from the butt end. The remaining fingers curve under the stick and control it without interfering with its free action. The left-hand stick is held between the thumb and fore finger, the butt end lying in the hollow, passed between the second and third fingers, and rests on the first joint of the third finger, the butt end projecting out about the same distance as with the right hand. The tips of the fingers are bent towards the palm of the hand."

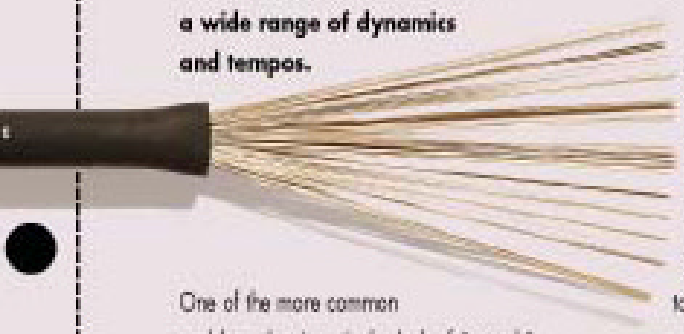
Flockton (1898) introduces a new analogy for the right hand that recurs well into the twentieth century: "The stick in the right hand should be held very much like a hammer… The little finger should hold the stick the tightest, and each finger looser and looser in succession, the first finger leaving the stick free. The ball of the thumb should rest against the side of the first finger."

De Ville (1905) is also quite explicit regarding the point one holds the stick:

Admittedly, there are occasions when your students shouldn't use our sticks.

BY CARL ALLEN

There are times when sticks just aren't the best choice for a piece. But to use brushes correctly, you should know that brushes can be used to play soft or loud, with a wide range of dynamics and tempos.



One of the more common problems that I see is the lack of "sound." You want to get a full sound (not necessarily loud) out of the drum. To do that, first you have to look at the position of both hands on the snare drum. Try the classic "figure eight" motion in each hand independently. You want to go for a wide stroke, feel the motion. Avoid playing with your arms and try playing more with your wrists and fingers with very little forearm (to consume energy). One of the reasons for playing with brushes is to get a longer sound out of the drum. You accomplish that by playing the brush across the drum and drag, as opposed to tap and release as you would with stick. Sometimes drummers will not strike at all but just "swish" the brush from side to side.

Then there are times when you want more of a sound as effect instead of the sound of strict time. In these cases, it has to be felt more than heard—but heard nonetheless. Often, a drummer will play time in one hand while the other hand is just making movement. It's very important to "feel" the time in both hands. As a suggestion, try practicing with just one hand at a time to see if you can feel and hear the time. You must have control in both hands. But don't tighten the wrists. The more relaxed you are the more control you will have.

There are many different types of sounds you can produce with the brushes from short to long and soft to loud. However, you can also get a wide range in density of your sound. To experiment, adjust your grip on the brush from loose to tight, you can also adjust your wrist movement. If you want a heavier sound you can press the brush into the head. For a lighter sound, ease off the head. You also have a wide array of brushes with various weights and thicknesses that you can use. And that includes Hot Rods, which give you a sound and feel somewhere in between a brush and a stick. I use several different brushes depending on the sound that I am trying to create. Playing brushes is a very personal thing that requires one's own creative approach. So pick out a pair, try it, then try another, until you find just the right pair for you—and the piece you're playing.

FAMOUS QUOTE

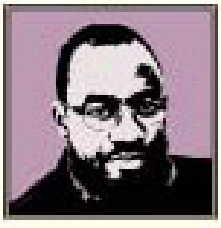
"With brushes, the more relaxed you are, the more control you'll have."

—CARL ALLEN

ALLEN'S ARTIST ARCHIVE

- John Coltrane — *Ballads*
- The Miles Davis Quintet — *Steamin*
- Keith Jarrett Trio — (Any of them)
- Ella Fitzgerald & Louis Armstrong — *Ella & Louis*

Elvin Jones
Philly Joe Jones
Jack DeJohnette
Buddy Rich

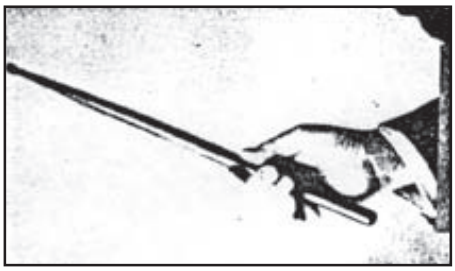


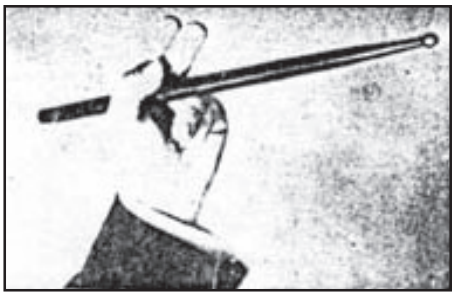
Save each lesson

Carl has played with the world's greatest jazz musicians, like Freddie Hubbard,

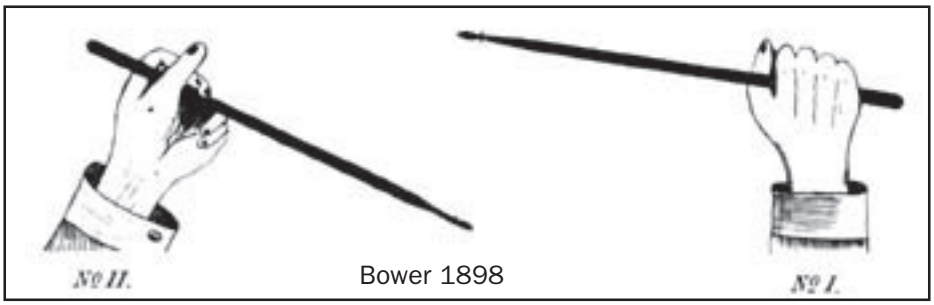
Watch for the next helpful

"The right-hand stick is grasped with the whole hand, so that the little finger will be about three or four inches from the butt-end. The left-hand stick is held between the thumb and the fore-finger… the butt-end projecting out about the same distance as with the right hand."





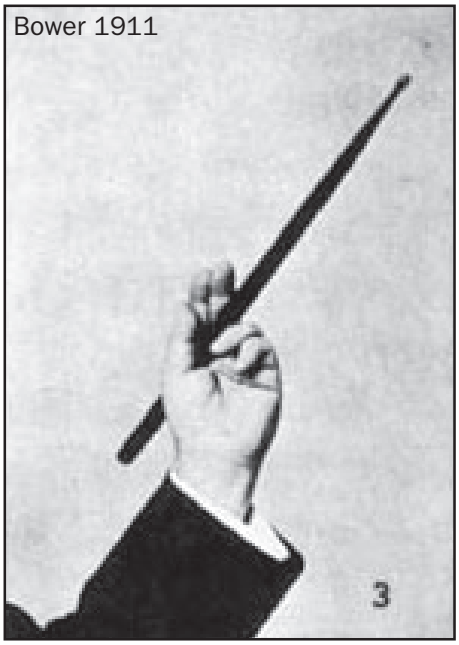
Bower (1898) in his *Imperial Method* includes an illustration as the primary means of explaining the grip with the following comments: "The right stick should be grasped about two inches from the end with the whole hand being about parallel with the knuckles. The back of the hand should be inward as in cut No. 1. Grasp the left stick the same distance from the end between the thumb and first two fingers of the left hand, with the palm of the hand inward, as in cut No. 2." Note the directions in which the palm and back of the hand should face.



Bower 1898

By 1911, however, Bower uses a picture to illustrate the grip, including instructions for the right hand that state: "The stick being held loosely, principally by the Thumb and first two Fingers, also the other Fingers must touch the Stick (more or less) while drumming." For the left, along with the picture he states: "Note the Thumb resting on the first Finger, also the little Finger and one next to it inclined somewhat towards the center of the hand." One notes that within one decade Bower has changed his right-hand grip from the "whole hand" grip to just using the thumb and first two fingers.

Rollinson (1906) provides quite extensive directions for the grip. For the left hand, he states: "Turn the palm of the hand up. Open the first two fingers, turn



Bower 1911


Bower 1911

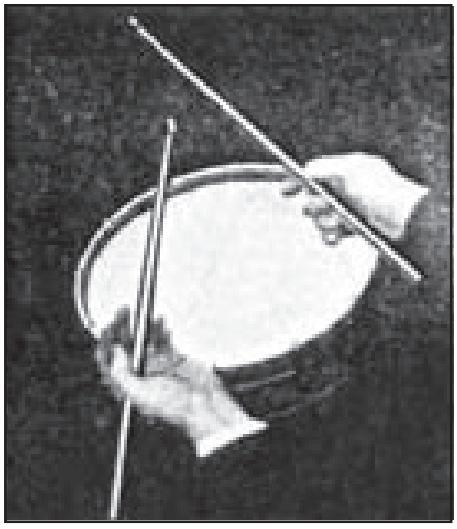
the third and fourth down, until they nearly touch the palm. Lay the stick in the hollow between the thumb and first finger; let it cross the third finger between the second and third joints. Then close the first and second fingers around the stick, the thumb also closing around it and resting on the side of the first finger. The stick should balance on the hand in such a way, that when the thumb and first two fingers are raised, the small end (tip) of the stick will drop over the third finger. The thumb and first finger should have the firmest grip."

For the right hand, he says: "Turn the palm of the hand down. Close the fingers around the stick, which should be held nearly parallel with the knuckles. The thumb should close as in the left hand. Balance the stick so that if the fingers were opened, the small end would drop over the thumb. The little finger should close around the stick, more firmly than the others, and each consecutive finger with a consecutively weaker grip. This will give much more power than if the stick is held by the first finger alone." Note that he continues with the little finger as the primary finger for the grip in the right hand, and that the stick is parallel with the knuckles, similar to Bower's early description. He also mentions that the palm should be down—one of the first to clearly state this.

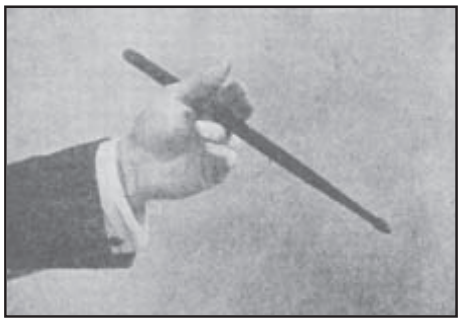
EARLY TWENTIETH-CENTURY METHODS

Dodge (1917) uses numerous pictures and frames from moving pictures to illustrate the grip and strokes. Using the "hammer" analogy, he states: "The right stick is held by the thumb and first two fingers. The other two fingers touch the stick lightly but do not grip the stick, and the butt (thick end) of the stick rests against the heel of the hand. About the way you would hold a light tack hammer."

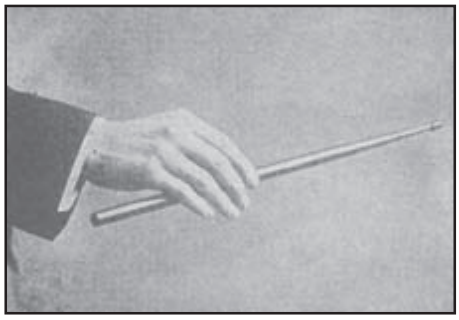
For the left stick, he says: "Curve the thumb around the stick, gripping it very lightly. The stick rests on the first joint of the fourth finger and the little finger supports the fourth finger, but does not touch the stick. The index and middle fingers do not touch the stick except occasionally to keep it from falling out of the thumb hold. Be sure not to cramp the fourth finger." Note that he is clearly stating that the thumb holds the left stick, not the thumb and the first and/or second fingers.



Gardner (1919), writing a method for concert—not military—drumming states: "The left stick is held in the crotch of the thumb and forefinger. The first and second fingers rest above the stick while the third and fourth fingers rest beneath the stick. Great care should be taken to avoid a protruding finger. All the fingers should be wholly relaxed, but with sufficient elasticity to return to position when displaced by stick action. The right stick is held between the inside tip of the thumb and the first joint of the middle finger. The three remaining fingers rest upon the stick in the same relaxed manner as the fingers in the left hand." Clear pictures are given for several angles of the grip.



Inside View of Left Hand

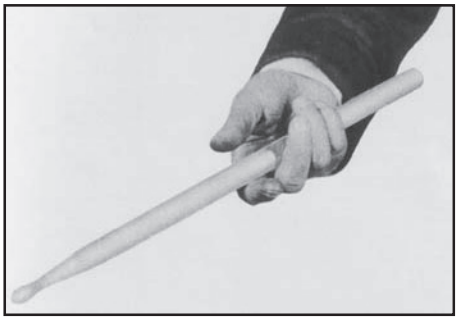


Outside View of Right Hand

Of importance for Gardner is a note, clearly acknowledging the military style of holding the stick. "A right-hand position common among military drums in this country consists of holding the stick like a hammer, grasping it between little finger and palm. This position has the obvious disadvantage of control on but one side of the fulcrum and is not to be recommended. Many drummers playing in this manner, however, have excellent technic."

By acknowledging this second technique, Gardner makes one aware of two parallel methods of performing, based on style of drumming. Bower has hinted at this, and as the twentieth century progresses, it becomes clear that different grips are used for different musical styles of drumming.

Among those players with excellent technique, as mentioned by Gardner, was Sanford A. Moeller, who, in his 1925 method takes exactly the opposite point of view on the right hand by stating: "The illustrations are so clear that words are unnecessary, but the attention might be drawn to the fact that the right stick is held almost entirely with the little finger as in Plate No. 7. When the stick is placed on the drum the other fingers are closed around the stick, but very lightly, if touching it at all. The left stick is grasped between the thumb and first finger. The pressure on the drum head is made with the first finger, the second finger acts more as a guide. The third finger is the one under the stick and is used to pick it up."



He goes on to defend the right hand "little finger" grip by referring to seven previous methods (including Flockton, Potter, and Langey) that suggest this grip. Note that he also uses the first finger of the left hand as a primary means of striking the stick to the drumhead, in contrast to using the thumb, as stated by Dodge.

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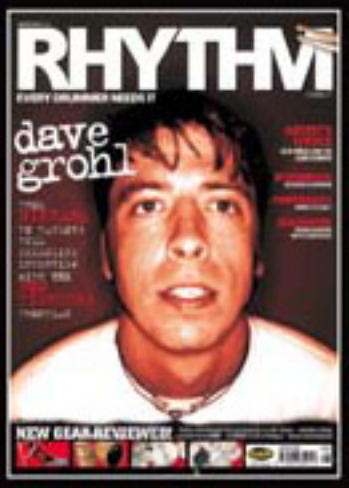

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Scott (1930) includes clear photographs with the following directions for the left hand: "Place drum stick between thumb and forefinger, allowing it to rest between the first and second joint of the third finger. Close the first and second fingers over drum stick but add no pressure."

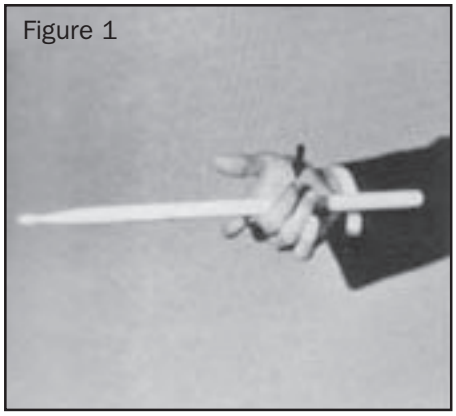
For the right hand, along with photographs, it states: "Close middle finger, not tightly, but merely enough to keep the stick from falling from the hand. Close remaining fingers, but remember that the right stick is controlled mainly by the middle finger." Note that Scott's right full-hand grip, clearly illustrated by a photograph, is identical to Heney's (1933), both of whom are writing primarily for a military style of drumming.

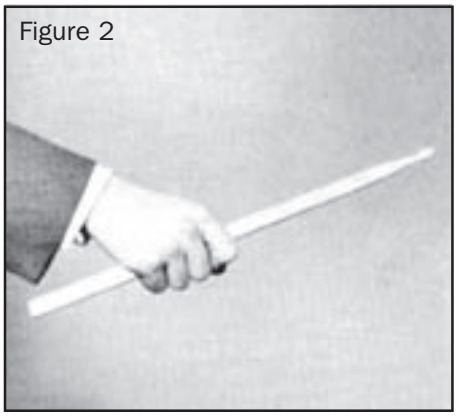
In contrast to the military style, Little (ca. 1930), writing specifically for a "swing" style drummer, states: "Left-hand stick: this rests in the hollow between the thumb and first finger and is held between the second and third fingers, palm upwards. Right-hand stick: this is grasped with the palm downwards and lightly held between the first finger and the thumb: the three other fingers merely assist in controlling the position of the stick, without in any way gripping it." His illustration shows the stick positioned in the second knuckle of the right hand, not the first. Of interest is that Little discusses the various styles of drumming (concert, military, and dance), but makes no distinction regarding the grip for these styles.

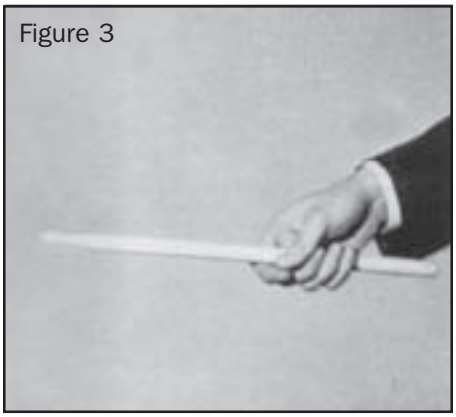

Scott


Scott

The 1937 *Sears Home Study Course Drum Method* (containing the exact, duplicated material regarding the grip as the Haskell Harr method, though not credited to him) includes complete pictures and makes a clear distinction between a rudimental right-hand grip and a grip for "light playing." For the rudimental right-hand grip it states: "Grip the stick firmly with the second finger as shown in figure 1. The other fingers and the thumb close loosely around the stick, permitting it to hinge on the second finger. Turn the hand over and you will have the closed hand position for playing as shown in figure 2."

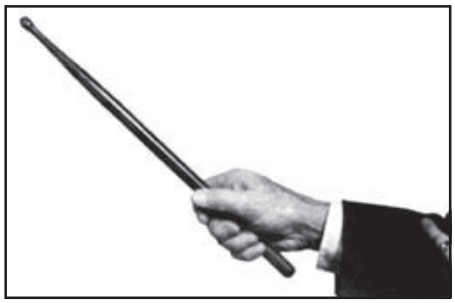






For light playing, one is directed to Figure 3 and to "hold the hand in the same position as figure 1, placing the stick so that it will rest across the second joint of the first finger, then place the thumb on the stick opposite the second joint of the first finger, close the second finger as before, and turn the hand over for playing. The stick will pivot between the thumb and first finger. Retain a slight grip with the second finger."

Of interest regarding the right-hand military style grip is the contrasting grip that Moore (1937) uses when he states: "The right-hand stick must be held against the first finger with the thumb allowing freedom at heel of stick for control. See Fig. B."



This is a clear shift from the little or middle finger as primary point of control from previous military methods, including the Harr, written in the same year. Also note that the thumb is not parallel to the stick, instead using the side of the thumb to press against the stick.

In contrast to Moore's "first finger" right-hand grip, Berryman (1940) uses the "tip" of the thumb and the second finger. For the right hand, he states: "The stick is held between the tip of the thumb and the first joint of the second finger. In playing, the other fingers rest lightly upon the stick." He further points out, "While drum instructors may disagree slightly on minor points regarding the correct manner of holding the sticks, the method here described is most successful for concert band or orchestras. For drum corps or dance orchestra some other methods may be advantageous."

One such method, written in 1942 with the dance orchestra drummer in mind, is by Buddy Rich and Henry Adler. For the right-hand grip, Rich and Adler state, "Grasp the stick with the thumb and first finger of the right hand, at about two-thirds of the distance from the knob (tip) of the stick (the center of balance). The second, third and fourth fingers act in an auxiliary capacity as they aid in controlling the various movements of the stick. The palm of the hand is turned downward, upon striking the drum.

"The left hand stick is held at about two-thirds of the distance from the knob (tip) of the stick (the center of balance) in the crotch formed by the thumb and first finger. The second finger, acting as a guide, is placed on top of the stick. The third and fourth fingers, placed under the stick, act in an auxiliary capacity, while controlling the 'Swing' of the stick. The palm of the hand is turned toward the body, upon striking the drum." Note that they shift some guidance of the left-hand stick to the middle finger, and that they clearly discuss the direction both palms face as one strikes the drum.

Of major importance in the Rich-Adler method is the inclusion of the comment, "After all of the rudiments and exercises in this book have been thoroughly learned, the student may then practice them by holding the sticks timpani fashion as shown." This is one of the first methods to advocate what is to become the "matched grip" for general use in performing. It should be noted that it was a standard enough practice for drummers to use this "timpani" style by the time the method was written, that they included two pictures of the style in the book.

LATER TWENTIETH-CENTURY METHODS

One other method is necessary to illustrate the wide variety of exact positioning possible for the traditional grip, as well as an additional analogy. Mott

(1956) states: "The right stick is held between the thumb and the second joint of the middle finger, palm down with the remaining fingers curled over the stick lightly but securely. Hold it as you would hold a knife to cut a cake. The left stick is held palm up, in the hollow between the thumb and forefinger, the first two fingers curling over the stick. The last two fingers are under the stick, close together with the tips almost straight out, and in position to lift the stick. If these two fingers touch the palm it will cramp your muscles. The stick rests on the third finger which acts as a shelf." Note that Mott specifically says the second joint of the middle finger for the right hand, and that the left hand's "last two" fingers should be almost straight out (i.e., not curved toward the palm).

By 1964, Leach identifies three grips recognized by percussionists. The first is the "most common field and concert grip." He states, "The thumb and forefinger form the fulcrum in both the left and right hands. In the right hand, the second finger is used for additional fine control, but the third and fourth fingers should not touch the stick at any time."

The second grip is one "which has achieved more popularity in the jazz and dance field but has also become accepted in the classical field because this type of execution allows for a finer, more delicate touch and a greater sensitivity of sound. The thumb and forefingers are the only grips on either stick, thus allowing the other fingers to be used in motivating and controlling the sticks. This is known as 'finger technique'."

The third grip illustrated by Leach is the "timpani style" or "like-hand method." He clearly advocates this style for use on drumset when playing additional Latin instruments or a solo on the floor tom, and mentions that many performers use this grip as a supplement to their traditional method of holding the sticks.

Educationally, this third grip mentioned by Leach is renamed the "matched grip" and assumes a position of importance by the early 1970s. Schinstine and Hoey include it as secondary method of holding the sticks in 1972, and by 1976 advocate it as follows in their *Snare Drum Primer*: "In the opinion of the authors, the Matched Grip should be recommended for the beginning percussionist." Supporting this move toward the use of matched grip, Faulmann (1976) includes complete directions for matched as well as traditional, even justifying matched grip as compatible for marching due to the invention of the "High Stepper" carrier.

Of interest during the last quarter of the twentieth century is a move toward a more restricted grip in the right hand, whereby all fingers and thumb grasp the stick. For the right hand, Whaley (1980) states: "The stick is held between the fleshy part of the thumb and the first joint of the index finger. The butt of the stick fits naturally in the main crease of the palm and the remaining three fingers wrap firmly around the stick. Notice that the stick is equally supported by the thumb and index finger and, the last three fingers."

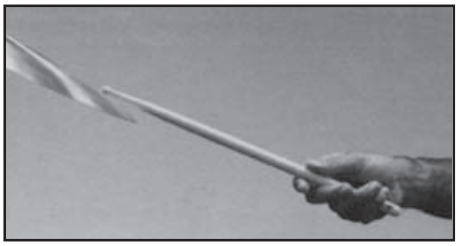
He then reiterates, with illustrations and captions, that "The stick is held between the fleshy part of the thumb and the first joint of the index finger. This provides 50% of the grip…The last three fingers wrap firmly around the stick. This provides 50% of the grip."

For the left hand, in addition to the accepted normal directions, Whaley includes the statement "Note that the wrist is cocked in toward the body." This is one of the few occurrences where a method advocates something other than a straight-wrist approach to the grip.

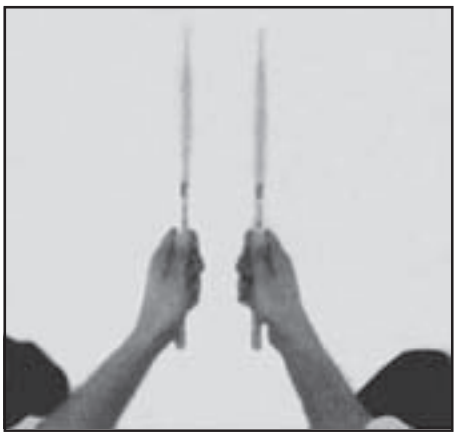
Wessels (1992) includes almost identical directions as Whaley, echoing the position of the right hand stick as "in the main crease of the palm with the remaining three fingers wrapping firmly around the stick." However, later on the same page he includes the admonition that "you must be very careful to not squeeze the stick with the back fingers."

By the end of the twentieth century, the most common method for describing the right-hand grip might be one similar to that used by Breithaupt (1991), who states: "Place the stick between the first joint of the first finger and the flat, or fleshy part of the thumb, one-third the distance from the butt-end of the stick. This is the fulcrum point of the snare drum stick. Position the stick so the palm faces the floor." He continues with "bring the fingers around the stick. The fingers will not be controlling the stick to a great extent at this point, but should stay in contact with the stick during all parts of the stroke."

It should be noted that many books have no directions whatsoever, and that methods written for drumset players have only in recent years begun to illustrate the various positions the hand might assume (i.e., thumbs up) when performing on the ride cymbal, as opposed to the snare drum. The single picture in *Alfred's Beginning Drumset Method* (1990) clearly illustrates a "palm down" position for the ride cymbal. Peter Erskine's *Drum Concepts and Techniques* (1987) and *Drumset Essentials* (2002) have photos of the right-hand grip in the palm-down position, but also show the right hand in thumb-up position, which he advocates for ride-cymbal playing.



Also of interest in one publication is an example of a common practice among drumset players when using matched grip, that is, the use of a "thumbs up" position as the primary position for *both* sticks. In Pearl's *An Introduction to the Basics of Drumming* (1998), a booklet that accompanies new drumsets, the single picture for matched grip shows the sticks parallel to each other, with the thumbs on the top of both sticks.



Although there are generally just two "grips" for holding the sticks—matched and traditional—a survey of known methods identifies numerous variations in the exact way the sticks may be held, not for matched and traditional, but for the left and the right hand. The grips, both left hand and right hand, continue

to evolve even today. A quick search on the Internet might enlighten one to general discussion of where the stick lies when using a traditional left-hand grip, not in regards to the thumb and first two fingers, but on which knuckle, or even the cuticle of the ring finger, the stick should lie! As an ever-evolving process, the "grip" for the right and left hands continues to warrant examination and explanation for any true student or teacher of percussion, based on the uses and styles required for each musical performance.

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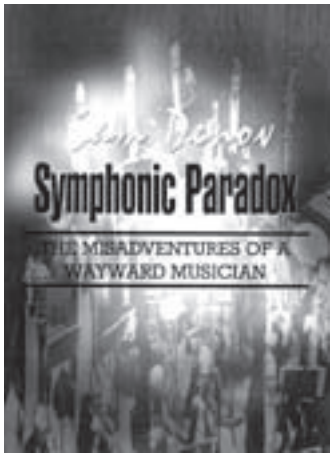
$21.00 for any one of the three parts
Touchdown Productions
The editor of an edition of "Merry Widow" must choose from several commonly performed versions that feature additions and/or deletions to Lehar's score. Theresa Dimond has chosen to remain faithful to the original and placed material such as added "tags" and an interpolated ballet (as performed by the San Francisco and Los Angeles opera companies) in an addendum. Like other Touchdown Productions publications, it includes three spiral-bound texts—the timpani part; a compilation of all the percussion parts; and a score that combines timpani and percussion parts. In addition to the obvious advantages the score format provides, the texts are filled with practical performance-related aids such as generous cues, pertinent suggestions for playing the timpani and cymbal parts, and other information that heretofore could only be learned by years of performing experience. This publication places a valuable tool into the hands of orchestral percussionists who would be remiss to confront a performance of "Merry Widow" without it.

—John R. Raush

Pique Daame (Queen of Spades)
Tchaikovsky
Edited by Theresa Dimond
$20.00
Touchdown Productions
This is another valuable contribution by Theresa Dimond, in which she creates a user-friendly score and parts to operatic literature. Her stated goals include providing a more usable full timpani/percussion score, filling in long tacets, replacing vocal cues with instrumental clues, unifying articulation and note lengths to match those of the orchestra, and correcting timpani notes to better fit the harmonies. She includes excellent suggestions for selecting chime notes as well as the use of a Scottish drum to relate to the children's toy drum on stage. Dimond should receive thanks from every percussionist associated with opera productions.

—George Frock

Symphonic Paradox
By Sam Denov
$16.50 (hardcover); $8.50 (paperback)
1stBooks Library
Subtitled "The Misadventures of a Wayward Musician," Sam Denov's recollections of his 31-year-career as a percussionist with the Chicago Symphony Orchestra deal more with his involvement in orchestral politics than with musical performance. When Denov joined the CSO in 1954, musicians could be hired and fired at the whim of a conductor, there was little job security and few, if any, benefits, and contracts were negotiated between the orchestra and the musicians union with no representation by orchestra musicians. Denov soon became a labor activist and was instrumental in forming an orchestra members committee that challenged Chicago AFM president James C. Petrillo and ultimately won the right to negotiate the musicians' contract. In the succeeding years, Denov stayed involved with a variety of labor issues relating to symphonic musicians, both through the CSO and as a member of the International Conference of Symphony and Opera Musicians.

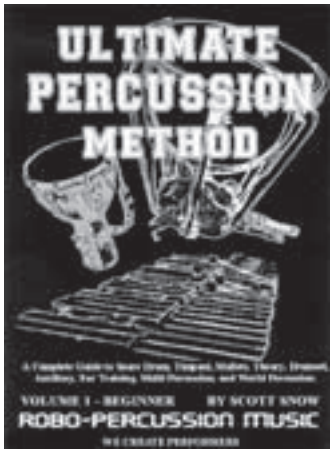


Denov has harsh words for people such as Petrillo as well as conductor Fritz Reiner, and at times he discusses various "plots" involving elections and relationships between the union and management without providing a lot of hard evidence. But he's a good storyteller who often turns what could have been a very dry recounting of labor issues into a page-turner reminiscent of Woodward and Bernstein's writings about Watergate. The book also provides a historical overview of the ways in which conditions for symphony musicians have improved over the years, showing what can happen when a few stubborn people stand up for their rights—and how long the battles can last before anything changes.

—Rick Mattingly

PERCUSSION METHODS

Ultimate Percussion Method: Volume 1—Beginner
Scott Snow
$25.00
Robo-Percussion Music
The ambitious goal of this method



could not be more simply stated—"to create well-rounded percussionists who can perform well." The emphasis on developing the "well-rounded" player is pre-eminent in Snow's approach, which attempts to address a variety of instruments. Upon conclusion of the 163-page text, the student will have been introduced to fundamental performance concepts on snare drum (flams, buzz strokes, recognition of different playing areas, control of stick heights for dynamic differentiation, accents), bass drum, triangle, tambourine, sleighbells, the mallet-keyboard instruments, maracas, congas, drumset, suspended cymbal, crash cymbals, instruments in a multi-percussion setup, woodblock and timpani.

The idea of introducing the beginner to a variety of instruments is not unique to this method, nor is it necessarily the most challenging aspect of its pedagogical approach. That challenge would be to develop students who are not merely introduced to all the instruments listed above, but who can perform well on each of them. The text makes a valiant effort to solve this problem by using an approach in which material is constantly reviewed and reinforced, and does not concentrate solely on the pursuit of technical prowess. It encourages the development of the student musician through the use of a hands-on approach to teach concepts of music theory, including games intended to develop listening skills.

The publication is ideal for class instruction and is tailor-made for band directors who are not percussionists. It provides detailed checklists and even suggests specific verbal responses to reinforce students' performances. Helpful photographs, warm-up material, and solo and duet performance pieces also add to the pedagogical value of the text. In fact, it is difficult to cite any significant shortcomings, with the exception of noting that it would benefit from a comprehensive index.

—John R. Raush

KEYBOARD PERCUSSION SOLOS/METHODS

120 Progressive Four-Mallet Studies for Marimba **I–V**
Luigi Morleo
$23.95
HoneyRock
Morleo's keyboard method book pays homage to Leigh Howard Stevens' *Method of Movement* through the use of 120 four-mallet etudes. The studies are sequential in nature and gradually add different stroke types alone and in combinations. All studies can be performed comfortably on a four-octave marimba.

Morleo's stroke-type sequence is: single independent, double vertical, single alternating, single independent and double vertical, single independent and single alternating, and double vertical and single alternating. All studies explore different intervallic relationships usually starting with the fifth, then fourth, third, sixth, seventh, second and octave. Additionally, all studies employ different key centers as well as a variety of dynamic markings, encouraging musical playing in conjunction with improved technical facility.

Morleo's book is an excellent resource for the beginning to advanced four-mallet marimbist (i.e., for the beginner, a voyage into four-mallet technique; for the advanced player, a chance to hone four-mallet skills already in place).

—Lisa Rogers

Seven Marimba Songs for Aninya **I–II**
Ruud Wiener
$14.90
Rawi Percussion Publications
This collection of short marimba pieces for the beginner includes optional piano accompaniments. The songs are dedicated to Wiener's daughter, Aninya, and utilize primarily two-mallet technique with the exception of "Bamboo Song," which makes use of three-mallet technique with two mallets in the right hand employing double vertical strokes at the interval of a third while the left hand uses the mallet handle on the bar for a "stick-on-bar effect." Other songs in the collection are "My First Minuet," "My First (Jazz) Waltz," "Monkey Song," "Little Cat's Walk," "My First Bossa Nova" and "Rain Song." All songs fit nicely on a four-octave marimba.

While fun to play and listen to, these songs will also help the beginning performer gain technical facility through the use of leaping patterns, double stickings and accents. This well-written collection of mallet pieces will get beginning players excited about marimba.

—Lisa Rogers

Anthology of Lute and Guitar Music for Marimba **I–VI**
Rebecca Kite
$15.95
GP Percussion
Finding inspiration in the wonderful literature for classical guitar and lute, Rebecca Kite has selected 31 significant pieces of extant literature and codified them for application by the beginning, intermediate or advanced marimbist. Additionally, Kite has selected a variety of literature styles including the Renaissance, Baroque, Classical and Romantic periods. Some of the composers reflected in this outstanding collection of works for the four-mallet performer (and able to be performed on a low-A marimba) include John Dowland, Robert Johnson, Johann Sebastian Bach, Gaspar Sanz, Dionisio Aguado, Matteo Carcassi, Fernando Sor, Isaac Albéniz and Franz Tárraga. Several of the transcriptions are performed on Kite's CDs *Prism* and *Across Time* (also available from GP Percussion).

OUTSTANDING CHAPTER PRESIDENT AWARD

Nominations are now being accepted for the 2002 Outstanding Chapter President Award. The winner of this annual award, now in its twelfth year, will receive an plaque of recognition 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

This anthology will certainly enhance both the performer's and the teacher's attitude toward the wealth of performance literature available for the four-mallet marimbist. This anthology should find a home in the library of every serious marimba performer from high school to college; I am also certain that its influence will be heard in many intermediate and advanced recital programs.

—Jim Lambert

Bop on the Top **IV**
Murray Houllif
$4.00
Kendor Music
Murray Houllif continues to make creative contributions to educational percussion literature, covering many contrasting styles. "Bop on the Top" is a three-mallet vibraphone solo that is written as a moderate blues. The solo includes rhythmic, syncopated passages and repeated riff motives. The solo has no improvisation, but the thematic material includes chord symbols, so a creative student may find fun or challenge in developing some ideas based on the theme. This should be an excellent source for developing a feel for jazz phrasing and patterns.

—George Frock

Reamer's Elixirs **V**
Andrew Reamer
$23.95
Drummers Service
Reamer's Elixirs is a book of reading and technical studies designed for the intermediate player using a four-octave marimba. Each etude addresses common challenges percussionists face when playing mallet-keyboard instruments. Preceding each study is a statement that indicates the musical and technical material found within. Several studies are to be transposed throughout eight keys which, if done, turns the 16 studies into a much larger book.

The book includes a CD that contains a performance of each study, which gives students the exact interpretation they need to attain. *Reamer's Elixirs* is practical, challenging, musical and worthwhile for any mallet player.

—John Beck

Concerto For Marimba And Orchestra **VI**
Marta Ptaszynska
$27.95 (full score only)
Polskie Wydawnictwo Muzyczne/ Theodore Presser Co.
"Add to unusual concertos: one for marimba and orchestra." Thus began noted music critic Harold C. Schonberg's *New York Times* review of Robert Kurka's "Concerto for Marimba and Orchestra" following its premiere by Vida Chenoweth in Carnegie Hall on Nov. 11, 1959. Now, almost 43 years later, no knowledgeable critic would refer to a concerto for marimba and orchestra as "unusual," thanks to the composers who have contributed artistically significant literature that has helped the marimba secure a position on the concert stage, and a seemingly increasing number of talented marimbists who have inspired their music.

Included in this corpus of solo literature is Marta Ptaszynska's "Concerto for Marimba and Orchestra," written in 1985 and dedicated to Keiko Abe—one of two works that won Ptaszynska the 1986 ASCAP prize. (A performance of the concerto with Abe as soloist accompanied by the Cracow Radio Symphony is available on Polskie Nagrania, PNCD 075; a piano reduction of the score is also available.)

Not only is Ptaszynska one of her generation's most renowned and performed Polish composers, she is an accomplished percussionist. Her music reflects what has been described as a "sensual quality" and derives from a pictorial imagination and interest in exotic art and European surrealism. This is apparent in the concerto, cast in traditional three-movement form. Each movement refers to a picture and is titled accordingly.

In the first movement ("The Echo of Fear" by Yves Tanguy), an ominous orchestral introduction leads to the dramatic entrance of the marimba followed by music that occasions feelings of suspense, foreboding and momentary terror, ending with an emotional *decrescendo*. The second movement ("The Eye of Silence" by Max Ernst) is based on the pentatonic scale and characterized by an aura of contemplative repose. The third movement ("The Thorn Trees" by Graham Sutherland) is fashioned as variations (seven) on a theme, and contrasts dramatically with the other movements with its aggressive nature and driving rhythms.

Ptaszynska's score complements the unique timbre of the marimba with an array of colors generated by a large symphony orchestra that includes contrabassoon, harp and a large inventory of percussion instruments. Although the concerto has been in existence for over 15 years, many aficionados of the marimba have probably never heard it or examined a score. They should immediately make its acquaintance. It is an inspired piece of writing and an effective showcase for the virtuoso marimbist.

—John R. Raush

Dancing Columns **VI**
Shawn Crouch
$15.00
HoneyRock
"Dancing Columns" is a challenging four-mallet solo composition scored for a low-E marimba. The style is highly rhythmic with driving syncopated passages. Opening on a pedal D with shifting accents, Crouch takes us to descending patterns of parallel fourths and other stylistic groupings. The solo includes many challenges including rhythmic patterns of seven and six-note groupings per beat. The editor has carefully divided the complex rhythms so they visually demonstrate the needs of performance. This modern-style solo should serve well for advanced recital programs.

—George Frock

Illegal Edge **VI+**
Jose Halac
$28.00
Willson Publishing
The use of vibraphone in a concert, rather than jazz, setting is a welcome addition for this colorful instrument. This composition uses the vibraphone in a chamber music setting, included in a trio with flute and piano. The title is certainly appropriate because each member of the trio is at the edge regarding rhythmic complexity, technical extremes, ranges and dynamics. The parts come off as being disjointed at times, but with study there is a close relationship of how the parts weave together. Those involved with new-music concerts will find this composition to be challenging as well as rewarding.

—George Frock

SNARE DRUM SOLOS

Cut to the Chase **II**
Jeff Hoke
$6.25
Jeff Hoke Percussion
This lively rudimental snare drum solo is written in the traditional march style and features five common rudiments: the flam, flam accents #1 and #2, the press roll and paradiddle. The phrases and cadences are very straightforward and predictable, and typical of a traditional "street beat." The player is frequently required to click the sticks together at both the shoulders and the butt. Written in cut-time, the most complex rhythms are quarter-note triplets. The intermediate student who can handle basic dynamics, stickings and rudiments will be able to give "Cut to the Chase" an excellent performance.

—Terry O'Mahoney

Rudimental ABC'S **III**
W. J. Putnam
$15.00
Kendor Music, Inc.
Each of the original 26 standard American snare drum rudiments is the basis of one of the 26 solos in this 59-page collection designed as

both instructional and performance material for the developing snare drummer. Putnam proves adept at penning solos that utilize each rudiment in rhythmically imaginative settings with variations that keep the solos interesting for students and listeners alike. Each solo begins with the rudiment performed in "open" fashion, with its subsequent appearances clearly labeled throughout the piece. From its first seven pages, which include a copy of the original 26 rudiments, to the solos that span several levels of difficulty, this publication provides a teacher with pedagogically sound instructional and solo material that can service junior high and high school students at various levels of maturity.

—John R. Raush

Meter Beater **IV**
Charles Morey
$6.00
Kendor Music, Inc.
"Meter Beater" is an unusual rudimental snare solo, due primarily to the fact that the 2 1/2-minute piece vacillates between 3/4, 4/4 and 5/8 time over the course of its four pages. It includes almost all of the rudiments, makes reasonable technical demands of the player, and is a lively piece of music. Talented high school players would enjoy working on this piece, as it probably resembles some of the material they are performing in their high school drumline.

—Terry O'Mahoney

Smooth Crossing **IV**
Charles Morey
$4.00
Kendor Music, Inc.
"Smooth Crossing" gets its name from the frequent use of the "cross stick shot," which the composer says "should be played by holding the bead of the left stick against the drum head at approximately a 45 degree angle, then striking it sharply with the shoulder of the right stick." Along with the stick shot, the solo employs several rudiments including the flam, drag, flamacue, single and double paradiddle, lesson 25 and various rolls.

The solo begins in 4/4, moves to a 6/8 middle section and then returns to 4/4 for the conclusion. The performer must have control of a large dynamic range from *p* to *ff*. Stickings are clearly marked throughout. This well-written solo would be an excellent choice for a junior high or high school solo festival.

—Tom Morgan

Rudiments In Rhythm **V**
James Campbell
$14.95
Meredith Music Publications
Rudiments In Rhythm is a book containing 22 rudimental snare drum solos that were inspired by Charley Wilcoxon's *Modern Rudimental Swing Solos*. An Introduction and Program Notes section indicates clearly the musical and technical intent of each solo. Included within the solos are the 40 PAS International Drum Rudiments, contemporary hybrid rudiments, and interesting effects like crush rolls, back sticking, butt-end stabs and claw rolls.

Two metronome indications are provided for each solo (except the last one), giving each selection a wide range of tempi at which they will sound good and giving the performer a challenge not usually found in rudimental drumming. *Rudiments In Rhythm* is an excellent collection of rudimental snare drum solos. They are musical, challenging, have a swing feel, will develop the player into a first-class rudimental drummer, and are fun to play.

—John Beck

TIMPANI

Six Concert Pieces for Solo Timpani **V–VI**
Bill Cahn
$16.95
Meredith Music Publications
With this collection, Bill Cahn has introduced six new timpani solos that will be a welcome addition to the solo timpani literature. The solos, as Cahn states, "are intended to be used primarily as concert pieces in percussion recitals. The six pieces were composed to be complementary, so that any number of them—from one to six—can be performed in any combination."

There is much variety of styles among the six solos. "Canzone," "Etude" and "Petite Sonata" are influenced by classical styles. "Petite Sonata" is particularly interesting,

using six timpani treated in a melodic fashion, with melodic material that brings to mind the music of Mozart. In contrast, "Raga No. 2" derives its influence from North Indian tabla music. The Indian influence is evident in the rhythmic structure as well as with the adaptation of finger techniques to the timpani. "Afrodditty 2," based on Cahn's previously published snare drum solo, is rooted in the rhythms of West Africa, and can be performed as a solo or as a duet with the snare drum in rhythmic unison. "Quartill" is an exercise in rhythmic ambiguity. Written in 9/8, the shifting accents and rhythmic patterns keep the listener guessing as to where the downbeat really is.

These solos will have great pedagogical value to all that teach timpani, but they are also wonderful compositions that will work well on a college percussion recital. Students looking for some fresh new music for solo timpani need look no further.

—Tom Morgan

MULTIPLE PERCUSSION

Burlesque Russe: Concertino pour percussions et piano **II+**
Igor Panov
$12.95
Editions Combre Paris/Theodore Presser
"Burlesque Russe" is a short solo work for snare drum, woodblock, triangle and suspended cymbal with piano accompaniment. It features a simple, very traditional percussion part that one might find as accompaniment to a ballet from the early 20th century. Sixteenth notes are the most complex subdivision and the player has ample time to change beaters for different instruments. The snare drum portion requires familiarity and competence with four-stroke ruffs and understanding of musical tempo terminology (e.g. allargando molto, meno mosso). The piano part is the more difficult of the two parts but could be executed by a competent accompanist. This would be a good middle school/easy high school festival piece.

—Terry O'Mahoney

WORLD PERCUSSION

The Art of Playing Timbales **III–IV**
Victor Rendon
$24.95
Music in Motion Films Ltd.
Timbalero Victor Rendon takes a very practical approach to teaching Afro-Cuban percussion in *The Art of Playing Timbales*. He stresses the concept of total understanding of how the instruments in a Cuban rhythm section function together in order to perform the music correctly on any one instrument. Once the individual patterns are understood, Rendon demonstrates how they may be amalgamated into a drumset part. His systematic approach is clear and concise, loaded with practical advice born of experience, and easy to understand.

Rendon begins by explaining about son and rumba clave, then discusses the abanico (roll) and provides pictures of correct playing positions/techniques for the timbales. The individual rhythms are presented for timbales, then congas/bongos, and finally the drumset adaptations for the cha-cha-cha, son, 6/8 and Mozambique styles. The reader is able to systematically understand how the patterns fit together, what is omitted when another player is present, and possible variations for each groove. A musical play-along chart concludes each section.

Rhythmic fills that can serve as musical transitions between sections of a song are presented, as well as alternative bell patterns for the mambo, guaracha and son montuno. A clave independence section uses a clave ostinato pattern with reading exercises to develop soloing and timekeeping independence. The text is bilingual and the

CD provides numerous listening and play-along examples. There are recommended listening and reading lists as well as articles on percussionists Mike Collazo, Jose Madera and Johnny Almendra. Examples of solo phrases and two transcriptions of timbale solos by Guillermo Barreto and Manny Oquendo conclude the book.

Some of this material has been presented in previous texts, but Rendon's approach and presentation style are very natural and clear. Any student or professional who wants to know about timbales, how they fit into Afro-Cuban music, and how to adapt Afro-Cuban rhythms to the drumset should check out this book.

—Terry O'Mahoney

Afro-Latin Polyrhythms **III–IV**
Trevor Salloum
$14.95
Mel Bay Publications, Inc.
Afro-Latin Polyrhythms is a series of two-handed independence exercises that utilize Afro-Cuban and Brazilian rhythmic patterns (e.g. cascara, son clave, rumba clave) as the basis for developing technique and the ability to maintain two opposing ostinato patterns simultaneously. The text begins by juxtaposing right-hand cowbell notes on beats one and three (in 4/4 time) against various folkloric patterns, then quarter notes against the same patterns, then eighth notes and so on. It continues with a variety of rhythmic patterns in the left hand played against the son clave pattern in the right hand. The same approach is then expanded to the rumba clave pattern, Brazilian clave, cascara, bongo bell pattern, mambo bell pattern and

mozambique bell pattern. The CD demonstrates many of these patterns.

Some of the exercises require the use of sticks in both hands, but some require playing on the conga with one hand while playing on the cowbell with the opposing hand. This unique combination of stick/hand usage sets this text apart from other independence exercises. Mastering these patterns will enhance the player's ability to play time and solo in the Afro-Latin style with either two sticks or one hand and one stick.

—Terry O'Mahoney

Learning Mbira—A Beginning
B. Michael Williams
$27.95
HoneyRock
Learning Mbira—A Beginning is a 101-page instruction book on the art of playing the mbira. Besides its comprehensive written material, two CDs further help one to understand and play the instrument. The book consists of illustrations of various parts and playing positions of the mbira, as well as the tablature/musical examples used including a historical background of each one. There is also a glossary of Shona terms and a resource section, which includes books and articles, recordings, videos, and Internet sources. *Learning Mbira—A Beginning* is a well-written instruction book on the art of playing the mbira. It also serves as a history book and thus has a twofold educational interest.

—John Beck

Learning the Tabla **III–IV**
David Courtney
$19.95
Mel Bay Publications, Inc.
Tabla drums have been a mystery to western percussionists for years. David Courtney recognizes this situation and has created a 79-page book/CD package that is geared toward "the student who is hundreds of miles away from the nearest teacher." Although nothing can replace the experience of studying with a good teacher, Courtney is able to convey how the Indian system of music corresponds to western rhythmic patterns and terminology. This is the most outstanding aspect of the book.

The book includes a brief history of the tabla, defines the parts of the drums, tuning, maintenance, stylistic differences, strokes, rhythmic patterns, correct sounds, Internet resources, a list of manufacturers and a glossary. The accompanying CD is very helpful, particularly in its ability to demonstrate the correct sounds achieved by the different strokes. The author acknowledges that this is only an introduction to tabla playing, but it is an excellent text that will enable the beginning player to start with a solid foundation for further study.

—Terry O'Mahoney

KEYBOARD PERCUSSION ENSEMBLES

O'Carolan Suite No. 2 **IV**
Turlough O'Carolan/arr. by Paul Henle
$15.95
Meredith Music Publications
"O'Carolan Suite No. 2" is a collection of four melodies with an Irish flavor that requires two four-octave marimbas and one low-A marimba. All parts utilize two-mallet technique throughout. The four melodies are "Planxty Maguire," "O'Carolan's Farewell," "O'Carolan's Quarrel" and "Loftus Jones." Each melody is very different in style ranging from dance-like to serene.

With these contrasting styles, mallet choice will be a prime consideration as each melody is connected to the next without a break. Rhythmically, "O'Carolan's Farewell" will be a challenge due to the passing of sextuplet and thirty-second note rhythms between the three parts. Paul Henle's arrangement of "O'Carolan Suite No. 2" for marimba trio is a joy to perform as well as hear.

—Lisa Rogers

Spring Waltz **IV**
Steve Pemberton
$15.95
HoneyRock
"Spring Waltz" is a 2 1/2-minute piece for three vibraphones or vibraphone/marimba combination. Written in a jazz style, it frequently juxtaposes "swing" eighth notes against "straight" eighth notes to create some musical tension. It begins in the key of G but quickly modulates to A-flat as the tune builds in intensity. The lead part often features a melodic line and counter melody. Familiarity with the jazz waltz feel and strong rhythmic sense are essential to a good performance. Its brisk tempo (M.M. = 144) is a challenge, and three- or four-mallet technique is required of each player. Its lyrical, buoyant style would make an excellent jazz addition to a concert or brief encore.

—Terry O'Mahoney

Blue Snow-Blues Now **V**
Ruud Wiener
$14.90
Rawi Percussion Publications
"Blue Snow-Blues Now" is a marimba and vibraphone duet for the advanced four-mallet players. The work belongs to a collection of marimba/vibraphone duets by Ruud Wiener and Urs Wiesner featured on the compact disc *Blue Snow*. Wiener's "Blue Snow-Blues Now" is an approximately seven-minute work that explores the 12-bar blues form.

A score and parts are included, and there are two versions of the marimba part depending on the range of the instrument available (low A or low C). Chord symbols are included in each part and score at various junctures (e.g., measures 45 through 104 is an improvisational section adapted from the compact disc recording). Wiener also includes a few sticking suggestions as well as pedal markings, mallet dampening markings, and dead-stroke/stopped-note indications for the vibist. "Blue Snow-Blues Now" is a wonderful piece with which an advanced keyboard duo can expand their improvisational "chops" and thrill an audience at the same time.

—Lisa Rogers

An Irresistible Force (to Commit an Irrational Act) **V**
George Brunner
$24.95
Willson Publishing
This unusual work for four keyboard percussion players calls for a xylophone, vibraphone, marimba and bass marimba. (The bass marimba part can be performed on a low-A instrument if some octaves are omitted.) The composer has made use of several musical techniques such as the "articulated glissando," "sweeping glissando," "portamento for vibraphone," "dead notes" and playing with the rattan or wood handle. A notation key for these techniques is provided in the score along with directions for optional electronic amplification.

The piece begins in the minimalist style, with steady sixteenth notes in mixed meters. Much of the harmony is rather static and different textures are created by accents in the bass marimba part and rests in the sixteenth-note flow of the xylophone. The piece then moves to a slower, contrasting section that has a sparser texture. A legato vibe part is accompanied by short melodic fragments in the other instruments. The melodic fragments become denser and the piece moves to the last section, which is similar to the opening section. The steady sixteenth notes return, but with more variety of accent patterns and pitch. A final climax is reached as all four parts come together in a very loud, solid sixteenth-note pattern, which gradually fades to nothing.

To perform this piece well requires players with strong mallet technique and rhythmic security. "An Irresistible Force" would add variety to any percussion ensemble concert.

—Tom Morgan

PERCUSSION ENSEMBLE LITERATURE

Heartbeat of Cuba **I**
Scott Snow
$25.00
Robo-Percussion Music
The son clave pattern is the rhythmic basis for this beginning percussion sextet. "Heartbeat of Cuba" is a two-minute piece requiring two cowbells, claves, maracas, one conga and bongos, and it imparts the heart and soul of Cuban music though its most characteristic rhythm—the clave. The first part is similar to a round as each player begins playing the 3-2 clave pattern in two-measure intervals before the congas and bongos play a similar melodic pattern. Part two reverses the clave pattern to a 2-3 configuration that follows a similar compositional approach. The rhythms are simple eighth-note/quarter-note patterns that a grade school or middle school ensemble would be able to perform with relative ease. This would be a good piece with which to introduce students to the Afro-Cuban concept of clave.

—Terry O'Mahoney

Live In Concert **I**
Scott Snow
$25.00
Robo-Percussion Music
"Live In Concert" sounds like a rock drummer playing a simple groove with some fills. In reality, it is a simple percussion quintet that has divided the various parts of the drumset (snare drum, hi-hat, bass drum, toms) and several accessories (tambourine, gong) between five players. The snare drum part primarily plays on beats two and four, the bass drum part plays repetitive figures, and the tom fills are simple eighth-note rhythms at the end of eight-bar phrases. The most complex rhythm involves eighth notes.

This two-minute piece could serve as an introduction to the percussion ensemble for younger players, but would only be suitable for a concert with very young audiences and players.

—Terry O'Mahoney

Battle of the Samurai **II**
Scott Snow
$25.00
Robo-Percussion Music
"Battle of the Samurai" was inspired by Kodo, the taiko drumming ensemble from Japan. This percussion ensemble quintet (plus conductor) requires three toms, three suspended cymbals, two bass drums and two brake drums. It features many unison rhythm/accent lines and is marked presto, so players will have to display excellent tempo and dynamic control.

This driving piece is informally divided into five sections. It begins with some stick-click rhythms ("Off to Battle") before moving onto a tom-tom eighth-note accent melody section ("Enemy In Sight"). Part three, "Attack," is a staccato eighth-note/sixteenth-note stop-time section. "Taking the Fort" takes a question-and-answer approach while the "Victory" section concludes the piece with a *ffff* unison rhythm and vocal exclamation.

This would be a good work for a middle school or high school ensemble concert. It might be possible to perform without a conductor, and some visual elements could possibly be added if desired.

—Terry O'Mahoney

Asian Games **III**
Moses Mark Howden
$14.00
Kendor Music
"Asian Games" is a percussion septet scored for marimba, xylophone, chimes, tam-tam, two nipple gongs, and accessories consisting of woodblock, temple blocks and tambourine. Nipple gongs are normally of definite pitch, but the part is only written as high and low, so it is assumed that substitute metallic sounds could be used. The entire composition is written as a waltz, with dialogue between the accessory players and the melodic instruments. Both the marimba and xylophone parts are written for two mallets.

This is an excellent ensemble with which to introduce young percussionists to the colors and fun of ensemble performance. The performance will take less than three minutes.

—George Frock

Esprit De Corps **III**
W.J. Putnam
$10.00
Kendor Music, Inc.
This trio for two snare drums and bass drum could best be described as a theme and variations in the traditional rudimental style. Written in 6/8 time, it begins with a standard marching cadence played by the snares in unison and reinforcing bass drum part. As the piece progresses, this traditional pattern is varied and embellished using techniques such as hocket and the displacement of accents to imply 3/4. Between these variations the snare drums return to unison 6/8 patterns. Section divisions are also highlighted by changes in dynamics.

The snare drum parts include flams and a variety of rolls. The bass drum part requires the ability to perform syncopated rhythms in compound meter. This solo would be excellent for students at the middle school level who are looking for a challenging piece in the traditional rudimental style.

—Tom Morgan

The Palapas of Tulum **III**
Jeff Hoke
$25.00
Jeff Hoke Percussion
This percussion ensemble piece has a catchy melody that at times sounds like a pop song and at other times sounds like a Latin folk song. It requires ten players—three keyboard players, timpanist and six percussionists—and is scored for bells, xylophone, marimba, three timpani, guiro, four suspended cymbals, one ride cymbal, four pitched toms, maracas, cowbell, triangle, vibraslap, bongos or congas, bass drum and chimes.

The piece opens with a Latin percussion pattern that sits upon a marimba bass line that eventually supports the repetitive, yet memorable, bell/xylophone melody. The rhythms are eighth-note/quarter-note syncopations, with only a few sixteenth-note runs in the keyboard parts. No four-mallet work is required, although there are frequent double-stop passages. The timpani anchors the entire composition with its simple Cuban-style bass line. All in all, "The Palapas of Tulum" is a lively work that the middle school or high school ensemble would probably enjoy performing.

—Terry O'Mahoney

Rudimental Three-Step **III**
W. J. Putnam
$9.00
Kendor Music
As the title suggests, this is a rudimental-style piece written for a percussion quartet consisting of three snare drums and rudimental (two-mallet) bass drum. The tempo is moderate, so this should serve as a training piece for first- or second-year band students. There are considerable unison passages for the snares, so precision and ensemble

can be stressed. Technical demands include flams and rolls. Sticking is left up to the players, except for four measures that employ diddles. Rhythmic groupings include quarters, eighths, sixteenths and triplet figures.

—George Frock

You're Looking a Little Pail **III**
Michael Ross
$9.95
Alliance Publications, Inc.
As one might guess, "You're Looking a Little Pail" involves the use of buckets or pails as percussion instruments. This intermediate quartet requires percussionists to utilize five-gallon plastic pails. Ross's compositional intent was to mimic music heard by "pail" players on the streets of New York City.

The four percussionists play on the edge, middle and rim of the pails with sticks. Additionally, they employ stick clicks as well as lifting one side of the pails off the floor for more resonance. The work is relatively short in length, but can be extended by each player in the solo section at letter F. Ross also suggests other performance effects such as black lighting against performers' white pails and white sticks.

"You're Looking a Little Pail" is a wonderful piece to showcase the five-gallon pail; it is definitely a "crowd pleaser."

—Lisa Rogers

Brush Off **IV**
Ed Doemland
$15.00
Alliance Publications
"Brush Off" is an ensemble for six percussionists that requires each player to perform on two instruments, each to be played with brushes. Instruments include two tambourines, two guiros, two bongos, four toms, cowbell, suspended cymbal, two temple blocks, sleighbells on a stick, orchestra bells and finger cymbals. The performance notes suggest that the brushes do not have to be wide open, and would probably produce better precision or be more effective if only opened part way.

The form is a fugue and includes a bit of humor where the players stop playing on instruments and produce a *whoosh* sound by playing in the air and against each other. This should be a lot of fun for the players and audience alike.

—George Frock

Elusive One **IV**
Steve Pemberton
$20.00
HoneyRock
This quintet is written for triangle, finger cymbals, two pair of claves and mounted castanets. The five percussionists are to stand side by side across the stage. The piece is written in four, but interplay between the different textures suggests other time feels. There are ample dynamic contrasts that keep the piece fresh and interesting. The work lasts just under five minutes and should be fun for both the players and audience. The parts are written separately, which suggests the need for a conductor, but with practice this may not prove necessary.

—George Frock

West African Drum Ensembles **IV**
Jim Scheuer
$35.00
Alliance Publications, Inc.
West African Drum Ensembles includes a score, eleven parts and a CD. Written for high school percussion ensembles, a well-done "Introduction," "The Instruments" and "About The Music" provide a clear picture as to the intent of the music and a mini history of the format of West African drumming. Considering that many schools will not have the authentic African instruments, substitute instruments are suggested. The CD provides a demonstration of each of the five ensembles to be performed.

West African Drum Ensembles is a well-done ensemble series that will provide students with knowledge of African drumming, and the authentic instruments will be interesting for a percussion ensemble concert and enjoyable for the audience.

—John Beck

Fiesta Latina
David Mancini
$32.00
Kendor Music, Inc.
"Fiesta Latina" is a percussion octet scored for the following instrumentation: solo drumset/marimba; percussion 1—marimba; percussion 2—marimba and metal shaker; percussion 3—vibes, triangle and agogo bells; percussion 4—xylophone, metal wind chimes, metal shaker, and samba whistle; percussion 5—five timpani (alternate four timpani part provided); percussion 6—light plastic shaker, agogo bells, and snare drum; percussion 7—metal wind chimes, tamborim and light plastic shaker. This eight-minute drumset/marimba solo feature could potentially be utilized not only for percussion ensemble concert but also as material for a junior or senior solo recital, on which the soloist would have a more comprehensive musical presentation.

After a freely, almost rhapsodic introduction, "Fiesta Latina" features the soloist on drumset performing a samba with keyboard percussion accompaniment. Notation for types of sticks employed (such as switching from sticks to plastic brushes or Blasticks) are noted in the drumset part. The solo marimba part doubles the section marimba performer in a samba-like "shout" chorus (two-mallet technique required). The marimba soloist then returns to drumset for the conclusion of the composition.

This percussion ensemble feature will be appropriate for the younger collegiate percussion ensemble. David Mancini's "Fiesta Latina" is a great spin-off from his "Suite for Solo Drumset."

—Jim Lambert

STEEL DRUM LITERATURE

Residual Impact **III+**
Paul A. Oehlers
$28.00
Media Press, Inc.
"Residual Impact" for lead steel drum and two-channel tape was written for Brandon Pool and commissioned by Scott A. Wyatt and the University of Illinois Experimental Music Studios. Equipment needed to perform the work includes a lead pan, suspended steel plate struck with bass drum pedal employing a hard rubber bass drum mallethead, and two-channel playback system (CD player, amplifier and speakers). A monitor is optional. The compact disc included with the piece features a recording of the work by Brandon Pool as well as the electro-acoustic part alone.

Oehlers's work deviates from standard steel pan literature in that pitch is not an important compositional factor, but rhythm, density and timbre are primary considerations. Additionally, all of the sounds generated in the electro-acoustic part came from steel drum recordings. The lead pan player is asked to use different types of striking implements on the lead pan (rattan sticks, wooden sticks, Superball mallet, and hard, medium and soft rubber mallets) as well as striking different parts of the pan itself (surface area in between pitches, on the edge, on the outside or skirt).

"Residual Impact" provides the listener with a unique look into the capabilities of the steel drum or lead pan other than the expected traditional calypso style. Lead pan performers may want to give this one a try.

—Lisa Rogers

Calypsoca **IV**
Scott R. Meister
$35.00
HoneyRock
This piece captures the essence of steel drumming and percussion with the infusion of indigenous calypso and soca styles. The work is written for four steel pan players (lead, double seconds, triple guitars, and six-barrel bass) and three percussionists. However, Meister suggests that the steel drum instrumentation may be doubled. The three percussionists use the following instruments: two four-octave marimbas, two egg shakers, police whistle, suspended cymbal, tam-tam, congas, bass drum, ocean drum, cabasa, brake drum, China cymbal, triangle, snare drum with brushes, and tambourine. The three percussionists can share some of these instruments, such as ocean drum and tam-tam.

In the percussion-one part, the clef sign for the marimba part is missing in measure 45. The score correctly notes the part in treble clef. Therefore, be sure to alert the percussion-one performer of this omission in the part.

In one section of the work, Meister moves from calypso and soca styles to timbral exploration through the use of "timed proportional cell notation." This allows the performers to exploit different timbres from the instruments such as rolling golf balls in the steel

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pans, scraping the tam-tam with a Superball mallet, playing on the skirts (sides) of the pans with knuckles, and playing on the pans with brushes.

"Calypsoca" is an innovative work in which the intermediate percussion group can combine steel drumming and percussion ensemble techniques.

—Lisa Rogers

MIXED INSTRUMENTATION

Opposites and Exceptions **V**
Alexander J. Nagy
$34.95
Willson Publishing
One might assume that the title of this work for solo vibraphone with string quartet accompaniment reflects the instrumentation of vibraphone with string quartet (opposites); however, after listening to the work, one realizes there are exceptions and this combination is quite pleasing. The work is sectional in nature focusing on secundal, quartal and quintal harmony throughout; therefore, the work evokes mood shifts from mysteriousness to frenzy to sweet calmness.

Nagy has included a short cadenza for the vibist. Additionally, the vibist will employ four-mallet technique throughout and must be proficient with double vertical, single independent and single alternating/double lateral strokes. There are no pedal markings or mallet dampening indications for the vibist; therefore, the performer must use his or her discretion. Ensemble precision will be of the essence in several sections.

"Opposites and Exceptions" is an exciting new work for vibraphone and string quartet that I hope will become the norm, not the exception in vibraphone literature.

—Lisa Rogers

Suspended Contact **V**
Shawn Crouch
$25.00
HoneyRock
"Suspended Contact" for alto saxophone and percussion was the 2001 Percussive Arts Society Composition Contest First Place Award Winner. The work was written for the duo of Eric Hewitt and Samuel Solomon and includes the following instrumentation for percussion: vibraphone, two crystal glasses, triangle, two suspended cymbals, hi-hat, three frying pans (high-medium-low), three cowbells, three gongs, tam-tam, two woodblocks, snare drum, three tom-toms and kick drum (bass drum with pedal). The percussion part employs four-mallet technique utilizing cord mallets and knitting needles. The saxophone part makes use of slap tonguing, fluttering, growls and squeals. A score and individual parts are provided.

The percussion instrumentation is indicated on three different staves (treble clef for vibes, and two neutral clefs for metallic sounds and wood/skin sounds), which can be daunting for the percussionist in terms of reading. Additionally, the percussion part is rather lengthy; therefore, memorization of the entire work or shrinking pages to fit on large posterboard so as to avoid page turns is a necessity.

Crouch says his inspiration for "Suspended Contact" was the combination of nature (through the dropping of water on pond or stream) and our human participation within it. "Suspended Contact" provides an enticing array of colors and sounds for the advanced saxophone and percussion duo.

—Lisa Rogers

INSTRUCTIONAL VIDEOS

Rhythmsaw Techniques **I–IV**
Johnny Rabb
$24.95
JohnnyRabb Publications
Drummer/inventor Johnny Rabb is the creator of a drumstick called the Rhythmsaw that has a series of ridges, or teeth, along the shaft that can be used for a variety of scraping effects. In this 45-minute instructional video, Rabb methodically demonstrates how to create special effects with the Rhythmsaw. He opens and closes the video with open solos in a variety of styles—funk, Latin, hip-hop, house and jungle. The scraping effects he creates emulate the "scratching" effects achieved by hip-hop DJs.

Rabb demonstrates rim pushes/pulls, saw motions, pitch changes, the windshield wiper effect, rim effects, special effects on tambourine and cowbells, and tip pressure techniques that today's drummer could use in a contemporary dance music setting. After explaining the mechanics of a sound, Rabb plays a short example of how each technique may be applied. Many of the techniques are subtle but very musical and worth exploring for solo or timekeeping applications. He also discusses two other inventions—the Brushsaw (combination Rhythmsaw and brush) and the Kidsaw (a short, tipless stick with ridges).

Rabb is an excellent clinician—very clear and to the point. The music he plays would appeal to aspiring drummers because its related to what they hear on the radio or in clubs. For some new sound ideas, check out *RhythmSaw Techniques* by Johnny Rabb.

—Terry O'Mahoney

DRUMSET

Drums For Dummies
Jeff Strong
$24.99
Dummies Press
Drums For Dummies is a comprehensive 360-page book on various types of drums and drumming styles. It is part of a series of books "For Dummies" that address many types of endeavors such as business, computers, music, etc.

Drums For Dummies contains a CD with 99 tracks demonstrating the rhythms found in the book. These are short demonstrations, but will give a clear picture of the rhythm indicated. Apart from the CD, the text found in the book is easy to comprehend and provides a wealth of practical knowledge. It is virtually impossible to include all the information about drums into one book, but Jeff Strong provides the drummer with information on a wide variety of drum topics.

—John Beck

Tipbook Drums **I–II**
Hugo Pinksterboer
$9.95
Tipbook Company/Hal Leonard Corporation
Remember all of those questions you asked the guy at the drum shop and your first teacher about drumheads, sticks, cymbals, how to set up the drumset, etc.? Well, Hugo Pinksterboer has compiled them all and answered them in this up-to-date 127-page booklet. It is an easy read, contains numerous helpful annotated illustrations, a glossary, and information about almost every drum equipment manufacturer on the market today. The novice could pick up this book, heed its advice, and be a well-educated and informed drummer in short order.

The book covers the parts of the drumset, used vs. new equipment, information about head selection, sticks, tuning approaches, muffling, how drums are made, basic setups for different styles of music, and where to locate additional info on all of the subjects mentioned in the book. Every drum shop should have this book on their counter to give to young drummers. It would save everybody a lot of time.

—Terry O'Mahoney

Drumset Control **II–IV**
Ron Spagnardi
$12.95
Modern Drummer Publications/Hal Leonard Corporation

This 78-page drumset text focuses on developing dexterity when playing drum fills. The book offers the reader different one-bar sticking and rhythmic patterns based on eighth-note triplet patterns, sixteenth-note patterns, sixteenth-note triplet patterns, two-bar patterns, and thirty-second-note patterns. The stickings are combinations of singles and doubles that will expand the intermediate drummer's fill vocabulary. The triplet sections would provide some needed fill ideas in a jazz setting and the sixteenth-note passages will be of great use to the rock drummer.

—Terry O'Mahoney

Nirvana Unplugged in New York **II–III**
Transcription
$24.95
Hal Leonard Corporation
Fans of Dave Grohl's drumming during his tenure with the Seattle-based band Nirvana will want to add this to their collection of transcription books. It includes the guitar, bass, drums and vocal parts for the tunes Nirvana performed during their *Unplugged* special on MTV. The tunes include "About A Girl," "Come As You Are," "Jesus Doesn't Want Me For A Sunbeam," "The Man Who Sold The World," "Penny Royal Tea," "Dumb (New Wave) Polly," "On A Plain," "Something In The Way," "Plateau," "Oh Me," "Lake Of Fire," "All Apologies" and "Where Did You Sleep Last Night."

—Terry O'Mahoney

Swing Those Triplets **III+**
Charles Morey
$5.00
Kendor Music, Inc.
"Swing Those Triplets" is a challenging drumset solo that will help the intermediate player gain better use of open/closed hi-hat as well as work on movement around the set, especially from snare to toms. The solo is approximately three minutes long and utilizes hi-hat, bass drum, mounted toms, snare drum, crash cymbal and ride cymbal. Morey includes stickings, which are helpful, as well as rudiment markings such as single and double paradiddles. This intermediate-level drumset solo will be useful for building "chops" in a swing style.

—Lisa Rogers

Ultimate Realistic Rock **I–III**
Carmine Appice
$24.95
Warner Bros. Publications
Hard rock drummer Carmine Appice wrote the original *Realistic Rock* book in 1972, and it became one of the most widely used rock drumming texts. Appice has updated this classic with some new exercises (e.g., 9/8, 7/8 time), some linear patterns, and added three play-along tracks on the new CD. It still includes all of the basic eighth note and sixteenth note rock grooves, solos, shuffle rhythms, fills and double bass patterns everyone remembers. It even throws in a couple of rave grooves. For learning basic rock drumming, *Ultimate Realistic Rock* is just like learning from the classic *Realistic Rock*—only better.

—Terry O'Mahoney

Solid Groove **V**
Charles Morey
$6.00
Kendor Music
"Solid Groove" is a solo for a four-piece drumset. Written with a swing feel, Morey presents a variety of independence combinations between the hands and bass drum. There are several "fill" type solos, which are usually sixteenth-note groups, contrasting with the standard triplet feel used in most of the solo. Although notated for a four-piece set, there are a couple of places where a fifth pitch is written, implying a second small tom. The composer says to play these pitches on the snare if the second tom is not available.

The hi-hat is not included in the notation, but the performer is advised to play the hi-hat on 2 and 4 as much as possible. Written on four pages, the editor has arranged the material to avoid page turns. This should serve as an excellent solo for teaching hand/foot coordination, as well as a nice groove feel. This could be used as a contest solo if desired.

—George Frock

PERCUSSION RECORDINGS

Badlands
Peter Erskine Trio
Fuzzy Music
Peter Erskine's work with such leaders as Stan Kenton, Maynard Fergusson and Bob Mintzer certainly acquainted him with the power of a big band, and his work with Weather Report and other

electronic-based bands showed off his ability to handle amplified power. But with this trio that includes pianist Alan Pasqua and bassist Dave Carpenter, Erskine is possibly making his most powerful statement yet. It's the power that comes from a whisper rather than a shout; the power of listening; the power of subtlety; the power of *pianissimo*. And, as with all of his work, the power of swing and groove.

Indeed, Erskine frequently moves the music forward with a gentle ostinato played with brushes, leaving plenty of space for Pasqua and Carpenter. For someone of Erskine's stature as a "drum star," such restraint would seemingly require a degree of courage. And yet, there is no real sense that he's holding back, even when playing simply and spaciously. The groove is too incessant and Erskine plays with the authority that comes from providing exactly what the music needs.

The interplay among the three musicians is such that the music is alive with discovery, and the superb sound quality of this disc allows every nuance to be heard. But lest I've given the impression that the tunes on this album are all soft and slow, be assured that there is plenty of energy and *fortissimo* as well, which is all the more impressive in relation to the gentle moments. Rather than assaulting the listener, this music invites one in for an experience that draws power from its sense of intimacy.

—Rick Mattingly

Dream Life
Renzi/Weinstein/Kamaguchi
Fresh Sound/New Talent

Drummer/leader Jimmy Weinstein leads Matt Renzi (tenor sax) and Masa Kamaguchi (bass) on this jazz-trio date that explores small group jazz without a chordal instrument. Having no piano, guitar or vibes to "lock in" the harmonic (and sometimes rhythmic) aspect of a band really opens up the possibilities for musical exploration. With that in mind, the group achieves a modern, angular East Coast sound that takes the sax/bass/drums format to an exciting musical level.

Ornette Coleman's "Blues Connotation" opens *and* closes the CD. Its first treatment has a more angry, disjunctive approach while the reprise is a bit more spirited and driving. "If I Should Lose You" is probably the most straightforward jazz standard on the recording. "Israel" and "All My Life" are haunting ballads in which Weinstein shows off his textural, expressive side. Weinstein demonstrates some deft brushwork on the waltz "Quiet Now" and "The Duke."

Weinstein really swings, creates interesting textures, and the group sounds cohesive and interactive. The listener can hear drumming influences that might include Bill Stewart, Jon Christensen and Joey Baron. Weinstein's solos are often textural, yet melodic, and his cymbal work is outstanding. Renzi reminds one of saxophone great Joe Lovano with his serpentine linear style, while Kamaguchi sounds like a combination of Charles Mingus and Dave Holland. Jimmy Weinstein isn't a widely known artist—yet. Check out *Dream Life* and see why he should be.

—Terry O'Mahoney

The Golden Keyboard: Celtic Marimba
Paul Henle
Loggerrhythm Music

The cover photo on this CD, picturing an Irish coastal farm scene from County Clare with a marimba conspicuously placed in the foreground, is an excellent visual representation of the disc's equally incongruous instrumental collaboration that joins uilleann pipes, fiddle and octave mandolin with an instrument of African/Guatemalan derivation in the performance of traditional Celtic music.

Interestingly, to our jaded ears grown accustomed to ensembles that indiscriminately mix instruments from all over the world, such instrumental crossbreeding does not seem all that unnatural. Eight of the disc's 11 tracks are devoted to traditional tunes featuring Paul Henle on marimba and assorted percussion, assisted by Marianne Taylor, piano; Patrick Hornig, guitar and electric bass; David Nugent, uilleann pipes; James Burke, fiddle; and Mark Johnson, octave mandolin. The remaining three tracks contain Henle's arrangements of the music of Turlough O'Carolan, "the best known itinerant harper/composer who traveled Ireland in the 17th and early 18th centuries."

Some marimbists will probably be familiar with one of these Henle arrangements, "O'Carolan Suite No. 2" for marimba trio set in four movements titled "Planxty Maguire," "O'Carolan's Farewell," "O'Carolan's Quarrel" and "Loftus Jones," which was published in 1989. The Turlough O'Carolan tracks are performed with admirable finesse and musical sensitivity by William Trigg, Kory Grossman, Bill Ruyle and James Preiss, all members of The Manhattan Marimba Quartet.

The traditional music on this disc runs the gamut from the haunting, melancholy strains of "Sgt. Early's Dream" and "O'Carolan's Farewell" to tunes like "Monahan's Jig" and "Sandwich Reel," which transport the listener to the middle of the dance floor. In these pieces, Henle assumes the enviable role of an Irish fiddler who joins his capable musical colleagues in a light and tuneful musical entertainment. Without doubt, more than just Irish eyes will be smiling while this CD is playing.

—John R. Raush

Home At Last
Don Lanphere and New Stories
$13.00
Originarts

Home At Last is the recent modern bebop jazz recording by Seattle based trio New Stories in which they back up guest veteran tenor saxophonist Don Lanphere. The septuagenarian Lansphere plays like a man 50 years younger but with a vast wealth of experience in his sound and ideas. New Stories, whose personnel include Marc Seales on piano, Doug Miller on bass and John Bishop on drums, really provide the springboard for Lanphere's improvisations. The whole group swings and interacts with effortless fluidity.

Drummer John Bishop propels the band with a great pulse, sensitive accompaniment and support, melodic yet subtle soloing and a great jazz sound (especially the cymbals). He plays in a modern, "broken ride" style that suits his Bill Evans-inspired colleague Seales and the muscular Lanphere. The ten tracks are primarily standard jazz tunes ("The Night Has A Thousand Eyes," "Alone Together," "Invitation," "Solar," "End of A Love Affair") and a few originals or more obscure tunes ("My Ideal," "Violets for Your Furs," "Home at Last," "Estate," "Goodbye"). If you want to check out the quality of drumming happening in the Pacific Northwest, listen to *Home at Last*.

—Terry O'Mahoney

John Wooton and Kaiso
John Wooton
$12.00
John Wooton

This compact disc recording features the steel pan playing and vocal styling of John Wooton along with Kaiso members Lowery Hicks (bass), Miroslav Loncar (guitar), Jeff Mills (drumset), Hugh Garraway (saxophones and flute), Lee Karnegay (trumpet), Anthony McWright (trombone), Joseph Britain (piano), Kraig Goreth (congas), and Jeremy Bailey, Emily Hendricks and Cassandra Dean (background vocals).

Wooton plays double second pans as well as percussion on some of the tracks. In liner notes, Wooton explains the evolution of the group Kaiso as well as the term itself, a West African derivation of "calypso." Selections featured on this recording are: "Mama Look a Boo Boo," "Red, Red Wine," "Dingolay," "Island in the Sun," "Angelina," "Bien Sabroso," "Jamaica Farewell," "Volcano" and "Hot, Hot, Hot." Wooton's steel pan playing provides a commanding presence to the entire disc with virtuoso soloing found on such tracks as "Dingolay." *John Wooton*

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—Lisa Rogers

Marimba Concerto
Katarzyna Mycka
$11.42
Ludger Böckenhoff

"Unique" is what I think of to describe this CD. Four concertos for marimba and orchestra on one CD is a first, to my knowledge. The concertos are: "Concerto No. 1 for Marimba and Orchestra" by Anders Koppel, "Concerto for Marimba and Strings" by Eckhard Kopetzki, "Samba Classique" by Karl-Heinz Köper, and "Prism Rhapsody II" by Keiko Abe. The orchestra is Rundfunk-Sinfonieorchister Saarbrchken—Dominiuqe Farral, conductor. Assisting Mycka on "Samba Classique" and "Prism Rhapsody II" is marimbist Franz Bach.

The Koppel concerto is a three-movement work first performed at the 1995 International Percussion Competition Luxembourg as the set piece. The first movement is dark and dramatic in character. The second movement is reflective and the third movement is playful. The Kopetzki concerto is in four movements interspersed with cadenzas. The Köper concerto was originally written for mandolin and guitar. The Abe piece was originally written for solo marimba.

Mycka has established herself as a world-class artist on the marimba. Her first two solo CDs are regarded as collectors items and this concerto CD is certainly going to achieve the same status. Mycka's performance is musical, technically superb, and has a quality of sound that makes the marimba almost sound like a piano. Franz Bach is also to be congratulated for his artistry, as is the Rundfunk-Sinfonieorchestra Saarbrücken under the direction of Dominique Fanal. That being said, the real credit goes to Katarzyna Mycka for her technical mastery of the marimba and her artistry.

—John Beck

Momentum
Jon Belcher
$15.00
Irrational Behavior Productions

Momentum features the compositional efforts as well as the drumset performance of Jon Belcher. He composed seven of the ten tracks on the disc and played drumset on all of them. Selections composed by Belcher are: "Benga Warrior," "Blues for Kathie," "Dodecahedron," "Interstate," "Second Wind," "Mr. Toad's Wild Ride," and "The Seventeen Special." Other selections featured on the recording are: "Seven Steps to Heaven" by Miles Davis, "It Ain't Necessarily So" by George Gershwin and "Giant Steps" by John Coltrane. Other performers featured on the disc are Andrienne Wilson and Jim Coile (flute), Jon Goforth (soprano saxophone), Gary Herbig (tenor saxophone), Rickey Kelley, Scott Ketron and Ben Thomas (vibraphone), Frank Seeberger and John Morton (guitar), Darrius Willrich, Fred Hoadley and John Hansen (piano), Ben Fleck (piano and organ), and Dean Schmidt, Clipper Anderson and Fred Cockfield (bass).

My favorite selection on the recording is "The Seventeen Special" featuring a 2 1/2-minute drum solo by Belcher. This solo focuses on Afro-Cuban styles, but is reminiscent of the soloing virtuosity of Buddy Rich or even Gene Krupa. *Momentum* is an eclectic fusion of Latin, jazz and funk that will satisfy many tastes

—Lisa Rogers

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A Curious Musical Instrument

BY W. H. RUNDALL

Was the marimba an anomaly? It is difficult to believe that approximately ninety-five years ago, when this article was written, the marimba was indeed a curious sight. The evolution of the instrument has certainly changed the lives of all percussionists and continues to do so today. The following article appeared in the April 1908 issue of The Metronome. *— Lisa Rogers and James Strain, PAS historians*

Most people have seen the clown who performs in a wonderful manner on various weird and strange instruments, among them a violin made out of an old tin can with a stick stuck through it to form the fingerboard. Or, again, the old man at the street corner who plays "Home, Sweet Home," and other familiar melodies on an assortment of drinking-glasses and finger bowls. But few people, probably, have seen, or even heard of, such a thing as a wooden pianoforte—an instrument made of wood, and nothing but wood, yet closely resembling a pianoforte both in tone and volume of sound.

In toyshops one finds an instrument for the amusement and edification of the young, called a Harmonica, which consists of strips of either glass or metal, of gradually increasing length, set on a frame. These strips, when struck, emit a musical note, and are so arranged and tuned as to produce, when struck in succession, a more or less correct scale of one or more octaves.

The Piano Zapotecano, or Marimba, as it is usually called, is an instrument peculiar to Guatemala and the southern states of the Republic of Mexico. It is essentially a very large "harmonica," the strips which emit the musical note being in this case made of wood—a very hard, straight-grained, compact wood, locally known as "hormiguillo."

It seems difficult to believe that such an inert substance as wood can vibrate with sufficient intensity to produce a clear musical note. The secret of this instrument, however, lies in the sound-boxes, or resonators, which are hung just below the strips of wood, and do for them what the belly of the violin does for the vibrating string, producing a clear mellow note as loud and full as that of a pianoforte.

These resonators are made of well-seasoned cedar wood, and take the form of long coffin-shaped boxes, varying in dimensions in direct proportion to the size of the strips whose vibrations they reproduce. They are open at the top only, and have in the center of the triangular bottom piece, on the side facing the players, a small-embossed hole. This hole is covered with a piece of very thin bladder, firmly attached by wax. When the strip of wood, which is placed immediately over the resonator, is struck, it vibrates, and these vibrations are carried by the air in the resonator to the little piece of bladder, which consequently vibrates in unison, and it is these vibrations which produce the loud, and in the case of the bass notes, peculiar buzzing tone of the instrument.

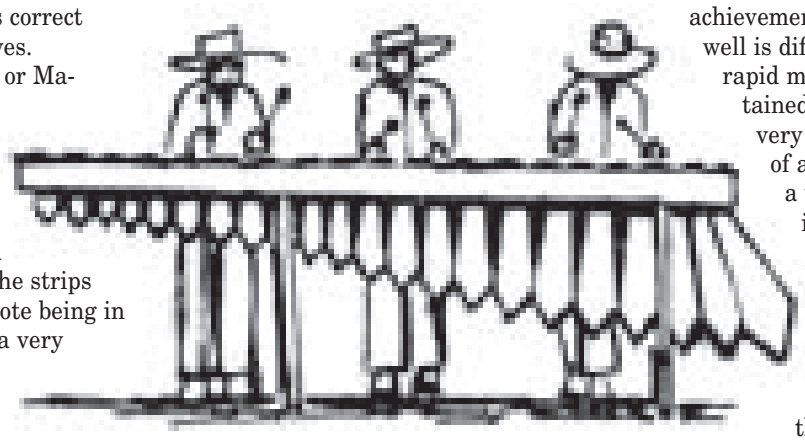
"It seems DIFFICULT TO BELIEVE that such an INERT SUBSTANCE AS WOOD can vibrate with sufficient intensity to PRODUCE A CLEAR MUSICAL NOTE."

The best Marimbas are made with a double row of strips, the back row, which contains the flats and sharps, being set slightly higher than the front row. They are usually tuned three semitones below ordinary pitch and have a compass of five octaves. The two rows of strips furnish a complete chromatic scale and enable the instrument to be played in any key.

In order to play the instrument the performer holds a drumstick—having a large head made of soft crude India-rubber—in each hand, with which he strikes the strips of wood sharply and not too heavily in the center. There are four pairs of drumsticks varying in size and weight; those for playing the small treble notes are short and light, while those for the bass notes are much larger and heavier. The full complement of players is four.

The beating out of an accompaniment on the bass notes is a comparatively easy achievement, but to play the treble part well is difficult. It requires an extremely rapid movement of the wrist, sustained notes being produced by a very rapid double beat, like the roll of a side drum, and necessitating a very flexible wrist and requiring a great deal of practice.

As a rule, the players are ignorant of music and play entirely by ear. They gradually pick out a piece and go on perfecting it until they know it by heart. Some of them, especially those who make a living by going from place to place to play for hire on



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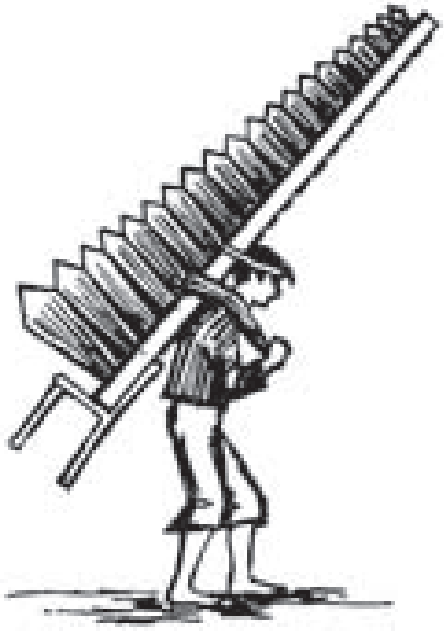

Illustration taken from Vida Chenoweth's *The Marimbas of Guatemala* (1974) and used with permission

feast-days and holidays, become very proficient and play extremely well. For marches, dance music, zapateados (step-dances)—any music, in fact, involving rapid execution and requiring a strongly marked rhythm—the instrument, when well played, is really most effective.

The peculiar buzzing sound produced by the resonators, especially in the bass notes, rather spoils the effect of the music at close quarters; but in the open air, and at a short distance away, the tones are almost like those of a pianoforte.

Being made entirely of wood the instrument weighs very little and can be carried, Mexican fashion, on a man's back, slung from a mecapal, or leather thong round the forehead. In this way the Marimberos, as they are called, go from place to place carrying their Marimba with them.

Should a note get out of tune it can be adjusted to a nicety, by sticking a piece of wax underneath the strip at one end, to flatten; or by paring away a little of the wood underneath, at one or at both ends, to sharpen. The piece of wax being increased in size, or the wood carefully cut away, until the desired pitch is obtained.

The experiment has been tried using metal instead of wooden strips, the resonators, etc., remaining the same, but it is found that the metal produces a harsher, and not nearly such a mellow and musical tone as the wood. PN

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Scholarship limited to a Canadian music student (percussion major) who is full-time grade 12/13 high school or full-time undergraduate university student

SEND APPLICATION TO: Sabian/PASIC Scholarship, Ian Turnbull
25-1040 Riverside Dr., London, ON, N6H 5N4 Canada
E-mail: ijt@execulink.com *Contact Ian Turnbull for French version of application.*

APPLICATION FORM

Applicant's Name _____
Phone _____
Address _____
_____
Name of Instructor _____ Telephone _____
Name of School _____
School Address _____

- ❑ A four to five minute standard 1/2" VHS videotape of the applicant's performance with applicant's name printed on the spine enclosed
- ❑ One supporting letter of recommendation verifying age and full-time student status enclosed
- ❑ Recent copy of grade transcriptions or latest grade card enclosed

ABOUT THE APPLICANT

Grade level _____ Number of years studying percussion _____
PAS Member # _____ (You must be a current member of PAS®)
How many years have you been a PAS member? _____
Have you ever received a PASIC scholarship? _____ If yes, when? _____
Have you ever attended PASIC? _____ If yes, when? _____
Awards, scholarships, etc., and dates received (use separate sheet if necessary)
_____
Goals _____
Personal statement (optional) _____
_____
Major instruments (instruments that you have or are seriously studying)
_____
Applicant's signature _____ Date _____

STATE CHAPTER PASIC SCHOLARSHIPS

State Chapter PASIC Scholarships are currently available in California, Illinois, New York and Texas. Additional scholarships may be available. Contact your chapter for application information.

RINGER TIMPANO

Donated by Gregory W. White. 2002-01-01.

Immediately following World War II, Günter Ringer, father of the timpanist of the Berlin Philharmonic, recognized the need for the manufacture of high-quality, Dresden-style tympani. In addition to the high quality of the instruments, he revolutionized the basic design of the clutch and ratchet pedal tuning mechanism by moving the lever arm to the far side of the player. This resulted in a more efficient weight balance by the performer's foot and eliminated the need for counter balancing weights.

First sold only in Europe, Vic Firth became the U.S. importer for the drums during the early 1960s. In April 1969, Ludwig Industries purchased the patents from Ringer, and began manufacturing the drums in their Damen Ave. (Chicago) plant during the 1980s. Selmer-Ludwig Industries continues to manufacture this Ringer design as their highest quality timpani at their La Grange facility.

This 23-inch timpano is the "standard" size piccolo drum manufactured by Ringer. It was purchased through Vic Firth, Inc., ca. 1963, by Salvatore Rabbio, timpanist for the Detroit Symphony from 1958–1998.

—Otice C. Sircy, PAS Museum Curator and Librarian, and James A. Strain, PAS Historian

The clutch and ratchet tuning pedal, showing the lever arm attached to the side farthest from the player.

The tuning gauge, indicating possible range of C to A.

Ringer 23-inch timpano, showing the fine-tuning handle mechanism and the distinctive camber-shaped timpani bowl.

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